

編織人造與環境的地景秩序

摘要

大地孕育著生命，生物體相繫生存，而人造空間於自然界，必然有衝突而衍生其適應性。無論在何處，人存在於空間，就會賦予空間生命力，彷彿流動在可以呼吸的介質中，與自然環境產生關係。編織這個動詞，為了要隱喻自然環境與人造空間實體相互依存著，就如織品般交錯緊密的組織方式，不同紋理的層次、編織的秩序，對應至空間構築上，藉由環境條件及不同活動置入的可能，反應兩者交替不定的主客體關係。從以下作品中，藉由幾種機能需求，從形式、模矩、紋理對應其環境條件，此外也從材料及構法去討論空間的彈性與時間性，進而實驗出空間構築更多的可能性。

第一章: 尋找記憶裡的空間符號

2004大坪頂營區規劃

苗栗縣的歷史性建設改造案，為因應時代的環境變遷，置入新的活動，探討如何在舊有的空間架構下，轉化基地的元素，衍生出新的路徑系統，再與被碎化的量體共構出一種地景式的空間性格。

第二章: 變動中的活動衍生

2004“台灣地貌改造運動特展”之“水都台北”社子島改造計劃

討論建築如何對應社子島漲退不定的水環境，以模矩化的空間架構，置入不同活動，組織一套對應性的地景系統。應用材料性的單元特性，去創造出不同的空間型態。

第三章: 探討幾何式的組織與空間的變動性

2005遠東數位國際競圖入圍作品

本研究試圖尋找一種更親切的介質，改變認知中所依賴的固定的空間。利用皮層，在構造和材料上來回的實驗，試圖從平面和立面系統，發展有幾何秩序的可變動式地景，藉此索空間構築更多的發展性。

第四章: 植入環境的群構模式

2006台中酒場藝術展演中心入口改造計畫

此設計主要是建立依據系統性意義的群構式地景模式，植入基地的涵構中，並與基地現況聯結，而產生新的空間紋理上的秩序。

第五章: 自然與人造的依存與辨證

2006冥想空間 交大校園規劃

主要是藉由冥想此機能去面對環境涵構等條件。先定義出設計的核心價值觀，再延續既有的地勢，雕琢自然與人造的邊界，組織成流動的地景輪廓 模糊兩者的邊界。



Abstract :

The earth breeds the life. Organisms are living interdependently. The artifacts set in the natural world. It should have some contrariety and grows more flexibility. Wherever we are, we would bring vitality for the space as long as we live in the space. As like flowing in the medium with breathe and have relationships with environment.

The verbs "weave" is symbolized that natural world and artificial spaces are living interdependently. All of that is an organized system like a tight and interlaced fancywork, which includes the gradation of pattern and the weaving order. To translate into spatial structure, I consider different program of interlace and site context. Therefore, my works reflect the astatic relationships between subject and object. In the following cases, I try to correspond the site conditions from the module, pattern and forms. Besides, I discussed the flexibility and the timeliness of spaces in the material and structure, and also explored more possibilities about feasibility and timeliness in spatial structure.

Chapter 1 : Searching for the spatial symbol from memory.

/ Da ping ding cantonment planning, 2004/

This is a rebuild case which located in Miao-Li. For the unstable environment of transition which was requested to put new program into the site. I would like to discuss how to transform the local element into the living space. Therefore I create a new path system, and afterward I construct a new landscape character from the fragmented mass.

Chapter 2 : The generation of action in a changeable environment.

/A team work for the participation of the workshop in "Sets alluvium", 2004/

This project deals with hard and unstable situations of floods. Our strategy is to fit different programs with module structure into space. In addition to that, we organized a new system to correspond with the landscape.

Chapter 3 : Treating of geometric organization and the flexibility of space.

/Far-eastern international competition award, 2005/

The main idea for this project is coming from material of familiar daily life. We attempt to break the preconceived ideas of fixed architecture space therefore try to find out yet more friendly and intimate material.

Consequently in this research, we study about the construction of soft skin material, and then we create a flexible landscape with geometric rhythm. By this way, we explore more and more possible about relationships between humanity and space construction.

Chapter 4 : A mode composed in a group that was embedded to the living condition.

/The entrance planning of TADA center in Taichung, 2006/

In this project we try to found out a landscape mode that is composed in a group. And it also stands on the systemic meaning. By this way, we find some orders between the pattern and the living conditions. After that we embed the behavior into the site conditions and regulated the possibility of programs. Therefore, a new order was represented in the spatial construct.

Chapter 5 : The existence and argument between natural and artifacts.

/A project of meditative space in NCTU, 2006/

This project is base on the Meditation function that is also a basis we treating of the site conditions. Firstly, we defined a main value of the design. Then we sculpt the boundary between artifacts and environment according to the living geography. By this way, it composed a fluid form blurring artifacts and environment.



誌謝

兩年前幸運的從後補名單進了建研所，閃個身就是要說謝謝的時候了。一開始因為廖陳良學長的先例，讓我覺得交大裡有新鮮空氣，可以快樂做設計，也感謝劉育東老師總是不厭奇煩的聽學生說，試一百種方法，只為讓我們聽懂。再感謝張基義老師在第一學期的半逼迫我面對文字溝通，使我跨出了第一步。熬夜時，雖然我怕吵，但少了陳良慈走路的拖地聲，難免覺得不安。一定要說的是男友無比的包容和耐心，特別是設計課前的那一天。

最後當我父親母親看到這篇謝誌時，應該可以鬆了一口氣，同時也希望他們了解，一直以來對我的支持是無可取代的，謝謝你們。



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