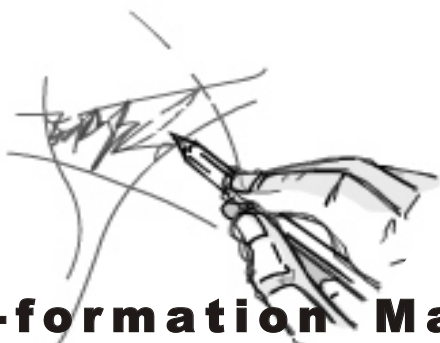


Case_D



Information Map

資 訊 地 圖

透過新的故事館的設計，我們企圖探討在數位時代，一個意象重現的空間如何被構成，如同過去被操作的電腦在設計發展早期會提供大量的可能性，由於這個空間與人的感知有密切的關連在本次設計中，我們強調人的感知對設計過程發展的影響。

人的直覺稍後會被帶進來，在關鍵時刻下決定，並進行之後一系列的設計動作。(此為2005遠東數位top40作品)



Introduction



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Introduction Attempt

Perception Pattern Drawing acts as the design operation strategy while Dynamic Story House points out the design program.

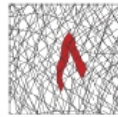
The appearance of the new Story House conveys our attempt to probe into the digital era, to represent a space.

Computers servers as the design tool provides numerous possibilities in the primary design stage. Human's sensation always intently links to the performance of a space; therefore we highlight the effect of perception during the design process.

Take **Perception Pattern Drawing** as operation strategy. View **Dynamic Story House** as our design program.



- Computer Guiding
- Objective
- Impersonal
- Data Analysis
- Mapping
- Information Input (from Taipei Story House)



Digital Process

Perception

Human Design

- Human Guiding
- Subjective
- Personal
- Data Synthesis
- Designing
- Information Output (into a New Story House)



Information



In-formation



Information



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Introduction Design Program

Landscape and environment around the story house area had transformed since 1980; urban infrastructure such as elevated road, housing constructions, express ways and interchanges were greatly intervened into this area, which led to the result of a total concern of traffic – deviation from the original development concept of balancing human and nature environment.

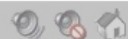
It shows the lack of clear movement morphology in the story house area. A skyline with roads bridging over head apparently forms the main landscape. Infrastructure construction will keep on going, and it is easy to picture the confusion future of story house area. A change of horizon and skyline within this area in the past 100 years tells the tale line of urban development – a need-to-accept space with unique sense of beauty.

We take the landscape transition as design background to study the possible development for the irreversible urbanscape. We aim to represent the urban image by investing a dynamic story house project.

Take **Perception Pattern Drawing** as operation strategy. View **Dynamic Story House** as our design program.



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About Taipei Story House

Ninety years, how many tales can an old building memorize?

From Japanese governed period, World War II, Restoration, US Force-assisted defense period to the right moment, story house has gone through the changes of world and witnessed era alteration. There was broad sky; contours of blue mountains appeared far in the morning mist; water clapped the harbour side. The story house was surrounded by nature with landscape contributed by mountain contours, water flow and seasonal scenic change.

The tale-telling spot became the "Taipei Story House". But it gradually lost its distinction along with urban environment change in the past decades. 2050, a keen desire to have a brand new story house - a place to review all the stories in the past - is found in the city.



Taipei Story House



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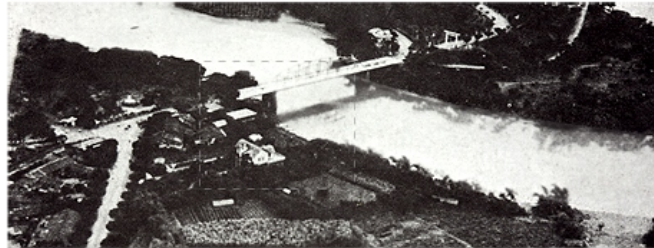


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AD 1930



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AD 2005



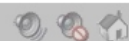
AD 1904



AD 1930



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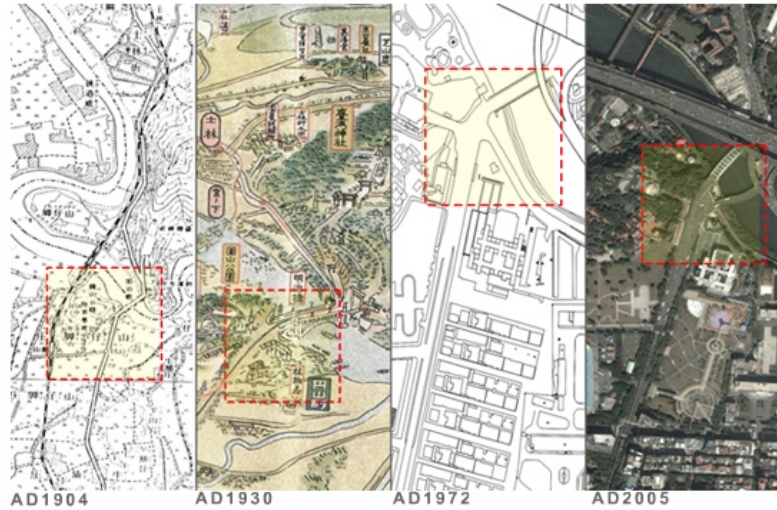
Information

Maps of Four Periods

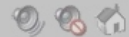
We try to unfold and restore the ever existing traces that we find in the story house site and its environment. Important spatial information of four historical periods will be re-defined in this stage.

Take period 2 as the instance. We use the historical map as the base to map out the natural landscape and culture treasures in Yuan-shan Area in 1930's.

Several sets of lines with any sorts of -scape information are found by drawing. These lines symbolize the important references to define the site character in the period.



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Site

Site Plan

Keelung River used to be the important conduction for transporting tea; whilst the harbour neighbors to the story house was the merchandise exchange market; Ming-Chih Bridge crossed Keelung River connecting to Jian-Tan Mountain.

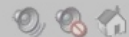
Scenic line started from the story house, went from the water front to the harbour. Mountains swept away in the north serving as the background while river transport activities thrived along the Keelung River side presenting the near views.

Along with the development of land transportation, elevated roads, express ways, bridge and metro line started to be in sight. Due to the vicissitudes, the story house area no longer stood as the focal place where trading and marketing was bustling going on.

The story house today is merely an isolated fabric standing in the back of Taipei Fine Arts Museum. The surrounding appears to be chaotic owing to the cutting through infrastructure, which eventually results in a cramped and embarrassed atmosphere. The close relation with Keelung River in the past no more exists as well.



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Site

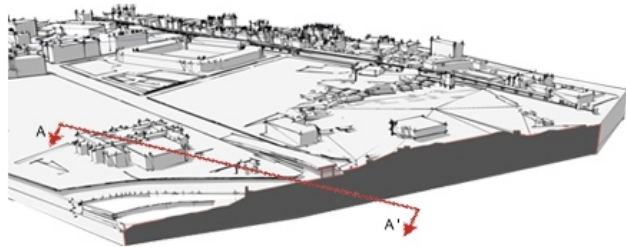
Location

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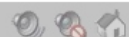
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Information Map Abstraction

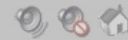
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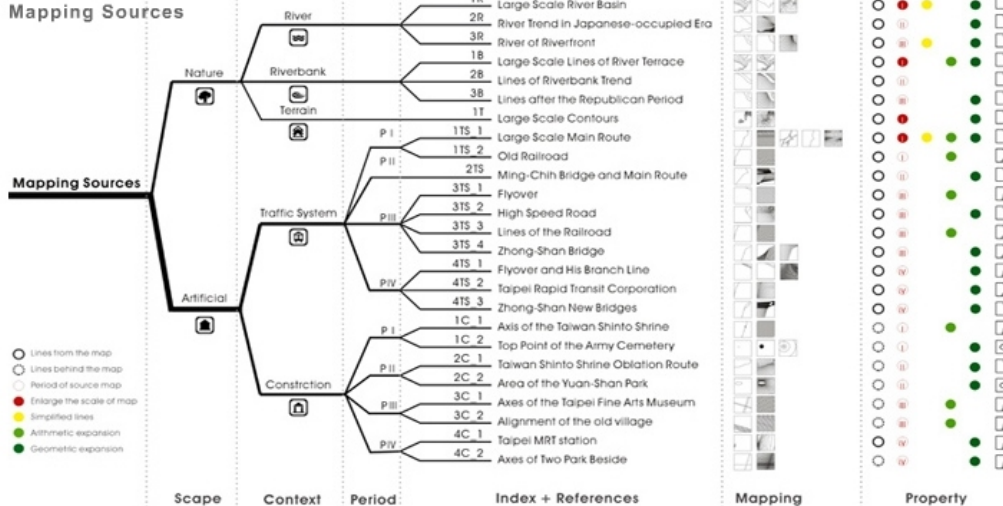
Several sets of lines with any sorts of -scape information are found by drawing. These lines symbolize the important references to define the site character in the period.



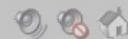
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Index Mapping Sources



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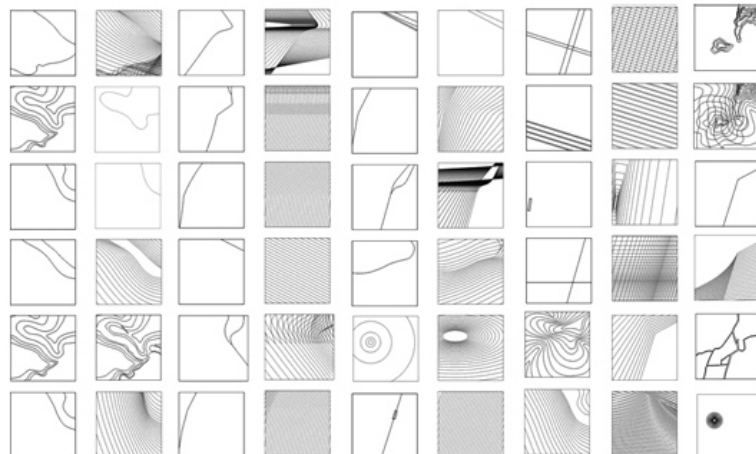
Information Reference

We gain the reference lines which present different meanings and attributions accordingly in the four periods.

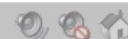
Numeric index and related information are given to these lines. Each line inscribes and spreads out into the surrounding depending on its effective intensity.

Moreover, lines are categorized into two systems: natural landform and culture landscape, in which relative sub-systems are further branched. Each system contains different references and topologic maps.

Origin, attribution, mapping method, relationship with surrounding, plane and Z-axis information of the reference line can be read in the column of Attribution in every drawing.



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In - f o r m a t i o n



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01 02 03 04 05



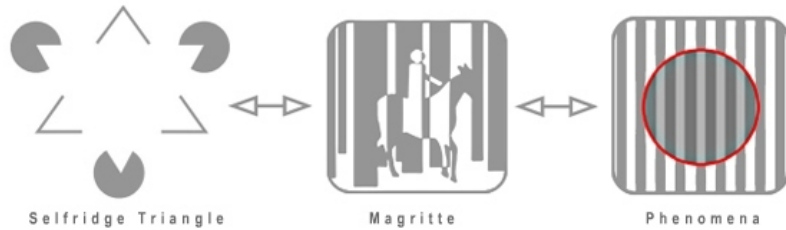
Triggers

Emerging Shape

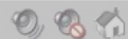
We have observed several phenomena relating to human perception. Among which, recognition of figures is particularly noticed.

We have great interest in emerging sub-shape. Human being is capable of recognizing figures out from large number of lines. This is similar to the ability to identify meaningful context in a complex environment.

The concept, to read the concealed shape in a sophisticated context, provides a very important clue in developing spatial form, which is as well the important strategy in our primary design stage.



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01 02 03 04 05



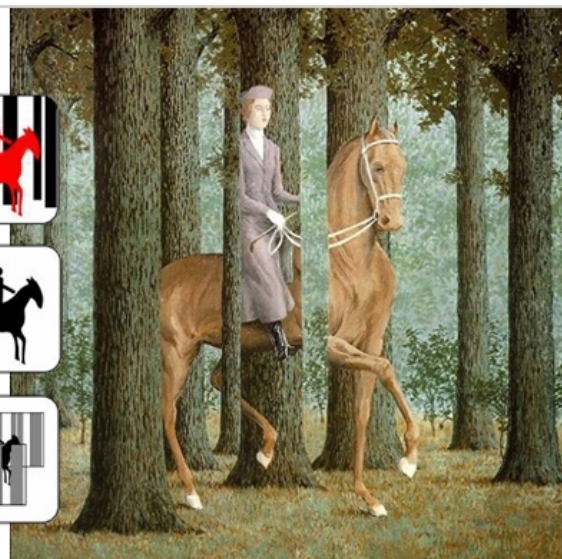
Triggers

Human Perception

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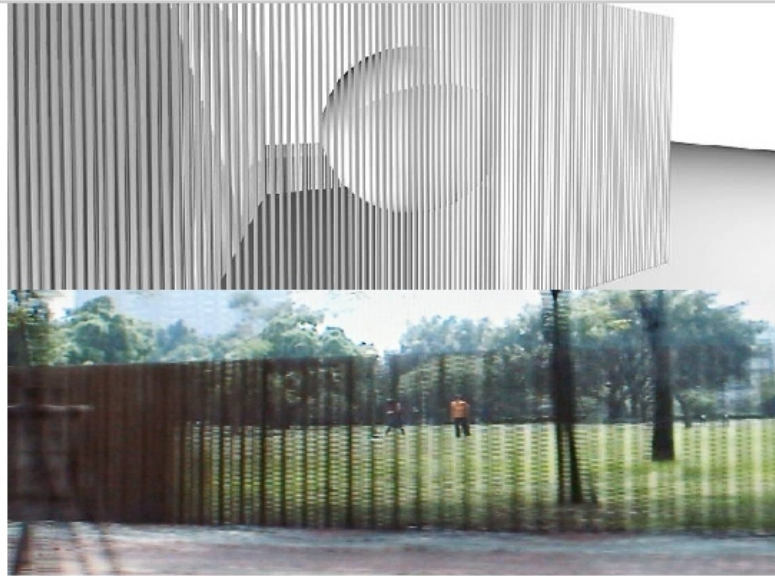
Triggers

Slice Pattern

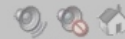
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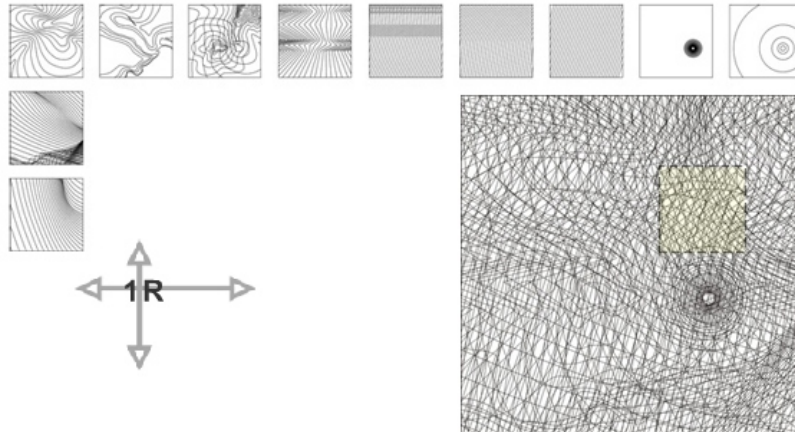
Mapping

Information Stack

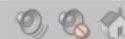
The mapping drawing we have gotten in last stage is transformed into a cross index chart to indicate the reference line of certain landscape in certain period.

After overlapping the lines drawings, a complicated context plan appears, which is the effect assembly of references we can choose for certain period.

We zoom into the block where the story house situated to cut out a proper size of plan for next stage.

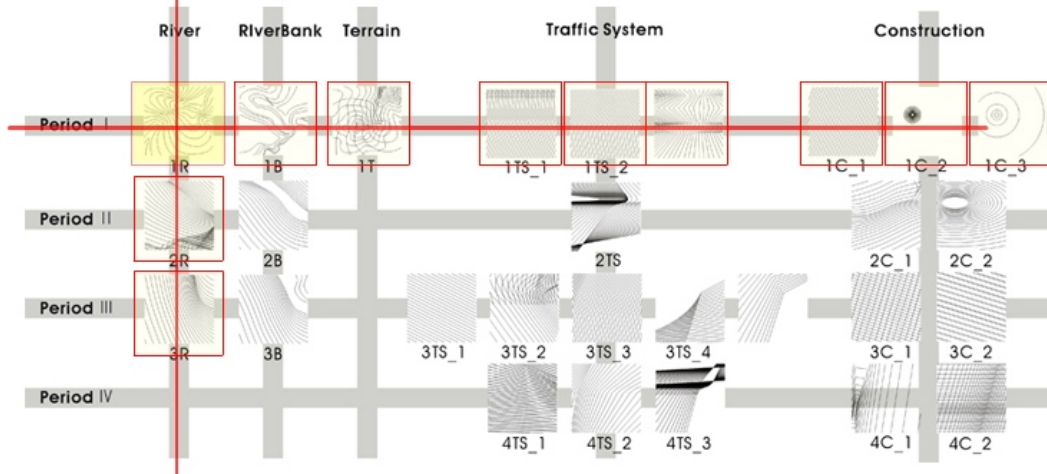


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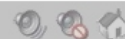


Mapping

Search Index



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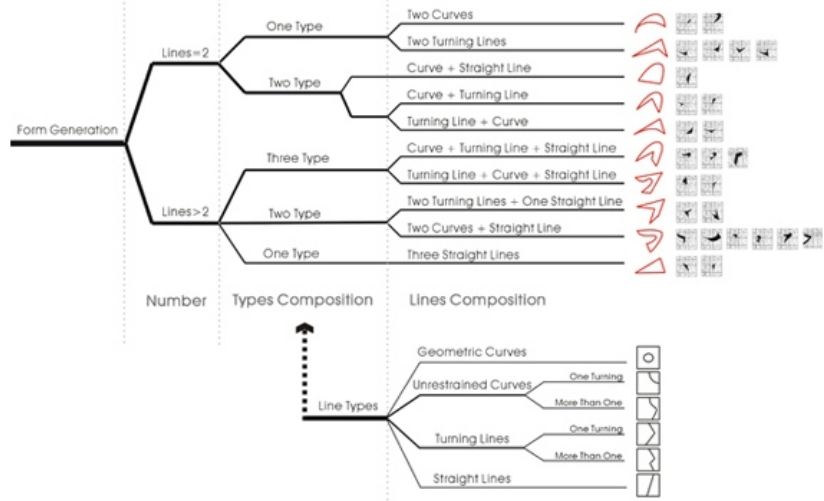


Form Generation Type Index

We merely use our perception to recognize some certain figures from the plan and to simply read the hiding form by drawing.

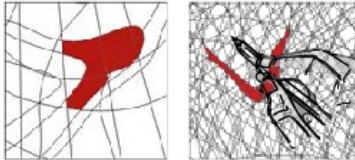
After sequent operating and recognition, we can clarify the types of figures. The arc line or broken line of a figure hence implies a certain attributive reference line.

Information and Z-axis data of the lines in the plan will be restore in the next stage, form generation.



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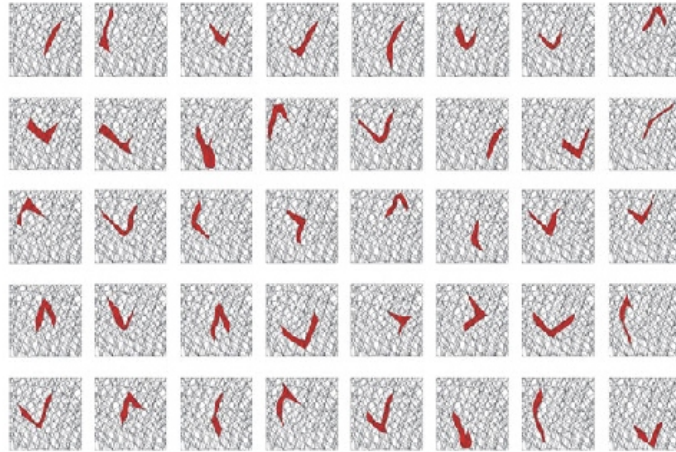
Perception Pattern Drawing Human Step-in



Former action of translating information is based on data, a rational analysis. Individual judgment is taken in the next stage.

Following the concept of emerging sub-shape, perception function starts to stitch the crumble pieces into a complete figure.

The plan taken from the previous stage is the raw material for visual recognition. Designer keeps on colouring out the patches till he/she gets a complete figure.



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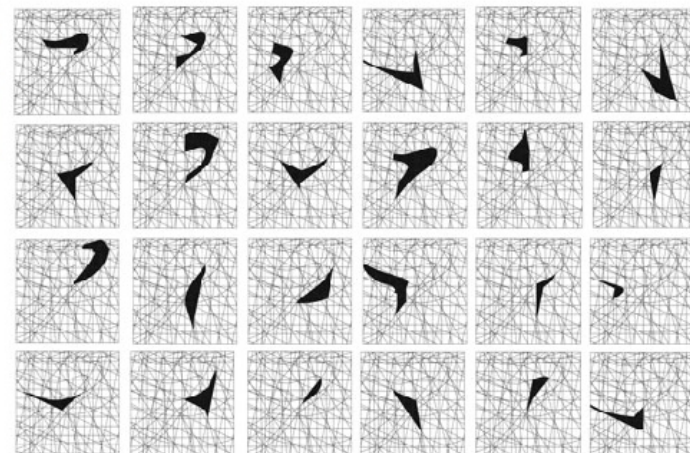
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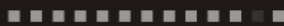
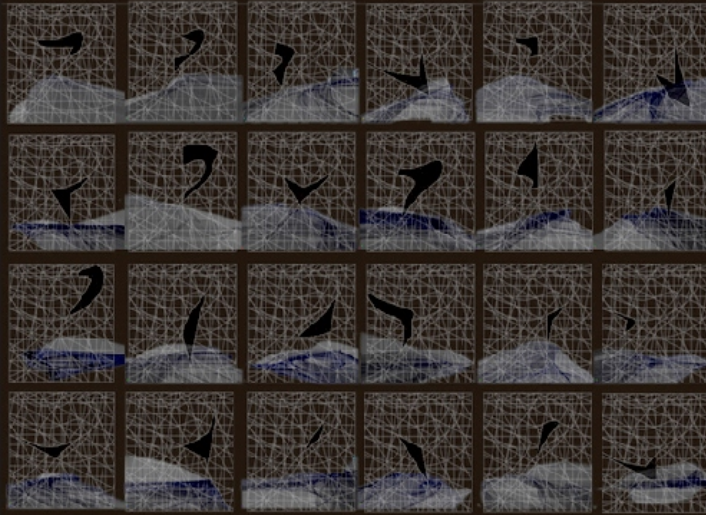
Form Generation

Basic Prototypes

We demonstrate how to translate the map of first period into the information plan and the procedure to produce a serial of prototypes of 3D spatial configurations.

These prototypes are seemingly distinctive; however they more or less all represent the rough scenes of this certain period, which are adoptable in the following design stage.

The consequence of the possible infiniteness implies a certain formality rhythm with a certain information background.



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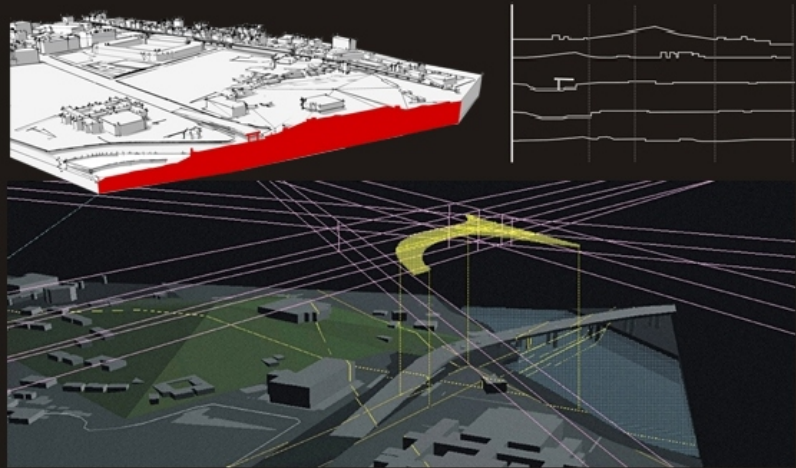
Form Generation

Spatial Information Acquisition

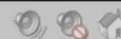
The figured plan we had patched is related to the real site. To project the margin line of the figure to the site 3D model therefore can get the corresponding section.

These figure margins are defined by intricate reference lines whose information of Z-axis serves as the basis to decide the height while forming a space.

Eventually, the 2D figure is transformed into the 3D spatial configuration by cross-consulting the 3D site model and mapping index.



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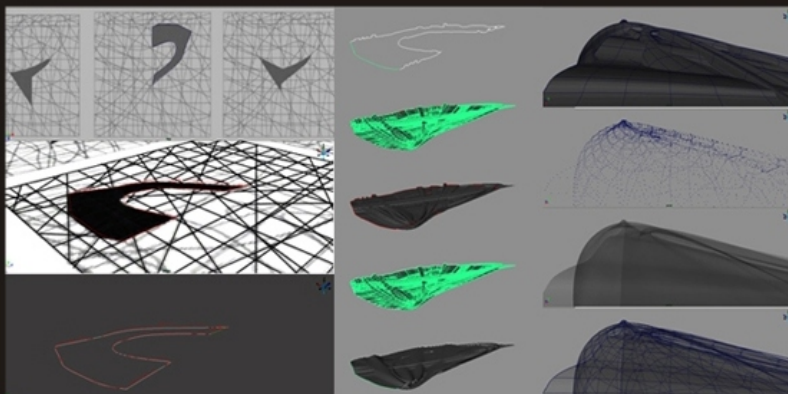
Form Generation

Spatial Generation

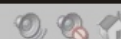
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Information

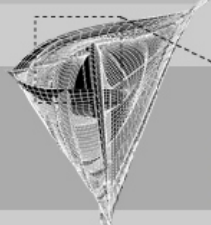


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Operation Form Evolution

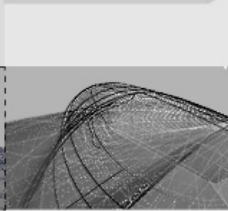
NO.13 Form Generation Form Prototype Spatial Clues Sketch Model Final Design



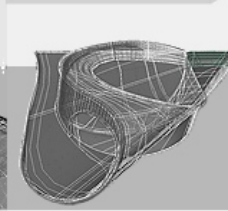
Here, we choose one of the generated spatial prototypes in perception drawing process for further development. The choosing criterion bases on whether the prototype gives certain enlightenment and unexpectedity.



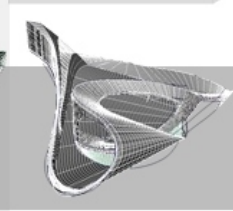
Here it shows one of the chosen prototypes. We select the scope containing the site in where owned performance can be found. The picture of the space is getting into shape simultaneously whilst choice of prototype is taken.



After the unexpected and anonymous spatial prototype is decided, we start to search for the connected clues and information in the mapping index and to find out the key lines by subjective clarification and design.



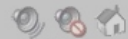
Main effective factor for morphological development is the program and structure, site condition of course is one of the key issues as well.



Gradually, the final space is exactly defined. The enlightenment and unexpectedness in the perception drawing process together with the subjective presentation of design and the fact of site condition all form the essence of the design.



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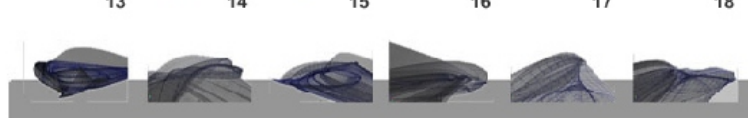
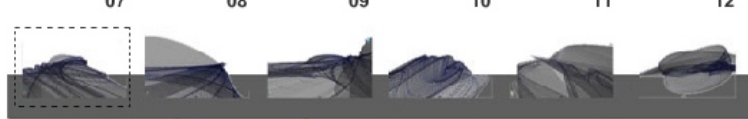
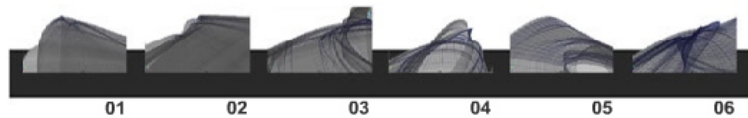


Operation Strategy

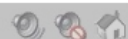
The 3D prototype generated by the collaboration of human perception and unexpectedness given by computers is the basis of our design, which will cope with site condition for further development.

The specific information of space and time on the site had been translated into the reference plan in the former stage, from where the designer can find the related form and information for a certain prototype.

Some particular chosen elements of landscape will be enhanced and presented as specific form characters once the designer decides to develop one prototype.



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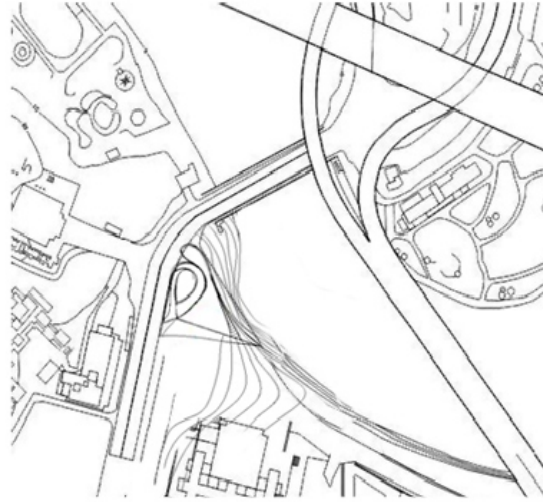
Design
Master Plan



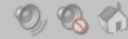
Location of the new Dynamic Story House and previous Taipei Story House has overlapped each other, except the fact that new work is more outward-oriented in terms of movement and landscape.

Landscape goes from the site all the way to Keelung River, meanwhile, irregular slop in the south is designed as the connection to the square of Taipei Fine Arts Museum.

The function of the existing dike is reserved. A new plaza is designated to integrate pedestrian routes on the road side and the water side.



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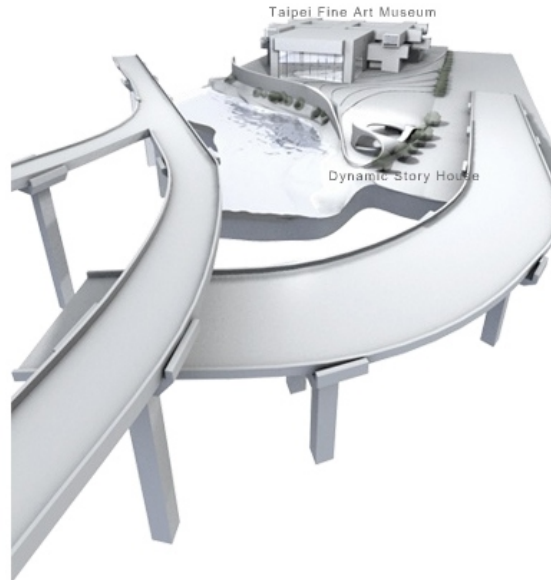


Design
Downcast

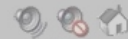
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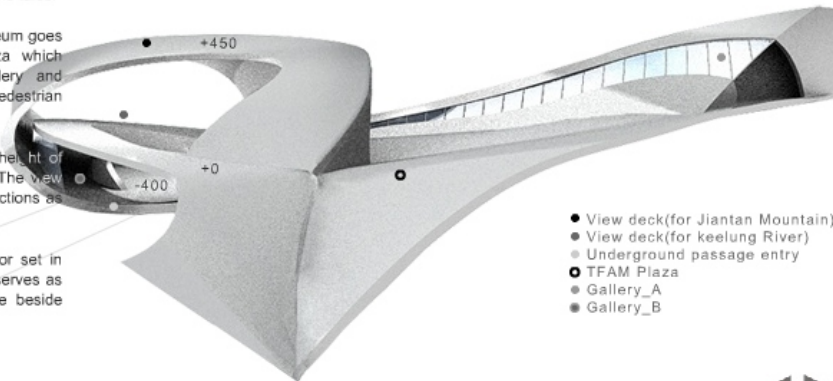
Design
Dynamic Story House

The design ideology is to represent the past and the future of the story house, in which tales of four periods will be interwoven together. We aim to represent the story house by landscaping the tales.

Flow from Taipei Fine Arts Museum goes downward to access the plaza which leads to the water side gallery and connects to the existing pedestrian tunnel.

An upward ramp goes till the height of terrace of the old story house. The view deck on the water front side functions as the harbour when the tide rises.

There is lineal exhibition corridor set in the back side of new dike that serves as the linkage to the existing dike beside Keelung River.



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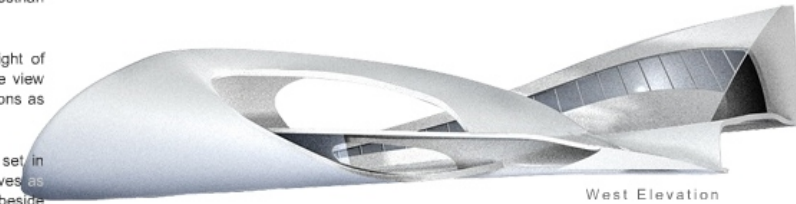
Design
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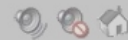
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West Elevation



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North Elevation



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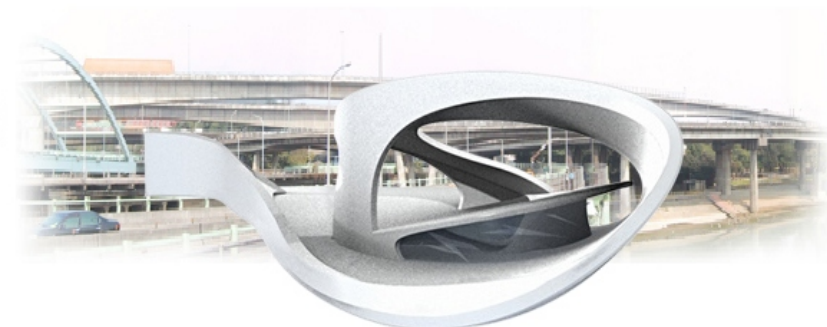


Design
Context Around

As above mentioned, hustling movement of vehicles composes the main view of the story house.

The character of this area is the co-existence of high way, express way, interchange, bridge and roads.

The overall image of Dynamic Story House echoes the height variations and spatial effect of road crisscrosses, as well as represents the relationship among the site, mountains and river.



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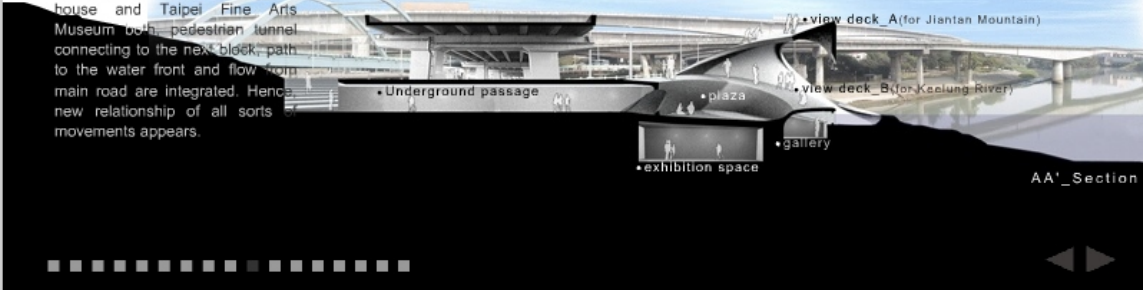
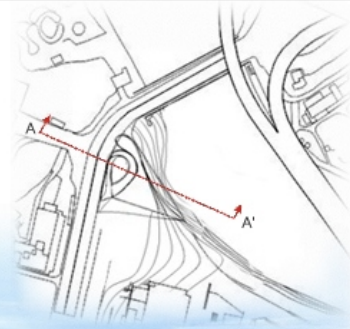


Design Section

The section gives the information of re-integration of movements and functions that ever converged in the area before.

Transformation of the story house is not merely the remodel of spaces, but also a new platform to reconnect to the nature.

The square – serves the story house and Taipei Fine Arts Museum both pedestrian tunnel connecting to the next block path to the water front and flow from main road are integrated. Hence new relationship of all sorts movements appears.



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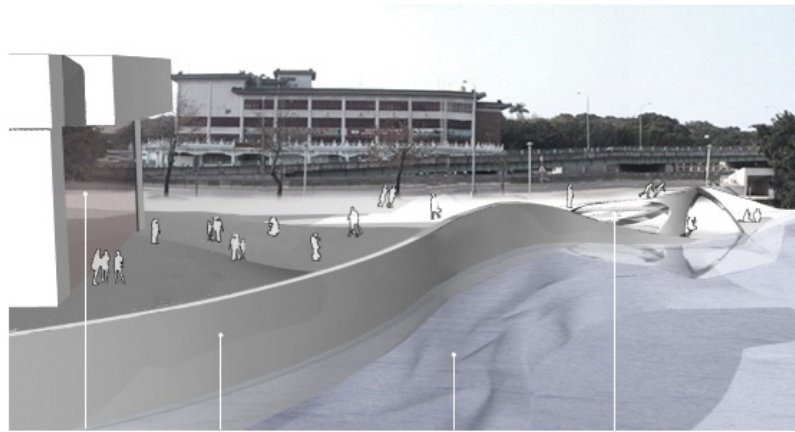


Design Dialogue Between

To represent the harbour image of Keelung River is a rather important subject while dealing with spatial transformation.

For this reason, we restore the intimate relation with water, which was long lost owing to the story house was segregated by roads and dike, to re-open its ever-shuttered function and spatial fluency.

The curve and formation of the existing dike is altered to connect the new view deck when it comes to the sector of the story house. The deck folds upward and circled out a grand view window, then extends as the pedestrian ramp and so on.



museum original embankment Keelung River dynamic story house

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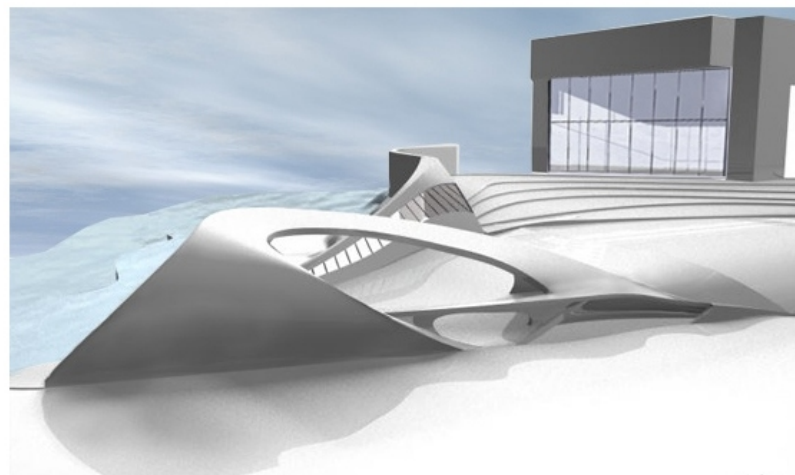


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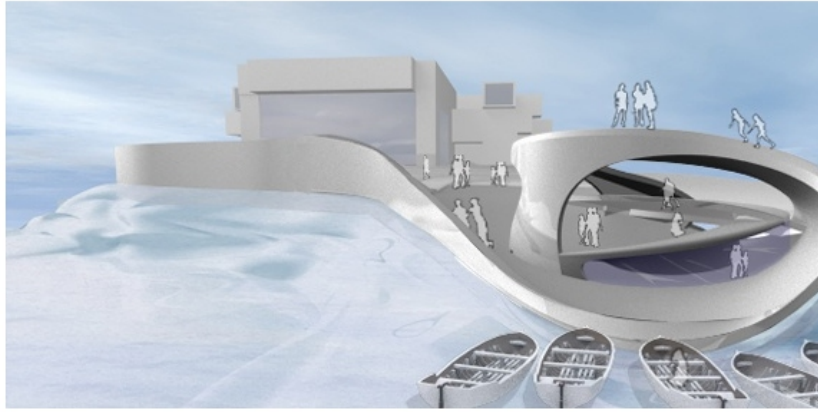


Design
Dynamic Program

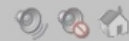
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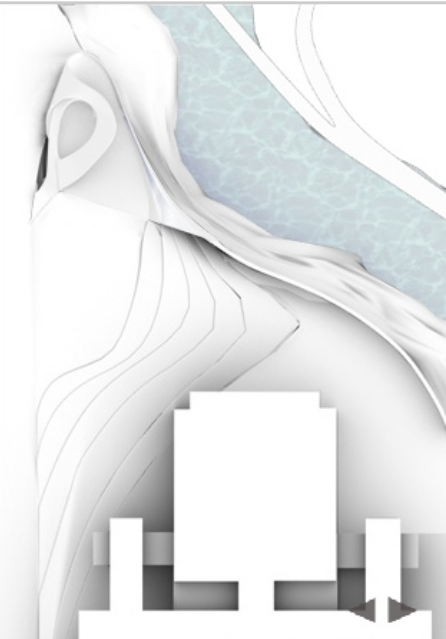


Design
Dynamic Condition

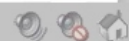
The relationship between the story house and water is our focus in the whole design process. Tide range within a day definitely plays important part to affect the landscape and usage of the river side.

It can be used as the esplanade before the noon when the tide is low. Along with tide rising, spatial relationship in-between the story house and Keelung River is getting closed, which, in the way, the bygone image of harbour is born again. Hence, people can feel the touch of rippling, shadow changing and light dancing.

The dynamic program given by the environment condition is crème de la crème for our design, no matter it is, in large scale, the changes of space and time or, in small scale, possible variation that brings by the tide range within a day.



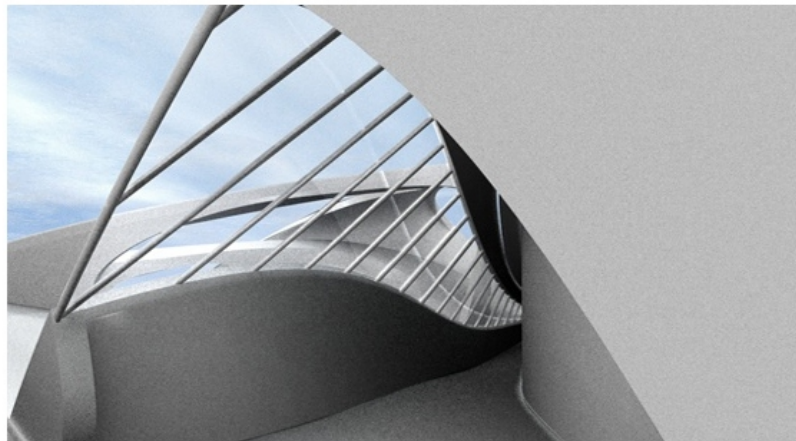
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Design
Interior

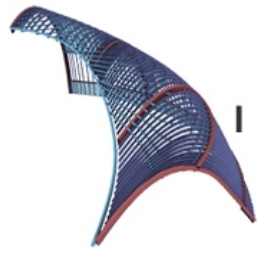
A special space is dedicated in the design – the exhibition corridor behind the new dike. There is no physical exhibited item in this space; it is a place to display the image of the landscape park – the dynamic story house.

The entrance is set in the side of Taipei Fine Art Museum and a framed view is given with limited visible height for giving passengers the impression of a scroll that leads to the distance. The height of the corridor is lower when it is getting deeper, which forms different angle and height to admire the view. Sky colours, clouds fly, water goes up and down and seasons change...etc., these all contribute to the visual feast while wondering in the corridor.



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Implementation



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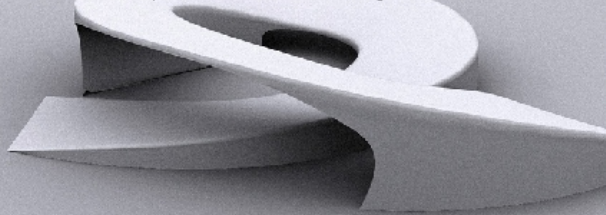


Study Level Rapid Prototyping

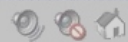
We also study the possibility of construction and materials when we are engaged to design, especially the construction of the fabric surface.

It requires an efficient method to view whether these huge amount of 3D prototypes shows potentiality after scaling into the space.

By adopting the method of rapid prototyping, we have more chances to realize our design concept. These results of experiment will be used in the design as such.



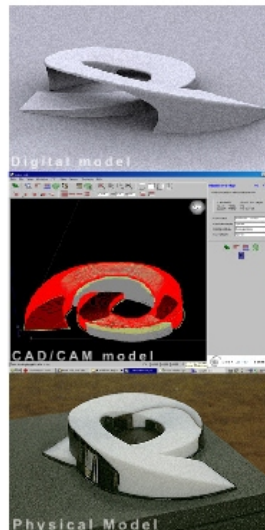
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Study Level Mass Study



We put the effort to convert the spatial prototypes into the constructable forms; furthermore, to testify the possibility of materializing by employing software such as insight; in the end, to input into rapid prototyping machine to get the space performing in our design.

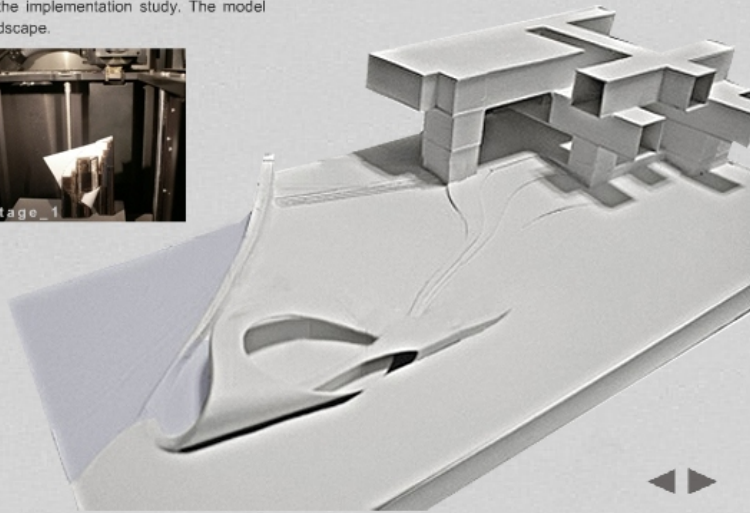
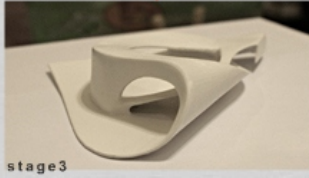


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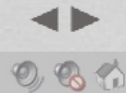


Final Level Physical Model

It is the model of scale 1:100, an outcome of the implementation study. The model shows the mixture of artificial fabric, river and landscape.

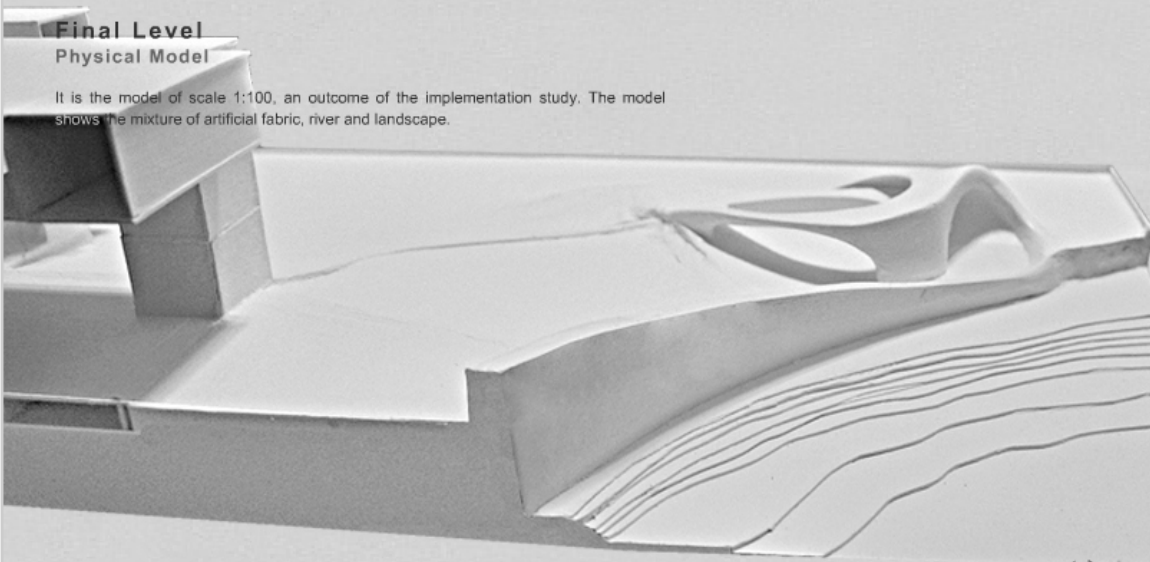


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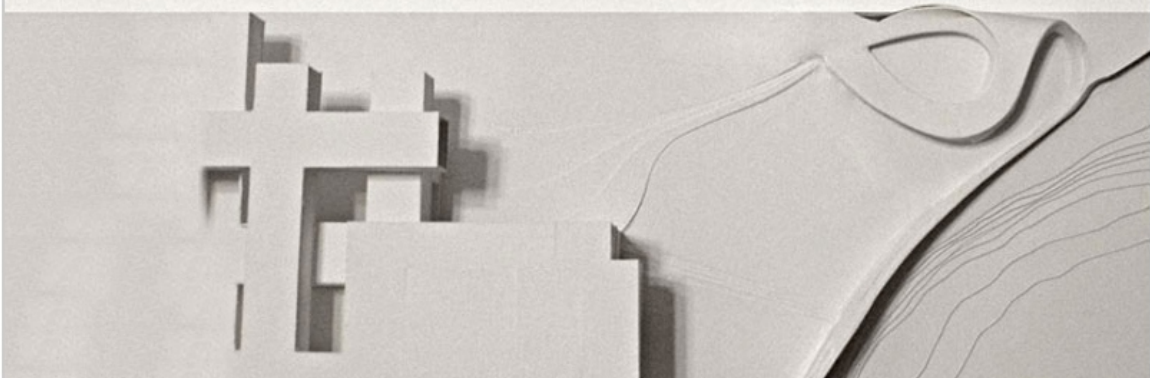


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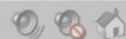


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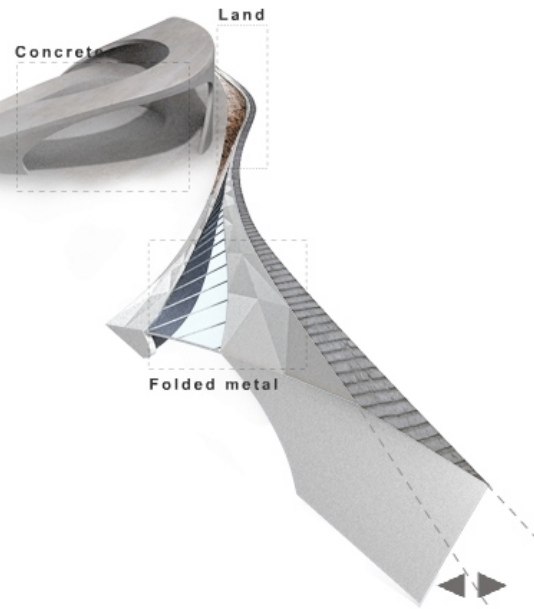
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Final Level Material

We are selective in employing material process, too. The stiff artificial dike goes all the way to esplanade in the water front, and then turns toward Taipei Fine Art Museum. The spirit of dynamic story house, from artificiality to nature and culture, symbolizes the equilibrium in-between culture and digital technology.

Materials are categorized into three sectors: part-1, folded metal plates, part-2, extension of the existing river bank – natural material flows into the design and part-3, concrete. The intention to adopt different materials is mainly the consideration of structure behavior; secondarily, the materials tell tales as such, which fits to our design ideology.



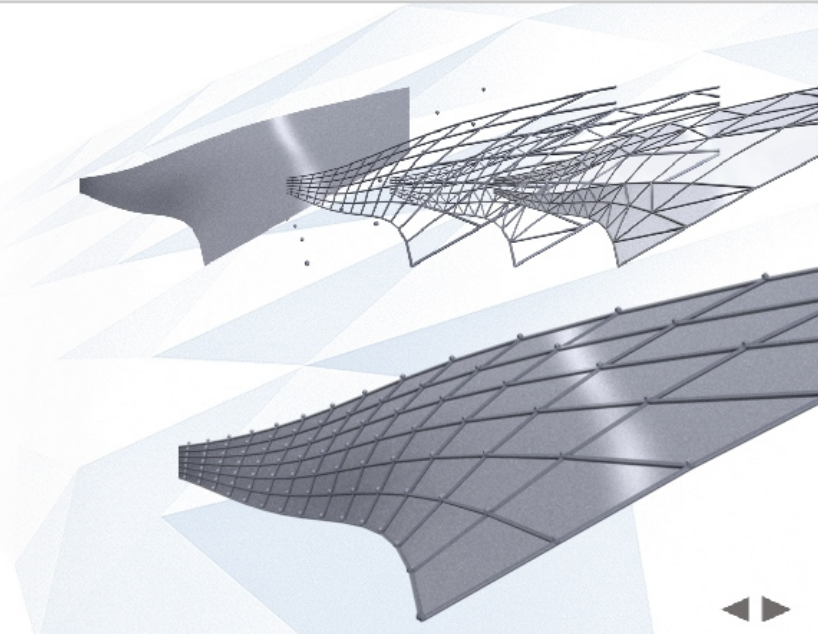
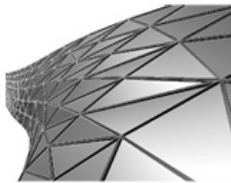
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Final Level Folded Metal

For the surface of the story house, many sub-structure systems are used to firmly fix the folded metal plates.

We add diagonal bracings to increase the structural rigidity meanwhile to easier fabricate the whole structure in construction wise.

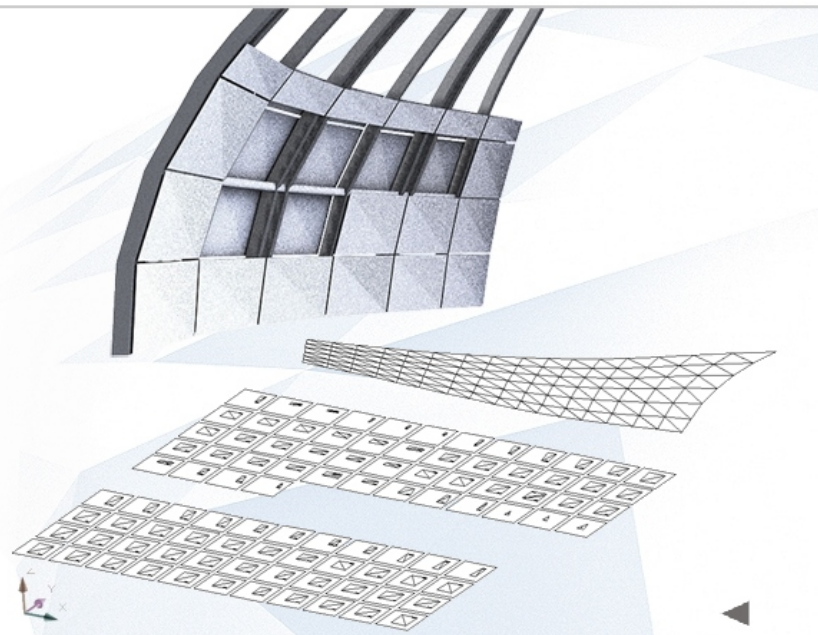
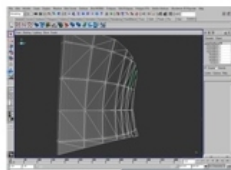


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Final Level Folded Metal

Main structure in the exhibition corridor is cross-wedged while sub-system applies the study result just mentioned above. We number each metal plate for accurately positing and fabrication after laser cutting.



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