ABSTRACT

SCAPES

Scape is a representing word committed to the ecological and social transformation of the urban landscape. These projects are across the disciplines of science research and architecture to merge design expertise with ecological strategies, and offer some synthetic, sustainable approaches to the built environment.

Scape is a concept derived from the idea of a city that is not just a series of buildings, but a living environment that is shaped by the landscape and the people who live in it.

Landscapes, carscapes, linescapes, and crowdscapes each have a unique character that reflects the social and cultural context in which they are created. These concepts are not just about design, but about the way we live our lives.

The carscape is a symbol of modernity, representing the speed and mobility of the city. The linescape is the pattern of streets and paths that make up the city, while the crowdscape is the density of people and activity that gives the city its energy.

These concepts are not just theoretical, but are being used to help shape the future of the city. By merging design expertise with ecological strategies, these projects offer a new way of thinking about urban design, and the potential for a more sustainable future.
CONTENT

Landscape Between the Edges 03

Carscape Urban Linkage 27

Linescape Urban Tracing 47

Crowdscape DUBAN (Hi)STORY LIBRARY 75

Other Scapes 83
LANDS
Between the Edges
Location: Taipei
Advisor: Liang-Quan, Chang
2007 Spring
Landscape

Landscape中的空間概念之景從研究自然環境至理後建立而成，
用以實踐於台北市都市生態公園的都市設計提案。此案專注於生態
地景如何在都市中再現，進而定義人造與自然之間，水與陸地之
間的構築區域，討論應該如何扮演一個城市的門戶角色。

SITE
台北市環河南路路段為都市邊緣空間的其中區域，新店溪流經此
區。大量的高架道路橫跨該地域，亦是自他區域進入台北市區的
門戶。再者，此區域外有廣大自然濕地，為雁鴨及候鳥南遷的
休息區域。

RESEARCH
透過西藏空間圖，分析雅魯藏布江的上游與下游河水與陸地之間
的互動關係，上游的數以百計的細小分流與下游匯集成大河的河
道，從中理解雅魯藏布江的在上下游流域中尺度改變與其中的特
質。

CONCEPTUAL SCAPES
理解雅魯藏布江尺度轉變的概觀之後，透過探討河道分段形式的
方式，創造幾種不同形態的單元體這些單元體能夠隨著不同需要
構成整體地表空間，它被稱為概念式的SCAPE。

PROGRAM
由涉水河流域的分析調查中，理解基地生態位點的重要 tissues，並
因應基準區開發緩衝帶的要求，將既有河川內的農業市場與圍外不
易到達的綠地空間，設為整體的都市空間。將多種農業市場後的
空間作市民活動的都市公園，往水系延伸，設定一個防範河川
暴漲的溢洪池，生態濕地與野鳥棲地。

STUDIO INTRODUCTION

課程目標
透過都市環境現象閱讀與解析，來了解都市空間發展的成因與操
作元素；並藉由都市空間的設計操作，來了解空間形態與生態環
境、都市活動之關係性，從而建立設計者空間演譯之整體環境
觀。

課程範圍
都市乃人類集居之最大單元，人類因集居進行大量土地開發，造
成自然生態與物理環境的改變，而影響到都市空間的氣候及居住
品質，因此同時也造成交通過度集中，而影響到人們生活環境的
安全性、舒適性與便利性。都市性而因此產生斷裂空間或週遭空
間，形成都市灰帶。如此實不只影響都市環境的實質品質，也影響
到都市與自然共生的永續城市發展可能。

本課程實做以台北市歷史路段河岸空間為例，採用這一普遍存在
的都市現象進行研討與探索，並藉由設計操作提出因應對策。改
善淡水河沿線既有都市空間與河域空間之斷裂狀況，並試著接
河域之都市及建築設計模式，提出具有創意與整合性之空間設計
概念，作為整個都市空間架構改善及都市設計策略之參考。

設計課題
1. 城市公園與自然理化之重新連結
2. 都市活動與水岸活動的連結與延續
3. 都市藍線原則與空間系統建構
4. 水域城市生態經營
5. 整體交通動線系統建構
6. 拓寬空間與道路設計空間的整合與改善
7. 開發具創意之水岸活動機能與水岸空間形式
8. 隧道岸邊環境改善
9. 城市發展歷史整理之態度保存
10. 水岸城市空間意象之建立
SITE ISSUE

Taipei city has been developed along rivers, including Danshui River. Serving as the most important port in early times, Wanhua became the core region of the city. However, with the decline of the industries associated with the River, the core had shifted to the eastern Taipei. Meanwhile, highways, accompanying by the modernization, and grey dikes had replaced the historical and natural scenery along Danshui River.

Every beautiful city has a lovely river. Yet the Danshui River now is isolated by the product of modernization, residents can not enjoy the serene atmosphere provided by the banks, and the river itself. After the river being marginalized, the space outside the dikes has been ignored.

This project aims at the introspection of the relationship between urban and natural areas, and also the possibility of de-marginalization between city and bank landscape. Furthermore, it also identifies the value of this lost space to Taipei, the biggest city in Taiwan.
PROGRAMS OF "URBAN GATE"

- The interface between artificial environment and natural environment
- Urban lake supplying various ecosystem acts as detention basin for Danshui river
- New green system join each original green space together to construct a net system of green
CONCEPT
THE PROCESS OF DIKE BROKEN

ORIGINAL

BROKEN DIKE

GREEN DIKE

URBAN LAKE

THE CONCEPT OF BUFFER

The site acts as a buffer between urban and nature, and increases the layout of the "new boundary". It is the possibility to unite them in this area.
CONCEPTUAL FORM FOR THE EDGES

In order to define the new meaning of boundary, the conceptual form for boundary is generated by a series of studying processes.
**THE SCALES OF RIVER**

From the picture of Yarlung Tsangpo River in Tibet, we could realize that the different widths of rivers make different scales of the boundaries. For instance, the river with lots of sand bars could make deers pass through easily, however, the river without any sand bar could not.
THE METHODS OF CONSTRUCTION

The form of rivers is transformed into the geometric form system. It is regarded as the foundation of conceptual form units.
The channels between units are divided into three scales: 1M, 2M, 4M. Each scale fits different ecological environment and
THE MATERIALS OF UNITS

MATERIALS

WATER/MOSS

VINES

BUSH

TREES

HUMAN ACTIVITIES
ALTERANT LANDSCAPE

For the material, the plant growth and human activities are main concerns. Firstly, the tide range of river and the seasonal factors, for example, typhoon in the summer, change the landscape of the bank dynamically. Secondly, the units of construction would have different crumbling and form-changing effects on different terrains. Therefore, a dynamic landscape should be considered as deciding the material.
Urban park for citizens

The open space could be viewed in two different scales: the urban scale, and the neighborhood scale. In urban scale, the open space plays the role as an urban gate to the river and greenbelt for all citizens in Taipei. In neighborhood scale, the open space plays the role as a public square for community activities in Wanhua.

Urban lake

The urban lake formed by the sub-channels from Xindian river acts as a buffer between urban and natural environment. It also plays the role of the detention basin to adjust the flood brought by typhoon in summer.

Nature park for citizens

The natural park provides not only a precious ecological outdoor classroom for Taipei citizens but also a wetland for birds and ducks.

Nature for wild creatures

Because the sub-channels from Xindian river stops human beings from going into certain areas, a wild environment curing itself can be preserved. It provides a space for wild creatures’ living.
THE PLATFORM REFLECTING THE EDGES

AUTUMN

SUMMER

SECTION B
Urban Linkage
Location: Taipei
Advisor: Tai-Lai, Kan
2006 Fall
CARSCAPE

CARScape 中的空間概念之景以研究都市中充斥的監視閉路系統，從中理解其影像語言後建構出其景，用以實踐於一個位於台北市光華機場旁的汽車電影院與資訊展覽館複合式建築。這套以汽車為
渡建立一個動態機制，透過停車、看電影與移動，構成一個動態
的汽車人造風景。

RESEARCH

本設計案由 Jorge Luis Borges 所寫的小說中摘錄其中一篇短篇 The
Garden of Forking Paths 作爲開始，從小說中所蕴含超文本的多向
性連結概念為出發，尋找都市中具有多向性連結的研究對象，進
而以立體停車場的監視系統作為此階段研究主題，討論監視影像
的多重連結性，以及監視影像拼貼及置的意義。

CONCEPTUAL SCAPE

從前階段的研究中，轉譯監視影像的透視性空間成其特殊平面．
平面因爲監視影像的特殊限制性而有不同的破碎形態，重組
這些破碎的平面對再詮釋的空間平面成此階段的 Scape．此
Scape 重新詮釋監視影像的多重連結性、空間的透明性、可見
與不可見的存在性。

SITE

基地位於市民大道高架與新生高架交叉點旁，此區域為兩橋交
會，空間感受到大量的噪音揚塵，視覺上形成數個極度破碎切斷
性的空間，與 Conceptual Scape 所呈現的空間質感相呼應。

PROGRAM

藉由 Scape 空間概念的理解，以汽車電影院與資訊展覽會場兩種
機能具衝突性的 Program 作為主要空間操作的內容，並因應基地
位置，延續台北中央公園的開放綠帶，須具私密性的汽車電影院
與具開放性展覽會場及公園透過 Conceptual Scape 的詮釋與實踐，
三者構成相互連結並且不干擾的共存狀態。

STUDIO INTRODUCTION

結論篇．都市的多向性連結

工作室企圖藉由推概念的發展轉化，作為產生建築設計策略的
方法，而開發一個設計研究的過程。

在城市被視為動態的，交叉參考的計劃或非計畫內容場域
(programmatic or non-programmatic field) 之組織和聯繫，而非靜
態的形體與背景（figure and ground）之間關係；以及建築被理解為
一系列的多重關係（multi-relation），而非獨立自主之物件
(autonomous object) 的參考框架下，工作室是圍繞以建築性的
介入方法，在都市環境中，發展關於空間之多向性連結 (multi-
linkage) 構成的可能性。何謂連結 (linkage) 何謂多向性連結
(multi-linkage) 它如何運作效率將會是什麼這些問題形成對多向性連結
作爲建築和都市設計策略探討的基礎。

第一階段

定位一潛在的（或既存的）都市或建築空間狀況，於其中建築與都
市基礎建設系統 (infrastructural system) 既存在共存，且以非線性、
非層級式的影響著彼此。

第二階段

發展可能之方法，轉化這些空間狀況成一具生產性，能夠同
時組織空間關係和其他可能之暫時性關係的機制 (mechaism) 和設
計概念。

第三階段

再一具體的都市環境中，即各別所選擇的基地，以具體的計劃內
容劃本和建築空間形式，結合第一階段所發展出的議題，進行建
築性之介入，於不同反應和各種不同計劃內容需求下，產生非線
性、非層級式的多重性連結關係。

三個階段被視為一系列發展，被非只是延續而已。例如，再第二
階段發展出來的作品是可能影響第一階段所做的假設，也就是
說，任何假設或假設會持續被測試，調整和修正，藉此亦用以強
調建築設計概念發展中，過程和轉化的的重要性。
THE ANALYSIS OF SURVEILLANCE SYSTEM

In addition to monitoring surveillance and coverage areas, the system is designed to operate independently of different surveillance targets. Surveillance cameras capture sequential images, which are then analyzed to identify patterns and anomalies. These patterns and anomalies are then used to trigger alarms or other responses accordingly.

PHASE 1
ANALYSIS 1
CRACKING SPACE

Phase 1 of the analysis involves cracking the space through sequential image analysis. This process generates unique fingerprints for different events, which are then stored in a database for future reference.

ANALYSIS 2
THE APPPOSITION OF TIME AND SPACE

The transition of space

The transition of space and time

The transition of space and time

The transition of space and time

The transition of space and time
PHASE 2
CASE RESEARCH & TRANSLATION

在第二個階段中，試圖找尋一個都市中駐車
場的監視系統技術，並透過實地監視影
像與實際空間之間的關係，研究出一
套有利於空間操作的系統。選定的案例是
新竹市重陽路上的新竹市民活動中心

停車場監視系統為了達成視覺無死角的監
視設計，而構建一套完整的影像序列，
每一個影像之間必能使視覺上信息的的
連接，從實況系統辨識出的影像中，號召
主管決定可利用的資料。例如停車格、柱
的布景，通過資訊的相互參閱，輔助從
平面系統
TRANSLATE THE PERSPECTIVE TO THE PLAN

PARKING AREA - 600cm X 300cm

PILLARS - 100cm X 100cm

A A A E E E
B B B F F F
C C C G G G
D D D H H H
PHASE 3

THE EVENT OF MURDER

An event (event) in the system is defined as the start of an interaction between two or more entities. This interaction may lead to various outcomes, including death (death) or escape (escape). The diagram illustrates the progression of these events, showing how they can be linked to form a narrative. The illustrations provide visual representations of these events, helping to illustrate the concept of the event phase.
突发事件在這樣的結構系統的停車場中，作爲一個監視系統閱讀空間的文脈，事件會在每個單一監視器中被明確地捕捉出來，而邊緣反應到規劃圖的平面上，形成可以在規劃圖單一平面的依賴。

整套監視系統被解讀成分兩部分，透視劇本（perspective Script）以及平面劇本（plan Script）兩者通過事件作時間與空間上的多重連結。

在 The Plan of Construction 1中，試圖按照透視影像遺留的線索，構築出新停車場平面。

而 The Plan of Construction 2則是以轉譯透視成平面的規則，重新編排單元平面，成為新的停車場平面。
THE PLAN OF CONSTRUCTION 2

The one of construction in surveillance system is about the visible and invisible area.
The visible space means existent, in other words, invisible space means inexistet comparatively.

在攝影機多重交錯的範圍，事件被從不同的角度多重描述，
事件與空間之間存在一種透明(transparency)與不透明(opacity)的概
念，筆面描述的次數越多，事件越透明。
PHASE 4
TRANSPARENCY PATTERN STUDY

面對如何將前述透明度的概念實際地生成在空間上可操作的系統，發展出了transparency pattern單元的概念，用以解釋動態移動下所產生的透明度概念。

這種單元概念形成，有助於理解被視為一個動態的多重連結的都市是怎樣去運作這一系列的概念。
UNDER THE BRIDGE
MULTI-LINKAGE OF THE SURVEILLANCE SYSTEM

ISSUES
- PUBLIC/PRIVATE
- TEMPORARY
- MOVEMENT

DEFINITION OF PHENOMENA IN SITE
- TRANSPARENCY, EVENTS RE-WRITTEN, VISION CONE
- VISIBLE/INVISIBLE, APPEAR/DISAPPEAR
- EVENTS CHANGE IN A DAY, ALTERABLE SHADOW
- DIFFERENT SPEEDS AND SCALE OF ROADS

CHARACTERISTIC IN SITE
- THE RELATIONSHIP BETWEEN THE VIADECT AND ALL OF THE BUILDINGS
- TAXI DRIVER’S RESTING, SKATING, DANCING, COMPUTER EXHIBITIONS
- WALK/DRIVE/RIDE
THE ISSUES OF THE SITE

- AN OPEN SPACE JOIN GUANG-HUA COMPUTER MARKET, HUASHAN CULTURE PARK, AND AGRICULTURAL PRODUCT MARKET TOGETHER
- THE PARKING TOWER ACT AS INFRASTRUCTURES IN URBAN ENVIRONMENT
- THE DRIVE-IN THEATER AS A PRIVATE SPACES CONNECTS WITH WIDE OPEN SPACE AS A PUBLIC SPACE

[Diagram of urban programming and aggregation & dispersedness]
THE MAPPING PROCESS OF THE THEATER UNITS
DRIVE-IN THEATER

投影幕随著两种不同使用功能下做改变，当放映时，放
下作为幕布，而放映时则另一侧固定较宽的幕布做幕布
使用，而当电影结束时，放映隔板收起，内部空间向外擴
张延伸，形成一种私密与开放不断变化的两型空间