The Magnetic Field of Architecture- the Space Derives from the Order

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THE MAGNETIC FIELD OF ARCHITECTURE
- THE SPACE DERIVES FROM THE ORDER

Meng-fan Yang
The magnetic field of architecture
- the space derives from the order

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Magnetic fields surround magnetic materials and electric currents and are detected by the force they exert on other magnetic materials and moving electric charges. The magnetic field, at a given point, is specified by both a direction and a magnitude (or strength); as such it is a vector field. In special relativity, the electric field and magnetic field are two interrelated aspects of a single object, called the electromagnetic field. All materials would react to the electromagnetic field, no matter being attracted or repelled. The magnetic force is invisible and intangible.

The magnetic body (which is a body with a magnet) produces a magnetic field. This magnetic field is invisible but is responsible for the most notable property of a magnet: a force that pulls on other ferromagnetic materials and attracts or repels other magnets. There are numerous magnetic bodies surround us and interact among each other.

Magnetic Field

Foreword

The place people live is just like a huge magnetic field. And people’s activities and behavior are like the magnetic bodies, which would generate a force to attract or repel among each others. This kind of intangible force is from the “human behavior”, and just like the magnetic force to drive the activities between people and space.
Magnetic Field

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The place people live is just like a huge magnetic field. And people's activities and behavior are like the magnetic bodies, which would generate a force to attract or repel among each others. This kind of intangible force is from the "human behavior", and just like the magnetic force to drive the activities between people and space.
秩序衍生空间

建筑设计最终的目的是期望透过空间建构的手法来创造生活或是解决问题。因此，跳出有形的空间形式框架，发现出引发活动运转的隐形推力，也就是带动物体运转的磁力，才能够真正创造出空间活动的价值。而建筑设计不再只是追求造型与形式上的表现。另外，空间形式也是推动人类活动的重要推力，或者可以说是最大的磁力。若能找出引动及驱动人类行为的重要推力，就能掌握架构整体建筑空间的关键磁力及推动人类活动运转的隐形磁力。

因此，建筑的空间逻辑透过磁体与磁体或是磁体与磁场间的互相影响及运转而衍生。首先透过观察与认知人类活动的规律、个性及地域性，从而设定空间机能与行为的相互关系，最终才能配合环境的架构形状得以运作并且与社会结合。唯有在空间的互动关系才能使有益于人类生活的建筑场域得以运作。这样的论述阐明了不论是单独的建筑本身、区域性的环境或是都市，都将是有机会透过人类行为秩序来创造“新生活衍生空间”的场所。
The Space Derives from the Order

The final goal of architecture design is to create the life or solve (deal) the problem by the proper space construction. Only discarding the tangible frame of space and discovering the invisible magnetic force of driving the activities, the real value of program could be generated. Therefore, the architecture design is no longer to be the expression of the form and style. On the other hand, the form of the space could be the key driver, or a magnetic force of people's activities. Through finding the key of triggering and driving people's activities, we can manage the key magnetic bodies and the magnetic force to drive people's activities, which construct the whole architecture space.

The space logic of architecture derives from the interaction and operation among magnetic bodies and magnetic bodies, as well as magnetic bodies and magnetic field. By observing and knowing people's preference in the activity of community, personality and location, the program and people's behavior could be defined. Consequently, the design matches the context of location, and the program works and connects to the society. Only the relationships supports each other could benefit the operation of the human life. This discourse indicated that not only an architecture, a small area or even a city could be the place to create a "new space deriving from the life order" through the human behavior.
New space combination and space derives
-Tattoo Memory
空間機能之間則是磁體與磁體之間的關係

空間結構與建築衍生-刺青記憶

New space combination and space derives
-Tattoo Memory
空間組構與建築衍生
-刺青記憶

當城市中人們對於空間的需求不能再單一化，打破以往「一間房」建築的概念，要接納更多不同活動在一起時，在此將刺青所產生的記憶與轉變過程以抽象的關係作探討，重新解讀進而找出組構新的建築邏輯以對應在建築架構之中。

記憶主要是透過聲(感官)、型、意三種基本元素，藉由重複累積的關係而慢慢產生進到不同階段的記憶層面。重新拆解各種不同類型的建築空間機能來分析所內含的特質，這些機能將透過這三種元素所內涵的比例關係而被重新歸類，這樣的結果除了在使用行為上將重新被區分，同時也會建立起新的空間機能關係。將這樣的結果對應回「記憶」的邏輯關係，建築的形體也將被慢慢的組構成型，最後也因空間上所呈現出的開放與私密性而表現在空間虛實、建築架構及外觀之中。當建築單元本身被建構完成之後置入基地，其所呈現的方向、位置及單元與單元的連接關係是同時對應在基地上人們對於空間所使用的關係而被配置的。

由此而呈現的是空間機能因現代性的需求，透過一種新的邏輯方式重新架構。公開與私密性的關係就像是廣大的磁場，空間機能之間則是磁體與磁體之間的關係，在三向度的空間中重新找到適合它的位置。
New space combination and architecture derivative—Tattoo Memory

As people can't only have simplified program in their living place, we have to break the old concept of “a building” and include more different programs. Here I researched the process of the memory becoming to a tattoo with an abstract perspective. After reviewing the logic of memory, I found the new logic of composing in architecture reflecting the architecture contracture.

The memory is composed of three main elements: sense, image and meaning. The three elements accumulate and repeat in the process and form memory of different levels. If we deconstruct the programs, the programs would be classified by the three elements’ ratio. Then the programs would not only be classified by the people’s using behavior but also build up a new relationship among the other programs. Then, the architecture will be composed with this rule, and reflects the "Memory". In the end, the public and private space will be presented by the space's empty and solid. The direction of the units and its relation with the site is the key to connect to the people and activities.

The program of the space would meet the current demand, and construct with a brand new logic. The relation of public space and private space is like a big magnetic field. The relation among programs is just like the relation among magnetic bodies. They will find their position in the three-dimension space automatically.
Tattoo is a permanent mark or design made on the skin by a process of pricking and ingraining an indelible pigment or by raising scars.

Kat Von D, tattoo artist, is known for transforming her clients' bodies into canvases for their memories. She designs tattoos that are not only artistic expressions but also personal mementos, often incorporating elements that hold significant meaning to her clients. Each tattoo represents a story, whether it be the client's personal memories, a significant event, or a symbol of their identity. Kat Von D, through her art, emphasizes the connection between the body and memory, where the skin becomes a canvas for storytelling.

1. Tattoo consists of two main components: the design (composition) and the ink or pigment (composition of memory) that is used to create the image.

2. The process of tattooing involves the use of various techniques, including needle pricking and the application of ink to the skin, resulting in a permanent mark.

3. The design of the tattoo is significant as it often represents a personal or emotional story.

4. The use of color and design elements can enhance the meaning of the tattoo, making it a unique representation of the client's experience.

5. Kat Von D's approach to tattooing is holistic, considering not only the technical aspects but also the emotional and psychological impact of each design.

6. The tattoo becomes a part of the client's identity, serving as a constant reminder of their memories and stories.

7. The relationship between tattoo and memory is multifaceted, with the tattoo acting as a physical connection to the past, present, and future.

Kat Von D's work highlights the transformative power of tattooing, where each design is a testament to the personal journey of those who choose to wear their memories on their skin.
Research

Process of Memory

Sensate-term memory: Sensate-term memory is the memory of sensory experiences, including sights, sounds, smells, tastes, and feelings. This type of memory is temporary and requires repeated exposure to the stimulus for retention.

Short-term memory: Short-term memory is the memory of information that is currently active and available for immediate recall. It is limited in capacity and duration, typically lasting for a few seconds to a few minutes.

Long-term memory: Long-term memory is the memory of information that has been encoded and stored for a longer period of time. It is not limited in capacity and can last for a lifetime.

Every story comes from everyone's experience. People keep their interesting, important or sad... experiences through various means, such as design, art, or other methods. A story can be told through design, art, or any other means.

Sensate-term Memory

- Sight
- Sound
- Smell
- Taste
- Touch

We can acquire Image, Sense, Meaning by moving through different stages:

- To choose or attention
- Repeat
- Show out usually

Memory = =

There are three kinds of element that affect the composition of memory.
Sensate-term memory

Short-term memory

Long-term memory

Short-term memory

Long-term memory

Long-term memory

Short-term memory

Long-term memory

Long-term memory

Short-term memory

Long-term memory

Short-term memory

Long-term memory

Long-term memory

Sensate-term memory

Short-term memory

Long-term memory

Short-term memory

Long-term memory

Sensate-term memory

Short-term memory

Long-term memory

Long-term memory

Sensate-term memory

Short-term memory

Long-term memory

Short-term memory

Long-term memory

Sensate-term memory
There are two parts of space in hotel. One is public space which every roomers can use. Another is room space which is a private one.
There are two different parts of tattoo. One is an image which is on the body and show everyone off. Another is a story which in the mind and very personal.

There are two parts of space in hotel. One is public space which every roomers can use. Another is room space which is a

Choose one topic program for TATTOO building. Then, according to the

**Program Mix**

**Cultural Entity**
- Museum of Modern Art
- Museum of Technology
- Museum of Cinema

**Hospitality Entity**
- Service Apartment
- Boutique Hotel
- Condominium

**Commercial Entity**
- Apple Store
- Eslite Bookstore
- Muji Store

**Dinning Entity**
- Starbucks Coffee
- International Cuisine
- Tea House
Therefore, the same kind of memory space was grouping to become a resident community. I created a new “Resident Group” that combined three living types together at three different layers. Those resident communities still have their own public space. There are some connected roads between Memory Units.
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Therefore, the same kind of memory space was grouping to become a resident community. I created a new "Resident Group" that combined three living types together at three different layers. Those resident communities still have their own public space.
讓磁體與磁場有機會接觸並且發生互動的關係

歷史紋理的空間安排-台北城市生活博物館

Arrangement of the history context
-Taipei City Life Museum
歷史紋理的空間安排
台北城市生活博物館

所謂的博物館不再只是陳列古物與歷史的場景所建立起來的一間間房間，在此將是一個「動態化」的都市生活博物館。透過電影對台北歷史的敘述，了解台北城市發展的方式，再借用影像發展的演變探索台北風貌，並且挖掘過去地景，讓觀眾重新發現人群使用，得以創造新台北共同生活記憶空間。此博物館將成為連接新舊歷史的場所，另外透過新的博物館置入得以插入城市南北斷裂的空間。城市真實的氛圍將由此館而重新呈現出來，成為「台北生活館」。

從此可知，一個真正有價值的都市博物館，必須透過良好的磁場關係才能真正的成為台北人生活場所的一部份。不論是新舊的歷史脈絡或是都市電影的重新詮釋台北，都需要藉由異質的空間形式來重新訂定活動，也才得以讓磁場與磁場有的機會接觸並且生長互動的關係。城市公共空間不但在運作一些活動，更是建立城市形象或是共同記憶的最佳場所。因此，除了外在的空間表現空間的形態之外，更需要結合各種環境與磁場接觸的部分，為此關係的產生關係才得以增加建築對於城市記憶的定位，也才能避免空有建築外觀又或是少數人才有接觸的空間。
Arrangement of the history context
-Taipei City Life Museum

The museum will not only be the showroom with cultural or historical relics, but be a dynamic live museum. Through the directors’ description in the films, I tried to understand how to define Taipei. Utilizing Taipei’s development, I chose the site for Taipei City Life Museum. By revealing the historical landscape, it pushes people to come to this place in the daily life, and create common memory in this new place. On the other hand, the museum will connect with northern and southern part of Taipei city. “Taipei City Life Museum” will present a real life in Taipei.

As far as we know, a valuable museum will need to have good magnetic field to attract people to come, and become a part of Taipei citizen’s life. The form of the architecture will play an important role of connecting with people. Therefore, there are more opportunities to interact among the magnetic bodies and magnetic field. The function of a public architecture is not only to operate the activities, but also create the city’s image, impression and citizens’ common memory. It needs to equip with an impressive form, and also creates interesting place for people.
Taipei City Museum

Life Museum
A place which can connect citizen's life
一個結合城市人民生活的共同場所

A place which can know past and accumulate history
一個可以回顧同時可以累積歷史的場所

A place which can connect citizen's life
A place which can know past and accumulate history

Museum of Taipei is for showing the characteristic of Taipei citizen. However, there is a short history city. A good historical museum is a place which is not only getting knowledge of past and supplying for the future. Thinking about our future in Taipei is more important than past. At the same time, the site of Taipei Museum will at a popular place for more people having activity on there. People will create history at Taipei Museum by their life.

台北博物館在於表現出台北市民的生活特色。即使台北的歷史如此的短暫，一個好的歷史博物館應該是一個扮演一個告之過去提供未來的場所，思考台北所需要累積的未來將會比過去更加重要。同時此博物館必須位在受歡迎的場所，以提供人們在此活動的機會，並且讓更多人透過生活在“台北城市博物館”中累積、創造歷史，更加認識台北生活。
History just like stratum

The process of history like a stratum. We can follow the history of life through the strata. We usually review history by old object. How to describe life story in past and future? People usually describe history by some objects or some story.

歷史的過程就像地層般的層層累積，我們可以透過一層層的地層跟蹤生命的歷史。然而，通常我們透過一些物件在回顧歷史，怎麼去陳述一個過去和未來的生活故事?

台北故事館Taipei Story House

Citizen’s life story
We are recording story of Taipei citizen by Writing.

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Knowing Taipei story from director's Taipei story.

Past

Future

2000
2015
2008
2005
2002
2000
1950
1960
1966
1947
1911
1900

A time for freedom
A time for youth

2030

1947-1987 国民政府戒嚴時期
1945-1949 日治時期
1895-1897 漢末時期

1900-1911 福建時期
1911-1945 中華民國

1949-1975 國府遷台時期
1986-1991 近年發展
1992-2000 細微變化
2001-2007 後經典時期
2008-2015 當前時期
2016-2030 當代前導

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過去的台灣歷史可以簡單的分成三個時期，和幾件重要的事件，透過電影的詮釋可以體會過去時代台灣人民的生活情境。由於電影所拍攝的地點大多以台北為主要背景，舊更可以透過畫面的手法認識台北的過去。
侯孝賢
回憶過往的那些片段，表達時代情感。
深刻表達人物的內心世界與細膩情緒。

楊德昌
以真實的態度看待社會現象，並且忠於描述。
呈現出當代社會中真實的生活面貌。
同時深刻的探索台北人忙碌表象下的內心寂寞與無助。

蔡明亮
針對現代都市下的人物，著重其中空虛、細膩的學及處台北的人們，如何回應、面對這些內心的
情緒。

楊清順
24小時的生活，改變著台北人的生活方式。

戴立忍
多樣的台北都會，即便共同相處的人面對到不一樣的環境。
<table>
<thead>
<tr>
<th>Movie in Taipei</th>
<th>Main Place and Object</th>
<th>Meaning of place</th>
<th>Relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td>(What time it is) 2001 《你那邊幾點》</td>
<td>Taipei main station  A crossroads in Helimending Shin Kong Mitsukoshi Department Store Clocks on main buildings</td>
<td>Associate place - Traffic Associate place - Commerce</td>
<td>Two people background a place because for Taipei citizen. Then, the clock which at public place is connect with most of citizen's life step. A men want image that he mean that &quot;time&quot;</td>
</tr>
<tr>
<td>(The Skywalk is Gone) 2002 《天橋不見了》</td>
<td>Taipei main station  Shin Kong Mitsukoshi Department Store Skywalk under a main road</td>
<td>Citizen's public habit/memory</td>
<td>When a woman want to find someone meeting on, it don't know how, because it is good</td>
</tr>
<tr>
<td>(Taipei 21) 2002 《台北二十一》</td>
<td>Traffic-MRT, Motorcycle, Cars Living-House, Suite, Morden apartment Activity place - East shopping district, Yangmingshan National Park, Civic Blvd(PUB)</td>
<td>Occupation and Position Real life and dream life</td>
<td>Even two people they face two city, the control and dream life</td>
</tr>
<tr>
<td>(A Brighter Summer Day) 《牯嶺街少年殺人事件》 1960 《A Cityyn of Sadness》 1947 (Three times) 1911</td>
<td>Life space (normal place, no specific identity); house, school, shop, theater...</td>
<td>Borrow space from old buildings in city. The important things in movie is relationship between people.</td>
<td>The place which movies is peace time. At this time are very simple</td>
</tr>
<tr>
<td>(Twenty Something Taipei) 《台北朝九晚五》 2005</td>
<td>PUB, KTV (in Sh-Nyi Development District) Sport car Night Internet</td>
<td>Meeting place for friends. People also know new friends in here. A 24HR activity place.</td>
<td>In this mode Every relations happened in need this place</td>
</tr>
</tbody>
</table>
Taipei city Story map

Movie in Taipei

- *What time it is* 2001
  - 你那邊幾點

- *The Skywalk Is Gone* 2002
  - 天橋不見了

- *Taipei 21* 2002
  - 台北二一

- *A Brighter Summer Day*
  - 陰魂不散少年殺人案 1960
  - A City of Sadness 1947
  - Three Times 1911

- *Twenty Something Taipei*
  - 台北朝九晚五 2005

Diagram form movies

- 時間差
- 場景記憶
- 相遇機會
- 共同話題
- 活動場所
Taipei city activity

除了歷史時刻軸的安排，空間將沒有先後順序

歷史場景與現代活動的相互對應，創建城市活動記憶空間

Program

Program type

- Lobby: crossing different type of programs/ things
- Time/place: which can express about time of the
- Open way/public activity space: everyone can make the road become a common for
- Shopping district: second-hand store, dandy store
- PUB, Restaurant...
- Old buildings
- PUB/Tea house which is talk place

- Information
- Public space-
- Life style-
- Story
- Exhibition
- Simple things-
- Life object Exhibition
- Social ways-
- Activity Exhibition
Editing Movie

蒙太奇（法文：Montage）

蒙太奇在电影中主要作为一种叙事手段和表现手法，它将一系列在不同地点、不同距离和角度，以不同方法拍摄的镜头拼接组合起来，叙述情节，刻画人物。

### Creative Geography

蒙太奇是一种将不同地点的镜头，经过剪接之后呈现空间的同一性，显示电影中的地理同一性不必依赖真实空间的地理同一性。创造性空间已成为当代电影摄制不可或缺的一部分。

A place

Room + Living room + Outside = A House and Environment of building

B place

C place
Montage Editing Movie

Creative Geography

A place

B place

C place

Room Living room Outside

A House and Environment of building

Zoon out

Zoon in

2000 2008

2000-2008

Express Story

Simultaneity

Parallel development

Cutting

Crosscutting

Intercutting

Shot-sequence Editing

Rhythmic Montage

Accelerated Montage

American Montage

Transfer

Washout

Fade In/ Fade Out

Defocus transition

Ripple Dissolve

Shot

Detail Shot

Bridging Shot

Cover Shot

Ripple Dissolve

Freeze-fram
Taipei City Museum
Life space for everyone
Space Diagram
Taipei City Museum
Life space for everyone
Taipei City Museum
Life space for everyone
Taipei City Museum
Life space for everyone

Image of city
Movie store
找到能夠吸引磁體的磁性種類，才能使磁場產生

都市更新-城市精神價值-水上運動場

Urban renew- City spiritual values
- Water sport arena
都市更新-城市精神價值
-水上運動場

哥德堡是一個以港口開始發展的工業城市，當工業逐漸離開河岸邊-城市成長的起緣地，這將會是市民重新找回歷史精神的時刻，因此，透過河岸空間的再造，喚起市民對於區域的共存記憶，並且藉此連接過去被工業所阻斷的兩岸生活空間。

透過遊船停泊的路線來當作連結兩岸的活動起點，被分離在兩岸的城市又能因為水上活動而被接合，將能夠促進市民對於河岸空間的喜愛及重視。有機形體的創造不但是生命起緣的概念延伸，特殊的造型設立在城市出海港的視覺端點，除了延續港邊的觀劇院做視覺上及活動上的延伸，更創造出不一樣的水陸活動方式，提供給喜愛戶外活動的瑞典人有新一種的戶外活動空間。

了解市民喜愛的活動方式，再透過建立公共空間的特殊性而得以創造出城市的新價值，便是找到能夠吸引磁體的磁性種類，才能使磁場產生。
Urban renew - City spiritual values - Water Sport Arena

Goteborg is an industrial city originally started from the harbor. When the industrial activities leaving the river bank gradually, it is the time to re-find the city's historical spirit and move back to the river bank. Thought the rebuilding the river bank, it will arouse the passing memory to the citizen and connect the both sides of the city which was divided by the river.

The boats and ships would be the key to connect both sides of the river. The space used to be divided by the river, now is connected by the river. This space also can provide the water sport and activity for the citizens who really enjoy the nature. The free form is coming from the plants which indicate the new life is growing. The special from is also positions the end-point of view to center of the city. It extends the view and activity to another side of the river, and creates different landscape for different water and land sport. This provides a new activity for the Swedish who really love having outdoor activity.

Finding out the magnetic force for the citizen to creating a valuable city public space and is to generate the city magnetic field.
Introduction

Module 1: The object of this design is to exercise how to apply and respond the elements of site. It aims to piece up my image and thought to the site through the observation, and to develop the design from my perspective on the character of the site.

This design is to make the site, Banana pier to be a stadium for aquanaut sports water theatre, and aims to extend the activities in central of Goeborg to be close to the river.
Lively space, like plants growing up, make the space vibrant and full of vitality, and make it easy to be noticed by the people.
Site Analysis in urban context

Banana-pier is a long and narrow artificial pier, located opposite to the central public harbor of Goeborg, faced to both riversides.

In this urban context, I try to make the banana-pier to become the bridge which extends the activities in central of Goeborg to the riverside and connects the people in both sides. It also provides more public space to the residents.

Design Process

First of all, I want to shape the structure to be like the plants growing up from the broken part somewhere between the ground and water, because this is the interesting situation I found in Banana pier. At the same time, I want to make the arena have vital and vibrant landscape to break the original artificial and boring space experience.
Urban Connection

Then I was considering how to connect it to the city center. Because the Banana Pier is located in the middle of the river, I can utilize this site to connect both sides of the river. There are many public spaces and many people and activities in the city center, but there are little activities on the opposite side. Also, the connection between the activities and river is loose.

So, it would be important to create a bridge to connect the both riversides and provide a public space for people to be close to the river.

According to this context, I design this project by breaking the land and putting a harbor in the middle part to connect with both side of the river and making some rise grounds like plants growing up between the ground and water. Then there will some space in between and people will have activity in this interesting landscape.

Site Plan
Program

Because of the site ground's different height, some spaces look like hills, and some places go into the water like beach. People can have different kinds of activities on the different ramps.

In the detail, I try to design interesting landscape with different height and ramps, and create some broad space for the activity like picnic or view seeing.

Material

I used two main materials, wood and grass, to define the programs. The grass part will be a park with meadow. The wood part will be the beach.
A ramp will be raised like a slope, so people can have sport in this open area.
Detail & Structure

The structure of grass ramp will be made with concrete. The landscape will be created with different height to be more close to the nature ground. People can have many activities in this park.

This part is the interface of the two ramps with two different structure materials. The connection part will be made up with the mixing

The structure of wooden ground will be made with truss. The landscape will be created with different height to be more close to nature ground. People can have many activities in this park.

Wooden Ramp

People will nature while wooden ground space. People water activi
ould feel they are more close to the
walking on the wooden ground. The
and can go into the river or open some
le can get closer to water and have
ities. Water and having some water sport.
The Vertical Village in the city - study Taiwanese lifestyle from the Wufenpu mixed use area
The Vertical Village in the city - study Taiwanese life style from the Wufenpu mixed use area
垂直化住宅村落
- 從五分埔學習台灣的住商混合

城市空間逐漸向下，人口仍逐漸緊密的同時，企圖在垂直化的架構下提供屬於臺灣人所熟悉又好的居住空間品質。

住商混合是臺灣典型的生活文化，便利的生活機能成為人民對於住宅生活的基本需求。住商混合的住商空間除了提供便利的生活外，同時也提供建立社區聯絡關係的機會。居者能夠因為公共機能性的空間而擁有互動關係，街道上的氣氛也隨之豐盛。此即為我所謂的良善社區關係。而這樣的社區關係，更使我認為對於住宅村落最需要的精神價值。因此透過觀察與研究找出這種群眾關係的方式及元素，才能再透過相同的邏輯建立起新的垂直化的社區村落。

假若空間也能建立起社區關係，就不再需要透過制度作為社區的管理手段，然而在人口密集的城市空間中，極度要求個人私密空間的台北市，要讓居民有意願走出門與鄰居互動，則需要透過開放的手法才得以達成。透過從五分埔住商混合空間的研究，找到可建立止碰撞的街道關係與帶動人潮活動的商業機能，才能重新運行一個新型態的垂直化住宅空間。
When the space is limited and the density of population is high, I am trying to represent Taiwanese’s living quality in the vertical village.

Mixed using the commercial and living is the typical living style in Taiwan. Most people heavily depend on the convenient living functions in their neighborhood. This kind of the living is not only convenient but also allows people to have interaction with others. The community will be built up in informal way. I think the most important thing in the vertical village is “social community.” Therefore I researched a place with this community, and figured out the rule and key elements.

If people can build up a good community naturally, they don’t need to take effort to manage it. How to lure people to come out of the door and have interaction with each other in Taipei? Studying from the Wufenpu mix using area is a good way to find out the magnetic field and magnetic bodies, and then we can operate the new vertical village with the same rules and logic.
Wufenpu now is a popular commercial area.

In the 1960s, many people from FangYuan. They used the first floor as a pret-a-porter (ready-made clothes) shop and the second story as their houses and the tailoring place. As of today Wufenpu is still a special pret-a-porter wholesale hub for clothes retailers in Taipei.
Wufenpu area is a mixed using area

People can go into this area from many different directions.
Streets system
The composing of streets define the distance of block. Moving become easier and freer. The variety streets network is more interesting for Taiwanese.

Walking range
Because of the area is big and there are many different size of blocks. When people go around this area, they will have many kinds of choice for their shopping circulations.

Overlapping

Mixed using space
commercial and living space
Different size of street
Interesting spacial experience

Mixed using space
commercial and living space

Commercial activity
Social Connection
Living space
Space Development
The stair is an important connection element between the commercial and living space.
Develop a new space mixed using space commercial and living space. When the ground is not only on the ground.

Social Connection
Community network
Commercial activity
Interesting space experience

Extending the size of space by a prototype

Now

20 years ago

30 years ago

50 years ago
Develop a new space

Mixed using space commercial and living space

When the ground is not only on the ground

Shop house

Community network

Commercial activity

Social Connection

Interesting space experience

Extendable space

When the ground is not only on the ground

Shop house Prototypes

people go around outside and go up by inside stairs

when there are more people the building will grow up and people go up by stairs

Shop house

Mixed using of commercial and living

50 years ago

Now

Extending the size of space by a prototype

30 years ago

20 years ago
The size of block
Variety selection
Commercial activity
Social Connection

Streets type
A
B
C
The size of block
Variety selection
Social Connection
Commercial activity

A Unite
Explode

Commercial space
Private space

Corner
Streets
Streets
Streets
Space composing in the Shop house

Shop

Living

Stairs

The basic space composing
Explode

A Shop House

Corner

Stairs

Commercial space

The basic space composing

Space composing in the Shop house

Streets

Shop Space composing in the Shop house

Living space

Living space

Living space
Unit Space Development
Wufenpu living and commercial space

Transformation traditional shop house to a new mixed use house.

Shop House

Connect to another layer

Shop house

Commercial space

Residential space

Block

Commercial Corner

3 M

5 M

5 M

5 M
Connect space with different layers

1.5 M
1.5 M

Shop house
Block
Corner
Commercial
space
Residential
space

Connect to another layer

3 M

Commercial
to a new mixed use shop house.

5 M

Unit Space Development

Wufenpu living and commercial space

7877
A unit

Exploding the unit with many small unit.
After transformation the prototype of space from Wufenpu area. Creating a new space composing for new vertical village.
According to the function of unit, changing the direction of unit to create the streets network.

Space extending

Unit combination
Changeable housing space
According to the function of unit, changing the direction of unit to create the streets network.

4 House in a Unit
Mixed living and commercial space in a unit. Showing how people live in streets creating variety.
Unit Space Streets combination
Wufenpu living and commercial space

Mixed living and commercial space in a unite.
Showing how people live in.

Unit combination
Streets creating variety
Combining every unit together to make the new streets connection system. There is the same streets network quality with Wufenpu living and commercial area but by vertical way.
Combining every unit together to make the new streets connection system. There is the same streets network quality with Wufenpu living and commercial area but by vertical way.

Commercial Circulation

Layer 1
Layer 2
Layer 3
Layer 4

Vertical streets network in a 90m*40m area. There are commercial space and residential space.
Vertical Vallage

Creating a new village type for the future. People will living in a interesting and familiar space quality in a new village.
Appendix: Workshop
自己自足風力發電

Power DIY in a small village

2008/02/25-2009/03/03
指導老師 黃肇隆
設計製作 楊孟凡

自然界本身的運作存有著一種力量，這些力量的推動創造了地震，微小生物也在其中找到了生存空間。

在新竹東岸，有一群以海維生的小聚落，不論他們是否為外來人群，他們都透過了自然的力量尋找出自己的生存之道。

防洪堤成為居民對抗強烈風力的最有效屏幕，設計希望延續他們自給自足的概念來提供他們的家園有更豐富趣味的資源。
Park is a big element to connect both sides of the street. And then installing some new programs with different types, people would go to the site easily. After arranging the programs, creating some interesting landscape for them, people would have different experience on view or activity.
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