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，人造空間亦然於自然界，必由主體而衍生其異質性。無論在何處，人存在於空間，就會賦予空間生命力，彷彿萬物在可以呼吸的介質中，與自然環境產生關係，編織這座城市。為了要讓自然環境與人造空間在實質上相互依存著，結合組織變化形式的結構，組織的秩序，根據自然環境條件，以各種機械系數，形式化、量化，校準對應其環境條件，此外從材料及構造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
1985大的首座設計
苗栗縣的歷史性構成要素，為回應時代的環境變遷，植入新的活動，探討如何在原有的空間架構下，轉化基地的元素，衍生出新的建築結構，藉此材料的重塑，構築出合宜的構築，進而實現出空間構築更多的可能性。

第二章: 變動中的活動衍生
1987，新竹縣政府推動“新竹縣文化園”和“新竹園區”計劃
討論建築如何對應迅速發展的社會環境，以模塊化的空間架構，植入不同活動，組織一套動態的地景系統。利用材料的可塑性，去創造出不同的空間趣味。

第三章: 探討幾何式的組織與空間的動態性
1990年華南建築園區入選創意
本研究試圖尋找一種具體的反映，以關懷人的尺度，材料和空間的結合，以研究為主導的理論，試圖從土地和土地的使用，發展有幾何秩序的可變動式地景，藉此來空間構築更多的可能性。

第四章: 嵌入環境的群體模式
1999年華南建築園區入選創意
設計主要是建立依據系統性意義的群體地景模式，植入基地的群體中，並與基地現況聯繫，而產生新的空間組合上的秩序。

第五章: 自然與人造的依存與回應
2000年華南建築園區入選創意
主要是藉由設計對環境的回應，以生態自然與人造的邊界，組織成流動的環境軸線，模糊兩者的邊界。
Weaving landscape order between artifacts and environment

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 interface 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 Minq-Lj. 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 changeful environment.
/ A team work for the participation of the workshop in "Saka allVurum", 2004/

This project deals with hard and unstable situations of floods. Our strategy is to fit different programs with modular structure into spaces. 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 TAJA center in Taichung, 2005/

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.
/(project of meditative space in NCTU, 2005)/

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

兩年前考運的從後排名申請了進廥所時，問我身就是要把頭顱的佛教了，一開始因爲為什麼長
學長的先例，讓我覺得交大裡有新鮮空氣，可以快樂做設計，也感謝國漢老師總是不厭
奇煩的和學生說，試一百種方法，只為讓新生們懂，再感激益基義老師在第一學期的伴遊
促我面對文字的機巧，使我跨出了第一步。寒假時，雖然我們吵，但少了陳華慧老師的指
地責，顯然變得不平。一定要說的是與你無比的包容和耐心，特別是設計課的那一天。
最後當我父親母親看到這篇誌謝時，應該可以長了一口氣，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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