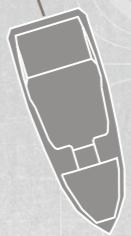




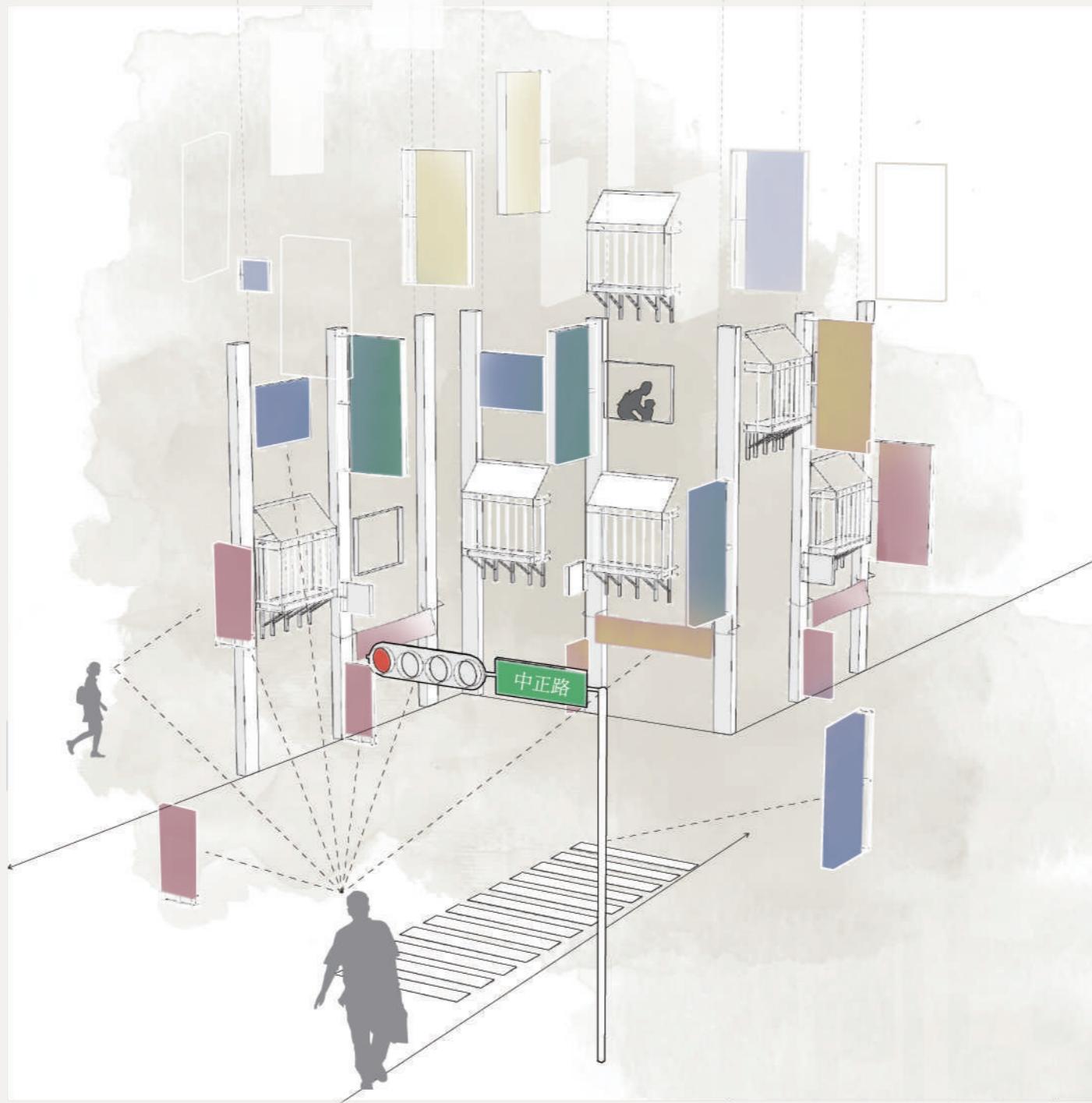
.BOREDOM

/Thesis Design
/TKU architecture

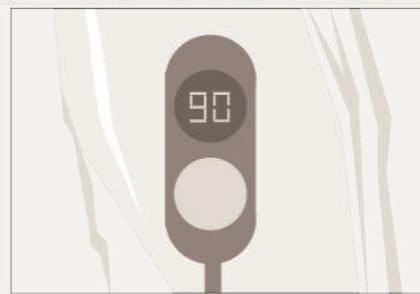
/Shz.
/2021-2022



空白



來自空白的時間和空間
From the blank space and time...



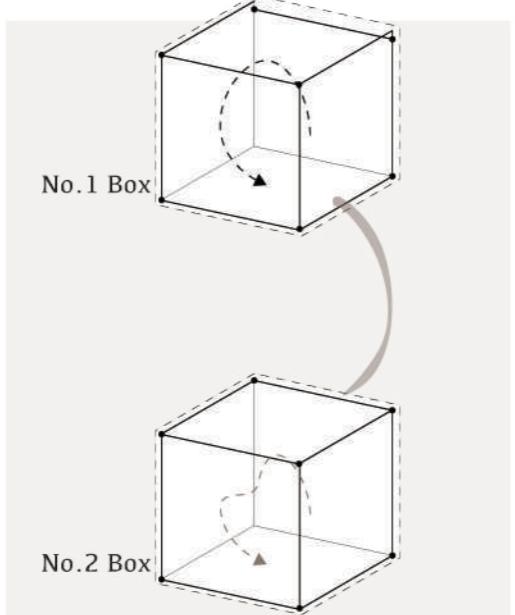
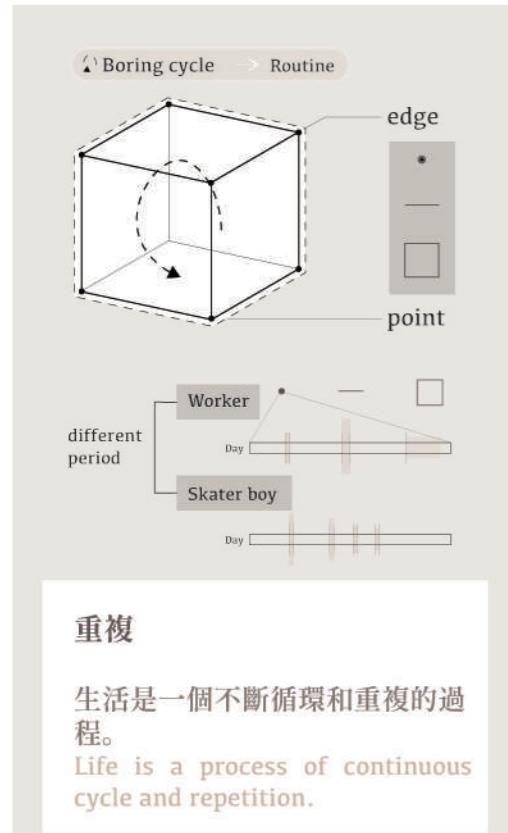
空白



Content

- | | |
|------------------------|----------|
| 01.Circulation | 01.循環 |
| 02. Use of uselessness | 02.無用之用 |
| 03.Gravitation | 03.引力&斥力 |
| 04.Urban stage | 04.都市舞台 |
| 05.Nomad dewlling | 05.遊居 |

Boring Box



差異

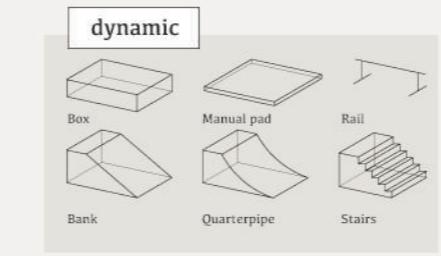
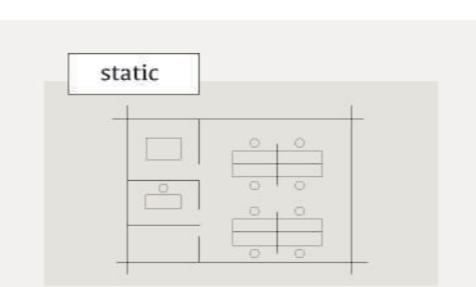
各自擁有不用的循環,但都是在不停重複。

Each has a different cycle, but it all keep repeating it.



交集

外界的互動是逃離無聊的開始。
Interaction with others is the beginning of escape from boredom.



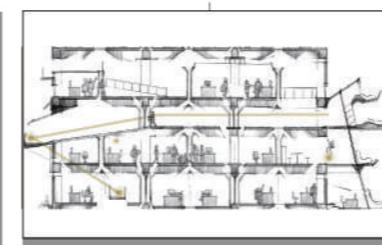
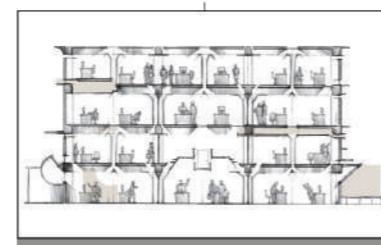
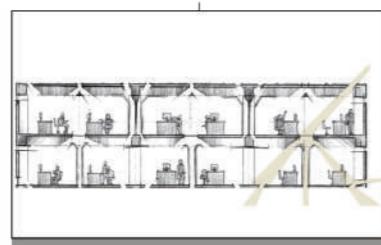
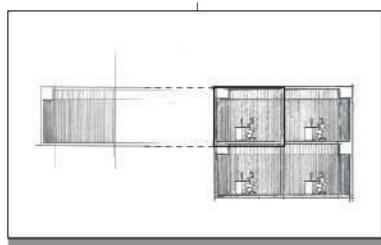
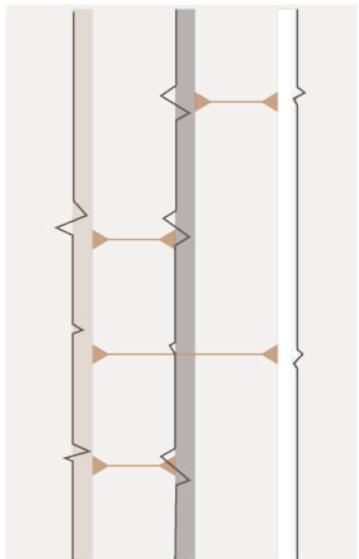
狀態

因為使用者的身份有不同空間狀態。

Because the identity of the user has different space status.

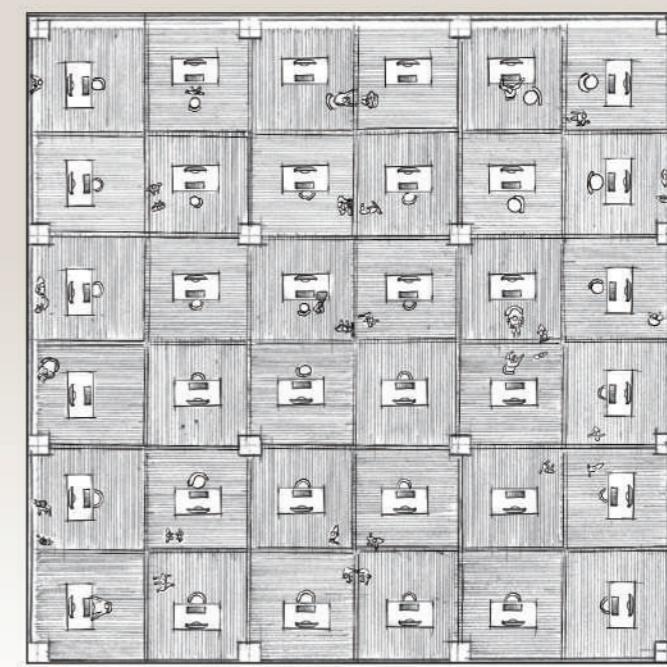
無聊可以被認為是一個循環,如同哲學家叔本華所說:「人生就像是一個鐘擺,在痛苦與無聊間從一頭到另一頭,而這兩者其實人生的組成部分。」

Boredom can be considered as a cycle, as the philosopher Arthur Schopenhauer said, "Life is like a pendulum, moving from one end to the other between pain and boredom, which are in fact the components of life."

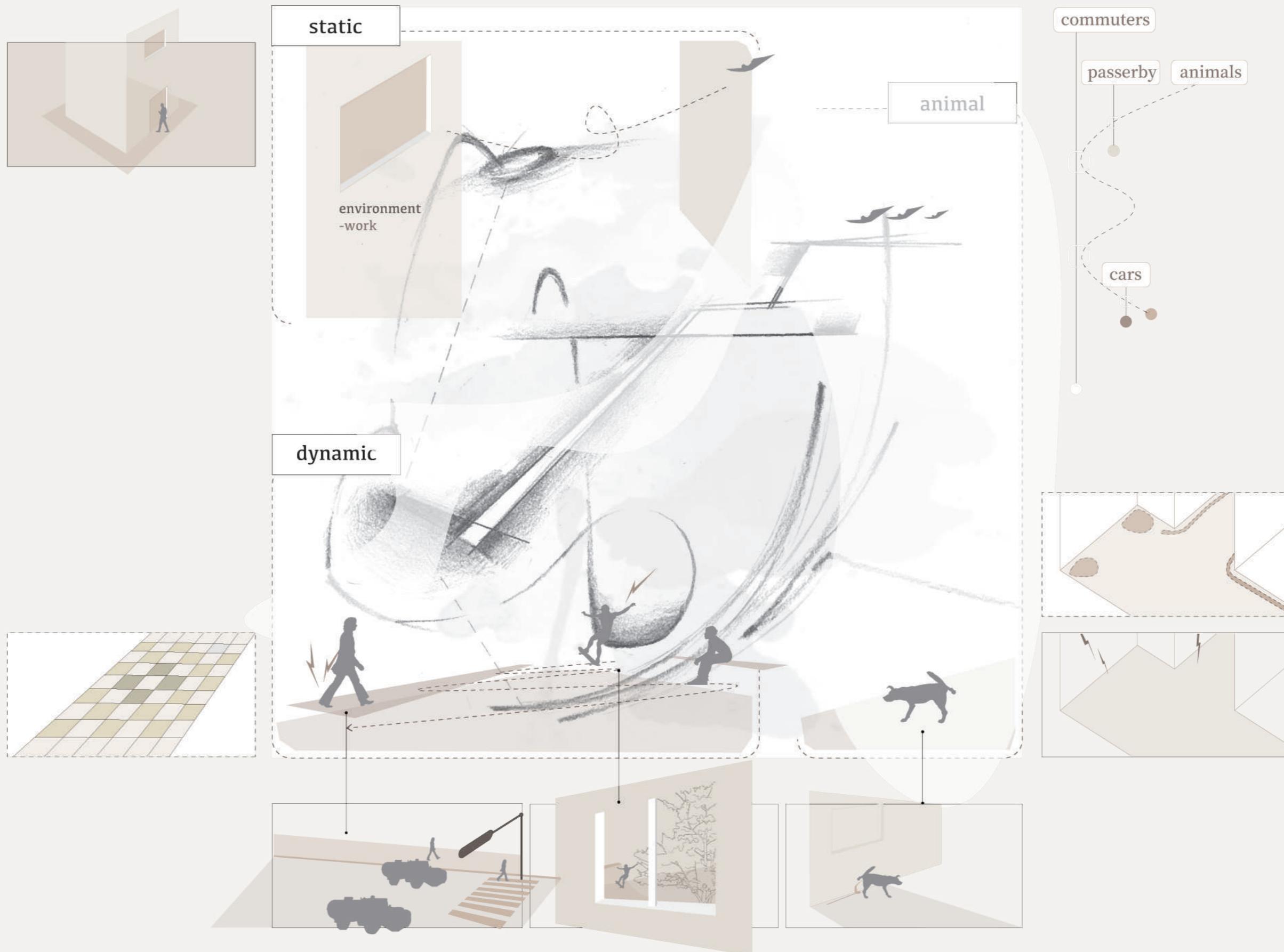


不論生活、活動、空間如何變化,始於無、歷經改變、亦試圖脫離,但只要時間一久又會終於無聊,完成完整的無聊循環。

No matter how life, activities, and space change, it starts from nothing, to changes, and tries to break away, but as long as time passes, it will end up in boredom again, completing the complete cycle of boredom.



別人的無聊是你的有趣



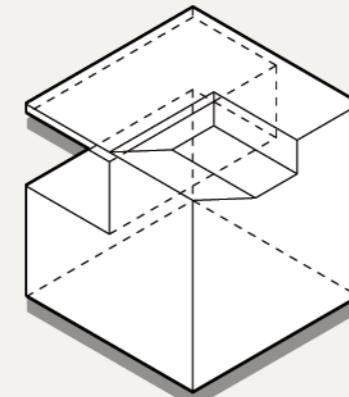
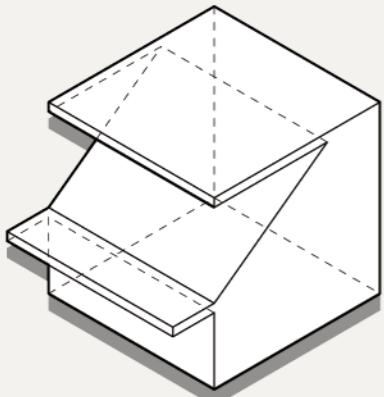


Use of useless

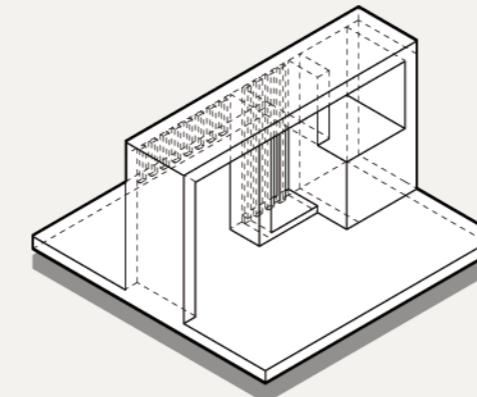
現實生活如同機器為了追求效率和物質目的而運轉，按步就班的做每一件事讓日常變得枯燥乏味。但實際上看來無用的事物，其實有用，反之亦然。如同樹雖不成材，無法為木匠所用，卻能遮陽納蔭，提供用處給更多人。人皆知「有用之用」，卻忽略「無用之用」。「有用」與「無用」，隨角度、時間、立場、價值而異，並非絕對。

life is like a machine running for efficiency and material purposes, doing everything step by step makes everyday life boring. But what actually seems useless is actually useful, and vice versa. Just like a tree that is not made of wood and can not be used by the carpenter, it can provide shade and benefit more people. People know the "useful uses", but ignore the "useless uses". "Usefulness" and "uselessness" vary with perspective, time, position and value, and are not absolute.

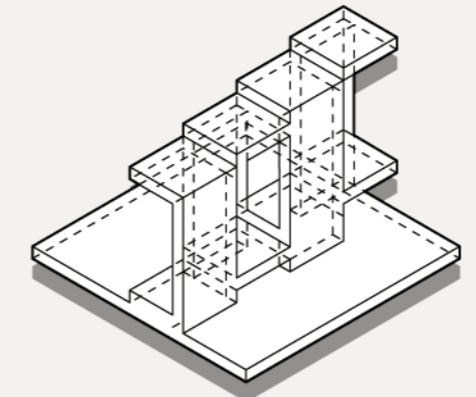
Prototype



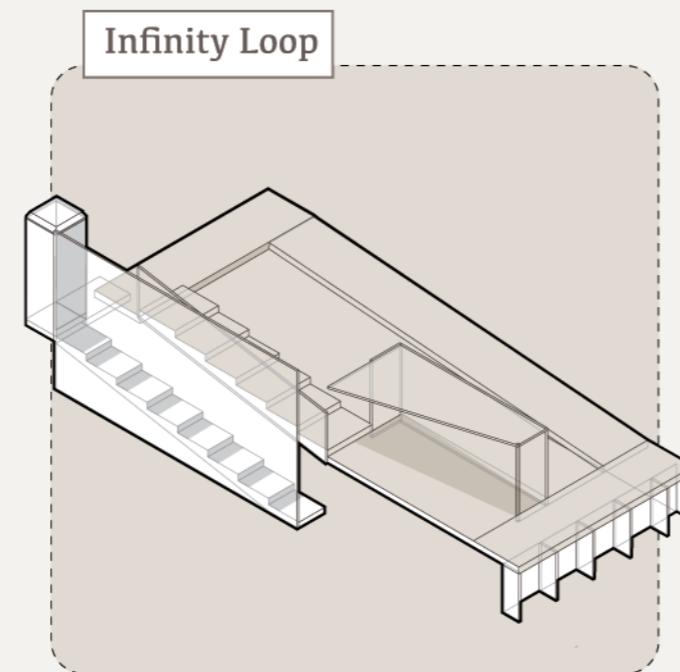
Roof



Wall



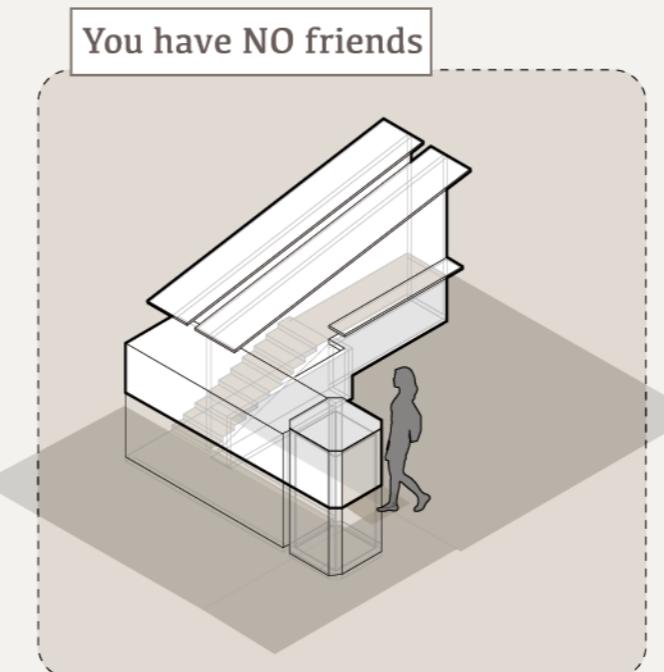
Stair



-無限迴圈

空間不一定有絕對性，當目的地和起點處於相同位置才顯現出過程的重要性。

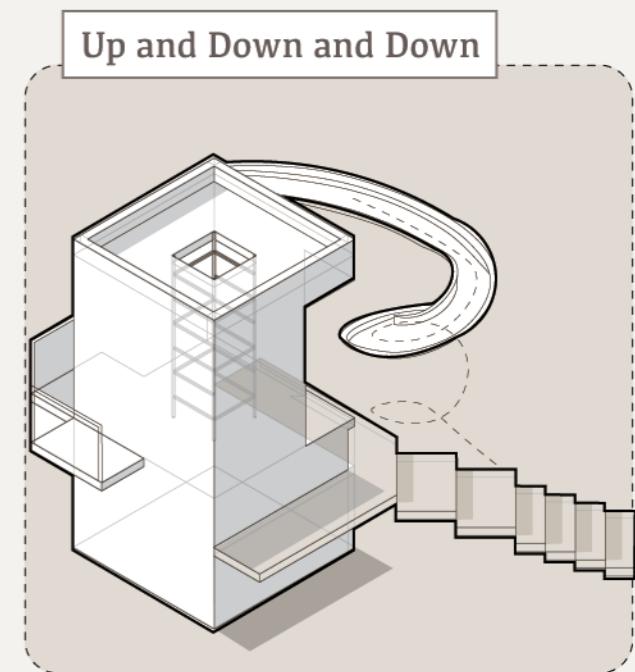
Space is not necessarily absolute; the importance of the process is revealed when the destination and the starting point are in the same position.



-鬧市中的孤獨空間

城市化的過程中，人的感受出現新的問題就是城市所帶來的孤獨感，在維持「熱鬧」的表象中，是否能提供孤獨者能喘息的空間。

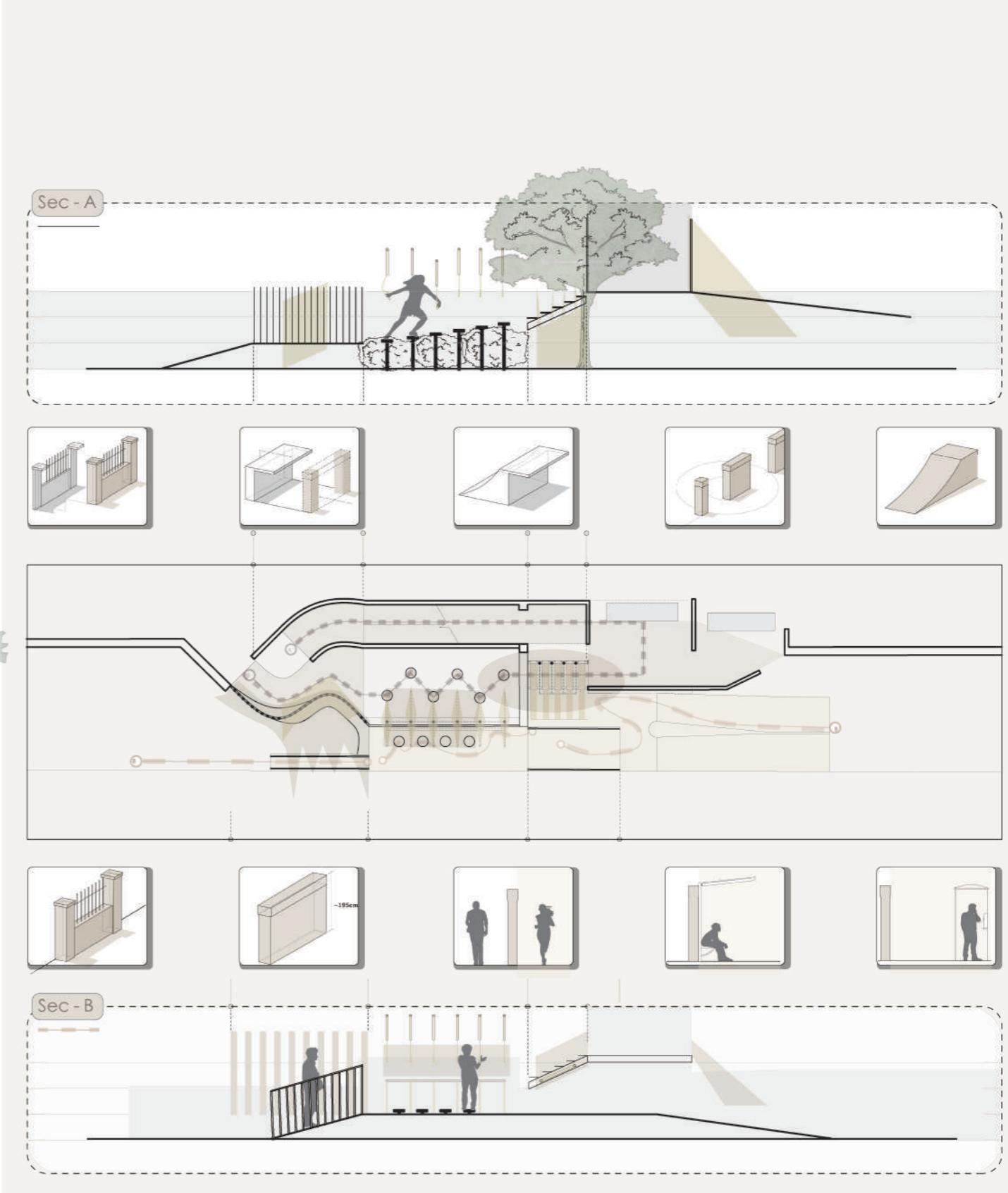
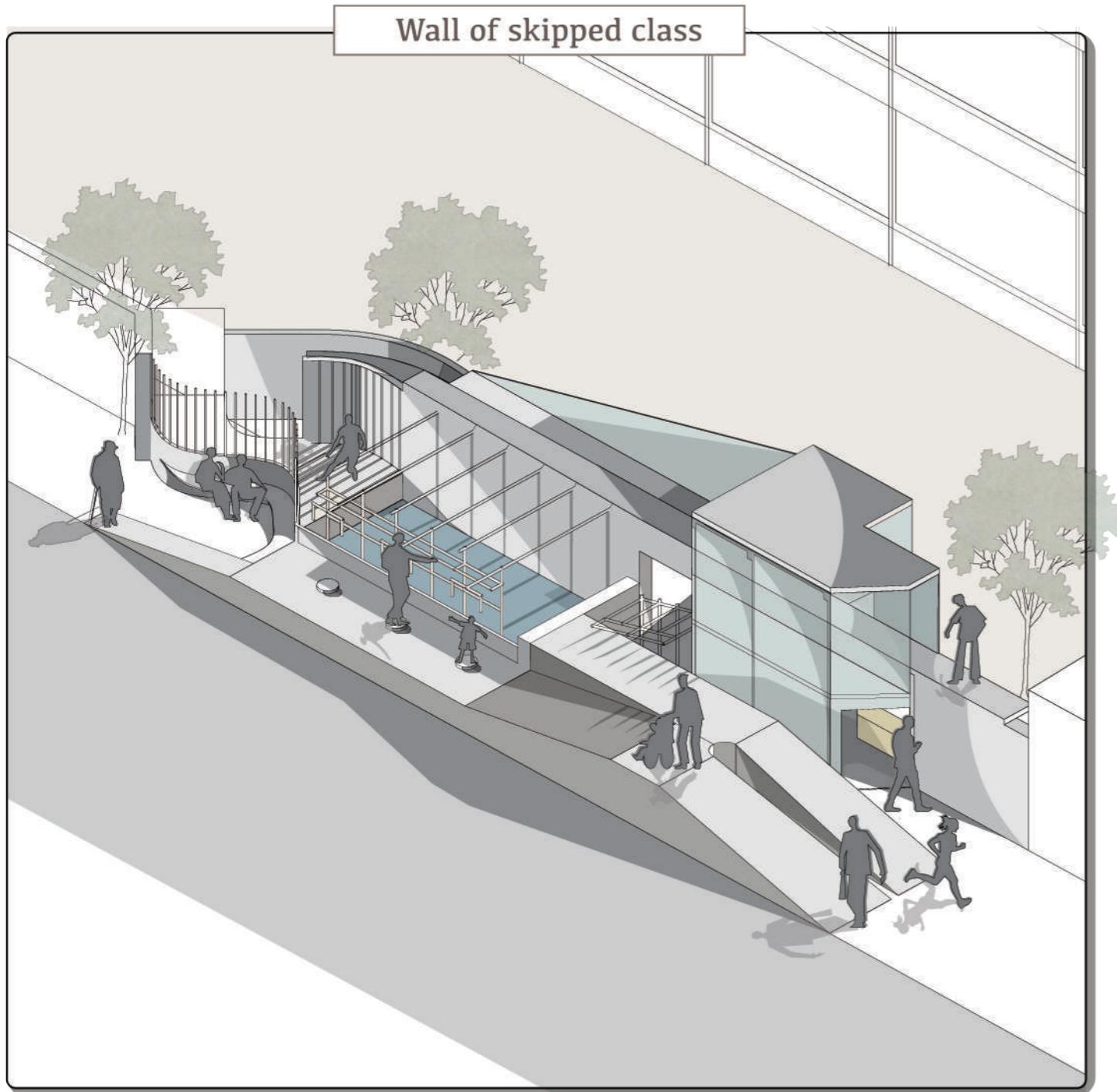
In the process of urbanization, the new problem of human feelings is the loneliness brought by the city. Is there room for the lonely to breathe?.



-選擇決定命運

空間如何回答人的選擇，提供好的視野、特殊的驚喜？

How can space answer the choice of people, provide good vision, special surprises?



-「無效」

校園圍牆的意義只在於隔離學校內外的世界嗎？

無用之用試圖通過將圍牆的「絕對隔離」無效化，以「翹課圍牆」為概念將牆體本身轉化為空間，創造出空間的穿透性，結合不同內外program活動，讓高中生在試圖翹課或者使用空間的過程中與外界使用者接觸，產生交流得到學習意外的收穫。

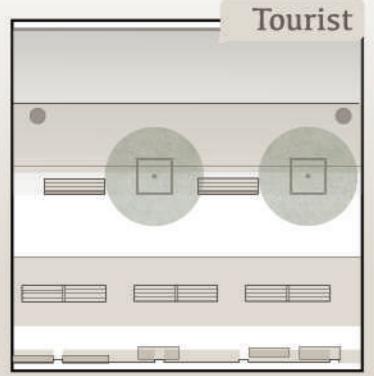
Is the meaning of the wall only to separate the inside and outside the school? The wall was transformed into a space with the concept of "skipping wall", creating a permeability of space and combining different internal and external program activities, allowing high school students to communicate with outside users and gain unexpected gains in the process of trying to skip class or using the space.

Gravitation

Tamsui River Bank



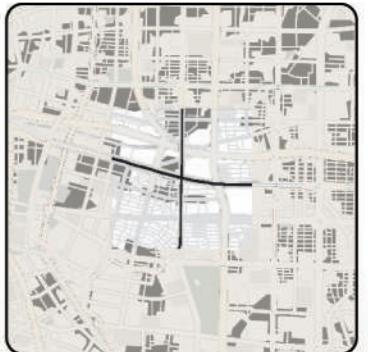
Tourist



Taipei Main station



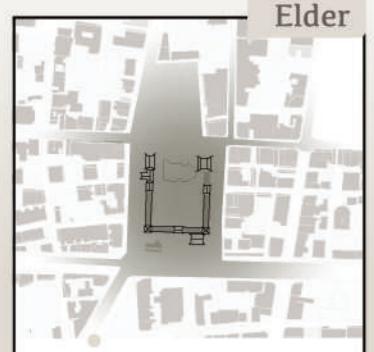
Huashan 1914



Longshan Temple



Elder



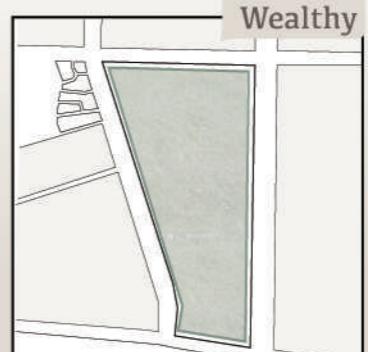
Taan Park



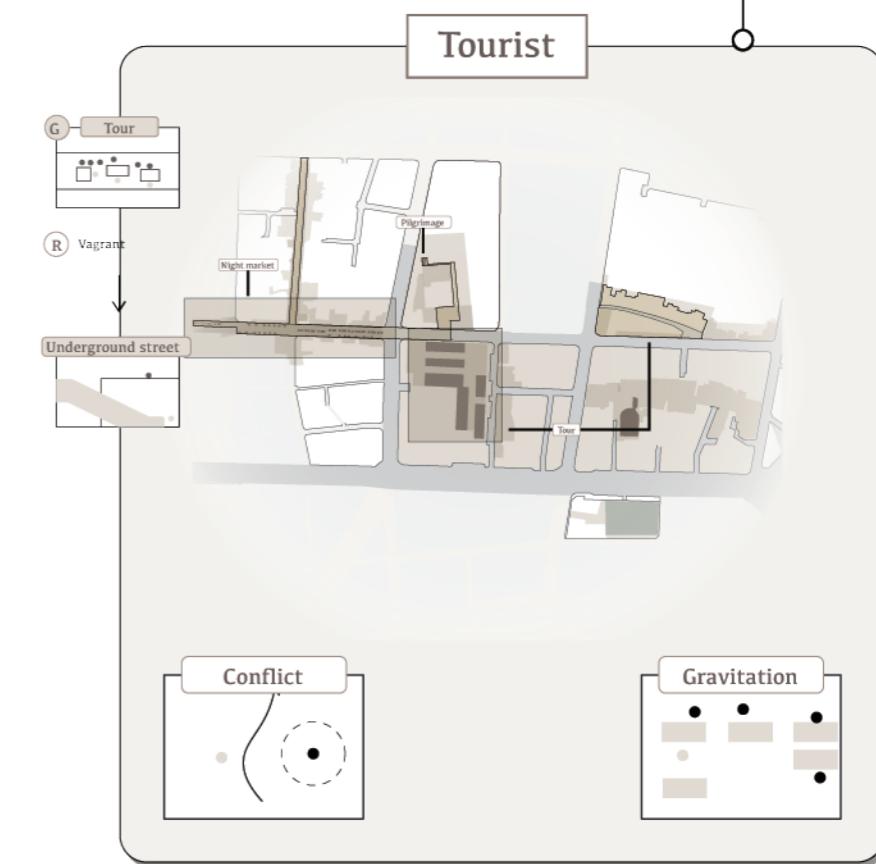
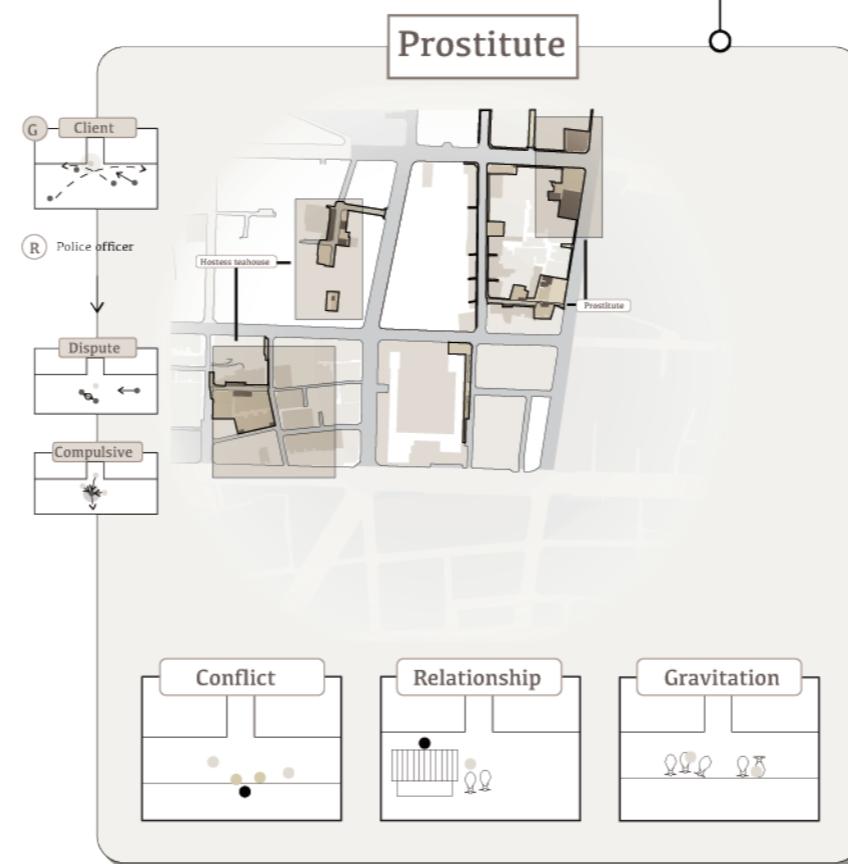
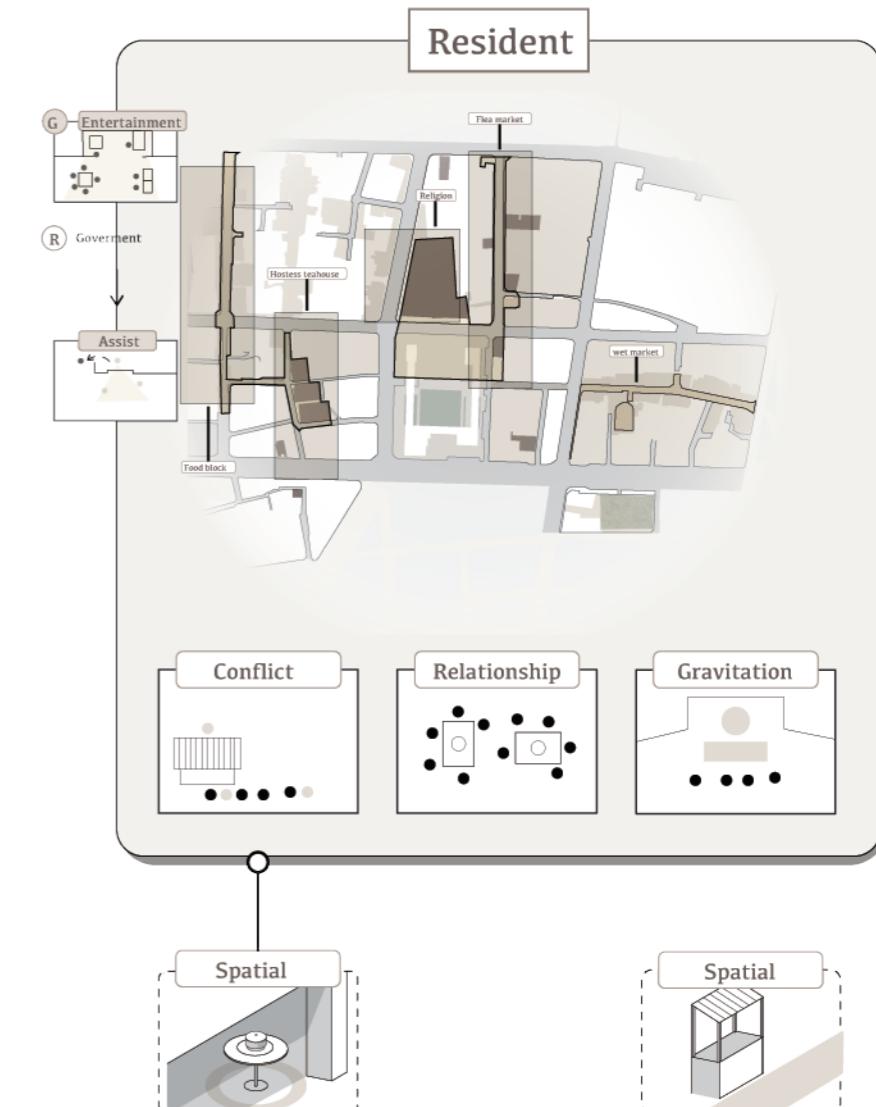
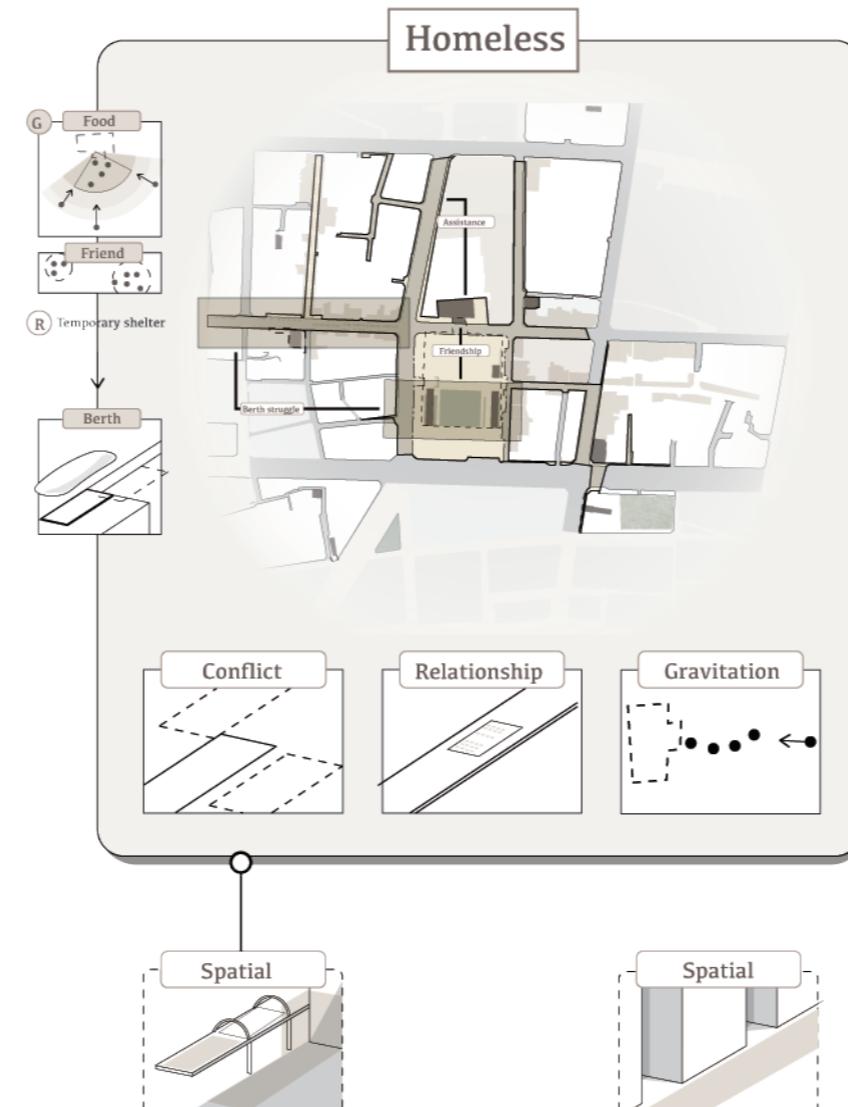
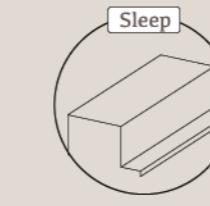
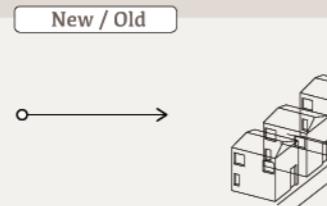
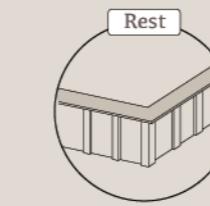
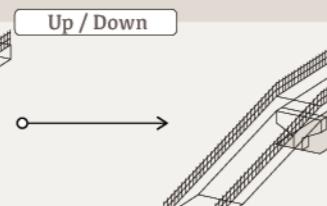
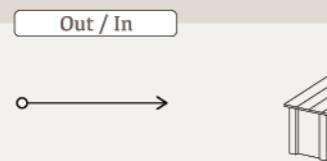
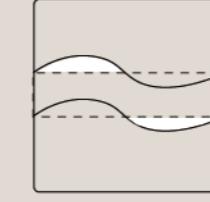
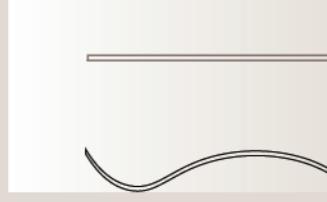
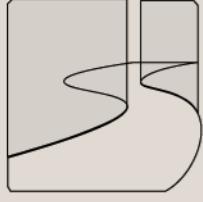
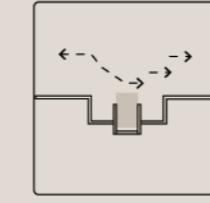
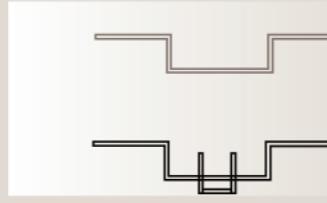
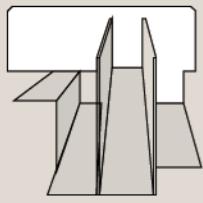
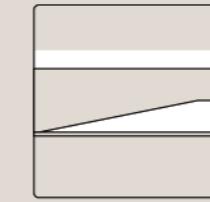
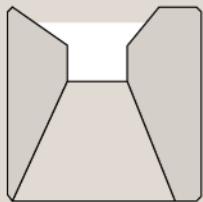
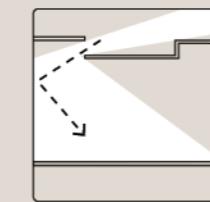
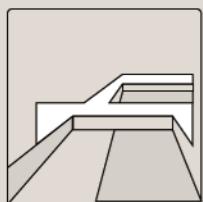
Taipei 101



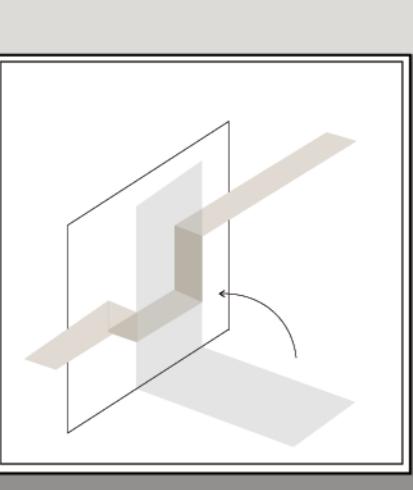
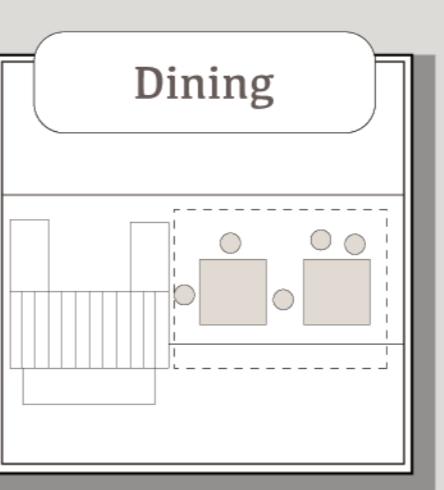
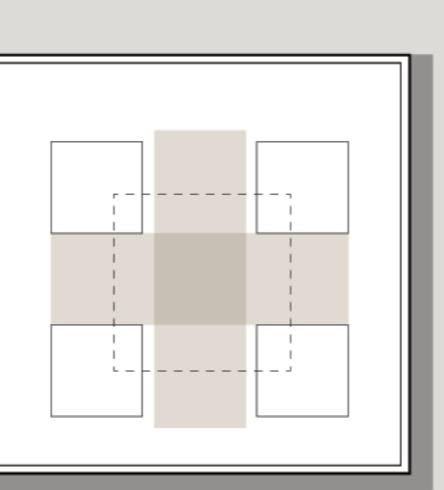
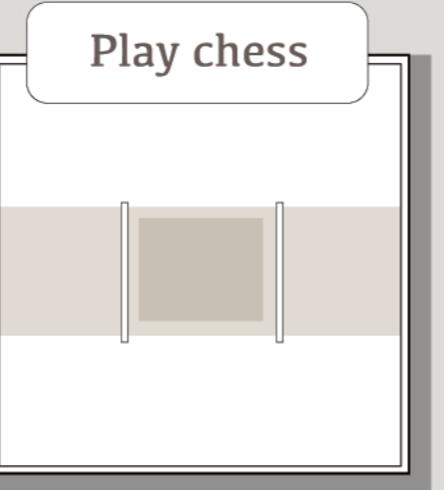
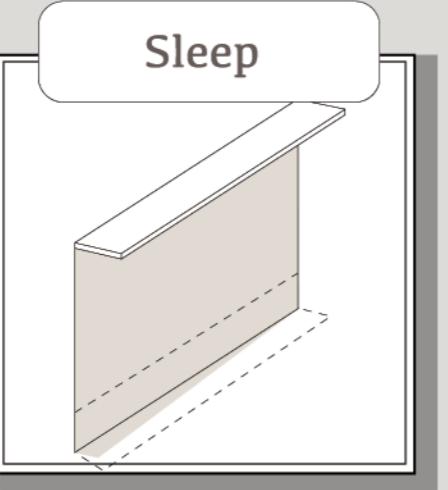
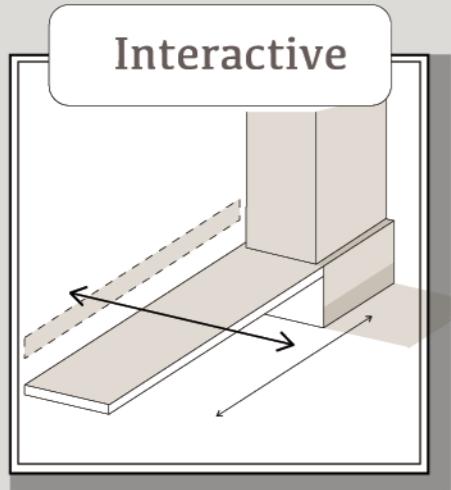
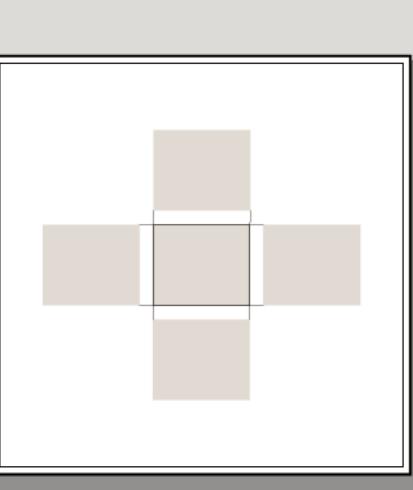
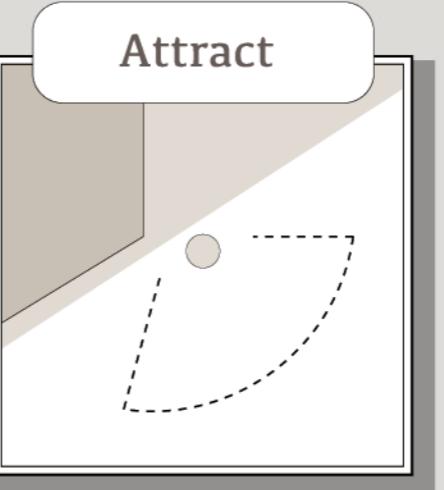
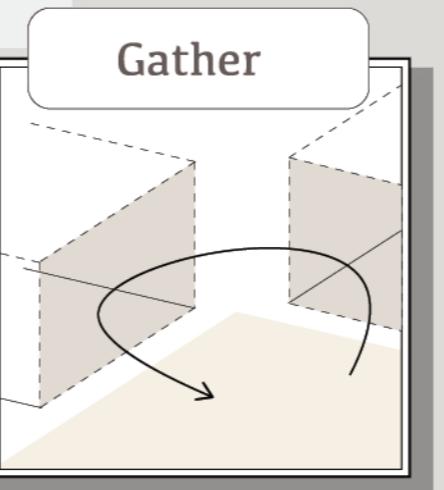
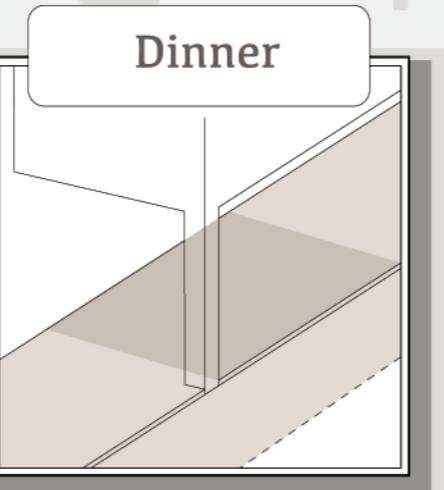
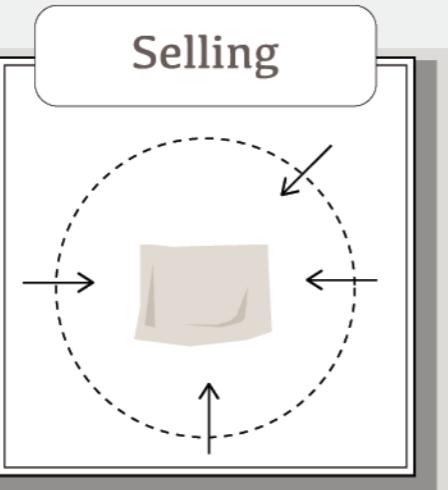
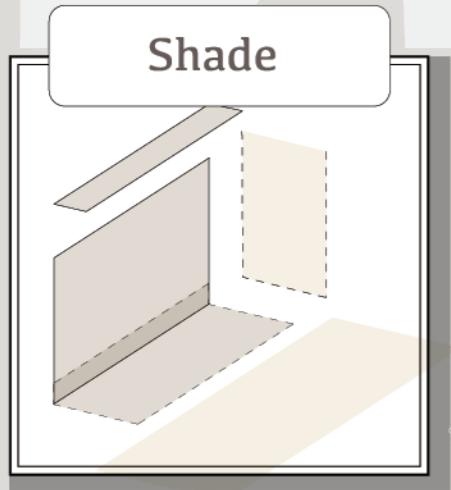
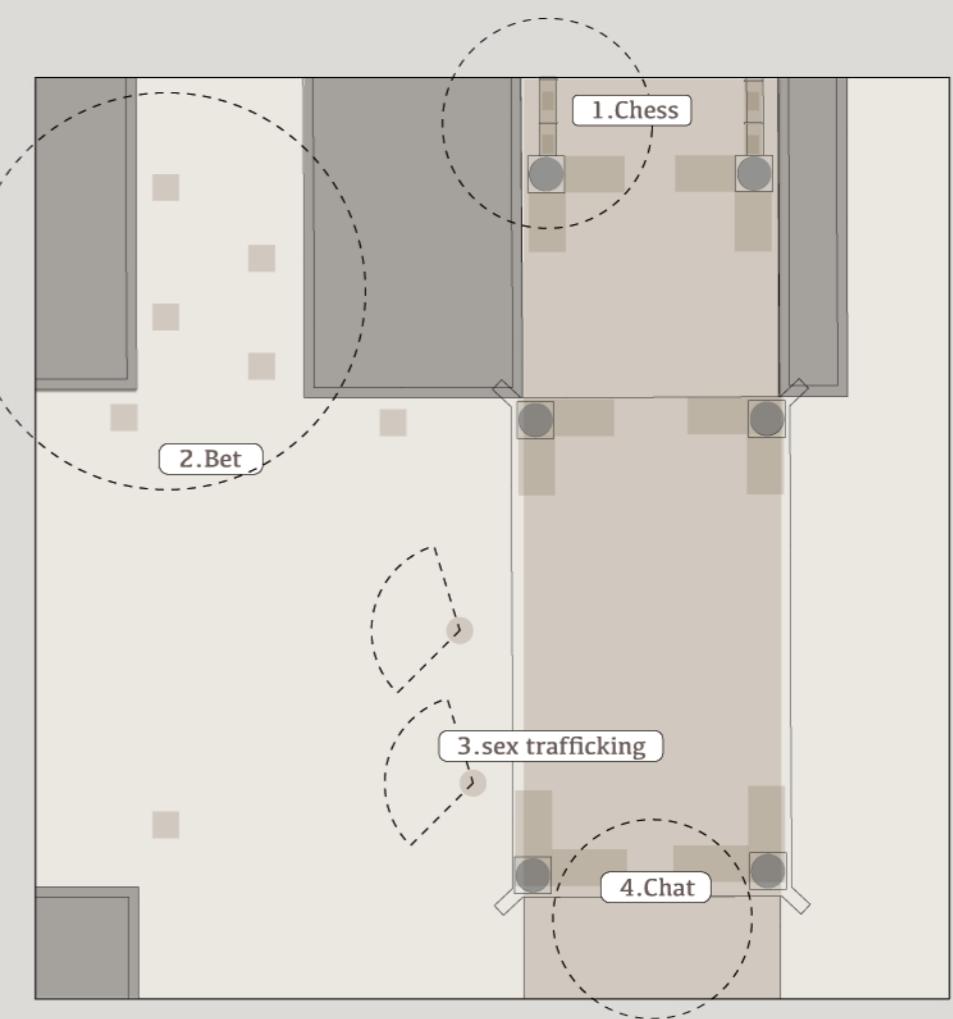
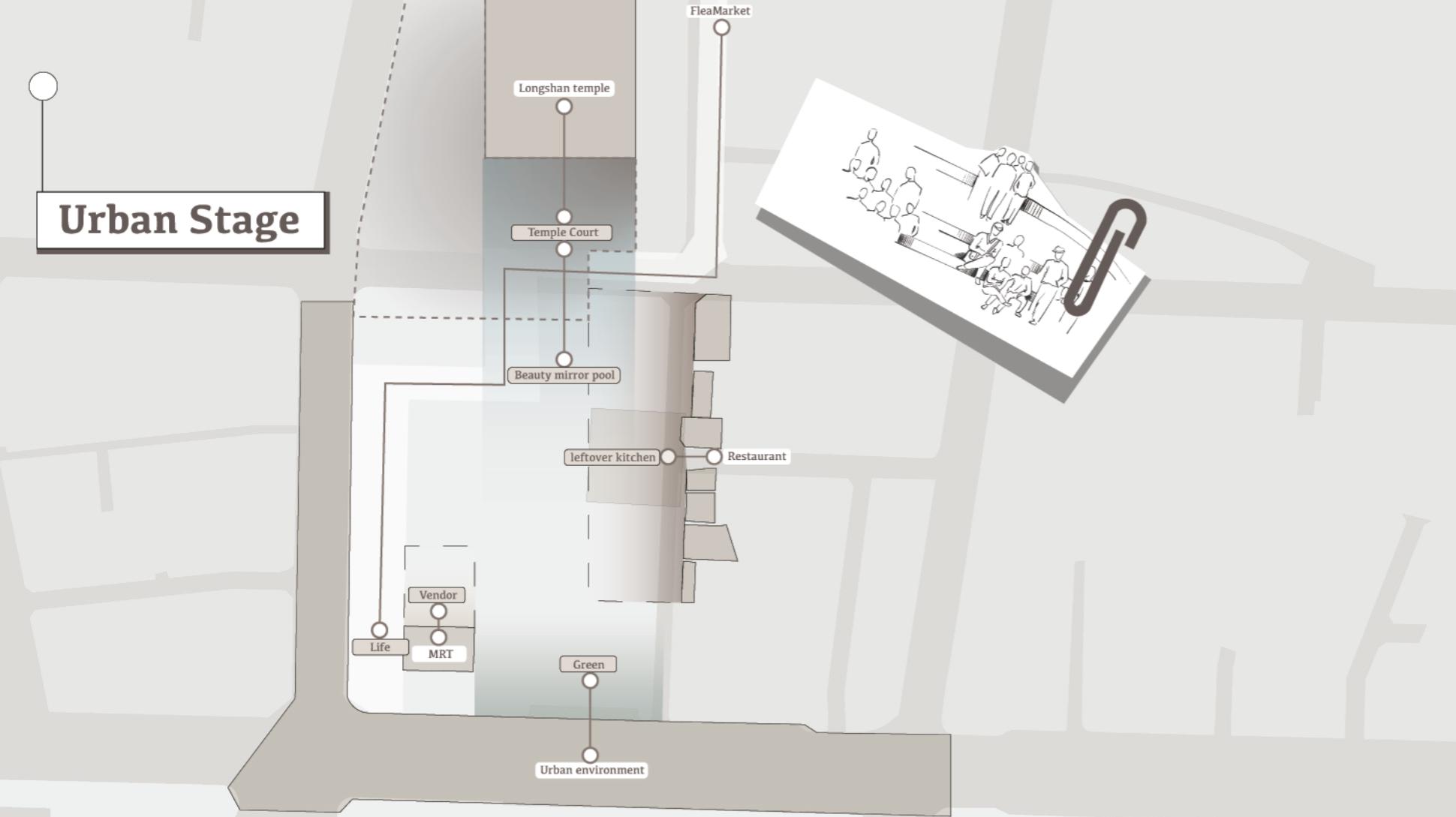
office worker



Repulsion



Urban Stage



Living room of Wanhua

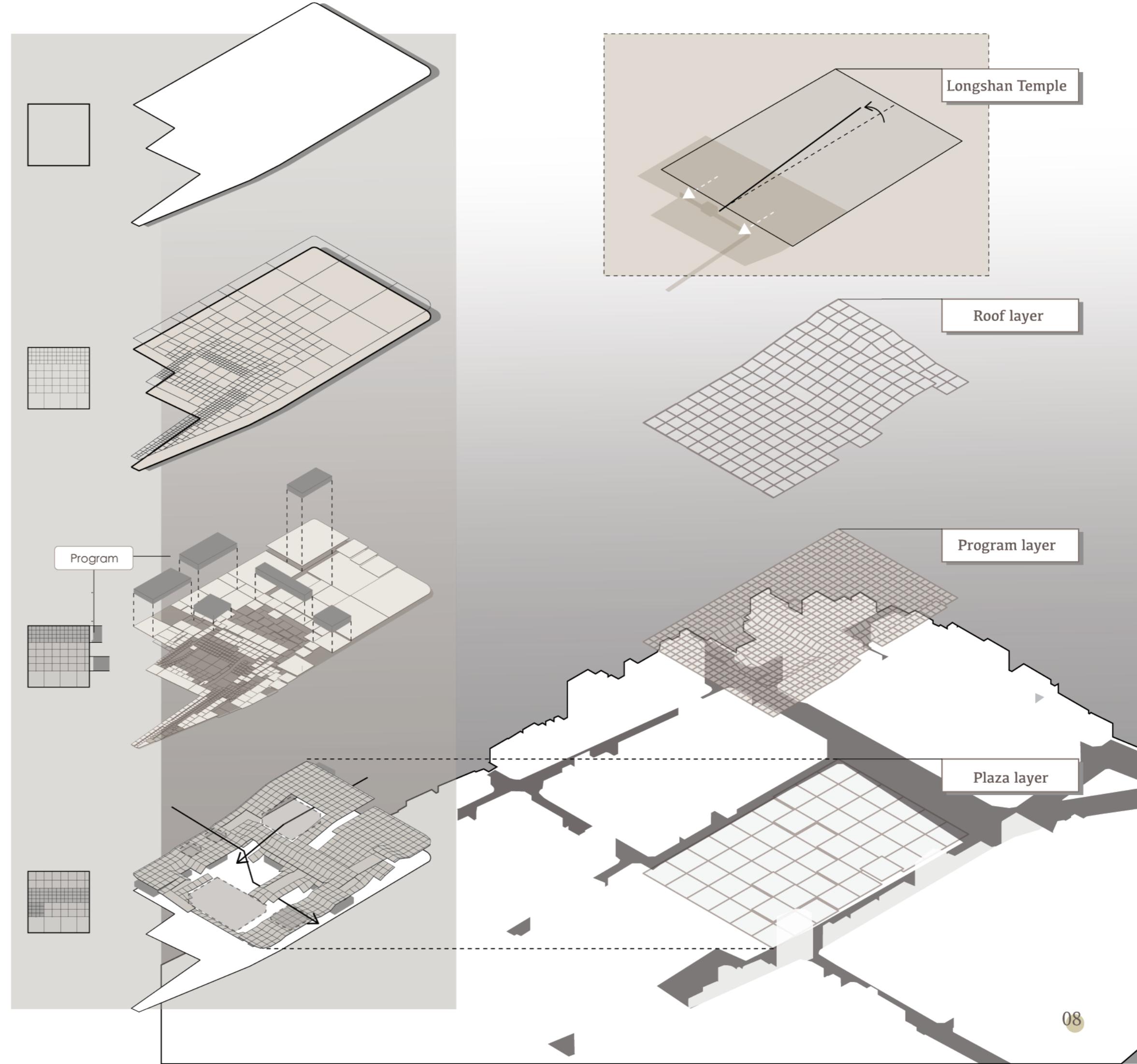
-Public ?

以「無用之用」的概念回歸到建築空間，基地找到了萬華龍山寺前的艋舺公園，充斥著一群無家可歸和無所事事的人，每個人都在佔領不同角落，表演如何將艋舺公園內所有空間使用得淋漓盡致，空間被分解成一個一個小拼圖，讓艋舺公園如同萬華的大客廳，也因為他們的身份創造了一個台北市最亂最不無聊的地方，每一個角落都被賦予無聊卻有用的用途。

現今的都市公共空間，都暗示著拘束，吸引著特定族群也排斥其他族群，公共空間不再真正的公共，少了一個真正能無所事事的地方，希望將艋舺公園轉變成整個都市的公共廣場，重新打開公共空間。

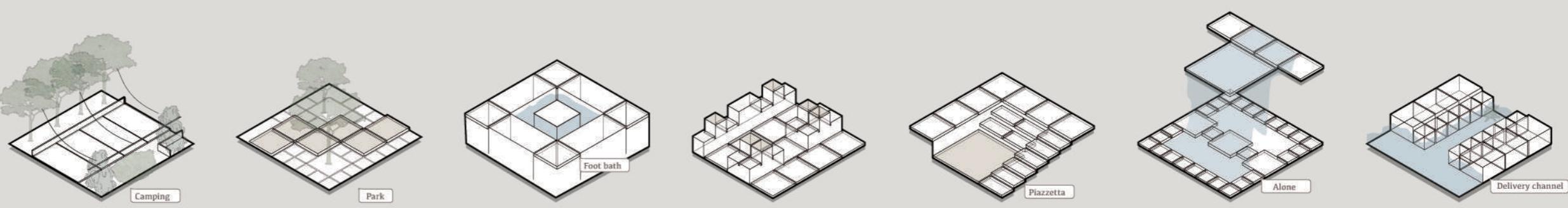
Returning to the urbanspace with the concept of "use of useless". Nowadays the public space implies constraint, attracting certain groups and excluding others, public space is no longer truly public, there is less of a place for people to do nothing.

However, I found out the Bangka Park in front of Wanhua Longshan temple, where is filled with homeless and idle people, they occupy every corner here and performing how to use all the space in the park in a relax way. Bangka Park is like a lobby of Wanhua, and because of their status of "social boredom" they have created the most chaotic and least boring place in Taipei, where every corner is given a useless use.

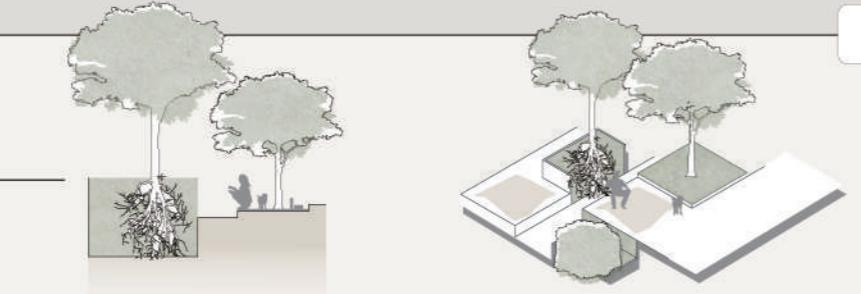
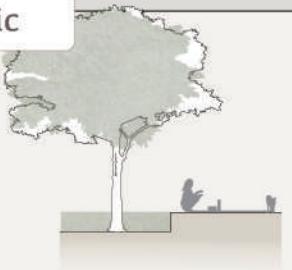


Usefulness

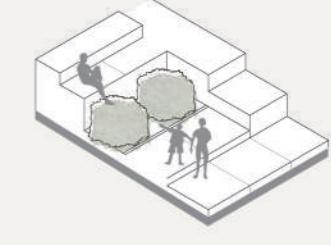
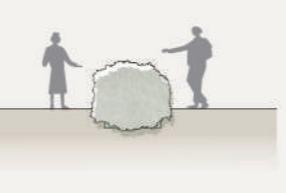
Green Layer



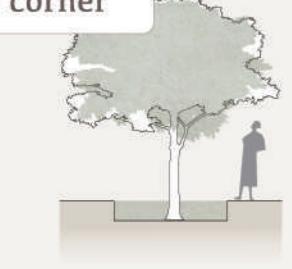
Picnic



Loop



Blind corner

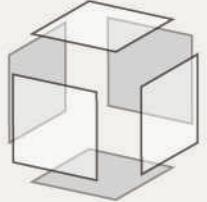
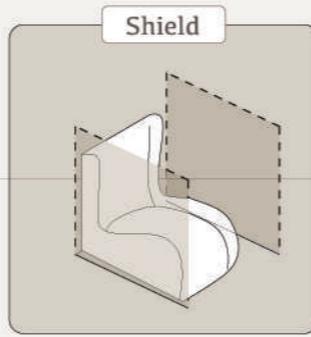
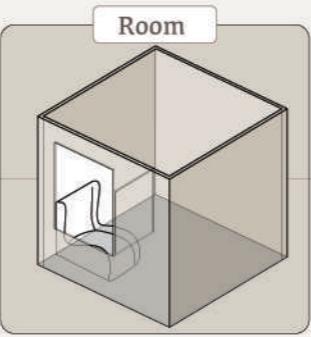


Walking

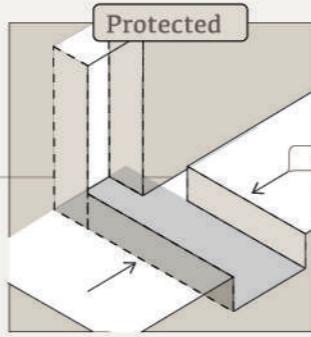
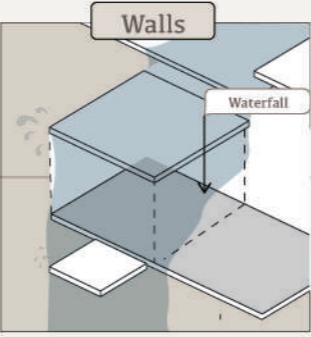
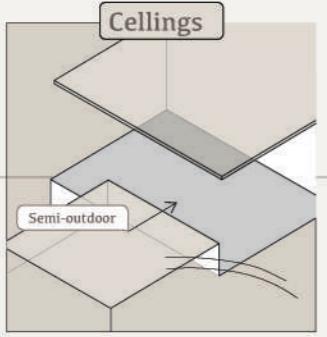


Rebuild Life

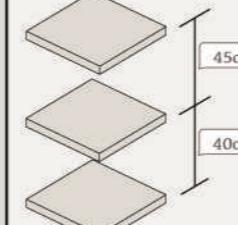
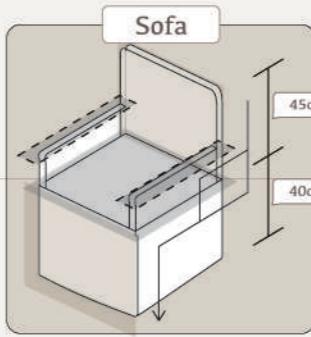
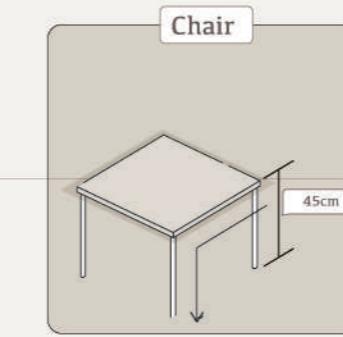
Shade



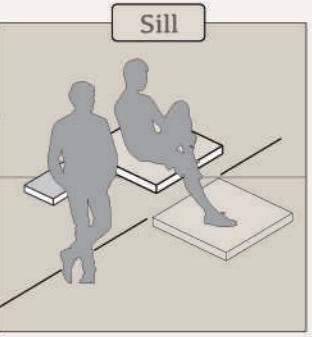
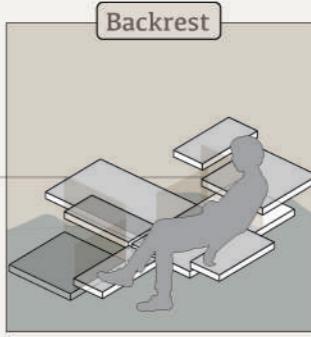
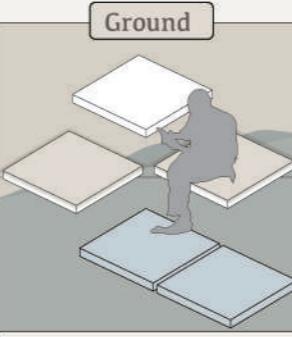
Enclosure



Nest



Sitting

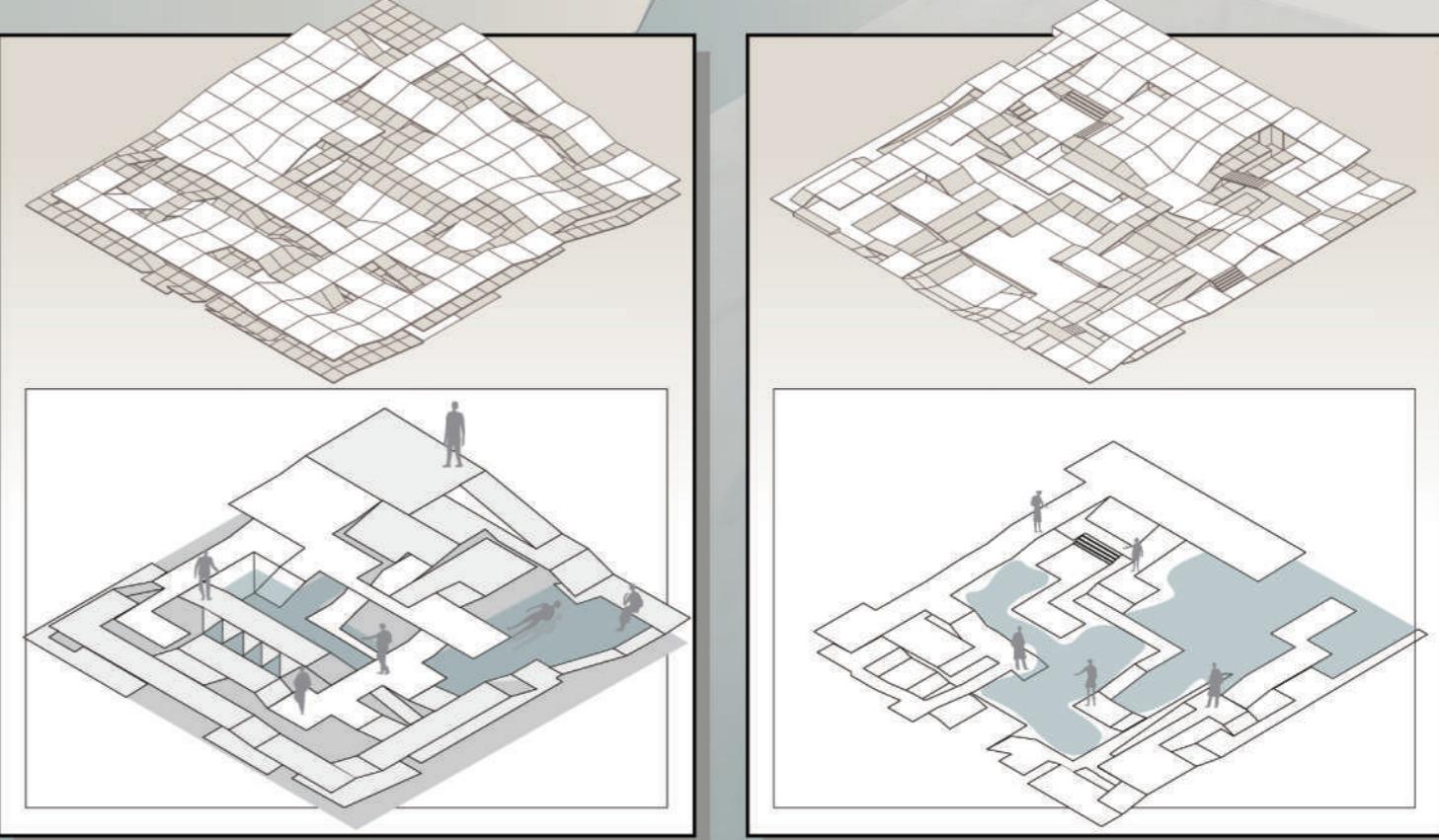
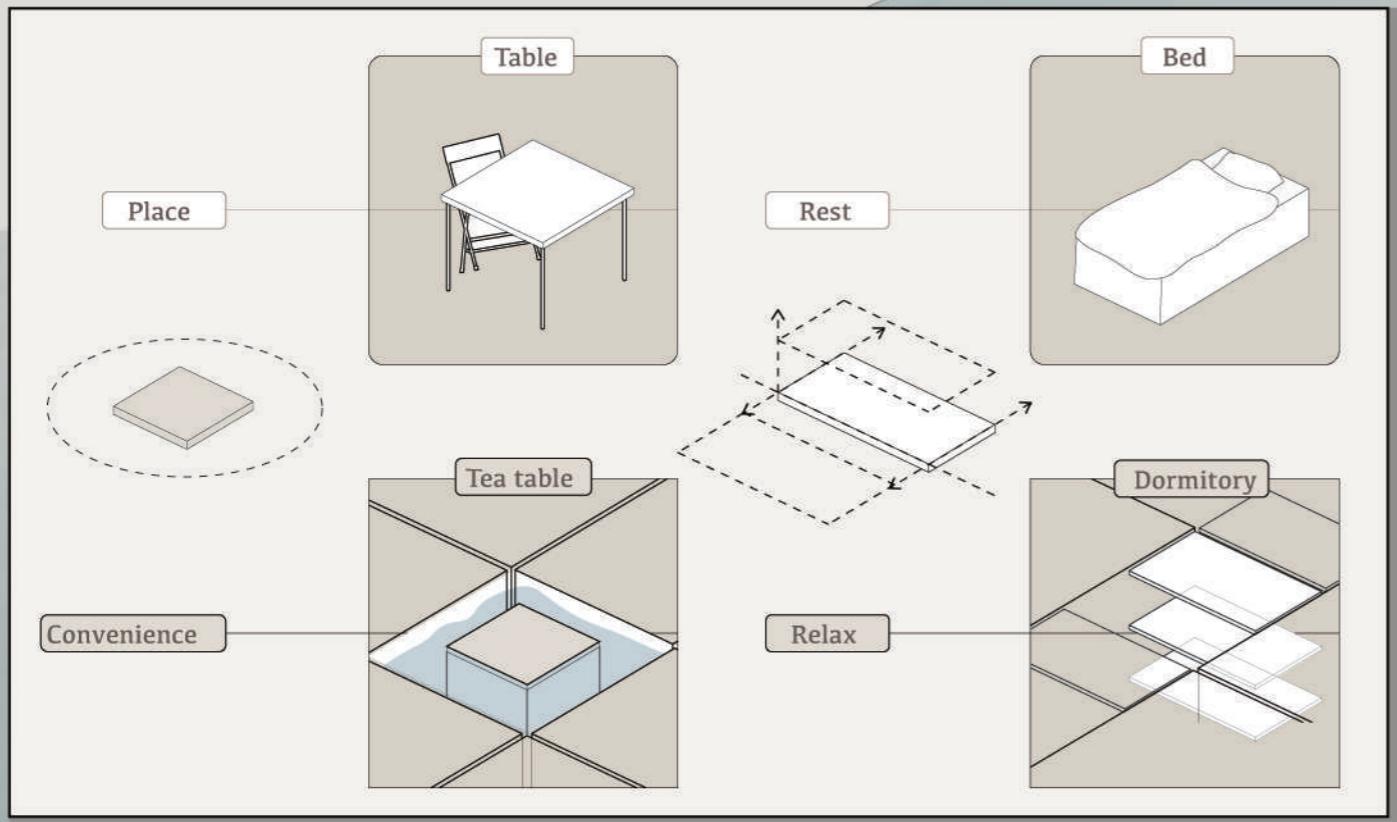
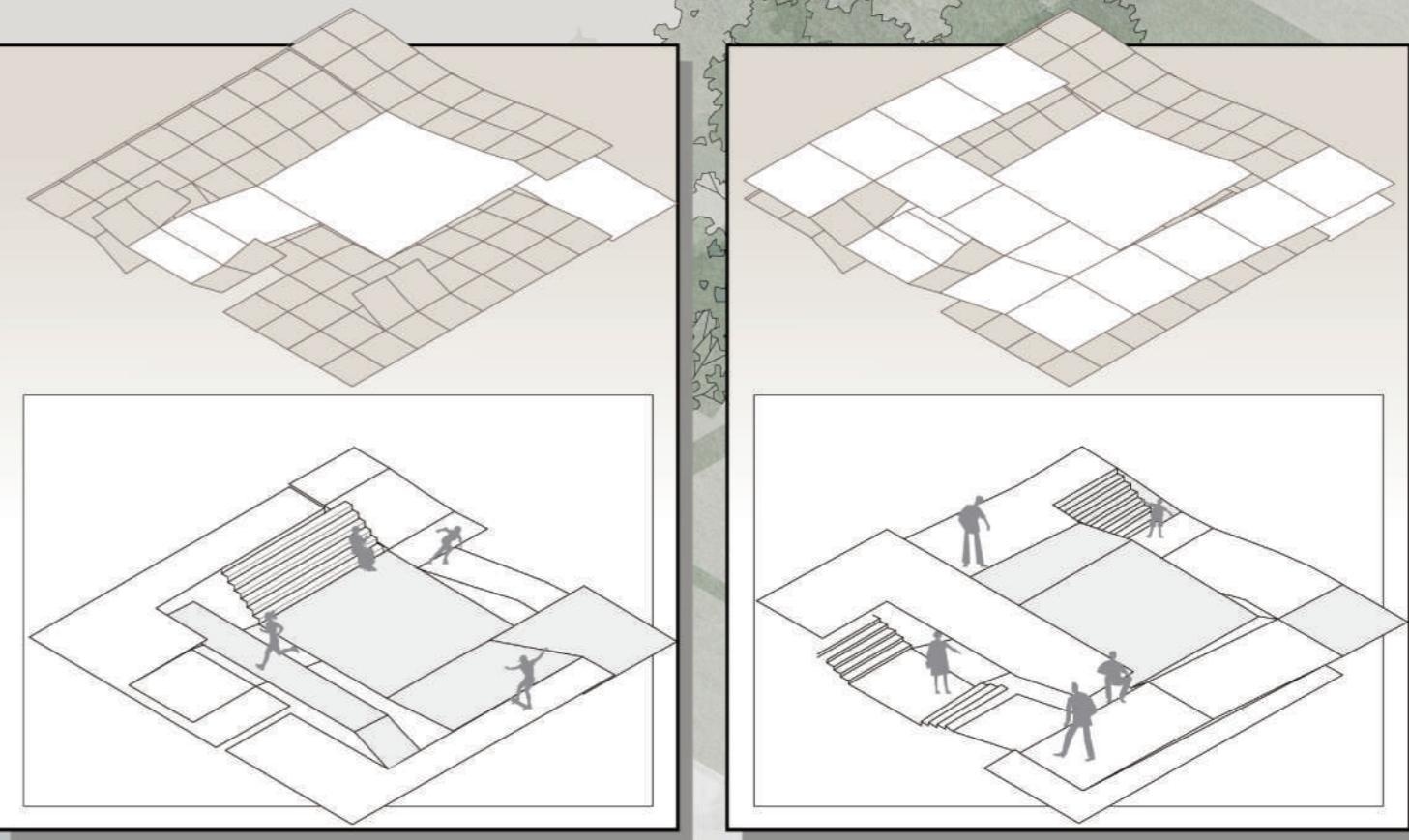




-Landscape

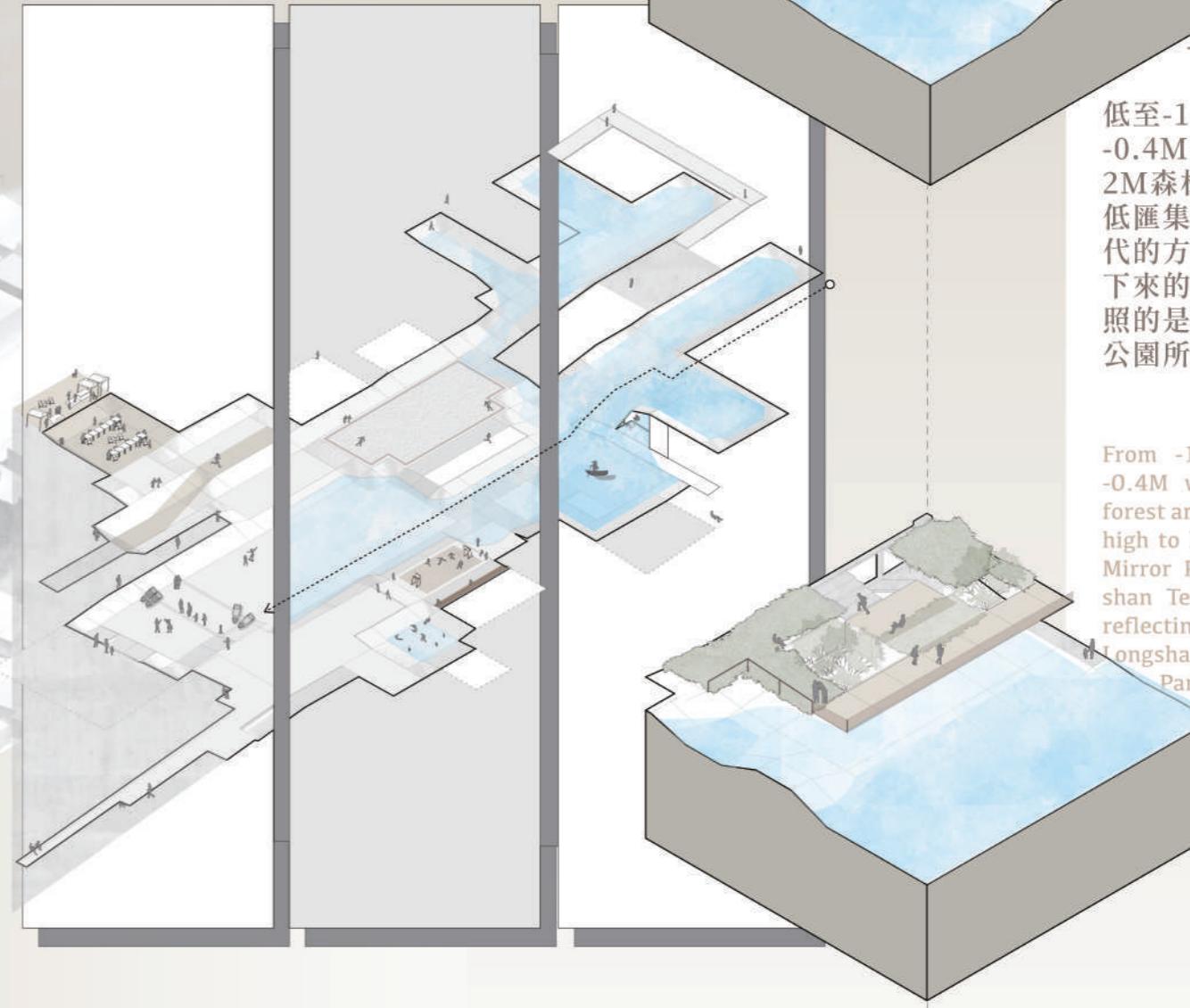
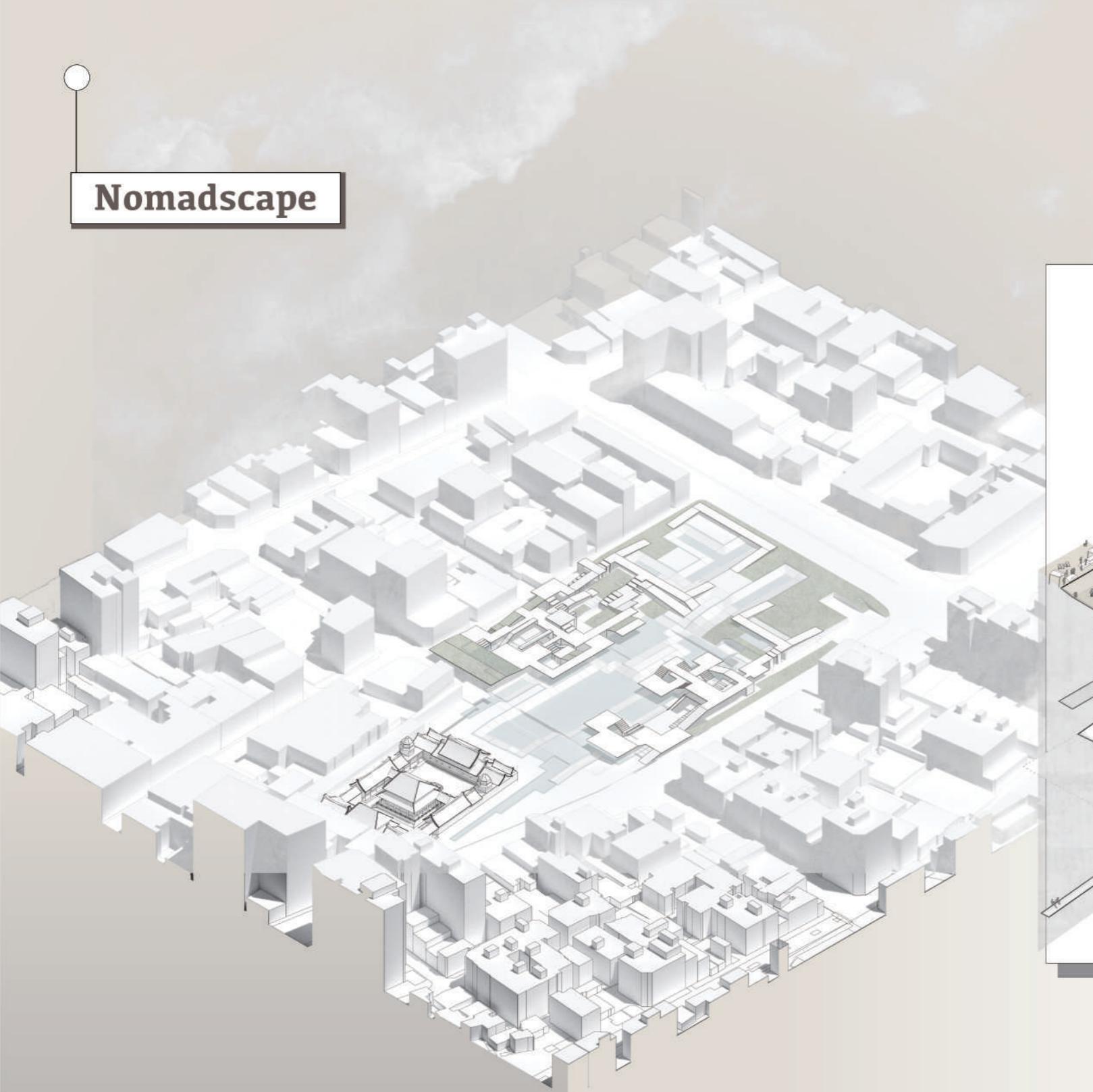
地面層、生活層、公共層，保留原本遊民/老人活動的同時創造第二層公共空間，將三個層次編織在同一個地景上，遊客的「朝聖之路」、居民的「無聊角落」、無家可歸者的「居住空間」都被安排在不同高低的地面上、屋頂上。

The ground was divided vertically into three different levels of public space , while preserving the original activities of residents.The different levels were woven into the same landscape, including the "pilgrimage path" for tourists, the "boredom corner" for residents, and the "living space" for the homeless are all arranged on the ground and roof.



●

Nomadscape

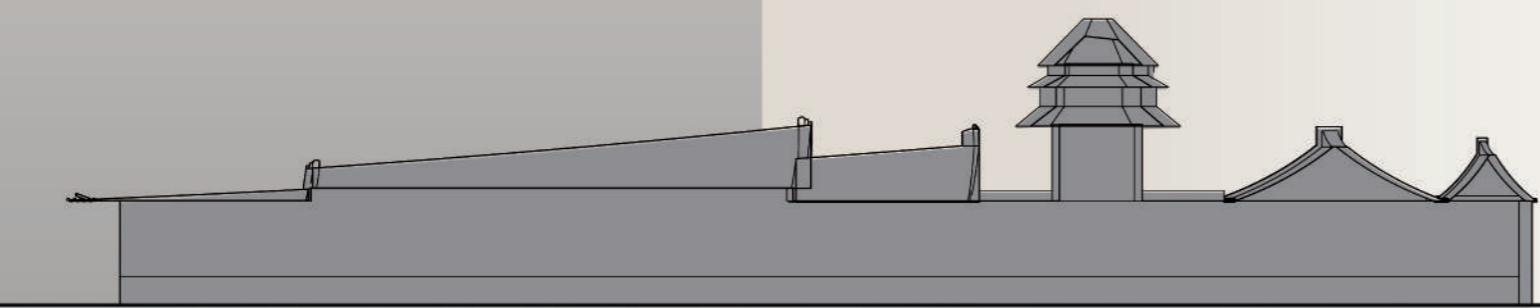


-Waterscape

低至-1.6M划船區到
-0.4M淺池戲水區，高至
2M森林區，水流從高處往
低匯集到龍山寺前用更現
代的方式形成了所謂流傳
下來的「美人照鏡池」，映
照的是整個龍山寺和艋舺
公園所有的活動。

From -1.6M paddling area to
-0.4M water pond, up to 2M
forest area, the water flows from
high to low to form the "Beauty
Mirror Pond" in front of Long-
shan Temple in modern way,
reflecting all the activities of
Longshan Temple and Bangka
Park.

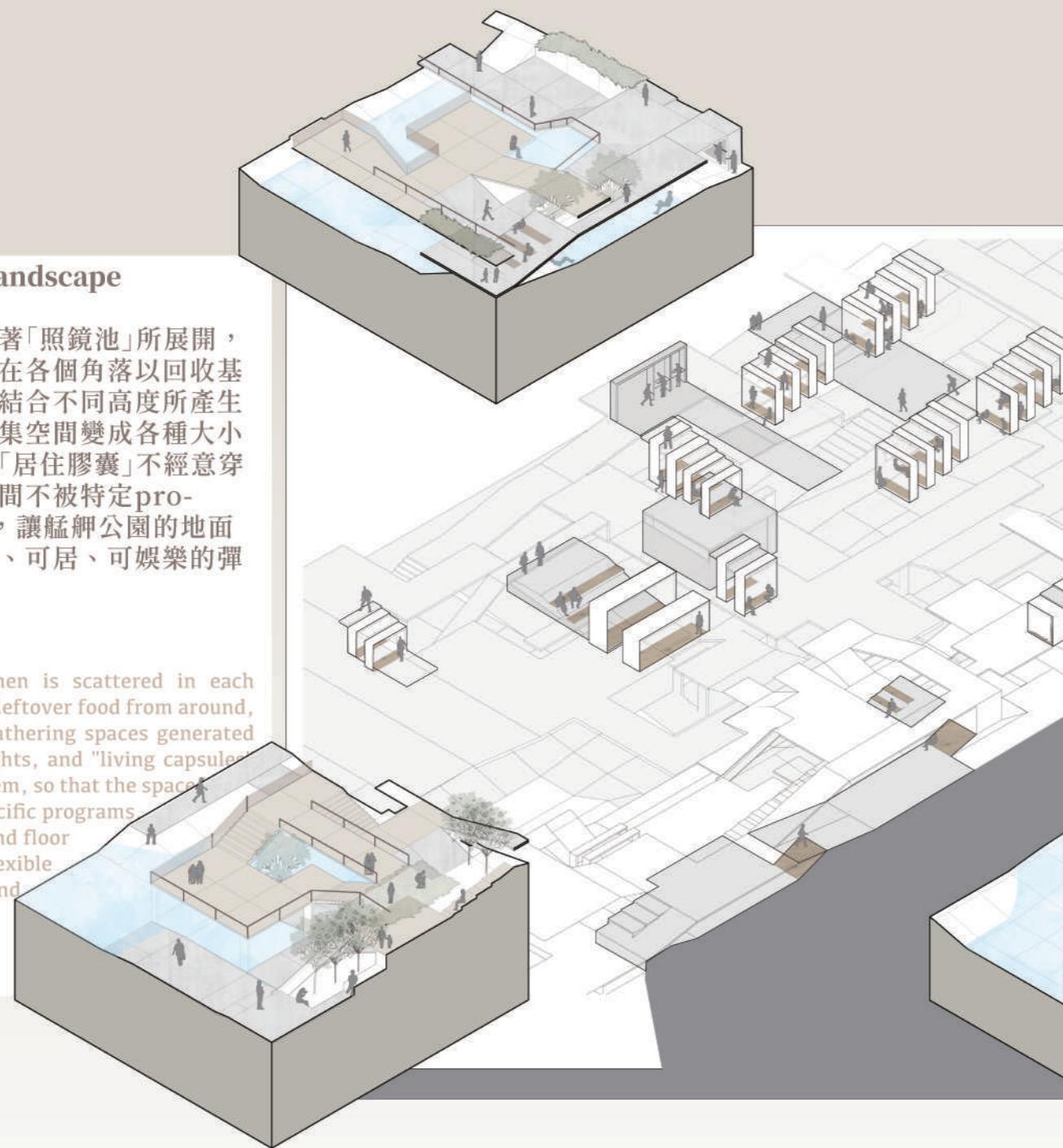
Waterscape



-Landscape

生活層也圍繞著「照鏡池」所展開，公共廚房散落在各個角落以回收基地周遭剩食，結合不同高度所產生的各種不同聚集空間變成各種大小的剩食餐廳，「居住膠囊」不經意穿插在其中，空間不被特定 program 所限制，讓艋舺公園的地面層呈現出可食、可居、可娛樂的彈性狀態。

The public kitchen is scattered in each corner to collect leftover food from around, with different gathering spaces generated by different heights, and "living capsules" are hidden in them, so that the space restricted by specific programs making the ground floor of Monga Park flexible for food, living and entertainment.

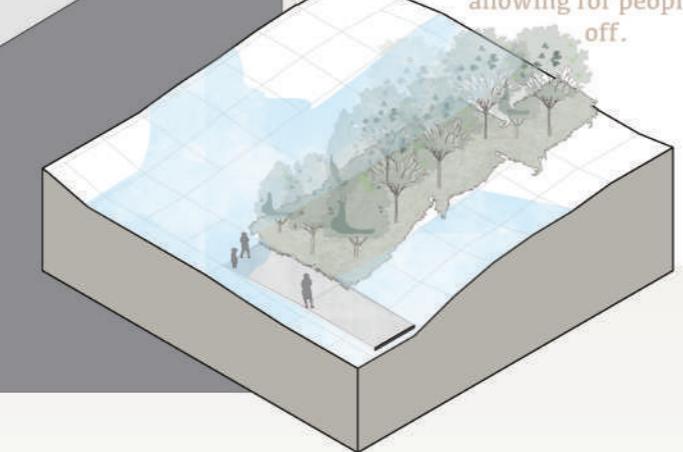


Landscape

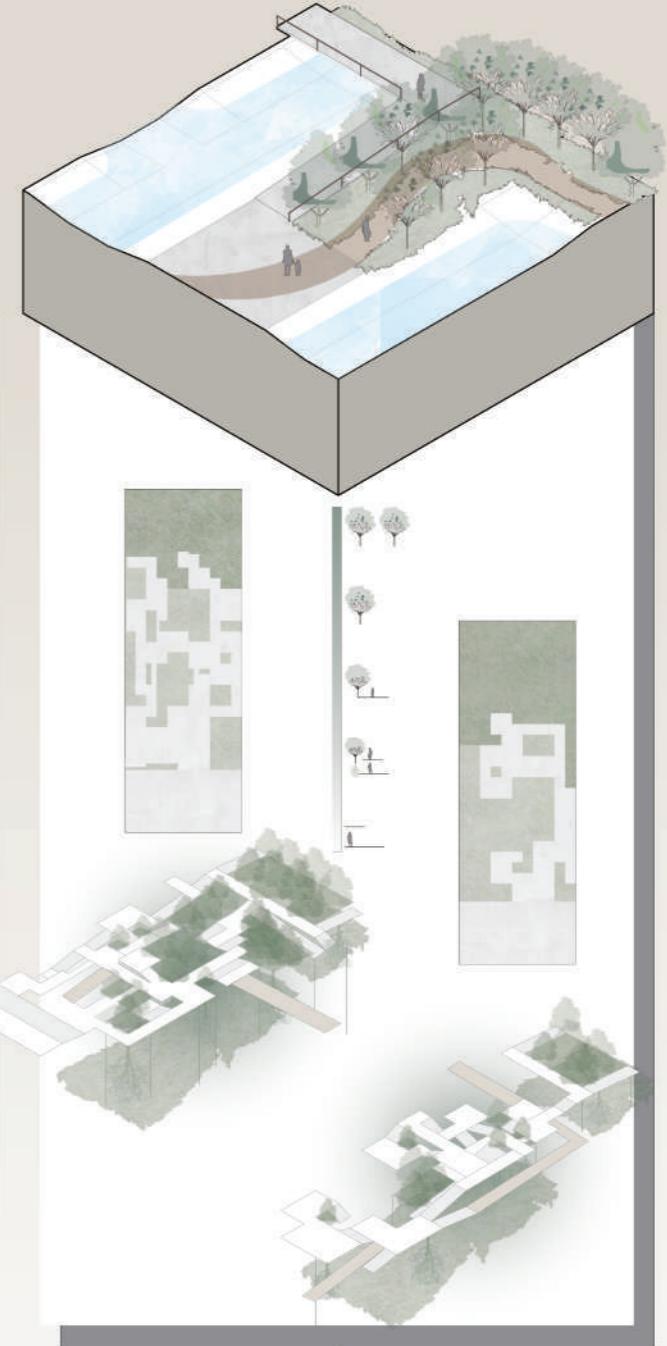
-Greenscape

綠植從地形最高處漫延至屋頂、地面最後到龍山寺前，與棚架(人造屋頂)交錯的過程中，讓納涼也有百種方式，草皮延伸至屋頂將第二層更開放的公共空間帶到屋頂上，使上下層空間因綠植引導交織在一起。

The green spreads from the highest point of the terrain to the roof and the ground, finally to the front of Longshan Temple, intertwining with the scaffolding (artificial roof), allowing for people to cool off.

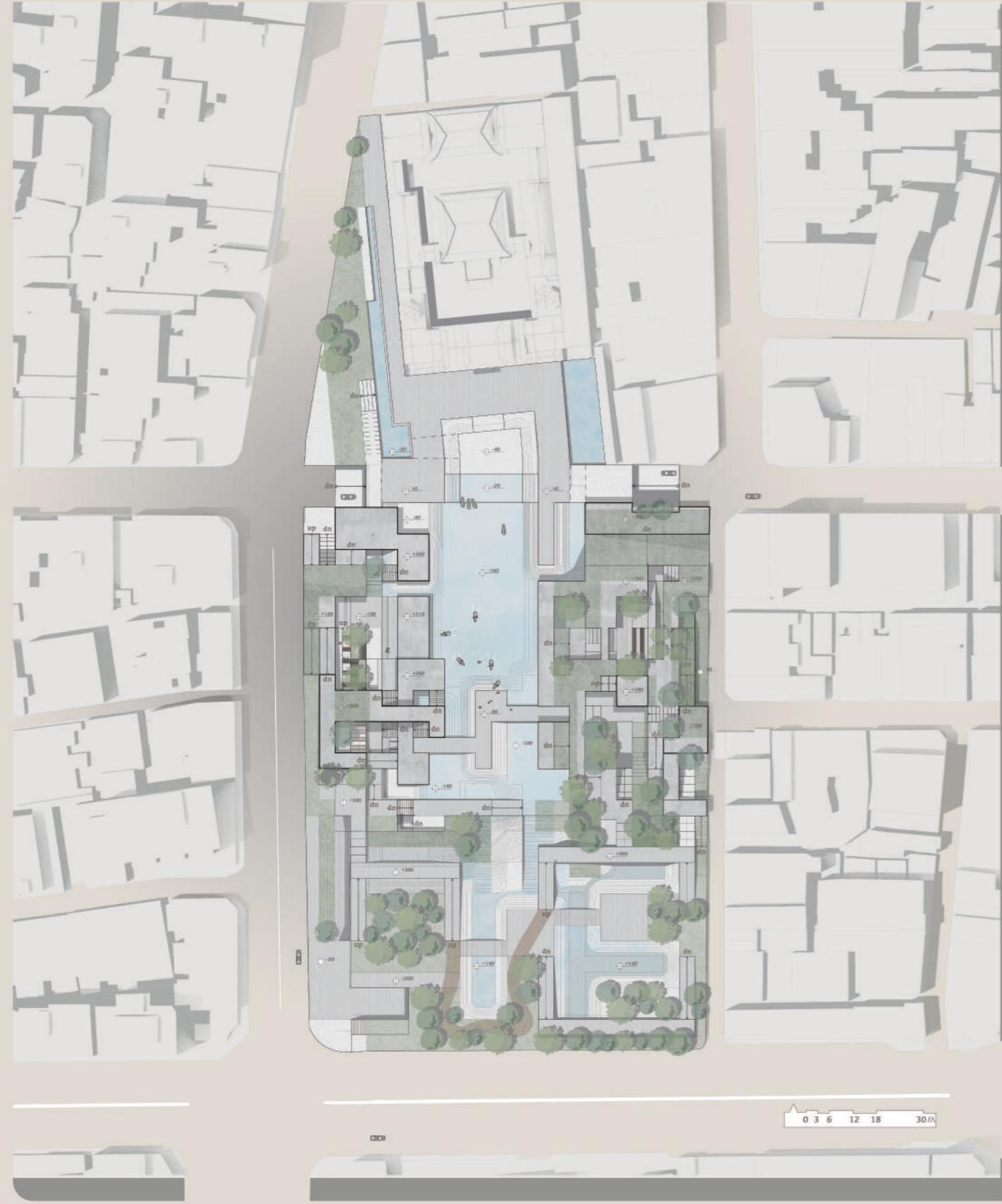


Landscape

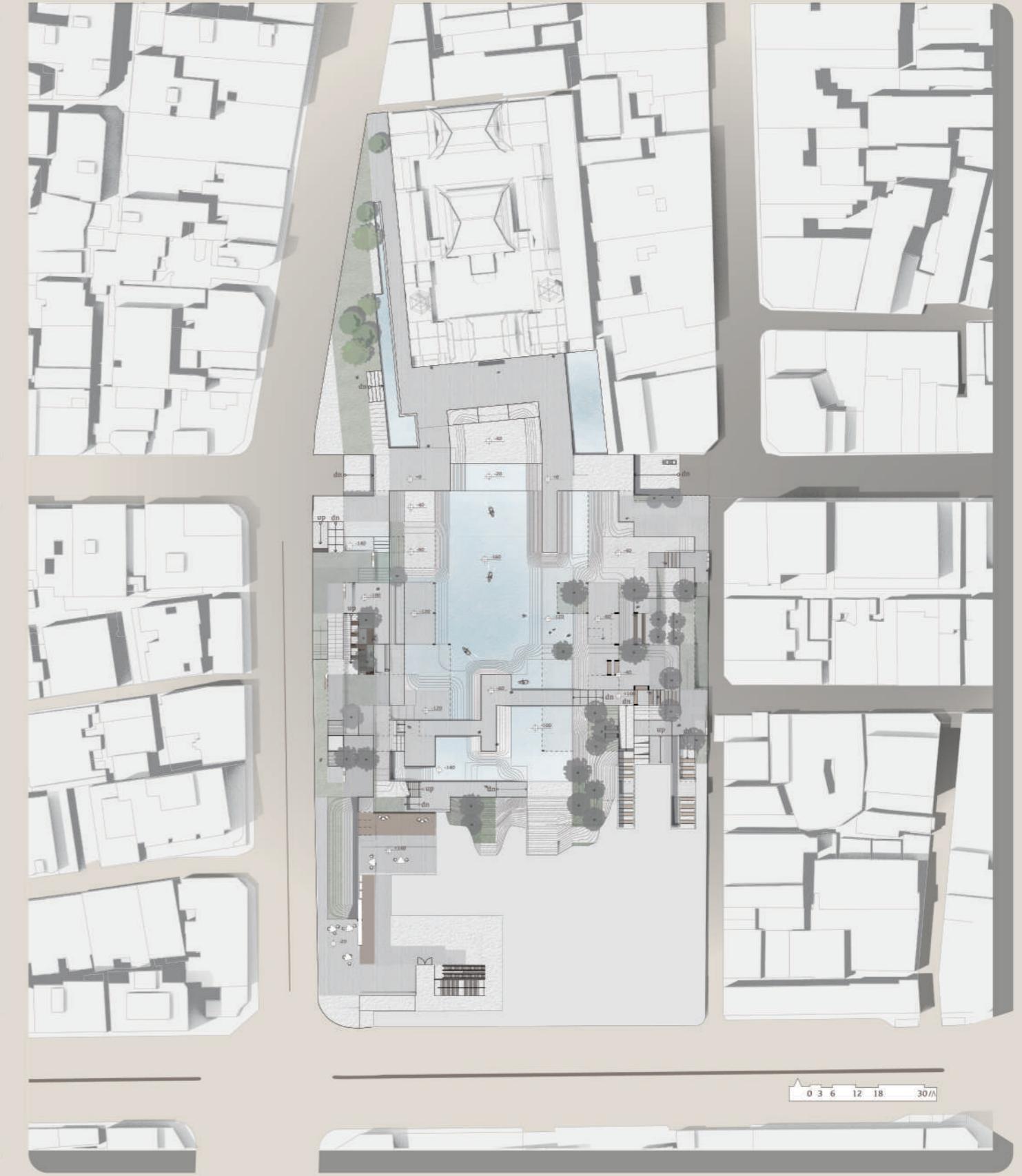


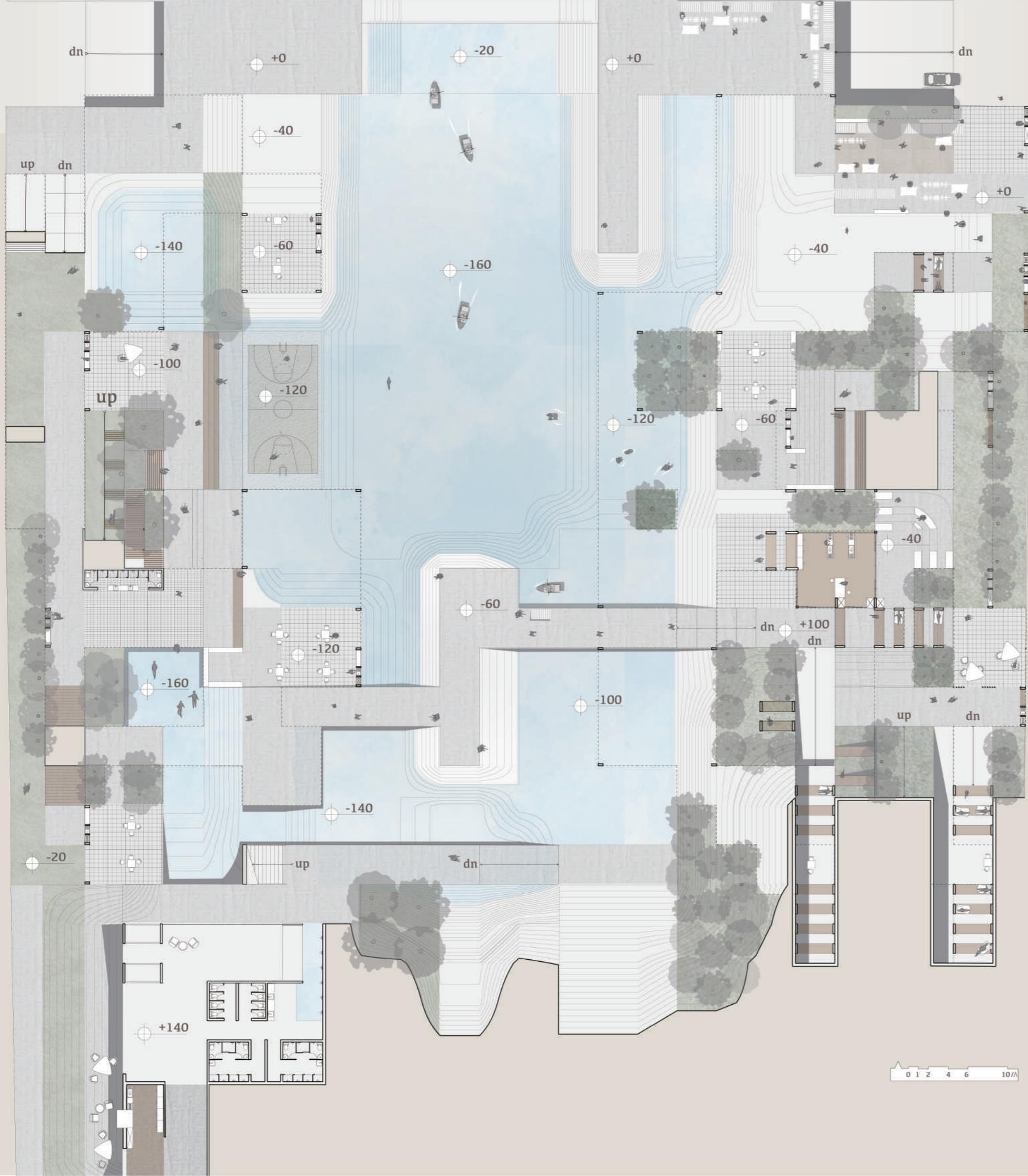
Greenscape

Site Plan

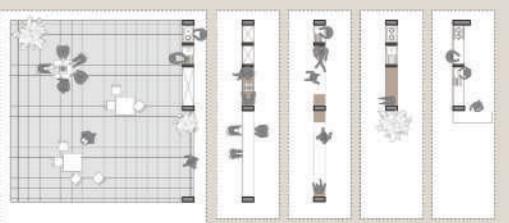


Ground Plan





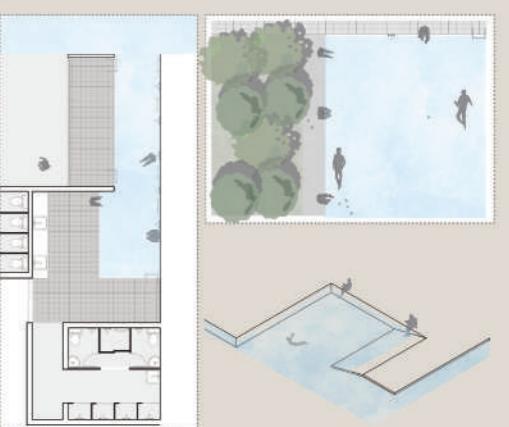
Dieting



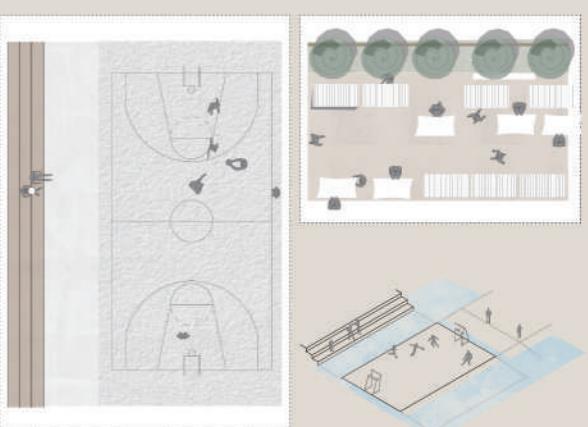
Accommodation



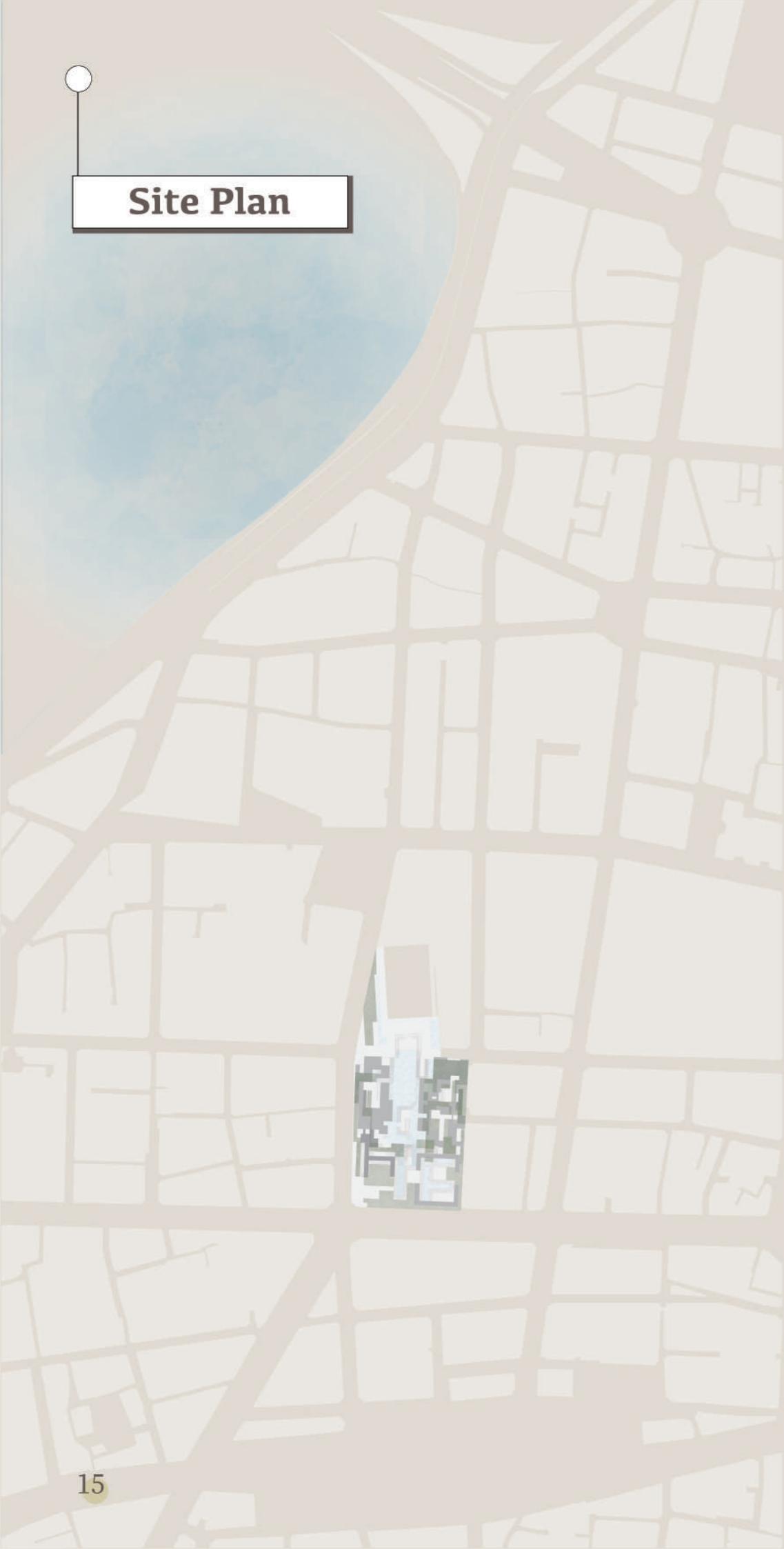
Bath



Recreation



Site Plan



地景的塑造源自基地上使用者(遊民、老人、遊客等)對基地空間的使用詮釋，交易、佔領等不同於台北市區的行為讓基地拆解成不同單位的小單元，設計操作應用分析出的不同單元拼貼出地形。

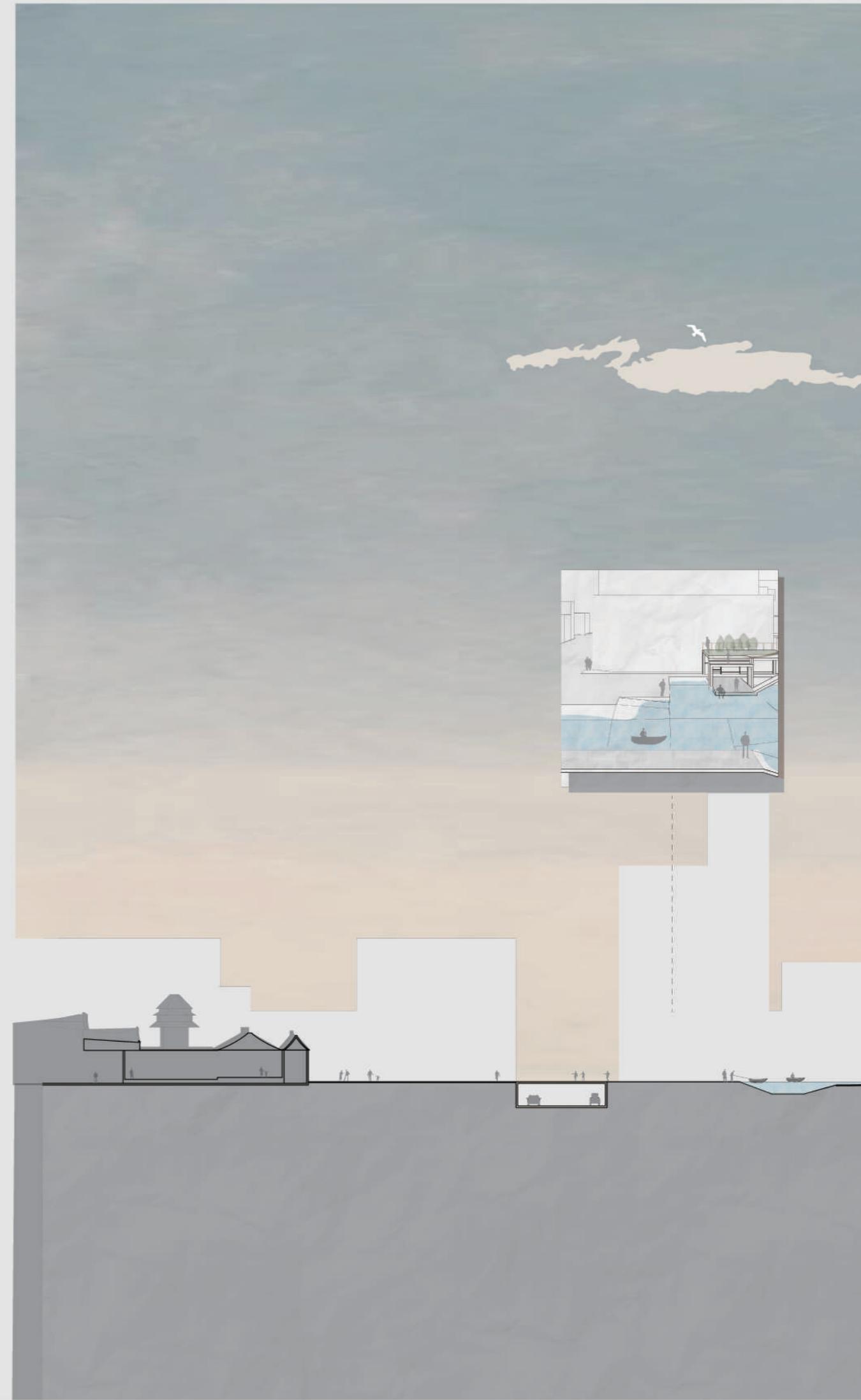
program以戶外、半戶外的方式放置在地形上，結合水流、植栽等元素試圖將不同於以往傳統建築的空間在基地上轉化為「遊居生活」的空間型態。

地景的整體趨勢根據龍山寺的軸線和基地周圍活動，分別以不同尺度聚集的單元組織成一個最低水池到最高小山丘的公園/廣場，單元小至個人「遊居膠囊」，中至「剩食廚房」，大至「大活動廣場」，空間被重新組織和分配，廣場的公共性開放給整個台北。

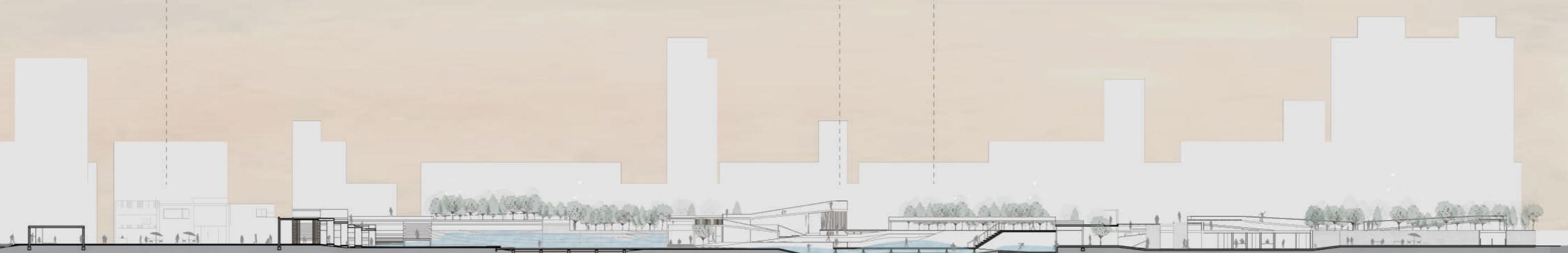
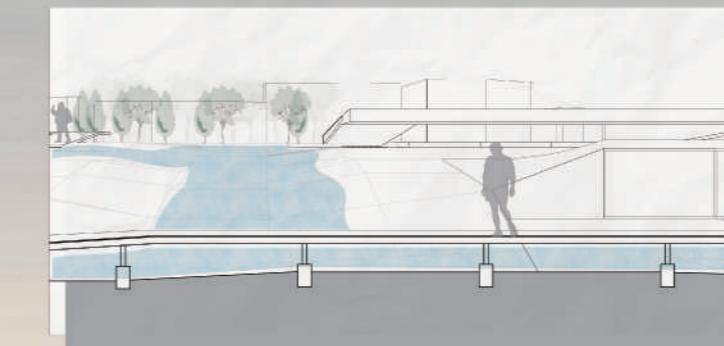
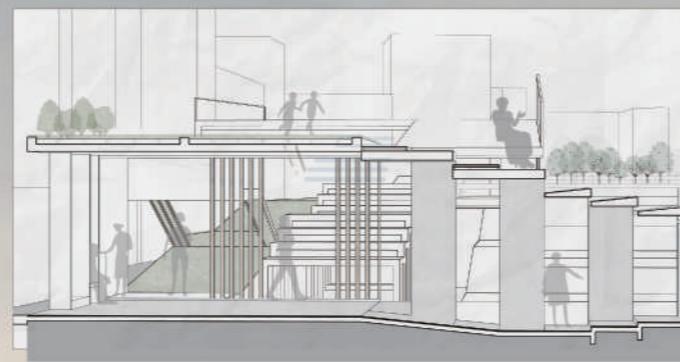
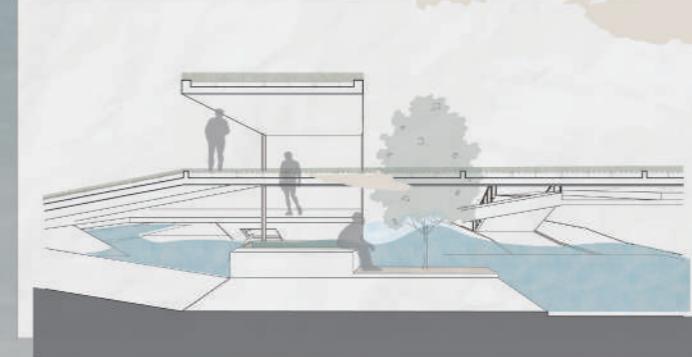
The landscape comes from behavior of the users on the site. They occupy and gather here, the way that is different from "Normal Taipei", and the park is broken down into different units.

The program is placed on topography in an outdoor or semi-outdoor way, with elements such as water and plants in an attempt to transform the traditional architectural space into a spatial form of "nomadic life".

The overall trend of the landscape is based on the axis of Longshan Temple and the activities around the Bangka park, which are organized into a park/plaza from the lowest pond to the highest hill in different scales of units, ranging from small personal "living capsule" and leftover kitchen, to plaza, all trying to reorganize and reallocate the space to open the public to the whole Taipei.

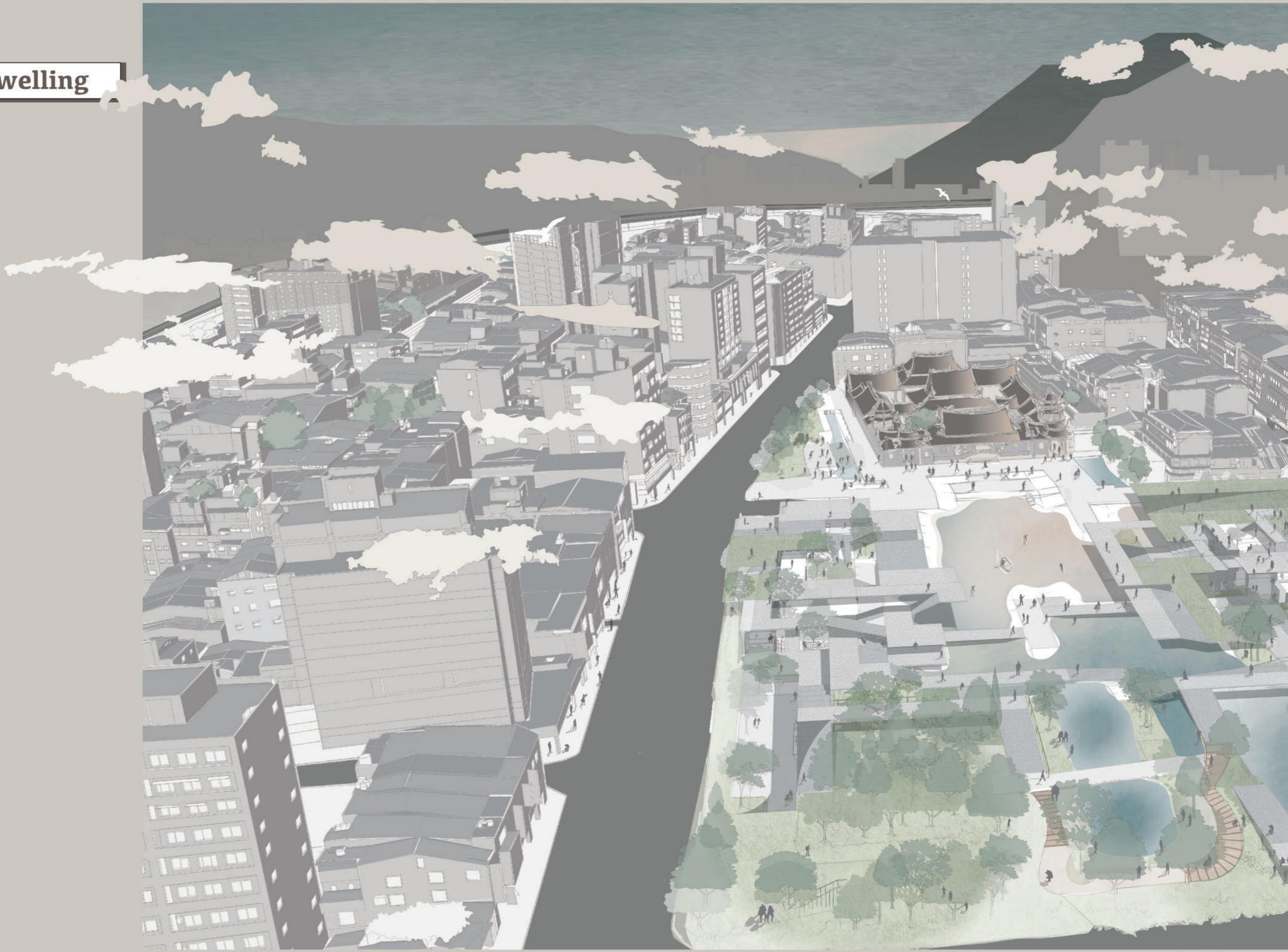


Pilgrim Path Section



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Nomadic Dwelling





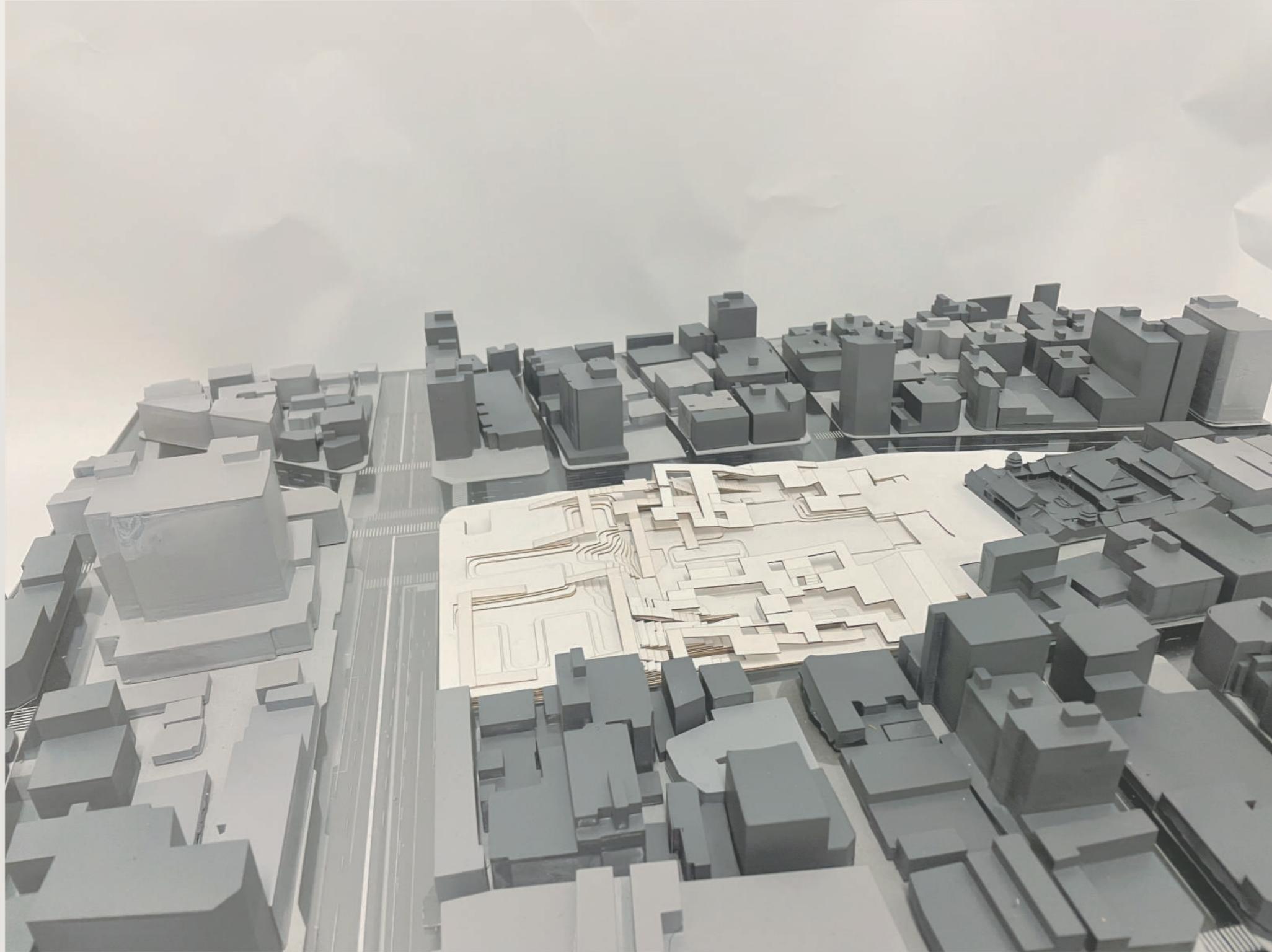
Nomadic Dwelling

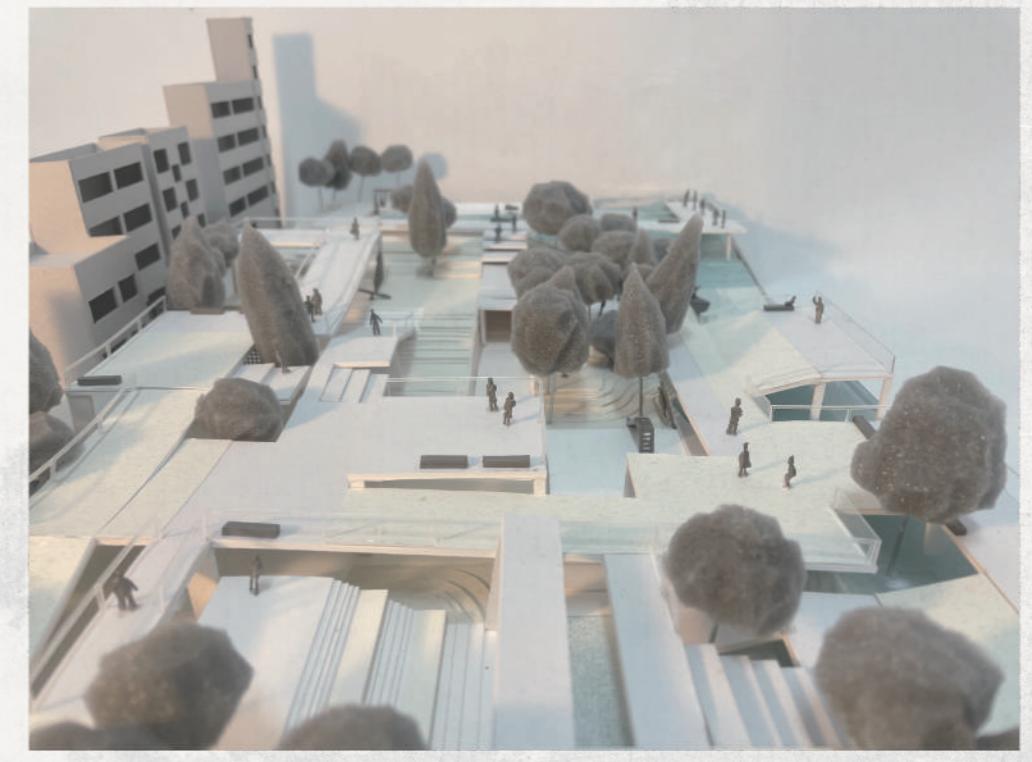
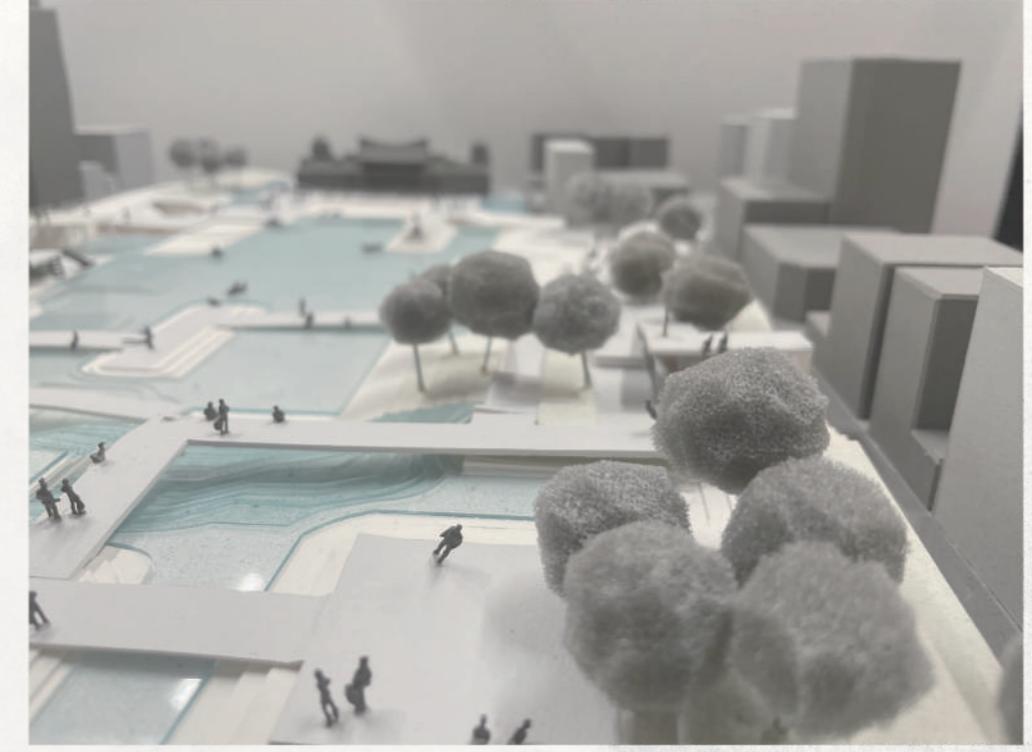
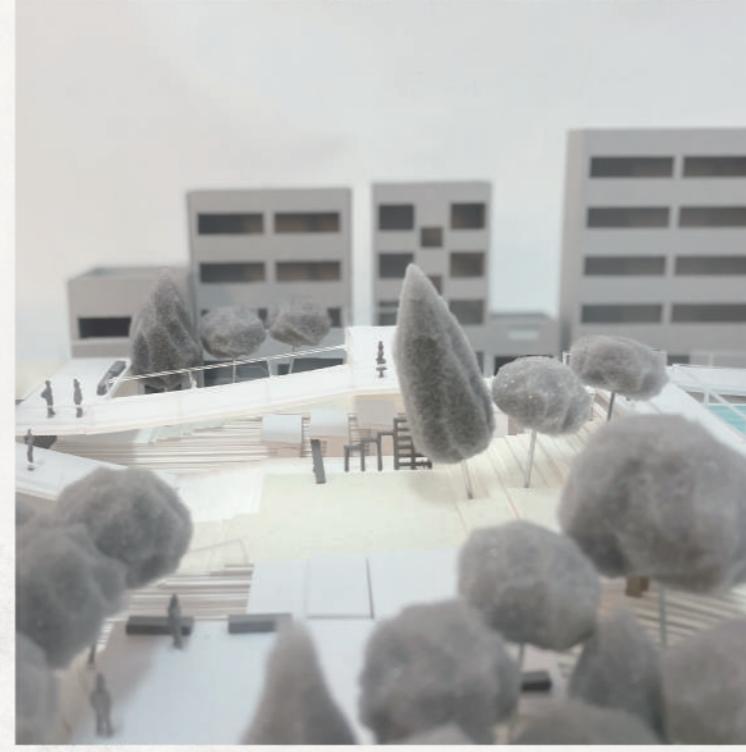
遊居，不只是對遊民的形容，無家可歸、居無定所也是對遊牧居住的定義，除了遠離家鄉隨工作而搬的租屋處，都市中還需要一個與好友盡情暢談整夜的地方、暫時遠離家庭壓力的地方、沒有社會標籤的地方、席地而坐可肆無忌憚仰望天空的地方，還有感受這座城市生命力的地方。

Nomadic life is not only a description of homeless, but also a definition of urban people. In addition to a rented place to move away from home and work, the city needs a place to talk with friends all night long, a place to get away from pressure for a while, a place without social stigma, a place to sit on the ground and look up at the sky without fear, and a place to feel the vitality of the city.



Architecture Model





PORTFOLIO.

+Dynamic equilibrium
+Gravitation
+Urban stage
+Nomad dwelling

/Designer
Si-Han, Chang
/Advisor
Sheng-Ming, Wu

