

URBAN MARGIN

城市的余白

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以「治理」為名 In the Name of Governance

臺灣中部地區的歷史城市「彰化」，因其位於地理交通的中心位置，19 世紀以來始終扮演聯繫臺灣南北交通的樞紐角色；彰化的城市發展伴隨著商業活動，築起城牆、建立治理與信仰的場所。而人們也在其中，自由地填充著生活。延續著前現代的都市性格，彰化迎來日本殖民政府的市區改正。20 世紀的城市經營，藉由筆直地、更具效率的道路系統區劃空間，為因應「現代生活」。現在的彰化在日治時期市區改正紋理與清領時期城市紋理的扞格中建立：筆直的大道間，夾雜著蜿蜒小巷與無名的空地。而當臺灣的發展力逐漸轉向臺中，彰化未能跟上腳步，但也因此讓上述有趣的都市性格被保留下來。

Changhua, a historic city in central Taiwan, has been a key transportation hub since the 19th century. Its development, shaped by commerce, governance, and faith, was further influenced by Japanese colonial reforms in the 20th century, creating a more efficient road system. Today, the city blends the straight avenues from the Japanese era with the winding alleys and open spaces from the Qing period, preserving a unique urban character despite its slower growth compared to Taichung.



以「治理」為名

In the Name of Governance

無論如何，彰化，或是臺灣許多具有歷史的城市，都反覆經歷一種由上而下，以「治理」為名的「矯正」，逐步成為我們所見的臺灣城市。「治理」在某種意義上成為我們的物質世界中的重要事。主因在於，過去很長的一段時間我們總將人與物的世界分離，認為物為人所利用，重要的是「機能」，必須要能「管理」。建築是如此，城市也是如此。然而，除了「治理的」，難道沒有一種更「溫柔的」方式，可以對待我們的城市？過去由於需要「治理」城市，我們以了解城市的構造為名，將她擺上解剖臺，以如同手術刀般的理性分析，將城市解剖、分析、縫合；城市在我們的手上，只是一個死於非命、只有編號的分析對象。不得不承認，這是有效的方法；但我們也忘記，城市是生氣勃勃的「生命體」。

In any case, Changhua, and many of Taiwan's historic cities, have repeatedly undergone a kind of top-down "correction" in the name of "governance" to become the cities we see in Taiwan. "Governance" has in a sense become an important thing in our material world. The main reason for this is that for a long time in the past, we have always separated the world of people from the world of things, believing that things are used by people, and that what is important is "function" and must be able to be "managed". This is true for buildings, and it is also true for cities. However, apart from 'management', is there not a more 'gentle' way to treat our cities? In the past, due to the need to "manage" the city, in the name of understanding the structure of the city, we put it on the autopsy table, and used rational analysis like a scalpel to dissect, analyze, and suture the city; the city in our hands is just a dead, numbered object of analysis. We must admit that this is an effective method, but we have also forgotten that the city is also a vibrant "living organism".

擬人化城市主義

Anthropomorphic Urbanism w/ Intelligens of Precarity

因此，不禁想，如果城市是一個人？我們會怎麼對待她？我們想透過本次的展覽，提出「擬人化城市主義」的主張。我們希望如同交一位新朋友般，透過與「彰化」的交談，掌握她的性格線索，提出變得更好的城市建議。「擬人化」的發想來自於「泛靈論」的啟發。一般而言，泛靈論認為所有物體、地點和生物都具有獨特的精神本質；也主張所有事物 - 動物、植物、岩石、河流、天氣系統、人類創作，甚至是文字，都可能具有生命，是活的。相對於現代主義的特點是採用笛卡爾主義的主客二元論，將主觀與客觀、文化與自然分開；泛靈論是科學主義的反面，因此有些人類學家認為所謂泛靈在本質上屬於無效。泛靈論的目的是避免現代主義假設，即環境由與人類世界截然不同的實體世界組成，以及現代主義者的概念，即人是由身體和靈魂截然不同的二元構成。換言之，當我們期待用更溫柔的方法對待城市時，必須一定程度摒棄現代主義（建築）的成見，重新面對森羅萬象的「大千世界」，將自己投入其中，重新「結合」。

If a city were a person, how would we treat her? This exhibition presents the concept of "Anthropomorphic Urbanism," inviting us to imagine Changhua as a living being. Through this approach, we aim to engage with her as we would a new friend—discovering her unique personality and exploring ways to make her a better place.

Inspired by animism, the belief that all things—whether animals, plants, objects, or even words—possess a spiritual essence, this concept challenges modernist ideas that separate nature from culture, or body from soul. Instead of viewing the environment as something distinct from human life, animism encourages us to see the world as interconnected and alive.

To treat the city with greater care & understanding, we must move beyond modernist assumptions and reconnect with the city's essence. By forming a deeper connection with Changhua, we can rethink our relationship with urban spaces and find more harmonious, compassionate ways to live together.

認識的方法

Ways of Recognizing

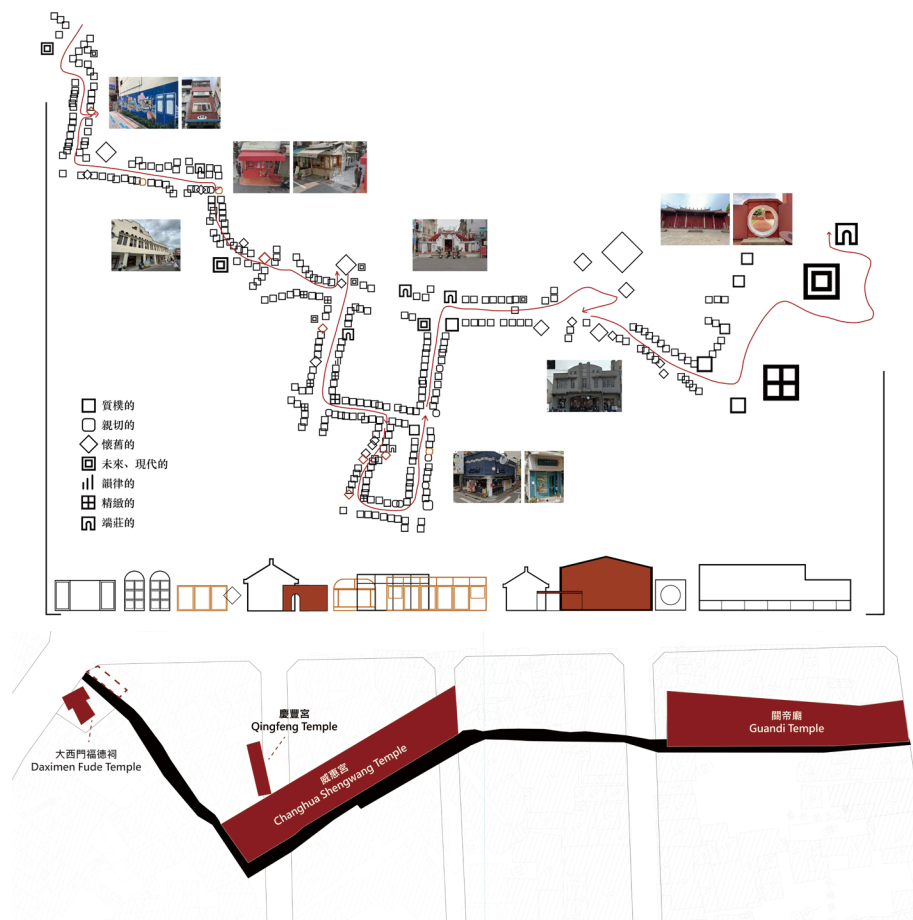
這次的設計過程，我們首先拒絕「地圖」辨識彰化的城市構成，而是實際走進城市，在非全知的情況中藉由「路徑」認識彰化；因此，我們得知的是藉由身體感官與其連結，活生生的彰化。我們也嘗試利用「地圖」以外、例如「文學」的方法認識彰化，因此，我們得知的是藉由情感記憶與其連結，活生生的彰化。在過程中，我們發現一個有趣的場所：大西門福德祠。不與計畫道路平行的正面，留下一塊城市的余白，成為「治理」與「生活」衝突的證據；而福德祠的存在，映射著賴和等人筆下對於彰化城最深的記憶：城牆。因此，我們展開設計。

In this design process, we firstly rejected the “map” to identify Changhua's urban composition, and instead, we actually walked into the city to recognize Changhua through the “path” in a non-omniscient situation; therefore, what we learned is the living Changhua through the connection with the body's senses. We also tried to understand Changhua through methods other than “maps”, such as “literature”, so we learned that it is a living Changhua through the connection of emotional memories. In the process, we found an interesting site: the Da-Ximen Fude Shrine. The facade, which is not parallel to the project road, leaves an urban margin which is the evidence of the conflict between “governance” and “life”; the existence of the Fude Shrine reflects the deepest memory of Changhua City in Lai-Ho and others' writings: the city wall. Therefore, we started the project.



符號地圖與廟宇連線

Symbol Map and Links to Nearby Temples



質樸的



親切的



懷舊的



未來的、現代的



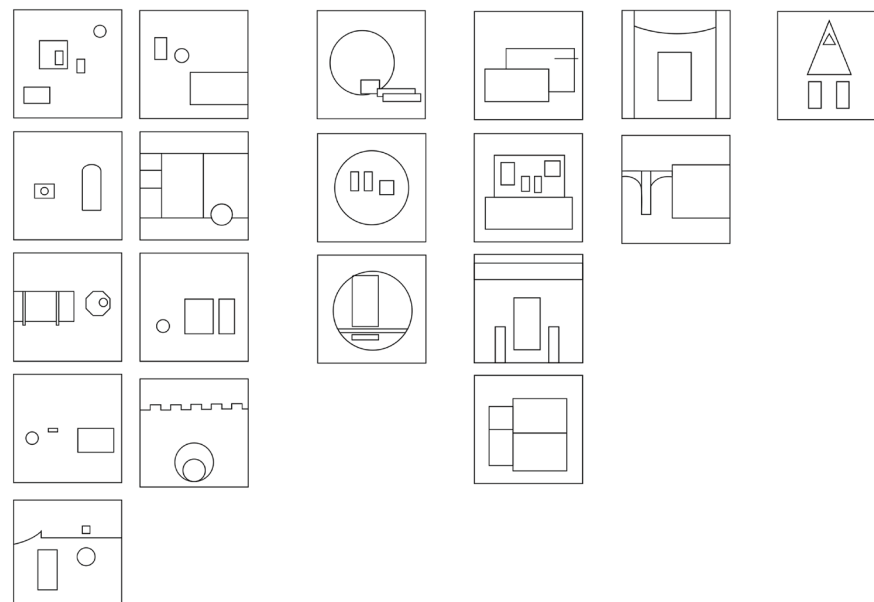
韻律的

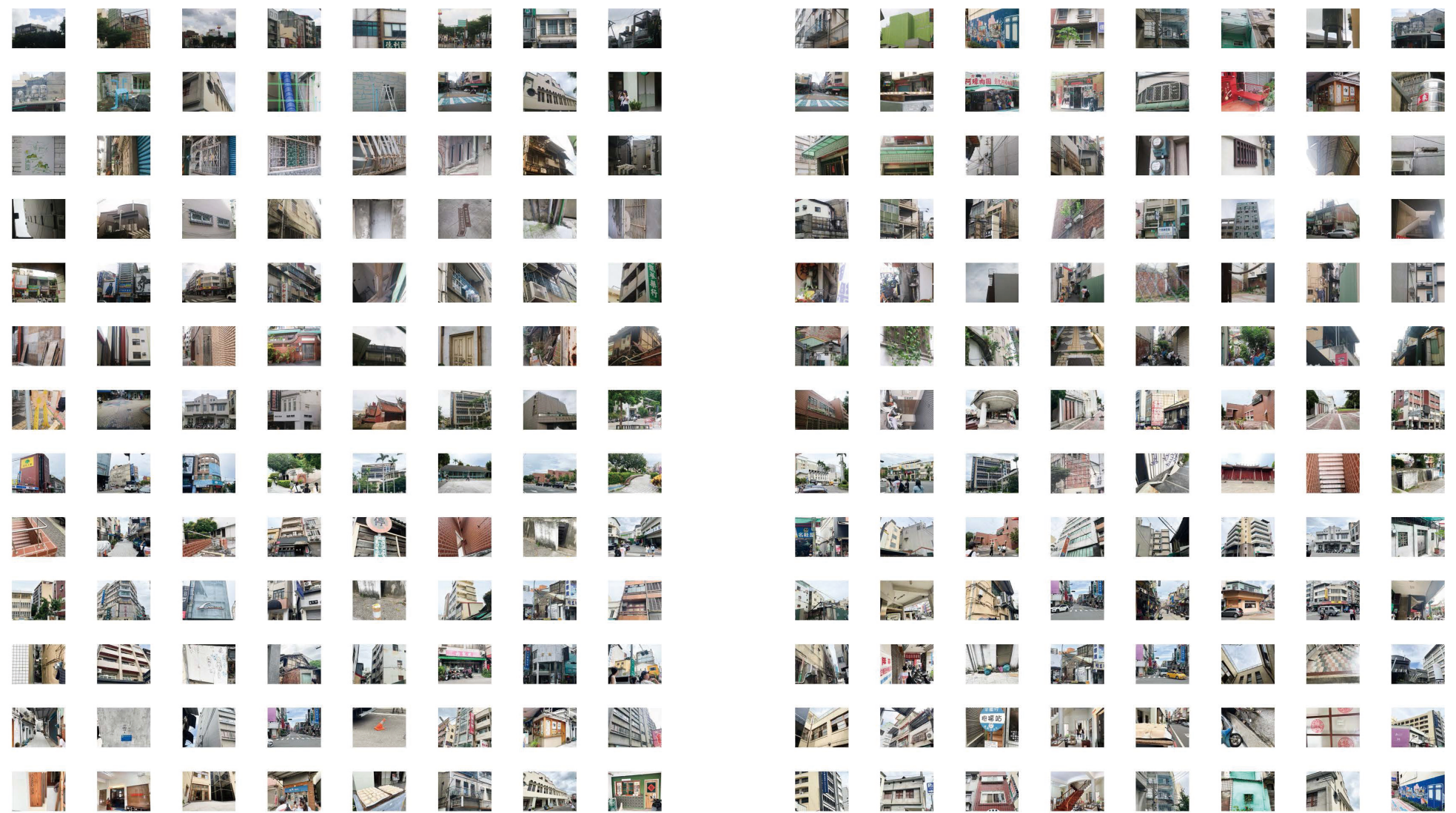


精緻的



端莊的





土地公

Tudigong (The God of the Earth)

這次設計最需要考慮的是，土地公廟的存在。土地公是臺灣民間信仰中最接近日常生活的存在。在過去的農業社會，土地公是守護土地、莊稼的神祇，土地公廟的位置往往也標示著不同主人的農地界線。而現在的都市社會，土地公依舊守護著日常生活，在大西門福德祠我們常見，居民經過土地公時不經意的一拜，彷彿就像跟老朋友打招呼般親切。我們這次的提案，主要是福德祠旁的一塊小空地，嘗試創造現代的都市開放空間，與福德祠展開對話。

The most important thing to consider in this design is the existence of the Shrine of the Tudigong. the Tudigong is the closest thing to daily life in Taiwan's folk beliefs. In the past, in agricultural societies, Tudigong was a deity that guarded the land and crops, and the location of the temple often marked the boundaries of different owners' farmland. Nowadays, in the urban society, Tudigong still protects our daily life. At the Da-Ximen Fude Shrine, we can see that when the residents pass by the Tudigong, they casually pay respect to him, as if they were greeting an old friend. Our proposal focuses on a small open space next to the Da-Ximen Fude Shrine, and tries to create a modern open space in city to start a dialog with the Shrine.



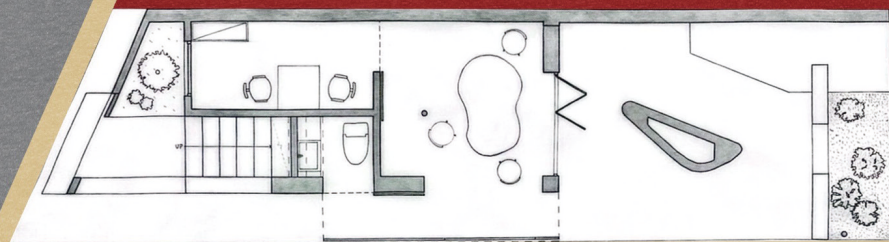
火與生活

Fire and Life

臺灣民間信仰中，「燒金紙」是重要的儀式；我們相信「侍死如侍生」，透過火將敬意傳遞給神祇或鬼魂。這次的設計案中，很具挑戰性的是必須處理「金爐」，用來燒金紙的裝置，而這個裝置也將「火」的課題重新帶回建築的討論。我們思索著如何將「儀式的火」轉化成「日常的火」，提出的解答是「熱」。這股由儀式的火所帶來的熱源，如何運用於日常生活中發生的活動？然後進一步協助我們創造新的公共空間，成為這次提案的主題。

In Taiwanese folk beliefs, "burning joss paper" is an important ritual; we believe that "serving the dead is like serving the living", and that through fire, we can convey respect to the gods or ghosts. One of the challenges in this project was to deal with the stove for burning joss paper, which brought the issue of "fire" back into the architectural discussion. We thought about how to transform "fire of ritual" into "fire of daily life", and the answer we came up with was "heat". How can this heat from the fire be applied to the activities that happen in our daily lives and how can it further help us create new public spaces?





符

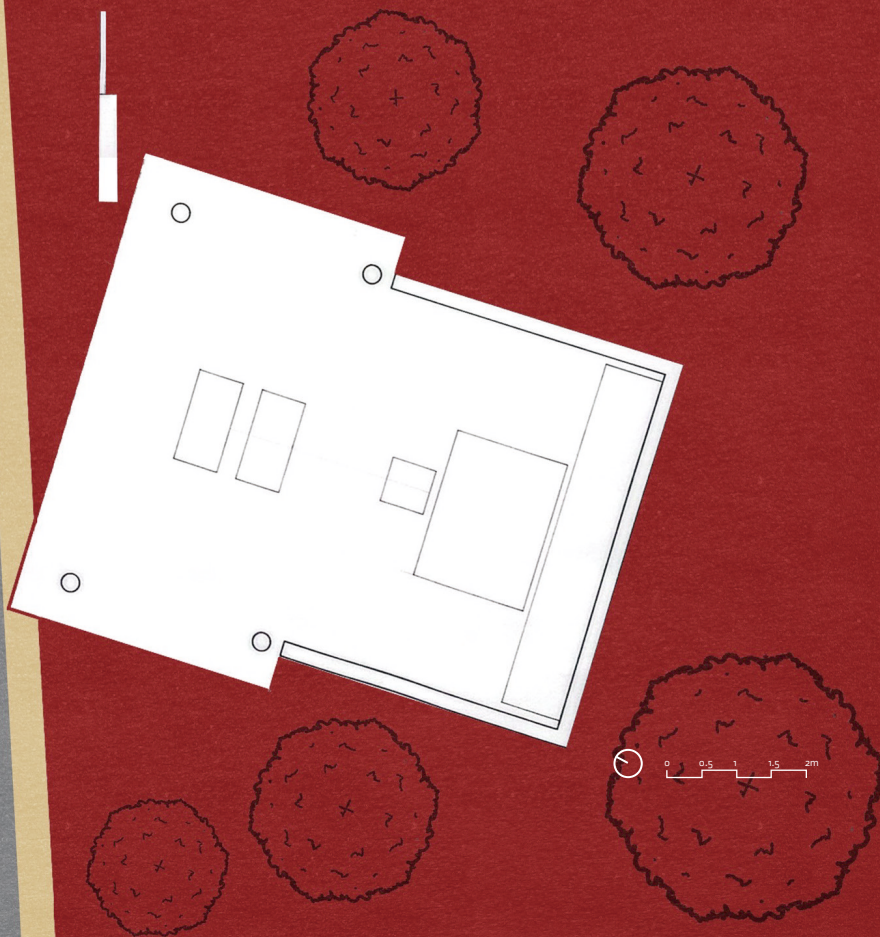
Fu

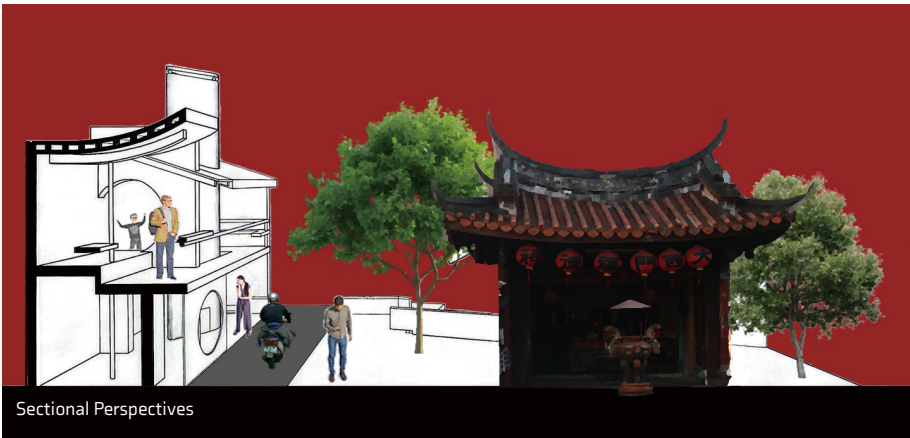
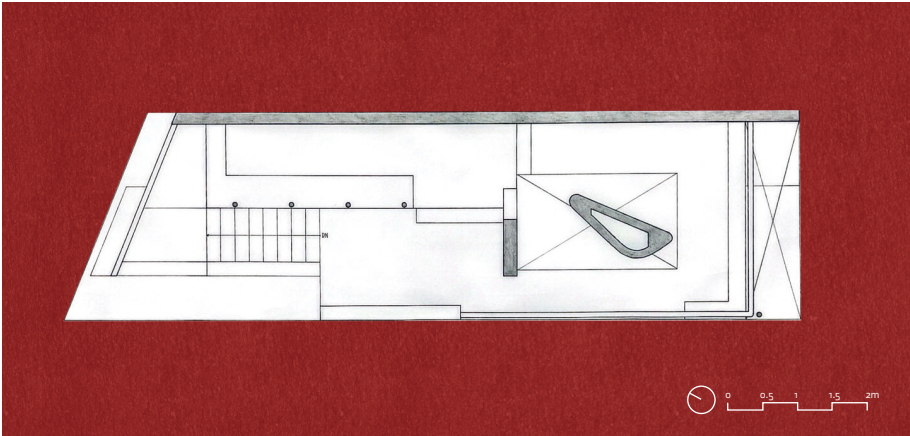
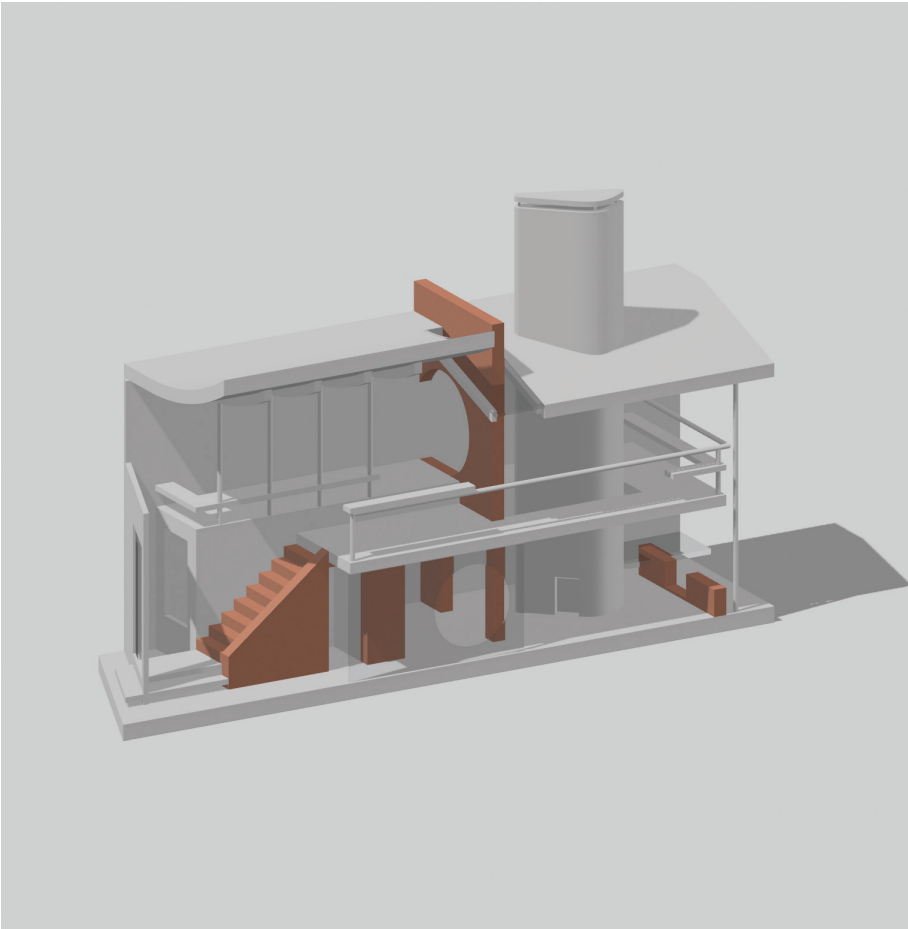
派出所+烤地瓜攤+居民休憩空間

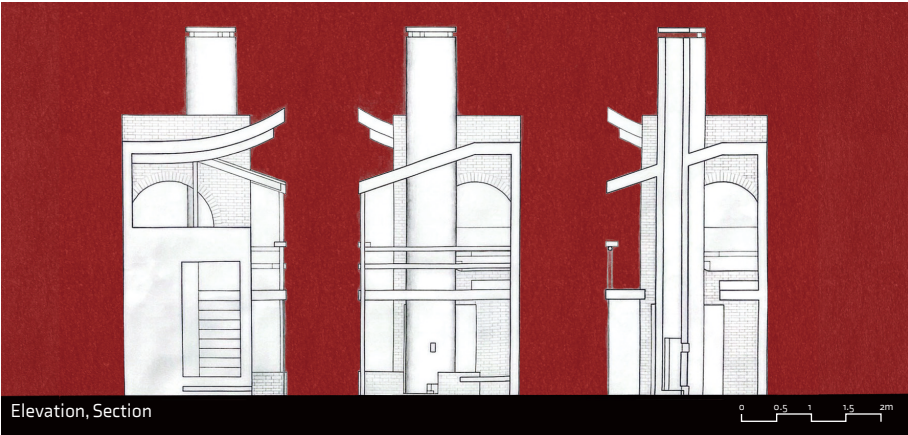
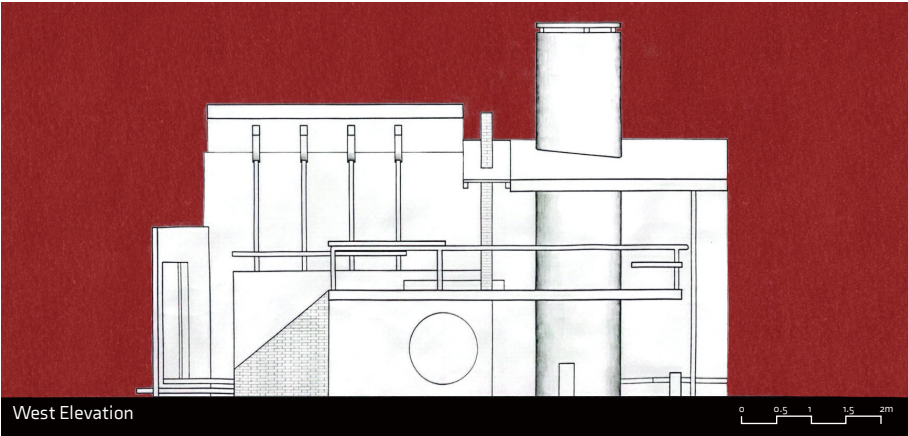
華文世界中，「符」是人用來與神秘世界溝通的工具，其語源也意味著用以憑信的器物。換言之，「符」是一種創造理解的工具。在過去的建築中，我們使用「符」，或稱「符號」，建立對於物質世界的認識，也建立情感的連結。然而，現代建築在邁向抽象的過程中，逐漸褪去符號，甚至懼怕符號，終究只能換來無情的評價。這次的提案嘗試重新討論建築中的符號，我們從社群媒體摘錄出對於彰化的印象，從眾多影像中提煉出符號，並進一步行為化、空間化，組織我們的提案。另一方面，關於火，我們利用它產生的熱來烘烤地瓜，居於建築中心的金爐，一面是儀式進行的風景、另一面則是日常生活風景；而開放親切的派出所，如同土地公般，解決居民日常瑣事。

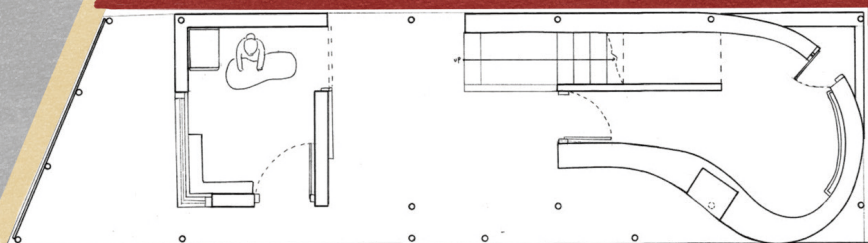
Police Station + Grilled Groundnut Stall + Residents' Open Space

In the Chinese world, "Fu" is a tool used by man to communicate with the mystical world, and its original meaning also implies an artifact used for trust. In other words, "Fu" is a tool for creating understanding. In the past, in architecture, we used "Fu" or "symbols", to create an understanding of the physical world, as well as an emotional connection. However, modern architecture has gradually faded away from symbols, even fearing them. This proposal attempts to re-discuss the symbols in architecture. We extracted our impressions of Changhua from social media, extracted the symbols from many images, and organized our proposal by further visualizing and spatializing them. On the other hand, regarding the fire, we use the heat it generates to roast the groundnuts. The joss paper stove in the center of the building is a scene for ceremonies on one side, and a scene for daily life on the other side; and the open and friendly police station, like the Tudigong, solves the residents' daily chores.









花・火

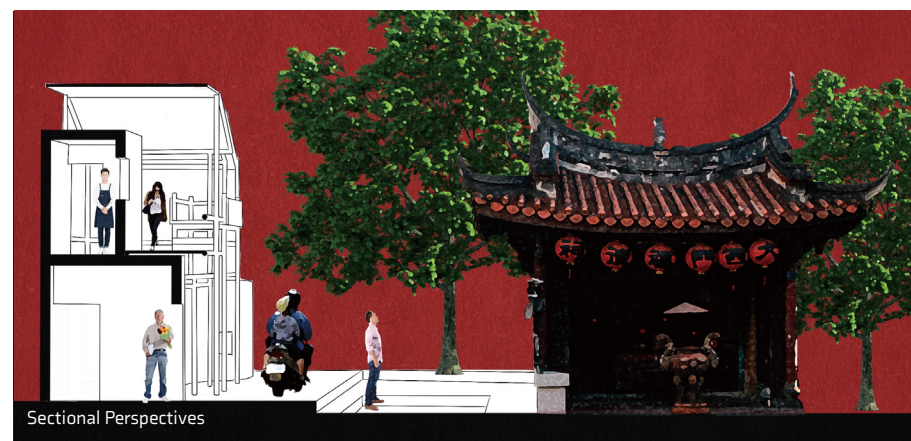
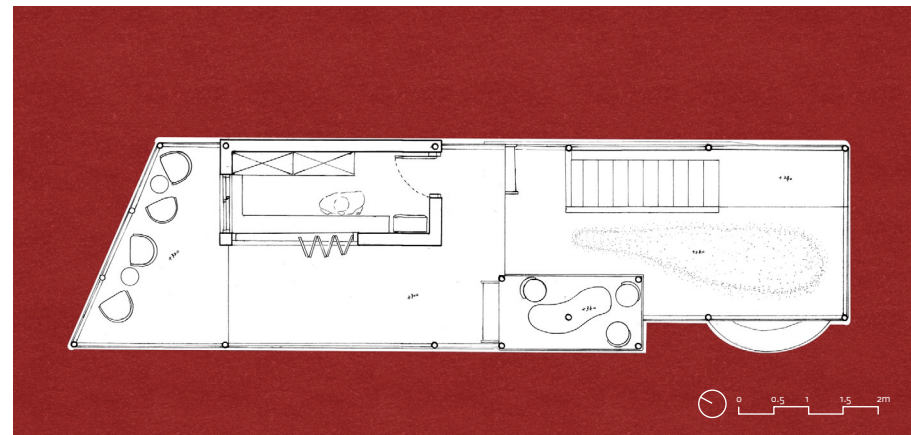
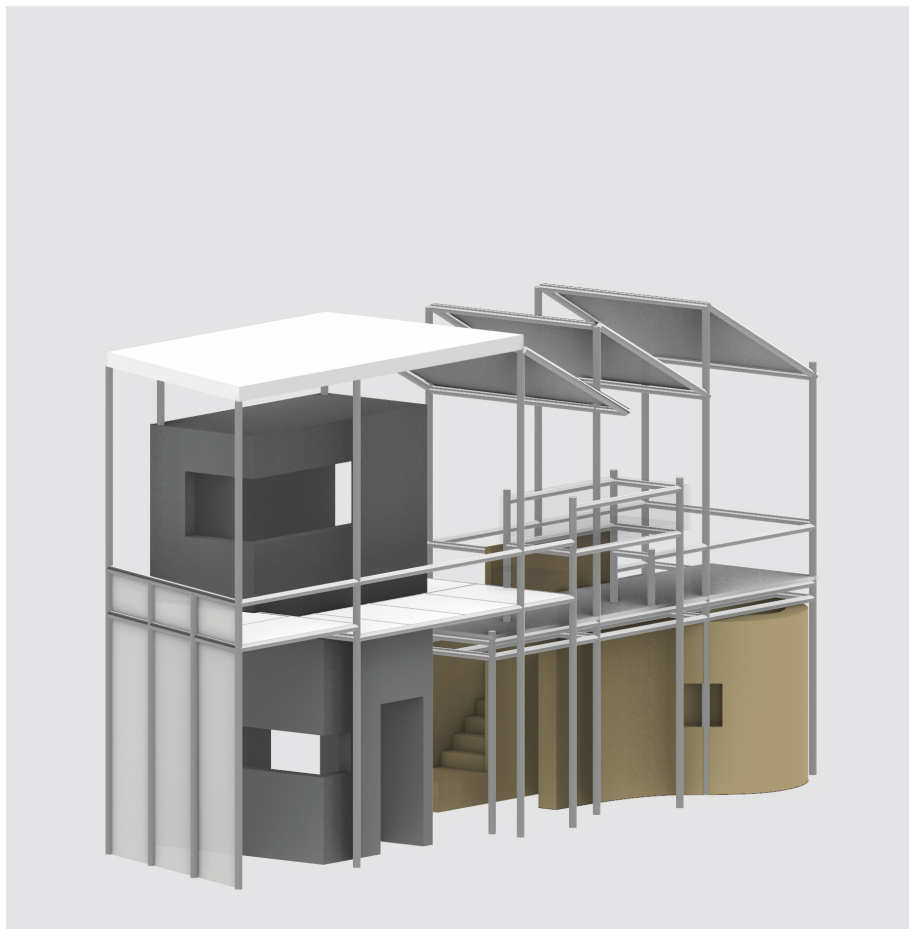
Flower & Fire

花店＋咖啡店＋居民休憩空間

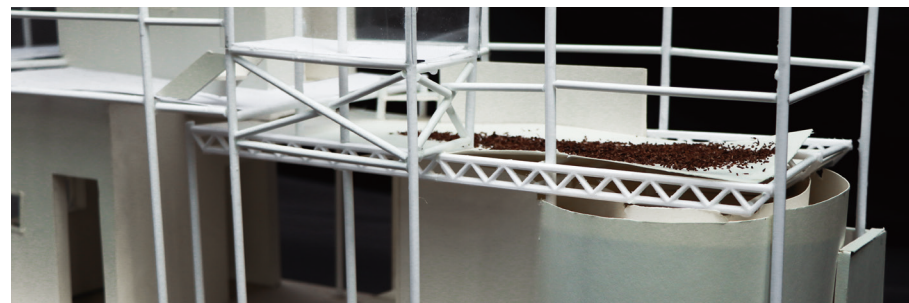
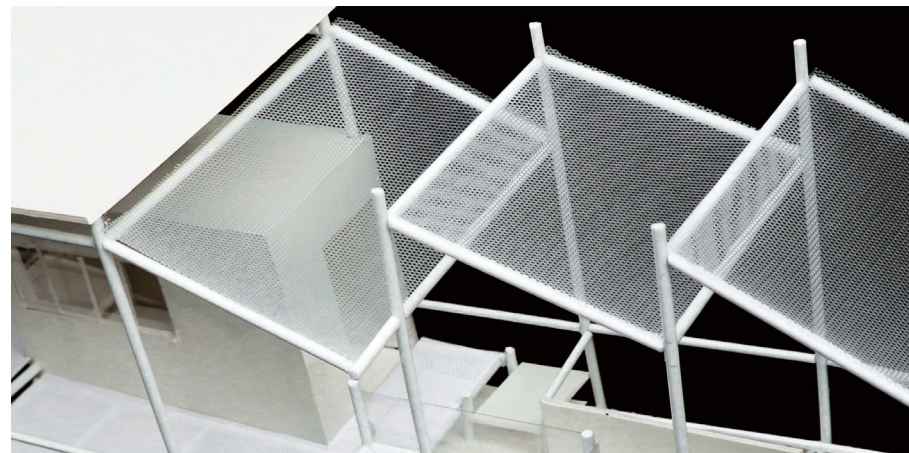
古老東洋觀念中，世界由金、木、水、火、土構成，而火生土、土生金。處理火的課題，也是處理「建築」與「自然」的課題。我們觀察到臺灣民間信仰的祭拜儀式中，除了燒香，獻果與獻花也是常見表達敬意的一種方式；而花，需要土。提案中由土所構成的空間，外側的火所帶來的熱，將加速花的乾燥，帶來永生；而延伸至上方的土，卻也因彰化的陽光、空氣、水，孕育出鮮花。與這個原始的土所構成的空間相對的是現代的土＝混凝土的空間，則為販售空間。火與土的空間，進一步被金＝金屬鷹架組織成建築，看似統一的建築，每個元素卻又不完全協調的並置在一起，回應我們對於臺灣城市的觀察。

Flower Shop + Café + Residents' Open Space

In the ancient Oriental concept, the world is composed of gold, wood, water, fire and earth; and fire produces earth and earth produces gold. Dealing with fire is also dealing with "architecture" and "nature". We have observed that in the worship rituals of Taiwanese folk beliefs, apart from burning joss sticks, the offering of fruits and flowers is also a common way of expressing respect; and flowers require earth. In the space formed by the earth in the proposal, the heat from the fire on the outside will accelerate the drying of the flowers and bring about immortality, while the earth that extends to the upper part of the space will nurture the flowers due to the sunlight, air and water of Changhua. In contrast to this original space made of earth, the modern earth=concrete space is a selling space. The space of fire and earth is further organized by gold = metal scaffolding into a building that appears to be unified, but each element is juxtaposed together in an incomplete coordination, responding to our observation of Taiwan's cities.



Sectional Perspectives



城市的余白

Urban Margin

Rethinking urban renewal in the name of governance, we look for opportunities and values of “invisible development” in daily life in the care of a good city.

反思以治理為名的城市改造，在善待城市的關懷中，於日常生活尋找「不可見的開發」的機會與價值。

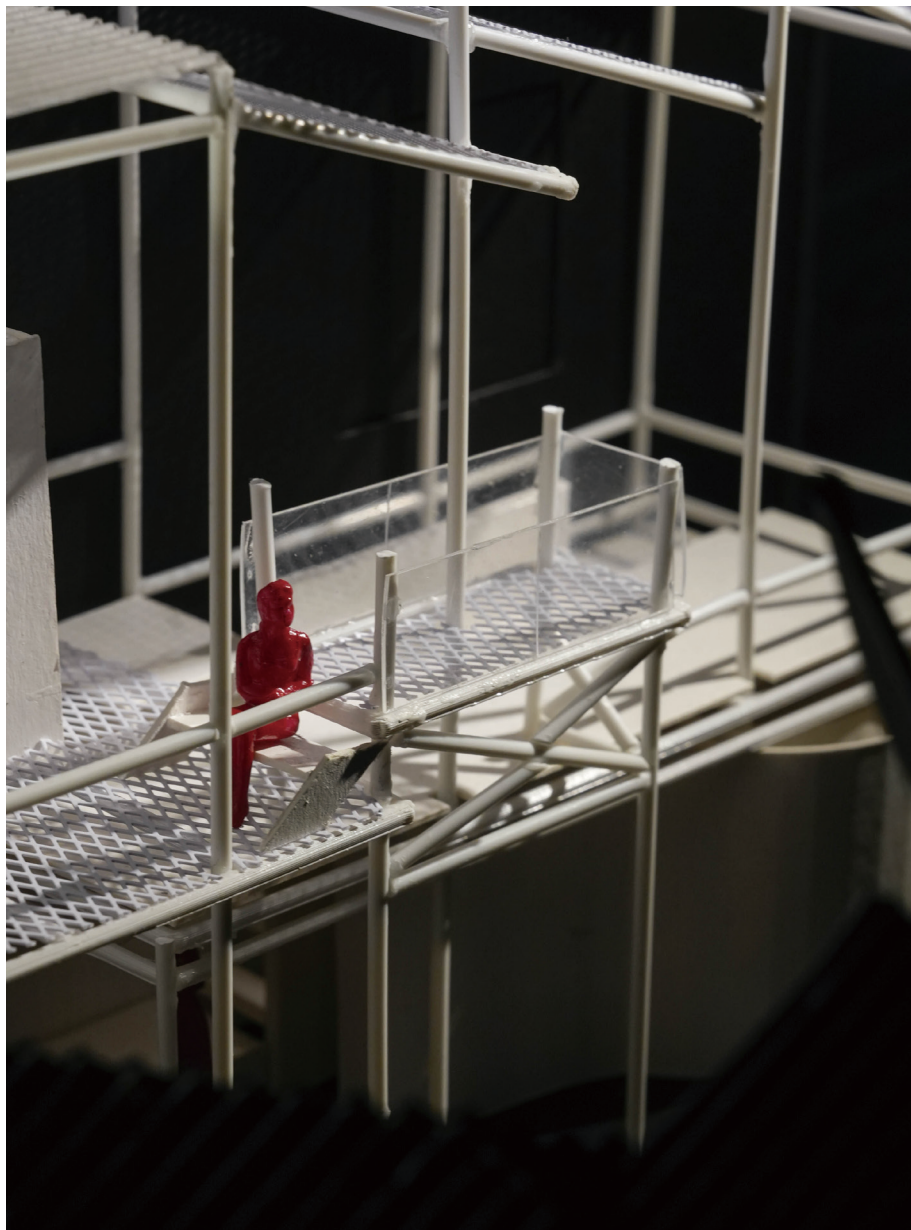
governance #治理

#daily living #日常

#life #生活

#faith #信仰

#fire #火



Urban Margin_Model

Photo by Pan-Yu Li



Urban Margin_Model

Photo by Pan-Yu Li



Urban Margin_Model

Photo by Pan-Yu Li

