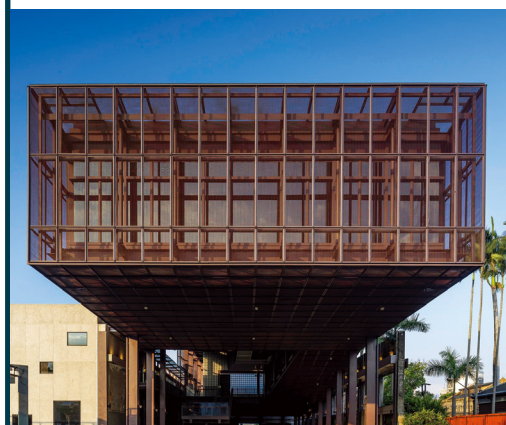


重組從容大器的都市空間

台中文創園區 R04 館

文 陳嘉芸 翻譯 楊翰雯 圖片提供 台灣餘弦建築師事務所



位於台中市南區的台中文化創意產業園區（簡稱台中文創園區），原本是座百年老酒廠，後來轉型為現代文化的展演場所，保存下來的幾棟老建築經過一番改造，紛紛呈現嶄新風貌。

前身是洗瓶和裝瓶工廠的 R04 館，在建築師謹慎處理原有建築及地景，同時大膽試驗新材料及構築方式後，變身為多用途的展演空間。

這棟增改建的建築，從設計到竣工足足花了九年光陰，並榮獲 2015 年「台灣建築獎」的肯定。



〈本期專欄輪值作者〉

陳嘉芸

大學主修建築，研究所到倫敦攻讀都市設計後，取得營建管理碩士學位。左右腦同時構思設計與管理，兼顧執業及教學。將熱情與活力貫注在生活與專業，追求事事完善的建築師。相信美好的建築能撫慰人心，都市空間的價值在於公眾共享。考選部建築師考試審議委員會委員，十匯建築師事務所負責人，曾任國立台北科大、成功大學、聯合大學建築系兼任講師。

台中文創園區 R04 館的基地，位在舊台中酒廠全區中央偏次要道路的一隅，經過增改建，成為與既有建築物相接，以其為門廳，進入新設計的展演空間。舊建築物的前身是洗瓶及裝瓶工廠，現場遺留一座購自外國的洗瓶機，當年因軍事外交的淵源，伴隨潛艦一同進入我國國防及產業發展的歷史進程。

在園區的計畫中，巨大的機器建置於地下一樓，轉化為公共藝術的一部分，藉以連結民眾生活經驗、歷史記憶；舊建築物則因應時勢，由工廠轉型為開放大眾使用的空間。透過保存及再利用，成為資產活化、文化保存的課題。

建築的概念與實踐

R04 館的新建設施的用途為展演內容不明的多用途展演室，全館展演空間分為一大一小兩處，分別位在二樓後端及三樓前端，以地景樓梯休憩平台和景觀斜坡串連。基於歷史的因緣，設計者以「瓶中船」的概念（編注：將船的縮小模型放進酒瓶中的工藝品，是代表祝福平安的禮物），以建築型式詮釋歷史悠久的

工藝，平面與剖面中的斜線互為呼應，藉由動線將人引導到既是瓶也可解釋為船的空間中，體驗祝福和平安的深意。

建築物主要採用清水混凝土、鋼材、玻璃磚等，呈現建材原本的風貌，讓它如話少而意境豐厚的語句一樣，簡潔精準。建築型式及表情顯得客觀而理性，以當代建築的力道，呼應輕工業的基地調性。矩形的重複出現，成為基底旋律；作為門廳的舊建築物立面上，整理開口部成為大小不一、具有節奏感的語彙；在看似相異中，卻可觀察到外牆立面分縫的對線關係，精確整合的設計企圖清楚可見。玻璃磚的方塊狀、鋼索編織網結構的大小版片、平面上主要結構方柱、樓梯平台、矩形空間等相互對應，呈現出整體而簡單清楚的布局邏輯。

由於建築空間的用途尚不明確，讓設計者的挑戰變得複雜，自由發揮的代價可能會帶來瑣碎的批評。此案採取的設計策略，似乎是持平而客觀的面對周遭環境的變化、思辯都市空間的意義、擊劃彈性而有強度的使用願景。若以敘事建築的觀點來說明，本案在



R04 館以懸空在高空約 8 公尺處，或稱為漂浮狀的量體，留出一樓廣場讓民眾自由穿越。

具體用途逐漸浮現時，空間的個性反而成為主導使用行為的要素，以情境來誘導使用方式，也可能產生創意的火花！

在虛空中感受實體

R04 館以懸空在高空中約 8 公尺處，或稱為漂浮狀的量體，留出一樓廣場讓民眾自由穿越。地面層的留白，成功的塑造張力，將視覺聚焦於此。對比周遭的建築物，以尺度、質感及顏色突顯時間、空間的存在。奇妙的是，虛空也可以如此具體的呈現其存在感！當活動、人群、聲音、氣味充滿其中，或僅是穿越其中，都會帶來清楚而飽滿的空間能量，在舊建築物中，創造出一個相對是外部的活動空間，與園區開放空間相連而成為一體。

褐色的量體以輕型鋼構包覆室內空間組構而成，色彩與相鄰的斜屋頂的顏色相輔相成。量體四周與舊建築的外牆脫開，天光從縫隙自上方洩下，光影打在框架、網格狀牆板上，過濾後的光線朦朧，帶給人寧靜的心情。細看周邊建築物的細部，木板外牆、雨淋板、窗框、雨水管不約而同的以同一色系訴說建築的故事。在 R04 館中，色彩計畫維持同一調性，材料質感的安排緊緊扣合型式，與舊空間維繫著適當的對話關係。

外牆那具有光線穿透效果的板材，以鋼索編織網襯在金屬框架表面，構成模組化的外部裝修包覆系統，



運用玻璃磚如紙張般彎曲延展，型塑成為閣樓般的展演空間。

背後以金屬繫件掛裝在主體鋼結構上。牆，作為表現裝修質感的主要面向，在此案延伸至完整包覆天花及屋頂，以整體而單純的表情、簡單直接的空間特色，成功攬獲目光。以景觀斜坡繞行外牆皮層間的縫隙，虛空流動的動線反而強化了包覆在中央的實體空間。

動態的型式

當空間重新被架構，定位新建築物處在歷史建築群中的角色。設計者認為，隨著時間及文明發展變遷，我們在過去塑造的空間的意義，將一再的被重新定義及改寫；空間、時間及記憶的觀念應該是一種動態的關係，物換星移，設計訴求與早年「創造永恆的建築」信念不同。

工廠的空間很單純，當一棟建物被設定為單一功能時，建築物與基地的關係也顯得靜止。當年的工廠並無留設公共空間、供民眾互動、舉辦活動的必要，中介空間的意義常常僅止於出入口的兩庇。當建築用途改變為開放公眾使用，意味著活動多樣化，複合性目的增加，此時出入口除了標示的意義，也有誘導的目的，因此建築手法開始變得複雜且動作多了起來，例如運用連廊、穿堂、天井、挑空等，串接不同的空間。

新建築物的巨大量體懸挑於空中，留白給都市空間的姿態，與舊的低矮建築物的群聚型式相互對話，形成對峙的張力。空間型式演化保留舊建築物的皮層，但拆除屋頂及大部分的立面，將原有空間穩定獨立的屬性，溶解於空氣中。懸浮空中的量體，成為舊建築物的新屋頂；銜接牆面的部份，刻意脫縫讓天光流洩而下，同時解決了新舊構造銜接於技術上、表現方式上的尷尬，並成就一種形態上清晰的質感。玻璃磚牆如紙張般，彎曲延展至水平樓版，垂直向也彎曲包覆

台中文創園區 R04 館

位置：台中市南區復興路三段 362 號

主體工程完工時間：2015 年 1 月

建築 / 設計：台灣餘弦建築師事務所楊家凱、陳宇進建築師

建築特色：內外空間交融的建築，漫遊動態的空間趣味，充滿可能性的都市廣場。



人群活動時充滿能量的空間。

了空間，皮層的做法讓空間邊界模糊。而新增設的鋼柱與原來的結構系統模矩一致，但特意錯位一半柱間距，配置成列，外周構造前後層次錯開，似乎也突顯了動態的意圖。

銜接現在與未來展望的企圖

R04 館名為願景館，設計者期許這棟建築在台中文化創意園區中扮演橋樑的角色，試圖建立一個現在與未來展望的連結，並期待未來的經營者了解建築設計的概念，在不破壞原設計的前提下，讓它成為區域活動的亮點。建築師與其團隊成員們追尋理想的氣質，在艱困漫長的過程中，堅持不墜，打造出心目中的理想環境。

具體的形式表現包括以巨大跨度的空間對比較小尺度的既有建築物，以金屬構件對比鋼筋混凝土加強磚造之構造，以纖細而層次豐富的鐵網鋼架建築細部，對比粗獷簡單的磚石塊體堆疊。從空間尺度、建築態度、建材、設計手法來看，新舊之間的差異突顯時代的變化，藉著新舊之間的轉換與融合，呈現了現在與未來對話的氛圍，也激發出無限想像的可能性。

作為現在與未來展望之間的橋樑，強調的對象是「展望」而非僅止於「未來」；展望應該是指設計者

不可預測、管理而自由開展的未來。因為環境渾沌，及使用者體認設計理念的盲點，建築師小心謹慎的以建築空間的魅力，企圖呵護發芽中的整體社會的文化創造力及氣質，寄望於未來，也寄望於更加開闊發展的願景，設計的成果可見隱含其中的苦口婆心。

新舊空間以脫縫的方式緩解衝突，再以階梯串接空中迴廊，緩緩斜坡狀的垂直動線，每每在轉折處峰迴路轉，以多樣貌的空間變化，創造場景，讓人期待未來發生於此的各種故事。一路上的變化，強化進入漂浮空間的過渡體驗。展演空間錯落分布在不同高程，連同上下其中的緩坡休憩平台，整體看似一個巨大的動線；移動中的人們既是去觀看展演活動的客體，也是遊走空間中被觀看的主體。當代建築除了滿足生活及產業的機能需求，在歷史傳承上扮演承先啓後的角色外，也試著探討存在與不存在相對關係的哲理，以此詮釋了這個世代的場所精神！

〈名詞小辭典〉

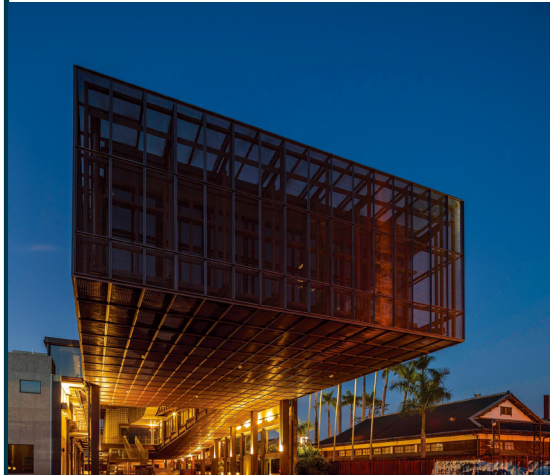
敘事建築：將空間作為提供寫故事腳本 (scenario) 的機會，與其將建築視為一種樣式，不如是一種態度的組成，強調在其中的經驗而不是空間的物性。

場所精神：由有形 (遺址、建築物、路徑等) 與無形元素 (記憶、儀式、價值等) 所構成，或可用以解釋對個地方的認同感和歸屬感。

Recreating a spacious urban site

Taichung Cultural and Creative Industries Park's R04 Building

Words by Chen Chia Yun
Translated by Anna Yang
Photos provided by Arctangent Architecture & Design



The R04 building is located in the center of the park but is actually a bit closer to HeZuo Street. After modifications and additions, it has become a fusion of modern construction concepts and historic memories. The lobby leads one to a modern-style exhibition space, with a refurbished imported bottle-washing machine kept in a lobby corner. Due to military diplomacy in the past, many sizable machines were brought into the country by naval vessel in order to promote industrial development during many stages of history.



Writer Profile **Chen, Chia-Yun**

Writer Chen Chia Yun majored in Architecture for her bachelor's degree and earned two master's degrees in Urban Design and Construction Management in London. She is used to applying both the left and right sides of her brain via creative design and business management, and practice as an architect while teaching and pursuing excellence in her architectural work. She applies passion and energy to both her life and profession, with the belief that beautiful architecture can bring comfort, and that the value of urban public space lies in resource sharing.

- R.O.C. Ministry of Examination Architect License Test Committee Member
- Owner at Point Architects and Planners
- Part-time lecturer at the Department of Architecture, National Cheng Kung University



Moving audience members behind the translucent glass walls are also a part of the exhibition show.

Many of the machines are stored on first floors in the park as public exhibits that showcase how these devices functioned in the past. The old buildings have been maintained and transformed from factories into a public spaces in order to bring history and culture back to life.

Architectural concepts and practices

The purpose for creating the R04 building was presenting a variety of exhibitions. The whole building is separated into bigger and smaller spaces, located to the back of the second floor and front of the third floor, with the floors joined by the open-spaced stairways providing overlooks and scenic slopes. Based on the traditional expression of patience, the designer applied a "ship in a bottle" concept to the building itself. As you walk inside, the longitudinal section corresponds to the flat surface, which feels like walking into a ship in a bottle.

The building was largely built with architectural concrete, steel and glass blocks, presented in their original state much like the concise and forceful meaning of a short sentence. The expression of the building demonstrates a pragmatic side to the modern architectural style, which

also corresponds to the tone of light industries. The various repeating rectangular shapes are like the melody of a foundation, or even like words spoken with a tempo. As the shapes are all over the place, one can actually observe the correspondence of precisely drawn lines displayed on the outer walls. Big and small glass blocks correspond to the rectangular mast and stairways as the overall look of the design is accurately shown with logic.

It was previously challenging for the designer, prior to knowing the building's final purpose and in light of possible criticisms of his style. The definition of this construction case seemed to vary according to its environment and the city during early construction, but was then defined as a powerful vision of the future. As its purpose finally solidified, the characteristics of the space became the main foundation for creative redevelopment ideas.

Feeling the concrete in an open space

The R04 building sits about eight meters off the ground, like a floating object in the air, with the ground floor serving as a vacant space for pedestrians to freely pass through. The eye-catching ground floor has successfully been developed with its openness, and it is amazing to see a

vacant space so filled and utilized with exhibition events, crowds, sounds and aromas. This creative open space within the old building is connected to the whole park.

The R04 building is a tan concrete structure built with light steel framing, with its color balancing and matching neighboring rooftops. The tan concrete is even more striking when surrounded by old buildings, as natural light seeks its way through gaps in between walls and illuminates the steel frames and netted walls. As you stand in the building, the hazy light generates a peaceful state of mind. You can also study the wooden walls, clapboard sidings, window frames and pipelines carefully as if these architectural materials and elements are telling a story about themselves. Thus, the colors and materials of R04 and the old buildings are closely connected in various ways.

The outer wall is a made with a translucent material surrounded with wire and metal frames, with the steel cable tightly connected to the back of the main concrete structure. The classy-looking walls are extended to become the whole ceiling top in a straight-forward and attractive design. The scenic sloping walls go along with the extensive walls, and the circulation in the space literally emphasizes the concrete space in the center of the whole building.



The floating exhibition space stands among the other old buildings as the birds-eye view from the sky.

Pattern of movement

With the reorganization of the space, other characteristics are also revived. The designer believes that as time and culture develop, established designs from the past will be redefined and changed. The concepts of space, time and memory should be a relationship of movement, and quite different from older perceptions of conventional architecture styles.

The factory layout is simple as the building and its base have a static posture. Factories built in the past did not leave any public spaces for social events, but only a narrow public-use canopy provided by the entrance. Today architectural considerations of public usage imply the need to serve a broader variety of purposes. The direction signs by the entrance are intended to provide guidance, because architectural methods are becoming more complex. The complicated methods include hyphens in architecture to connect the central area to the building's outlying wings, breezeways and atrium area in order to closely join spaces.

The contrast between the gigantic floating concrete structure and traditional smaller-sized buildings is an interesting confrontation. The traditional layers are maintained, but the rooftop and most sections of the walls were torn down; with the stillness of the old space disappearing into the air. The floating object has become the new rooftop for the old building; the gap between walls allows natural light to pass through in order to smooth out the incongruous combination of new and old beings. The extensive winding wall of glass blocks covers up the entire space vertically, making the traditional layer more abstract. The added steel pole follows the designed outline system, but the architect purposefully misplaced the

R04 of Taichung Cultural and Creative Industries Park

Location: 362, FuXing Rd, Sec 3, South Dist, Taichung City
Date: January, 2015
Design: Arctangent Architecture & Design / Architects: Chia-Kai Yang and Yu-Chin Chen
Architectural feature: The integrated architectural style of indoor and outdoor spaces, the fun of wandering between spaces, a city square fulfilling any possibilities.



The R04 building utilizes simple construction materials to create neat and precise architecture.

pole halfway down in order to distinguish the circulation movement from front to the back.


A commitment to the future

The R04 building is also known as the "Gallery of Vision", as the designer expects to engage it the developing of a future vision. Therefore, it can be manipulated by future owners with similar architectural concepts to make it a spotlight for local events. Clearly, the architectural team members have invested much time and efforts towards a shared ambition to create an ideal environment here.

There is an enormous distinction in creating a modern work from an existing small building using carefully molded metal and steel frames. Detailed parts of the structure are framed with unique iron nets and metal elements, which contrast the piled bulky bricks. From the perspective of space, architectural style, materials and design methods, this fusion of new and old explains a change in eras, while also inspiring unlimited possibilities that reach beyond the imagination.

As an engagement of the present and future, the designer hopes to create an unpredictable vision and freely-manageable style for the future. Due to the uncertainty of the environment and future users' concepts, the architect has carefully created the building space and aims to present the creativity and quality of the Gallery of Vision to

the public. In such ways, the architect and his team are placing hope in their arrangements and the future usage of the building.

The spaces of old and new shift in the many settings of the building; the stairways joins the hyphens in architecture and the sloping walls with circulation, as every turning point seems to reveal more interesting stories about the building. The variable scenes of the floating space include the exhibition areas and the scenic slopes. Visitors walking through the building are an audience to the exhibitions, as well as a floating exhibited artwork if viewed from the outside. Other than fulfilling the industrial and daily needs, modern art also defines the characteristics of history. The philosophical issues of existence and non-existence are also analyzed and clarified in the spirit of the contemporary architectural stage. 

<Terminology>

Narrative architecture: Making is not in the cultural processes of formation and interpretation, but in the dynamic network of spatial, social, intellectual and professional practices that embody and produce different kinds of social knowledge; it is also an opportunity for scenario writing.

The Spirit of Place: The formation of the material (ruins, building, route) and immaterial (memory, ritual, values), otherwise defined as the sense of belonging for a place.