

TID 12th 2019 Award
Taiwan Interior Design

展覽空間類/會展 TID 獎
The TID Award of Exhibition Space / Trade Show Space

流園—水墨現場台北展博會
Ink Now Taipei Art Expo – Flowing Garden

無有建築
WOOYO ARCHITECTURE

主持設計師
Chief Designer

劉冠宏 HOM LIOU

協同設計師
Co-designer

陳采彤 TSAI-TUNG, CHEN

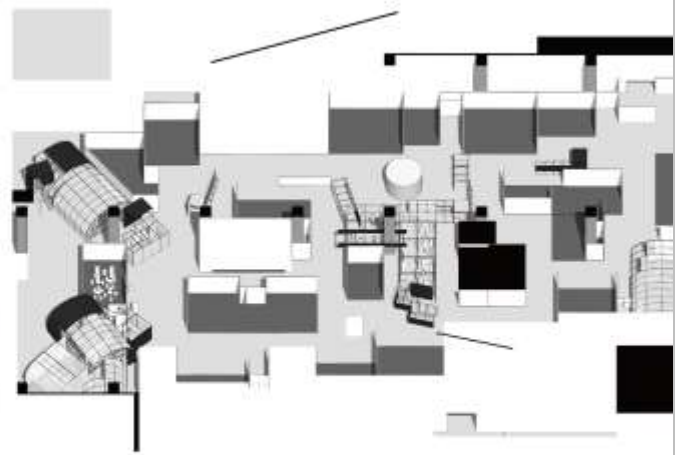
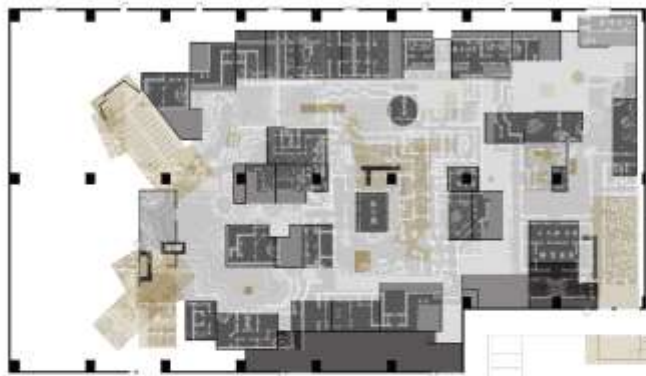
日目 247VISUALART

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點線區 Visitor flow / 公共藝術品區 Art
 高牆 Wall / 藝廊空間 Gallery / 工作人員區域 Staff area
 紗網 Mesh / 金屬構件 Steel / 公共區域 Public space

平面配置圖 PLAN

打破傳統博覽會排排站，導入園林遊園配置概念。

Instead of using the already exists modular layout of the exhibition, we arrange the spatial sequence from Chinese Garden.

庭園樓閣以高牆藝廊佔據；公共區域則以紗網鋼件象徵山水奇石的自然秩序。

The gallery walls represent the architecture or pavilions in the Garden, while the steel and mesh are the metaphorical form of nature.



展場位於爭豔館，將原進貨口改為展場入口，以一量體進行歡迎銜接。

We reverse the entrance and exit of the site and use a cuboid to welcome visitors.



入口與原看台相對，創造安靜獨特的入場體驗。

An unique peaceful entrance stands oppositely to the old stadium seating.



入口通道白天景色。
Day view of the welcome tunnel.



入口通道夜晚景色。
Night view of the welcome tunnel.



通過入口量體通道，進入售票區回望。
Look back to welcome tunnel from ticket area.



售票管制區。
Ticket area.



以溫室系統的輕金屬件與薄紗網的可回收特性、輕巧便利的搭建特質，來回應展場空間的短暫性、快速創建的特質，也同時顧及了資源節約的價值。

The public space construction is revised from green house system which is reusable and can be assembled and disassembled quickly.



展牆呈現園林空間的錯落排列，藝廊間曲折有機的配置塑造出穿透的視線。

Gallery walls create organic spatial sequence to enrich the viewing experience.



環繞在藝廊空間之中的咖啡休憩區。
Public space.





休息區、藝廊、藝術品與人的關係。
Public space, galleries and visitors.



鋼件與紗網介入藝術品之間，增加觀看藝術品的層次感受。
Steel and meshes are between arts and visitors..



論壇區。

Forum area.



VIP區鋼構件量體的解構與水墨空間的投射。

Sophisticated steel structure and digital-projection-art in VIP area.



流園—水墨現場台北展博會

水墨藝術是東方特有，對於自然的抽象化，進行的寫意描繪，園林則是對於山水的詮釋與空間建構。以當代材料與工法，借用園林手法，將水墨精神寫意重譯，使觀者優遊其中，感受東方文人詮釋的自然山水，同時兼顧展場的臨時與可回收性，是本項目設計目標。「流園—水墨現場台北展博會」突破一般博覽會的矩陣配置與單點透視空間，反以東方園林的有機形式進行配置，創造園林空間曲徑幽明的遊園感受，回應東方畫作的多視角透視特徵。設計操作上是由蘇州留園的研究開始，汲取空間精神，置入台北花博爭豔館，並調整前後入口，拉長豐富入場經驗。展場的構成則分為木作筆直的藝廊區域，表徵園林中的房塔樓閣，型塑空間虛實，疏密與留白；以及借用原野農家的溫室系統進行解構改造，鋼件與黑白薄紗搭配，回應園林中的自然元素，山水石樹，添加另一層次的空間虛實穿透變化，豐富空間感受，提供多種觀看藝術品方式，引發藝術處於自然與人為秩序之間的哲學思考。展場的構成則分為木作筆直的藝廊區域，表徵園林中的房塔樓閣，型塑空間虛實，疏密與留白；以及借用原野農家的溫室系統進行解構改造，鋼件與黑白薄紗搭配，回應園林中的自然元素，山水石樹，添加另一層次的空間虛實穿透變化，豐富空間感受，提供多種觀看藝術品方式，引發藝術處於自然與人為秩序之間的哲學思考。空間尾端的 VIP 室則將意以複雜鋼構重建山水自然，並對數位藝術作品進行改寫，投放於上下左右四方，使人行走於層層水墨山水之間，進行真實與虛構、寫意與寫實之間的辯論。展覽四日結束後，木作與鋼件材料皆被拆解回收保存或再利用，回到循環之中，設計由留園出發，於流園中展示中式空間中[樂]與[反]的自然精神；由水墨藝術出發，借現代科技之手，重現東方文化中，與天地並生並存的人文情懷。

Ink Now Taipei Art Expo – Flowing Garden

Ink art, or Chinese brush painting, is a unique Eastern art, which depicts nature in abstract manner. Chinese garden design, in the other hand, is the spatial reinterpretation and reconstruction of landscape in physical form. In this project, we aim to use modern materials and construction methods to create a temporary exhibition space that is environmental friendly, also humanistic in Eastern manner. The design of "Ink Now Taipei Art Expo – Flowing Garden" is inspired by the Suzhou's Linger Garden. Instead of using the already exists modular layout of the exhibition, we reverse the entrance and exit of the site, adopt the multi-view-point technique of the Chinese painting to make the spatial sequence of the exhibition more organic, and to enrich the viewing experience; as if the visitors are roaming in the winding path of a Chinese Garden. The gallery space of the exhibition consists of vertical wooden walls and light-weight steel system with mesh, which in fact is borrowed and modified from the example of field greenhouse. The former represent the architecture or pavilions in the Garden, while the latter is the metaphorical form of nature. One is solid and opaque, the other is flowy and translucent, together they create multi-layers of space that is reminiscent of how nature is and provide multiple art-viewing angle for the visitors. We hope by doing it triggers the philosophical question of the existence of art in between man-made and nature. The VIP space at the end is designed to reconstruct nature with sophisticated steel structure and digital-projection-art. Video of flowing ink is projected in all direction. Visitors walk in real time in the art, and also roaming in surreal space in the reality. At the end of the 4-days exhibition, all the materials are disassembled and are ready to be reused again. The whole process manifests the idea of "passiveness", the embrace of the history example, and the use of modern technology to represent the Chinese art and philosophy that man and nature co-exist.