

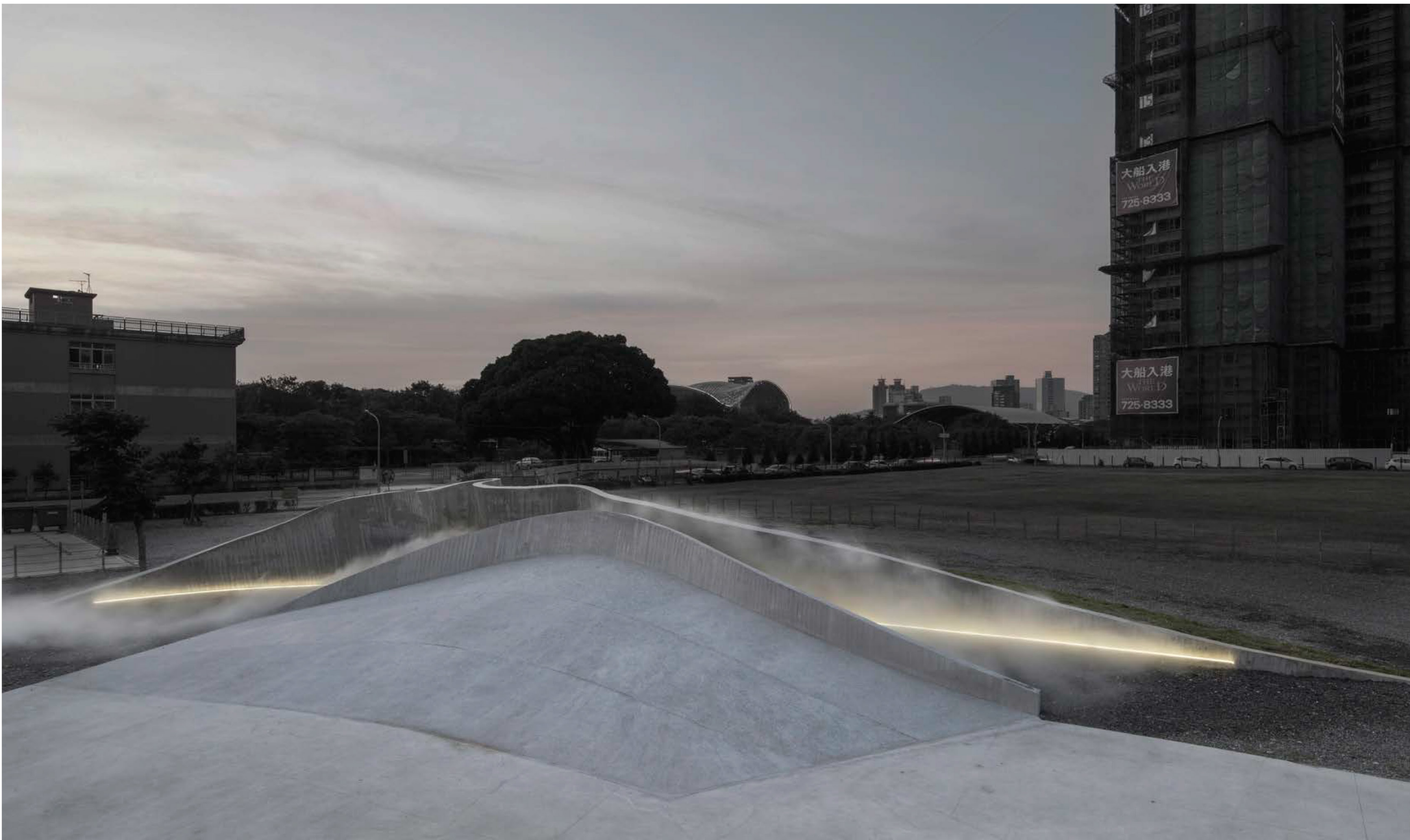


“身體能夠知曉與記憶。建築的意義來自身體和感覺記憶中古老的回響和反應。”

- 尤哈尼·帕拉斯瑪

“The body knows and remembers. Architectural meaning derives from archaic responses and reactions remembered by the body and the senses.”

- Juhani Pallasmaa



高雄依山傍海・位處南方。  
熱帶氣候伴隨一百年來的現代化發展，  
過去數十載，一直是台灣的工業重鎮。  
而高雄人與山海，  
始終保持著若即若離的距離

Kaohsiung is a southern city embraced by the mountains and the ocean.  
After the hundred-year-long modernization,  
This tropical city has become an important industrial anchor in Taiwan for the past few decades.  
However, ambiguousness has always been hovering around among the distance between its people and the surrounding natures.





我們透過位於高雄市港灣邊的地景藝術訴說・  
關於一個都市人對於自然的想像：

Through inserting a landscape installation alongside Kaohsiung Harbor area,  
An alternative imagination towards nature softly comes into view:



我們追求有形的滿足以及理智建構的文明社會，  
我們也渴望心靈與精神的、純粹感知的身體經驗。

We pursue tangible satisfaction and a civilized society under rational conducts,  
But we also crave for spirituality and the purely perceptive physical experiences.





裝置由兩道18米及36米長的自由曲面混凝土牆，  
築成寬窄不一的峽谷。

The installation consists of an 18-meter and a 36-meter-long free-form concrete walls,  
Between which lies a varied-widths artificial canyon.





都市/自然・人造/有機・  
因為人的存在，二者得到和解。

Urban/natural, artificial/organic,  
With the existence of human, the two get reconciled.

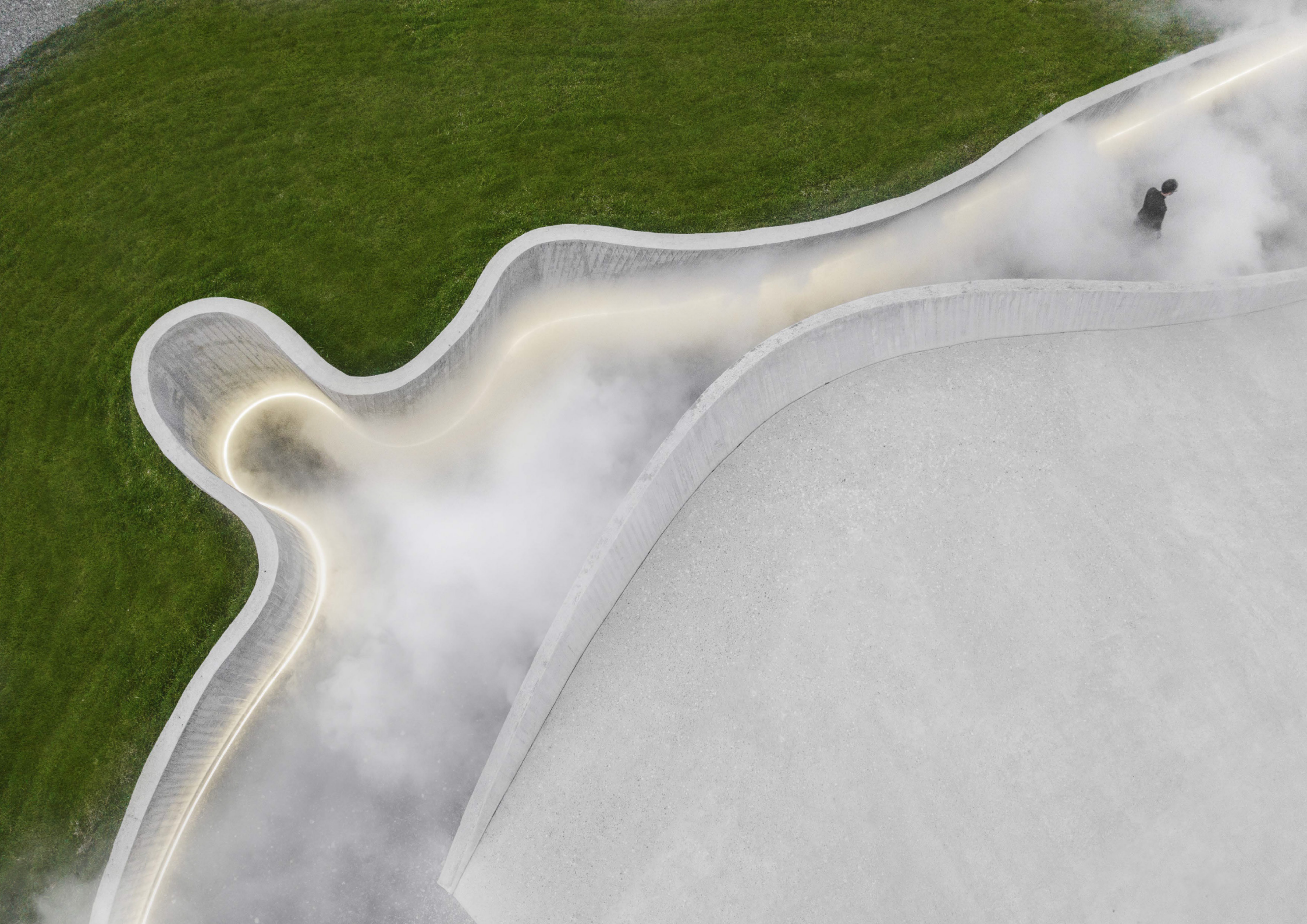




谷中偶有霧氣，水霧自牆面逸散而出，  
路徑曲折蜿蜒，人在其中看不到出口；  
面對陌生與迷失，五感重新成為溝通的主要語言。

Occasional fog emerges out of between the canyon walls,  
As one walks through this twisted twirled path, the exit remains unbefound  
Lost in the midst of alienness, the body senses have once again taken charge as the sole means of communication.









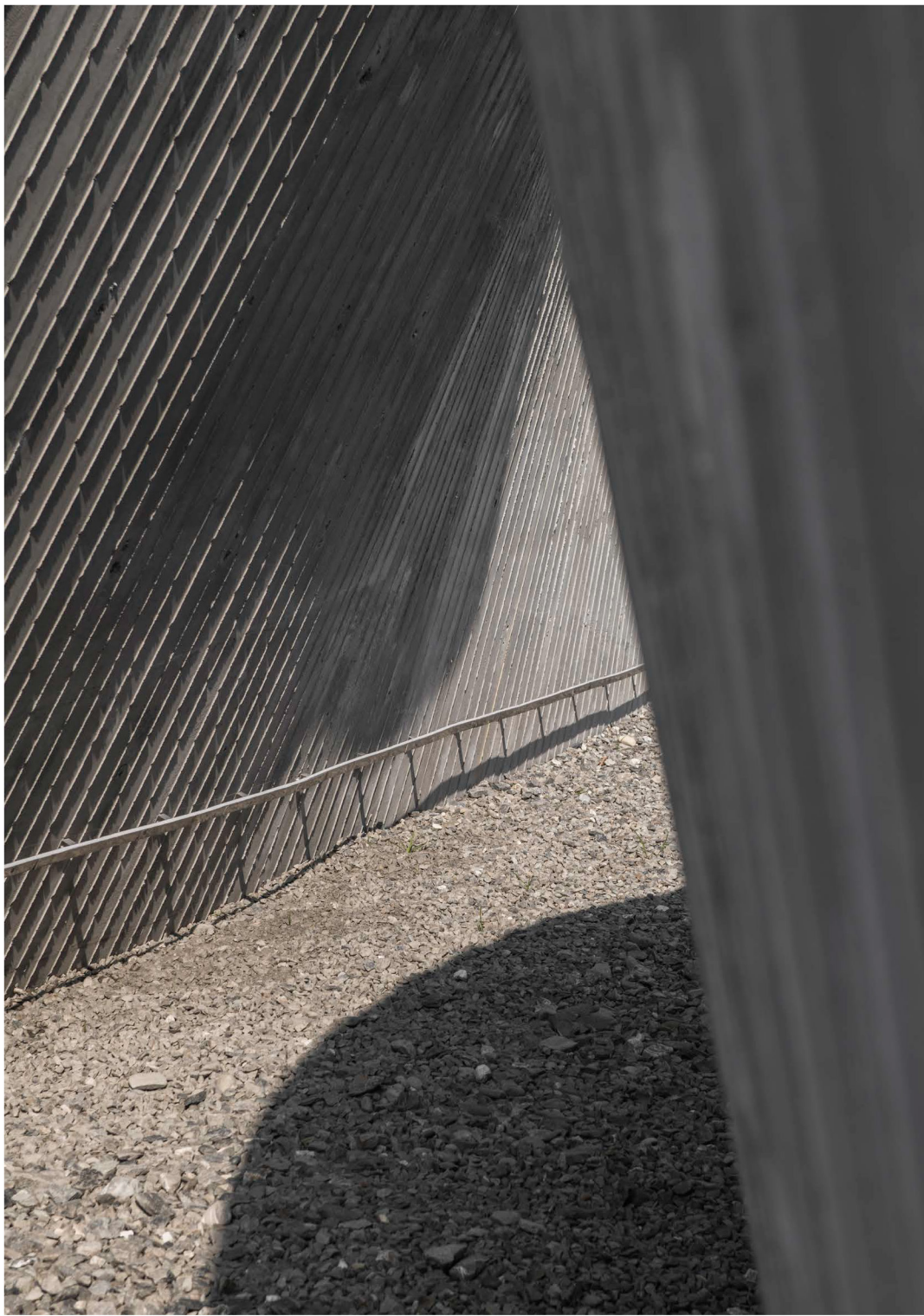
峽谷外則覆蓋草皮土坡與夜光磨石地面，  
在夜晚成為都市裡的一盞夜燈。

Outside the canyon, the concrete walls are covered with meadow slope on one side, and terrazzo ramp with inlaid luminous stones on the other.  
As daylight slowly fades away, the installation serves as a discreet night light in the city.

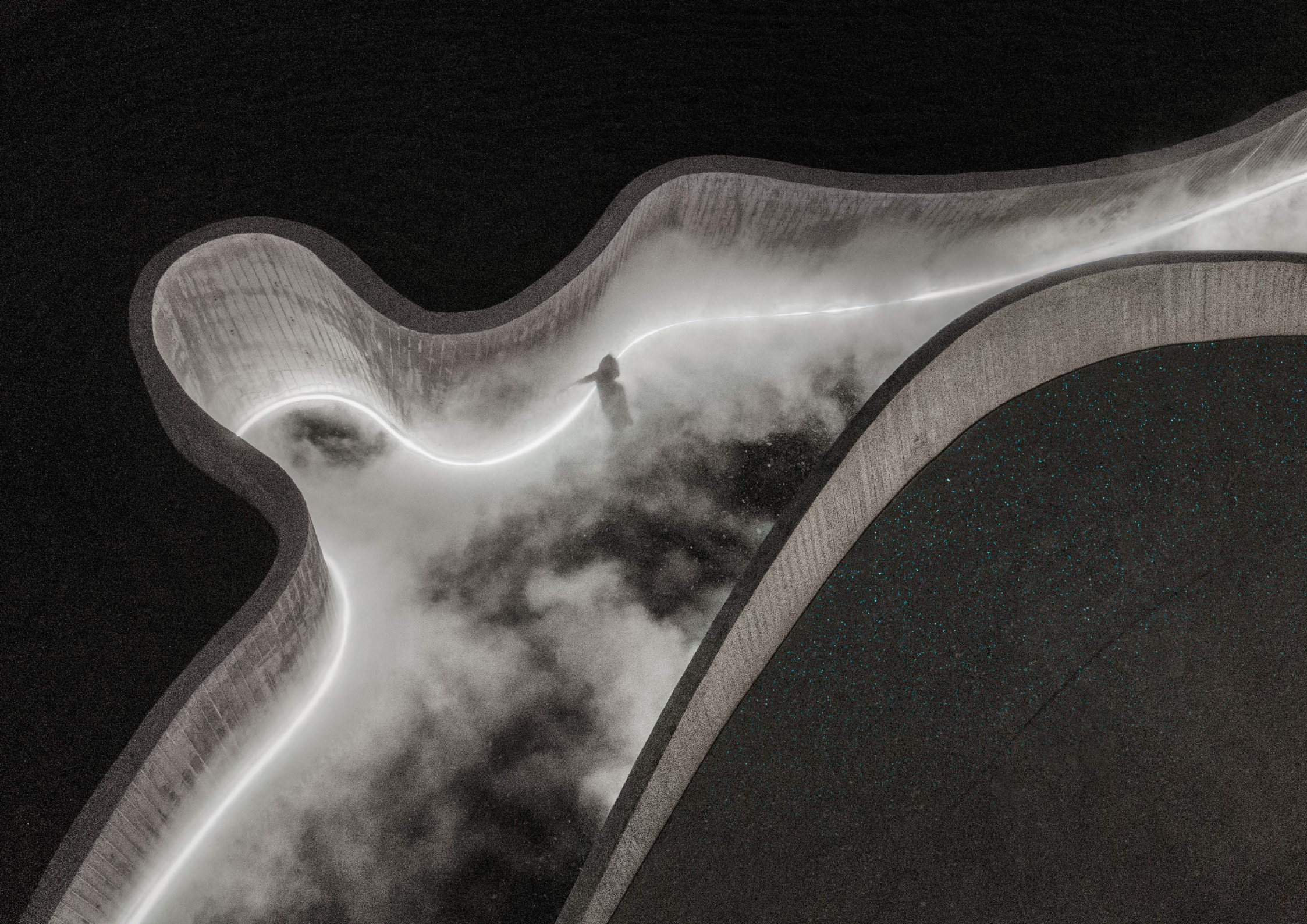














## 高雄水水

高雄水水 “身體能夠知曉與記憶。建築的意義來自身體和感覺記憶中古老的回響和反應。” - 尤哈尼•帕拉斯瑪 高雄依山傍海，位處南方。熱帶氣候伴隨一百年來的現代化發展，過去數十載，一直是台灣的工業重鎮。而高雄人與山海，始終保持著若即若離的距離。我們透過位於高雄市港灣邊的地景藝術訴說，關於一個都市人對於自然的想像：我們追求有形的滿足以及理智建構的文明社會，我們也渴望心靈與精神的、純粹感知的身體經驗。裝置由兩道 18 米及 36 米長的自由曲面混凝土牆，築成寬窄不一的峽谷。谷中偶有霧氣，水霧自牆面逸散而出，路徑曲折蜿蜒，人在其中看不到出口；面對陌生與迷失，五感重新成為溝通的主要語言。峽谷外則覆蓋草皮土坡與夜光磨石地面，在夜晚成為都市裡的一盞夜燈。不刻意設定機能，讓所有人定義如何自處於這個空間。也許我們對自然的探索，並不一定得仰賴山海土水，而是那很動物性的，幾分之幾秒的反射動作；或是對能量宣洩的渴望，以及可以任意跨越的自由。人嚮往自然，並非鄉愁情懷，而是根植於數百萬年的演化習性。轉瞬之間，我們圍困於自己的巨型產物之中。透過人為創造與科技的介入，在都市中重現感官上的抽象體驗，都市/自然，人造/有機，因為人的存在，二者得到和解。

## Kaohsiung Shui Shui

Kaohsiung Shui Shui “The body knows and remembers. Architectural meaning derives from archaic responses and reactions remembered by the body and the senses.”. - Juhani Pallasmaa Kaohsiung is a southern city surrounded by the mountains and the ocean. After a hundred years of modernization, this tropical city has become an important industrial anchor in Taiwan for the past few decades. However, there has always been distance between Kaohsiunger and Kaohsiung’s surrounding landscape. Through inserting a landscape installation alongside Kaohsiung Harbor area, we narrate an alternative an alternative narrative of our imagination towards nature softly comes into view: We pursue tangible satisfaction and a civilized society constructed by rationality. But we also crave for spirituality and the purely perceptive physical experience. The installation consists of an 18-meter and a 36-meter-long free-form concrete walls, which form an artificial canyon with varied-width opening. The fog emerges occasionally, diffusing from the walls into the canyon. Walking in this foggy, twisted, and twirled path, one couldn’t find the exit. Lost and overwhelmed by unfamiliarity, the body senses have once again taken charge as the sole means of communication. Outside the canyon, the concrete walls are covered with meadow slope on one side, and terrazzo ramp with inlaid luminous stones on the other. As daylight slowly fades away, the installation serves as a discreet night light in the city. Devoid of any certain functionality, everyone now defines what this place is on their own. Perhaps our exploration towards nature, does not necessarily rely on the actual nature. But rather relies on the animalistic movement of reflection that takes place within the milliseconds, the pure desire to emancipate the fully charged energy, or the sense of freedom to arbitrarily get across. Humans’ yearning for nature is never mere nostalgia, It is in fact deeply rooted in our habit through millions of years of biological evolution. In the blink of an eye, we are trapped in our own colossal artifacts. By means of the involvement of artificial and technological intervention, the abstract sensuous experience is made possible to reappear in the urban context. Urban/natural, artificial/organic, because of the existence of human, the two get reconciled.