URBAN SPECTACLE
都市奇觀

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URBAN SPECTACLE
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都市協商練習
Urban Negotiation Practice

在虛構的都市版面裡建構紋理和物件，將其作為遊戲場操作，十個都市關係交織在其中，覆寫、縫合、填充、連接、穩定與不穩定、蔓延 ... 在圖上以討論協調的方式試圖建構都市的複雜性和可能的延伸機會，並以這次操作的模式作為對都市介入方式和都市想像的第一步。

In a fictional urban layout, construct textures and objects, using it as a playground for game operations. Ten urban relationships intertwine within it, overwriting, stitching, filling, connecting, stabilizing and destabilizing, spreading... On the map, try to build the complexity of the city and possible opportunities for extension through a process of discussion and coordination. This approach serves as the first step in intervening in the city and imagining the city.
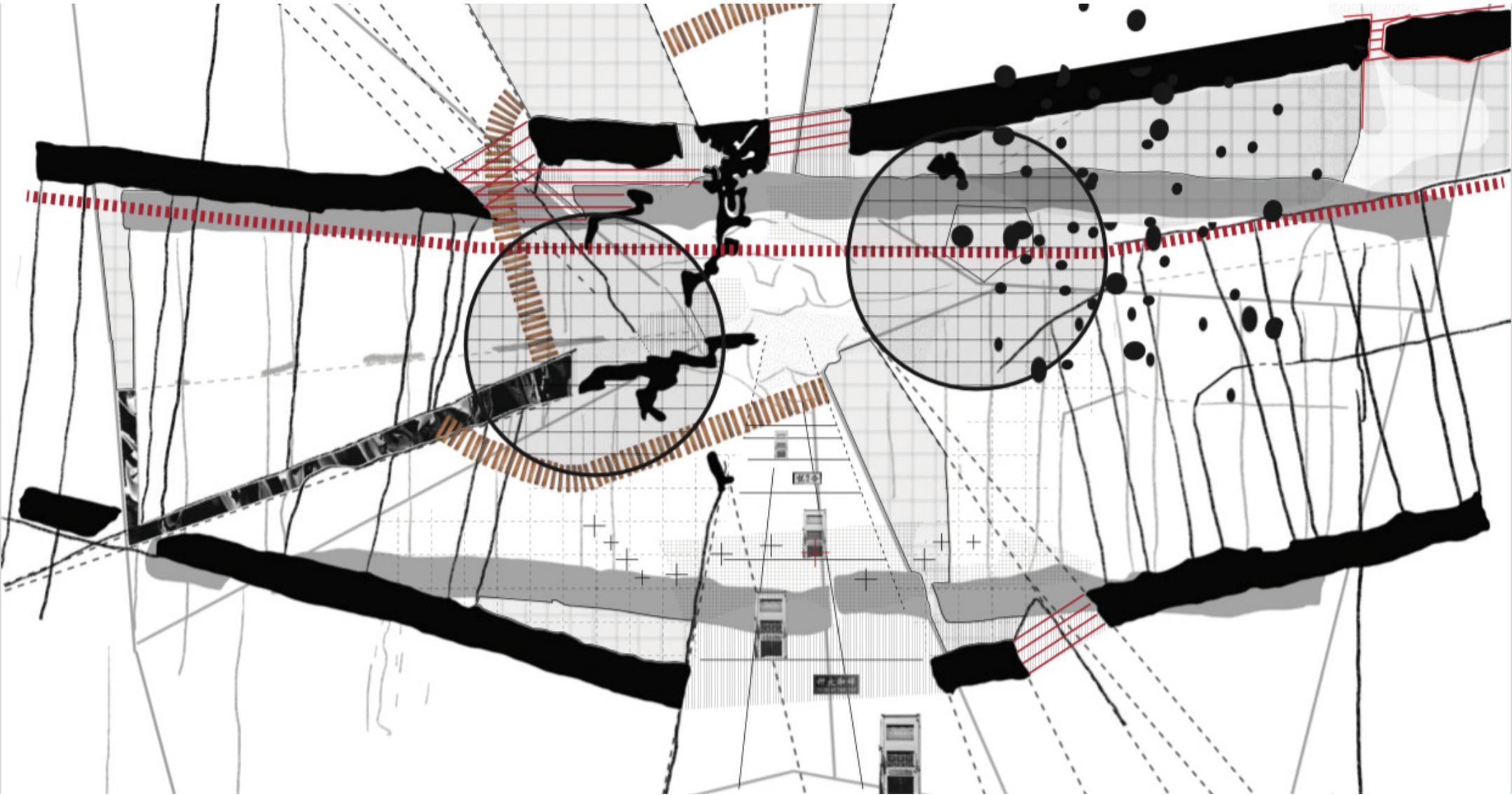
時間切片地圖
Time Slide Map

我們定義了遊戲的範圍，也就是西門町的範圍。所謂的西門町範圍就是政府劃定的真實邊界，中華路、成都路、漢口街以及康定路。而我們在基地上發現有些正在運作的系統，並且擾動著這些我們所認定的既定邊界。為了整理那些系統，我們建立了符號規則。

發現在平日、假日、傍晚、凌晨等不同的時間切片中發現西門町的各種活動以不同的密度出現交織在遊戲範圍中。在傍晚時能看到大量的人群活動以複雜地在徒步區交織。而在凌晨則是像島一樣散落在各處。也發現西門町某種程度上是由各種文化族群拼貼而成，這些來自外界的元素進入西門町。包含了人群飲食甚至是垃圾廢棄物。某些族群也以特有的方式聚集排列再解散。創造出類似特定信仰的分布。這些發現讓我們對於既有的西門町邊界提出質疑。

為了進一步分析極度複雜的遊戲範圍。我們以 5 種方向出發，試圖用 5 種面向切入並解讀這裡。分別是 Alternative/ Ecology/ Cuisine/ Belief/ Recreation。

We defined the gameboard boundaries to align with Ximending's official area, designated by the government as Zhonghua Road, Chengdu Road, Hankou Street, and Kangding Road. On-site, we observed active systems disrupting these predefined boundaries and established symbolic rules to organize them.

Through temporal slices—weekdays, weekends, evenings, and early mornings—we found Ximending's activities vary in density. In the evening, crowds converge in the pedestrian zone, while in the early morning, they scatter like isolated islands. Ximending is a patchwork of cultures and communities, where external elements—people, food, and waste—enter, linger, and depart. Certain groups form and disperse in patterns reminiscent of specific beliefs, prompting us to question its established boundaries.
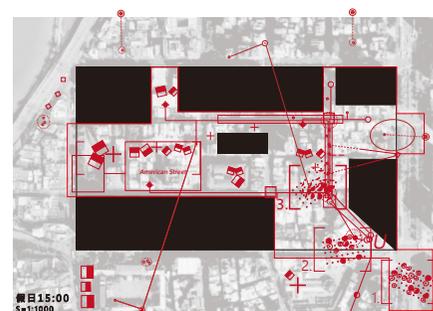
To further analyze this complex space, we examined it through five dimensions: Belief, Ecology, Cuisine, Recreation, and Alternative.
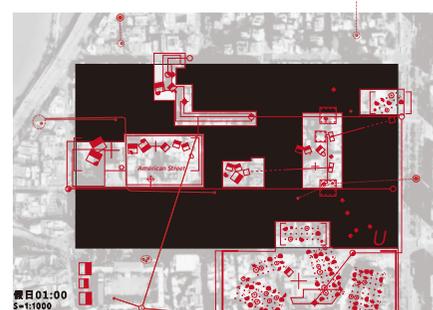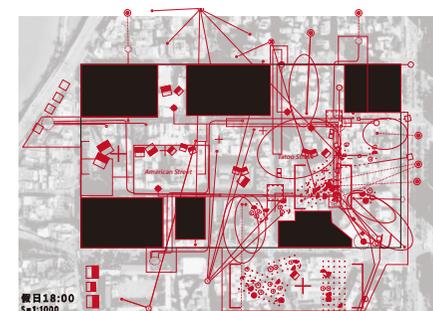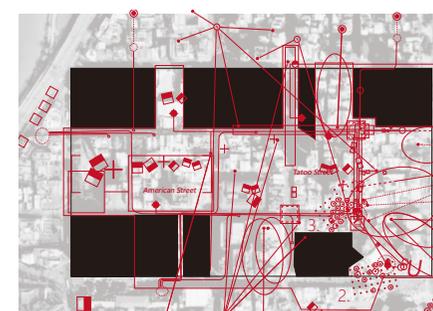
Weekend/01:00
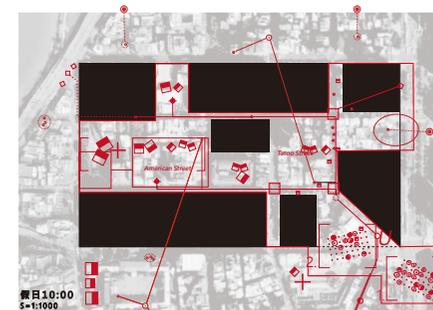
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Weekend/18:00

Weekday/01:00

Weekday/18:00

EOTM 操作概述
Erase/ Origin/ Transformation/ Migration

藉由四個關鍵字：抹拭、起始、轉變、遷徙 [四關鍵字援引自 Raoul Bunschoten 於 1998 年 Metaspaces 一書裡提出觀察動態都市之方法。]，能將視野從整體複雜且動態的都市運作，簡化成局部框景下具備連續關係的都市事件。從不易捕抓理解的都市狀態，轉為具體可解讀的微型故事，成為建構都市模型的基礎。

四個字如同時間切片般，分別地擷取複雜系統的四個瞬間，四個獨立的事件，各自具備各自的人、事、時、地、物。因果關係將彼此串聯，從單一線段穿針引線為交織的節點，也成為脈絡的轉接點。

四個字也如同中國傳統的敘事結構「起、承、轉、合」，如詩歌中的絕句，分別代表開端、承襲、改變、結論，以語意上的戲劇性與節奏感，營造一種放諸四海皆準的敘事風格。

藉由大量蒐集的「微型故事」，亦即各處交織的線段，抑或四散的錨定點，逐漸從零碎片斷拼湊出巨型的都市模型。有別於之前無法觸碰的動態都市，一座具體成形、可追溯脈絡，甚至可以突變的都市架構已然成形，以模擬與推測都市的未來。

By utilizing four keywords from Raoul Bunschoten's Metaspaces (1998)—erasure, origination, transformation, and migration—it is possible to shift the framing of dynamic urban operations into a smaller, localized focus. These simplified, tangible urban events form a continuous relationship, transforming what was once an intangible urban condition into a concrete, interpretable mini-scenario, laying the foundation for constructing an urban model.

Each of the four keywords represents a critical moment within the system, capturing independent events with distinct characters, circumstances, time, and space. The causal relationships between them connect these events, turning them into a network of interconnected nodes. This network creates a context with nexuses, allowing one to shift from one thread to another.

The four keywords also mirror the traditional Chinese narrative structure of "qi, cheng, zhuan, he" (起、 承、 轉、 合), akin to a quatrain in poetry. Each line represents the beginning, development, change, and conclusion, forming a universal narrative style applicable across different contexts.

Through the collection of "mini-scenarios," or interconnected anchoring points, a large-scale urban model gradually emerges from fragmented pieces. What was once an intangible dynamic city becomes a concrete, traceable structure, capable of mutation and enabling the simulation and prediction of future urban developments.

Alternative

A. 蛋黃區攤販
aE1 ／ 攤販佔據抹除了柱子間的虛空間
aO1 ／ 並開始四處流浪尋找相似定著點
aT1 ／ 攤販的聚集發展成西門町最繁華的區塊
aM1／ 人群以繁華區塊為目的遷徙

B. 貴族觀光客
aE2 ／ 觀光客抹除了公共座位的空間
aO2 ／ 並開始以一人為單位佔據雙人座位
aT2 ／ 公共座位被觀光客用奢侈的方式佔據
aM2／ 沒錢的居民離開繁華地段尋找生活空間

C. 遊蕩的誤讀者
aE3 ／ 當地居民抹除階梯空間以找到位置休息
aO3 ／ 開始持續對空間誤讀以尋找棲身之所
aT3 ／ 安全島或是路燈都能成為停駐休息之處
aM3／ 流浪漢被迫遷徙至西門町邊界生活

D. 城市邊緣人
aE4 ／ 流浪漢抹除了店面外的空地
aO4 ／ 開始在以身體尺度尋找適合住所
aT4 ／ 用紙箱等垃圾建造堡壘著床在邊緣角落
aM4／ 攤販、觀光客、居民、流浪漢在西門町的不同
時段形成不同動態趨勢

E. 夢中的愛麗絲
在記憶中的是一棟四層樓的屈臣氏，而在今
天回看之時，卻出現了陌生而裸露的防水布

F. 莫內小舖
街頭藝人在徒步區隨意佔用了樹坑間的空間

A. Street Vendors in the Prime Zone
aE1 / Vendors occupy voids between columns.
aO1 / They wander in search of fixed points.
aT1 / Their gatherings form the busiest area.
aM1/ Crowds migrate toward bustling zones.

B. Aristocratic Tourists
aE1 / Tourists erase public seating spaces.
aO1/ They occupy double seats individually.
aT1 / Public seating is used extravagantly.
aM1/ Poorer residents leave for living spaces.

C. Wandering Misreaders
aE1 / Residents use stair spaces to rest.
aO1/ They misread spaces in search of shelter.
aT1 / Traffic islands and streetlamps become resting
       spots.
aM1/ Homeless move to Ximending's outskirts.

D. Urban Marginals
aE1 / Homeless occupy open spaces outside stores.
aO1/ They measure spaces with their bodies to find
       shelter.
aT1 / Cardboard create makeshift fortresses.
aM1/ Various social group create dynamic trends.

E. Alice in Dreams
A Watsons building, once remembered, is now
replaced by unfamiliar waterproof tarps.

F. Monet's Little Shop
Street performers occupy spaces between tree
pits in the pedestrian zone.

A	B
C	D
E	F

A. 蛋黃區攤販
Street Vendors in the Prime Zone
C. 遊蕩的誤讀者
The Wandering Misreader
E. 夢中的愛麗絲
Alice in Dreams

B. 貴族觀光客
Aristocratic Tourists
D. 城市邊緣人
Urban Marginals
F. 莫內小舖
Monet's Little Shop

Ecology

A. 有生命的／物質的
eE2 ／ 紙箱和招牌以裝載的容器出現，佔據西門町的街道
eO2 ／ 處理紙箱的回收阿嬤和處理廢棄招牌的卡車加入生態
eT2 ／ 經過回收或移動，紙箱招牌不再以原本的方式被使用
eM2 ／ 紙箱和招牌開始產生不同的利用價值和方式

B. 湯姆和傑瑞
eE3 ／ 攤車和警車的追逐戰中不斷改變著自身的位置
eO3 ／ 由於長期的移動導致攤車有多處新的損壞
eT3 ／ 攤車移動至五金街進行修補、更換新的部件
eM3 ／ 攤車重新回到西門町 繼續與警車你追我趕

C. 新樂園
eE1 ／ 西門町和淡水河旁的連通口被堤防抹逝
eO1 ／ 堤防成為了保護西門町的防線
eT1 ／ 堤防外成為了 居民在閒暇之餘休憩的場域
eM1 ／ 都市的人在假日遷移至堤防外提供都市新綠地

D. 廣告生態
同質化立面掩蓋功能，店家以招牌展現次文化與資訊，吸引人潮延續生存。

E. 街友和遊客
街友與人群共存於西門町，互不交集，卻分割出兩種空間樣貌。

F. 回收場
淡水河孤島上，廣告牌堆砌成房，都市痕跡被移植，招牌在回收場中重獲新生。

A.Living / Non-Living
eE2 /Cardboard boxes and signs occupy Ximending's streets.
eO2 /Recycling grandmothers and trucks join the ecosystem.
eT2 /Cardboard and signs are repurposed.
eM2/New values and uses emerge.

B.Tom & Jerry
eE3 /Street carts and police cars chase each other.
eO3 /Street carts suffer damages from constant movement.
eT3 /Carts are repaired on hardware street.
eM3/They return to Ximending to resume the chase.

C.New Paradise
eE1 /Embankments erase Ximending's connection to the Tamsui River.
eO1 /Embankments protect Ximending.
eT1 /The outside becomes a leisure space.
eM1/People migrate to the green space on holidays.

D.Advertising Ecosystem
Signs showcase subcultures, attracting crowds to sustain life amid homogenized facades.

E.Homeless and Tourists
Homeless and tourists coexist, dividing Ximending into two realms.

F.Recycling Center
On a Tamsui River island, billboards form houses where discarded signs are reborn.

A	B
C	D
E	F

A. 有生命的／物質的 Living / Non-Living   B. 湯姆和傑瑞 Tom and Jerry
C. 新樂園 New Paradise   D. 廣告生態 Advertising Ecosystem
E. 街友和遊客 Homeless and Tourists   F. 回收場 Recycling Center

Cuisine

A. 餐飲多樣性的並置
cE3 ／ 觀光客在多語菜單的台灣特色餐廳用餐
cO3 ／ 不滿足的觀光客開始尋找街邊台灣小吃
cT3 ／ 老店門口的人潮轉移了觀光客的注意
cM3 ／ 觀光客隨著人潮遷徙至老店

B. 攤車的一天
cE2 ／ 儲藏非法攤車的倉庫是被隱藏的空間
cO2 ／ 攤車隨著人潮增加開始出沒在西門町徒步區
cT2 ／ 以攤車為目標的族群由消費者變為執法者
cM2 ／ 攤車為了躲避遷徙至暗巷

C. 西門町飲食歷史（1949- 2024）
cE1 ／ 政權變化導致原本的文化被抹拭
cO1 ／ 新的文化開始著床在西門町
cT1 ／ 曾經的新文化成為了西門町的代表
cM1 ／ 歷史累積對連鎖店產生吸引力遷徙至此

D. 老山東牛肉家常麵店
創於 1949 年，湯頭由台灣牛骨與中藥材熬製，現較澄清。自製麵條，牛肉來自台灣與澳洲。

E. 美觀園
創於 1946 年，店搬對街，壽司塗秘醬，附魚片感謝顧客。第三代稱為台日融合風味。

F. 攤車設備
攤車下方收納小罐瓦斯、洗碗精、陽傘、紙袋、電池（招牌燈）。攤商在合租倉庫備料，烹飪則在攤車進行。

A. Diversity in Dining
cE3 ／Tourists dine at Taiwanese-themed restaurants.
cO3 ／Unsatisfied tourists seek street snacks.
cT3 ／The crowd outside the old shop draws tourists.
cM3 ／Tourists follow the crowd to the old shop.

B. A Day of Street Carts
cE2 ／The warehouse for illegal carts is hidden.
cO2 ／Street carts appear in Ximending.
cT2 ／The focus shifts to enforcers.
cM2 ／Street carts move to alleys.

C. Ximending Dining History (1949-2024)
cE1 ／Political changes erase culture.
cO1 ／New culture takes root.
cT1 ／New culture becomes Ximending's symbol.
cM1 ／History attracts chain stores.

D. Laoshandong Beef Noodles
Founded in 1949, with clear broth, homemade noodles, and Taiwanese-Australian beef.

E. Meiguan Garden
Founded in 1946, moved across the street. Sushi with secret sauce and extra fish slices.

F. Street Cart Equipment
Street carts store gas, dish soap, umbrellas, paper bags, and batteries. Vendors prepare ingredients and cook at the cart.

12

A	B
C	D
E	F

A. 餐飲多樣性的並置
Diversity in Dining

B. 攤車的一天
A Day of Street Carts

C. 西門町飲食歷史
Ximending Dining History

D. 老山東牛肉家常麵店
Laoshandong Beef Noodles

E. 美觀園
Meiguan Garden

F. 攤車設備
Street Cart Equipment

Belief

A. 信仰的形成機制
bE0　/　人們為了安全感，抹拭與真實的連結
bO0　/　人們開始以另一種方式現身
bT0　/　現身具有同質性，使得個體轉變為群體
bM0/　信眾遷徙前往特定場所聚集，文化成形

B. 非主流性向
bE1　/　西門町抹拭了傳統社會的價值觀與限制
bO1　/　同性戀開始聚集於西門町
bT1　/　西門町沒落，同性戀聚集地轉變為北車
bM1　/　紅樓重建後，同志遷徙回西門町

C. 邊緣地帶
bE2　/　法律的限制抹拭噴漆客的身影
bO2　/　為了表達信念，噴漆開始出現在各角落
bT2　/　政府規劃噴漆區，部分噴漆轉變為合法
bM2　/　欲被看見的噴漆客向合法區域遷徙

D. 隔空見面
bE3　/　Vtuber 的面具抹拭了真實的面孔
bO3　/　見面會消息發布，人群開始聚集於廣場
bT3　/　櫻巫女突然出現在電子螢幕上，轉變了眾人的
　　　　目光和預期心理
bM3　/　認識她的人遷徙至此，不認識的人離開

E. 瑪莉亞之牆
　　噴漆痕跡在信仰勢力模糊之處著床，無法侵
　　略天主教堂的立面

F. 隱藏圖例
　　噴漆客的隱藏地點被標記在官方的地圖上

A. Mechanism of Belief Formation
bE0 / People erase connections with reality.
bO0 / They appear in new forms.
bT0 / Homogeneity turns individuals into a group.
bM0 / Believers migrate to specific places.

B. Non-Mainstream Trends
bE1 / Ximending erases traditional restrictions.
bO1 / Homosexuals begin gathering in Ximending.
bT1 / Ximending declined, and the gathering shift.
bM1 / After the Red House is rebuilt, the LGBTQ+
　　　community returns to Ximending.

C. Marginal Zones
bE2 / Legal limits erase graffiti artists from view.
bO2 / Graffiti appears in corners to express beliefs
bT2 / Graffiti zones are designed,legitimizing the art.
bM2 / Graffiti artists migrate to legal areas.

D. Meeting Across Distance
bE3 / Vtuber masks erase real faces.
bO3 / Meet-and-greet announcements draw crowds
　　　to the plaza.
bT3 / Sakura Miko's sudden screen appearance
　　　shifts focus and expectations.
bM3 / Fans gather, while others leave.

E. Maria's Wall
　　Graffiti appears where fai th influence blurs but
cannot reach the church facade.

F. Hidden Locations
　　Graffiti's hidden spots are marked on official maps.

A	B
C	D
E	F

A. 信仰的形成機制　　　B. 非主流性向
　　Mechanism of Belief　　Non-Mainstream Trends
C. 邊緣地帶　　　　　　D. 隔空見面
　　Marginal Zones　　　　Meeting Across Distance
E. 瑪莉亞之牆　　　　　F. 隱藏圖例
　　Maria's Wall　　　　　Hidden Locations

Recreation

A. 自我 - 角色扮演者
rE1 ／ 在家裡把衣物抹除，換上理想角色的服裝
rO1 ／ 周遭的人開始不再有距離，向我靠近
rT1 ／ 我進入角色狀態，變成角色的樣子
rM1 ／ 在不同角色場景拍照，遷徙到各個地標

B. 框架 - 拍照玩家
rE2 ／ 進入主題性的盒子中，抹除對現實世界的認知
rO2 ／ 攝影機開始倒數，透過姿勢的切換，進入虛擬
rT2 ／ 隨著高漲的情緒、一張張相片的累積，轉變自
　　　己的狀態，進入到鏡頭塑造的畫面裡
rM2 ／ 倒數結束，帶著凍結時間的世界，回到現實

C. 框架 - 觀影者
rE3 ／ 進入黑空間，抹除原本社會既定的色彩
rO3 ／ 後台人員按了開始建，電影開始播放
rT3 ／ 隨著電影的跌宕起伏，轉變情緒進入電影世界
rM3 ／ 後台人員開燈，電影結束，人們遷徙回真實

D. 隱密 - 紓壓者
rE4 ／ 店家關起了門，抹除外界的吵雜
rO4 ／ 換上按摩衣物，躺上按摩椅，開始進行按摩
rT4 ／ 轉變成任人擺布的自己，給按摩師傅按摩
rM4 ／ 動作停止，甦醒後遷徙回按摩店外

E. 自我 - 同性戀
　　同性戀在此可以隔絕外界異樣的眼光，因為志同道
　　合的人的存在，增加對自我的認同感與安全感

F. 隱密 - 沉癮者
　　水煙、酒吧使人脫離現實，進入到醉醺醺的世界

A. Self - Role Player
rE1 / Change into the character's outfit at home.
rO1 / People begin to approach me.
rT1 / I become the character.
rM1 / Take photos in various role-playing scenarios.

B. Framework - Photographer
rE2 / Enter a thematic box, disconnect from reality.
rO2 / The camera counts down, transitioning to a virtual state.
rT2 / As photos accumulate, people enter the scene.
rM2 / Countdown ends, returning to reality.

C. Framework - Viewer
rE2 / Enter a black space, erase societal norms.
rO2 / The movie starts.
rT2 / My emotions shift with the movie's plot.
rM2 / Lights on, returning to reality.

D. Private - Stress Reliever
rE4 / Store closes its door, cutting off outside noise.
rO4 / Change into massage clothes, begin the massage.
rT4 / I relax and let the therapist work.
rM4 / The session ends, returning to the outside.

E. Self - Homosexual
　　Ximen offers acceptance place, providing a sense of security with like-minded people.

F. Private - Addict
　　Water pipes and bars offer an escape from reality into a drunken world.

A	B
C	D
E	F

A. 自我 - 角色扮演者　　B. 框架 - 拍照玩家
　　Self - Role Player　　　　Framework - Photographer
C. 框架 - 觀影者　　　　D. 隱密 - 紓壓者
　　Framework - Viewer　　　Private - Stress Reliever
E. 自我 - 同性戀　　　　F. 隱密 - 沉癮者
　　Self - Homosexual　　　　Private - Addict

跨組 EOTM
Cross-Group EOTM

Recreation/Belief/Cousine

rbE4
Cosplayer 抹拭平常的服裝

rbO4
Cosplayer 搭上地鐵，族群能被透過服裝能被辨識開始成形

rbT4
Cosplayer 進到西門町後，前往訂製服店，轉變成更理想的自己

rbM4
角色遷徙至特定場所，形成聚集

crbE3
同性戀進入酒吧，與外界隔絕

crbO3
隨著同類人數增加，異類開始離去

crbT3
同性戀轉變為更真實的自己

crbM3
歡愉結束後，回到社會中的自己

rbE4
Cosplayer wipes away their usual attire.

rbO4
Cosplayer boards the subway, and the group begins to take shape as they become recognizable through their costumes.

rbT4
Cosplayer arrives in Ximending and heads to a custom costume shop, transforming into their more ideal s elf.

rbM4
Characters migrate to specific locations, forming gatherings.

crbE3
Homosexuals enter the bar, isolating themselves from the outside world.

crbO3
As the number of similar individuals increases, others begin to leave.

crbT3
Homosexuals transform into their truest selves.

crbM3
After the joy ends, they return to their societal roles.

Cousine/Ecology/Belief/Alternative

cebE2
塗鴉信仰抹除了招牌原先承載的資訊

cebO2
遭塗鴉的廢棄招牌被回收業者帶至五金街

cebT2
承載資訊的招牌被轉變為構築材料

cebM2
構築材料被利用為攤車構材，遷徙回西門町

caE1
新建物抹除原有聚落

caO1
建築物開始創造規整的平面

caT1
攤販將騎樓誤讀轉為販賣空間

caM1
人潮遷徙至此消費

cebE2
Graffiti erases the original information carried by the signage.

cebO2
Graffitied, abandoned signage is taken by recyclers to the hardware street.

cebT2
Signage that once carried information is transformed into construction materials.

cebM2
The construction materials are repurposed as stall structures and migrate back to Ximending.
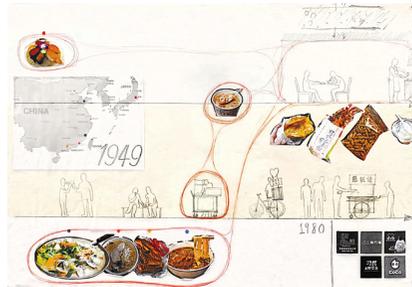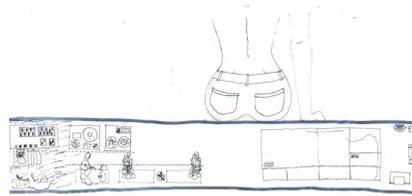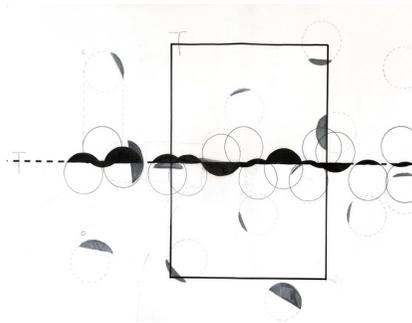
caE1
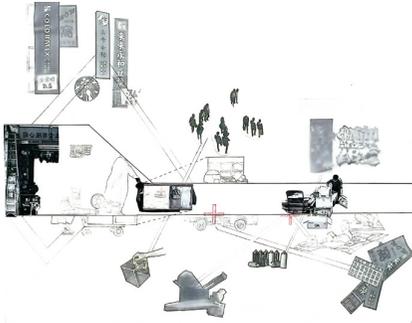New buildings erase the original settlements.

caO1
Buildings begin to create orderly layouts.

caT1
Street vendors reinterpret arcades as selling spaces.

caM1
Crowds migrate here to consume.

A. Alternative
B. Ecology
C. Cuisine
D. Belief
E. Recreation
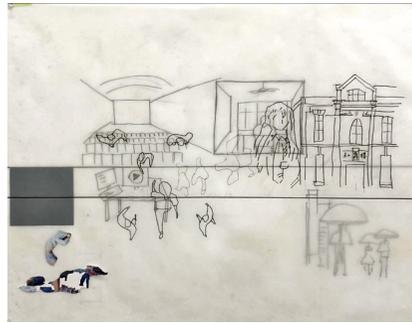
水平線

Horizontal Line

在此階段，以一條水平線（有厚度／無厚度、平面／剖面），展開對於各自主題的探討。

At this stage, discussions on each theme unfold along a horizontal line.

Alternative/

它發生在邊界上，挖掘著線上面的空間，當界線被挖成空白時，界線上開始產生兩條邊界。這件事情會不斷的發生，最後趨近於空白，但他依然保有著邊界本身的性質。

Alternative/

At the boundary, space is excavated along the line. As the boundary becomes a void, it generates two new boundaries. This iterative process approaches emptiness while retaining the boundary's nature.

Ecology/

整理既存的內部活動和物件系統，呈現西門町的混亂生態，並試圖標出西門町內存在的一個高度區間，是結合生物 (living) 和物件 (object) 的活動高度，表現出物件跨越線的價值轉變。

Ecology/

The ecology is revealed by organizing its activities and object systems. A vertical height interval combines living beings and objects, highlighting value transformations as they cross the line.

Cuisine/

構圖從上到下依序代表經典老店、街邊攤車、外來飲食。1949 國民政府遷臺及 1980 年代連鎖店興起是其中的關鍵事件。

Cuisine/

This picture indicates local vendors, and foreign cuisines from top to bottom. Key events include the 1949 migration of KMT and the rise of chain restaurants in the 1980s.

Belief/

剖面的線為信仰顯現的位置，族群在移動的過程中信仰成形並聚集，出現一勢力範圍。

此條線的位置、出現的時間並非恆定不變，而是在人們聚集的過程中被描述出來。

Belief/

The sectional line marks where beliefs manifest, shaped by group movements and gatherings. This line's position and timing are fluid, reflecting collective dynamics.

Recreation/

水平線為切換至虛擬的邊界。不同角色分別會依進出異世界的程度決定拼貼的遠近，依每個角色在現實與異世界的成分多寡疊圖之後出現的帶狀空間，我們將之定義為「樂園」。

Recreation/

The horizontal line marks the boundary to the virtual world. Different roles form a banded space based on their immersion in alternate worlds, blending reality and virtuality into a "paradise".

共同水平線
Common Horizon

基於對西門町的要素擷取，整理出共同的水平線，分別從 Alternative、Ecology、Cusine、Belief、Recreation 五大分類尋找對於「水平線」的描述。都市空間的誤讀和佔據（動物拼貼）、物件的流動和價值轉變（疏密的線段組合）、歷史上餐廳的消長和攤販的恆常存在（水平虛線）、信眾的聚集和信仰的顯現模式（圓形）、脫離真實世界的享樂（垂直連接的虛線）。

共同聚集並描述假想的西門町邊界，顯現出一段不同於複雜的兩側而相對乾淨的空白區段。

Based on the element extraction of Ximending, we organize a common horizon and look for descriptions of the "horizon" from five major categories: Alternative, Ecology, Cuisine, Belief, and Recreation. The misreading and occupation of urban space (animal collages), the flow and value transformation of objects (combinations of dense and sparse lines), the historical rise and fall of restaurants and the constant presence of street vendors (horizontal dashed lines), the gathering of believers and patterns of faith manifestation (circles), and the temporary pleasure that detaches from the real world (vertical connected lines).

These elements collectively aggregate and describe an imagined boundary of Ximending, revealing a segment that is relatively clean and distinct from the complex sides.
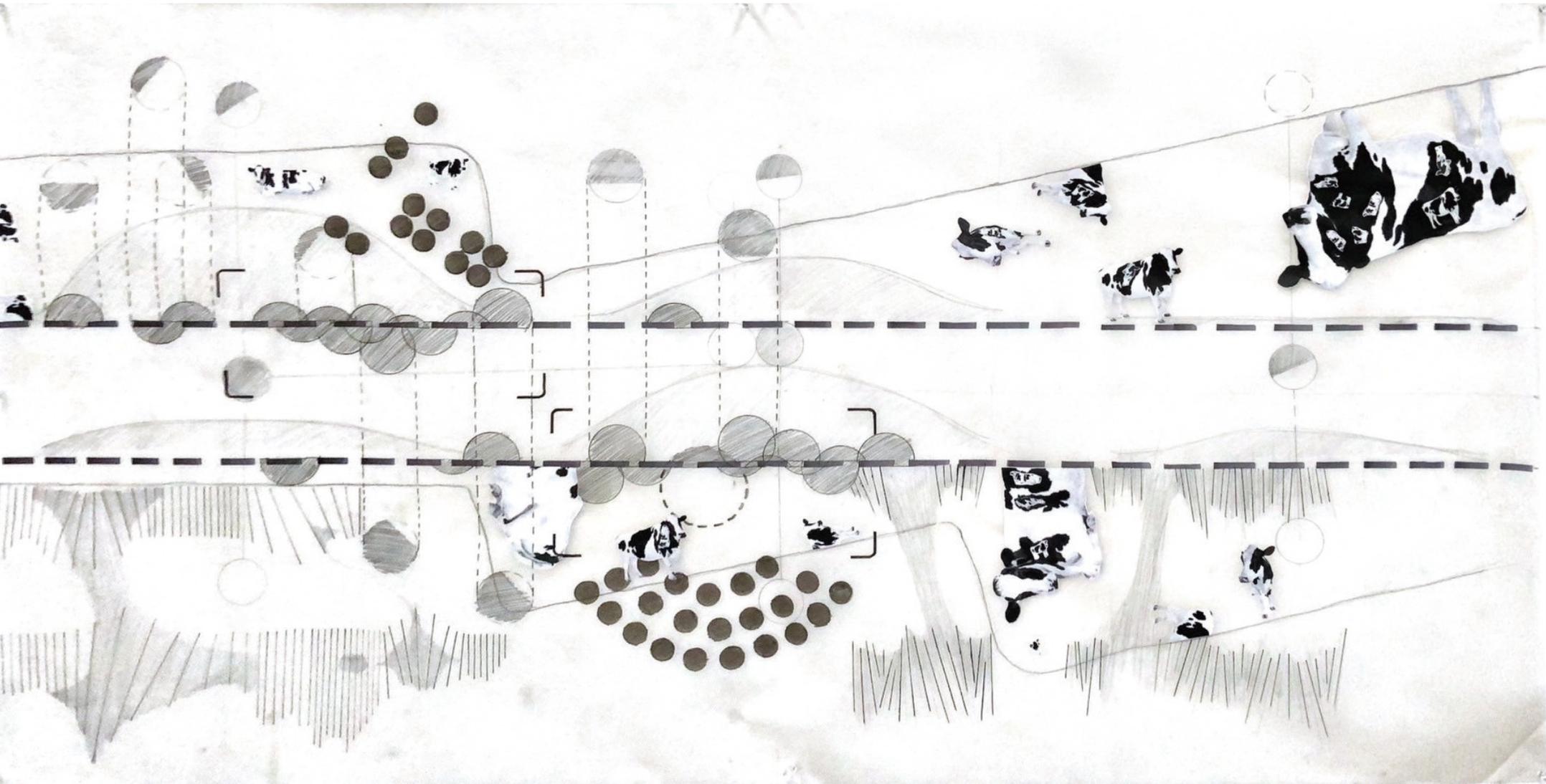
時間水平線
Time Horizon

我們將各組水平線集結成對西門町的想像，各組在西門町觀察所發生的事件在新的西門町水平線上產生關聯。

在此，發現了在不同時間下會產生不同的複雜度與活動，且在不同的時刻有相對應的事件發生和系統系的互相運作與溝通，進而產生西門町變動邊界的對比性。

從最早的平日早上 10 時、18 時、凌晨 1 時到假日從早上 10 時、15 時、19 時、24 時以及凌晨 1 時，平日凌晨所產生如同 CUISINE/RECREATION/BELIEF 的觀點結合的 EOTM，同性戀進入酒吧與外界隔絕，並隨著同類人數增加，異類開始離去，因此，同性戀轉變為更真實的自己，在歡愉結束後，回到社會中的自己，在早上的時間段就不會發生。同時也會產生各個活動狀態只會在特定的時間發生。

在此會同時產生與原本真實西門町邊界因為感受到的邊界不同而產生變動，創造出大家對西門町邊界新的界定。

We consolidated the horizontal planes from each group into a collective imagining of Ximending, linking the events observed by each group in Ximending to new horizontal dimensions of area.

From early weekday at 10 a.m. to 6 p.m. to 1 a.m., and on weekends from 10 a.m., 3 p.m., 7 p.m., midnight, and back to 1 a.m., distinct phenomena unfold. For instance, during weekday late nights, perspectives like Cuisine, Recreation, and Belief intersect, as seen in the dynamics of LGBTQ+ individuals entering bars, isolating themselves from the external world. With an increasing number of similar individuals, those who differ gradually leave, allowing LGBTQ+ individuals to express their truest selves. However, this transformation dissipates after the night's revelry, as they return to their societal roles—an occurrence specific to nighttime hours. These distinct activities only emerge at particular times, leading to a redefinition of Ximending's boundaries. The originally mapped, "official" boundaries of Ximending are altered by subjective perceptions, resulting in a collectively redefined understanding of Ximending's borders.

Weekend/01:00

Weekend/15:00

Weekend/19:00

Weekend/24:00

Weekday/01:00

Weekday/18:00
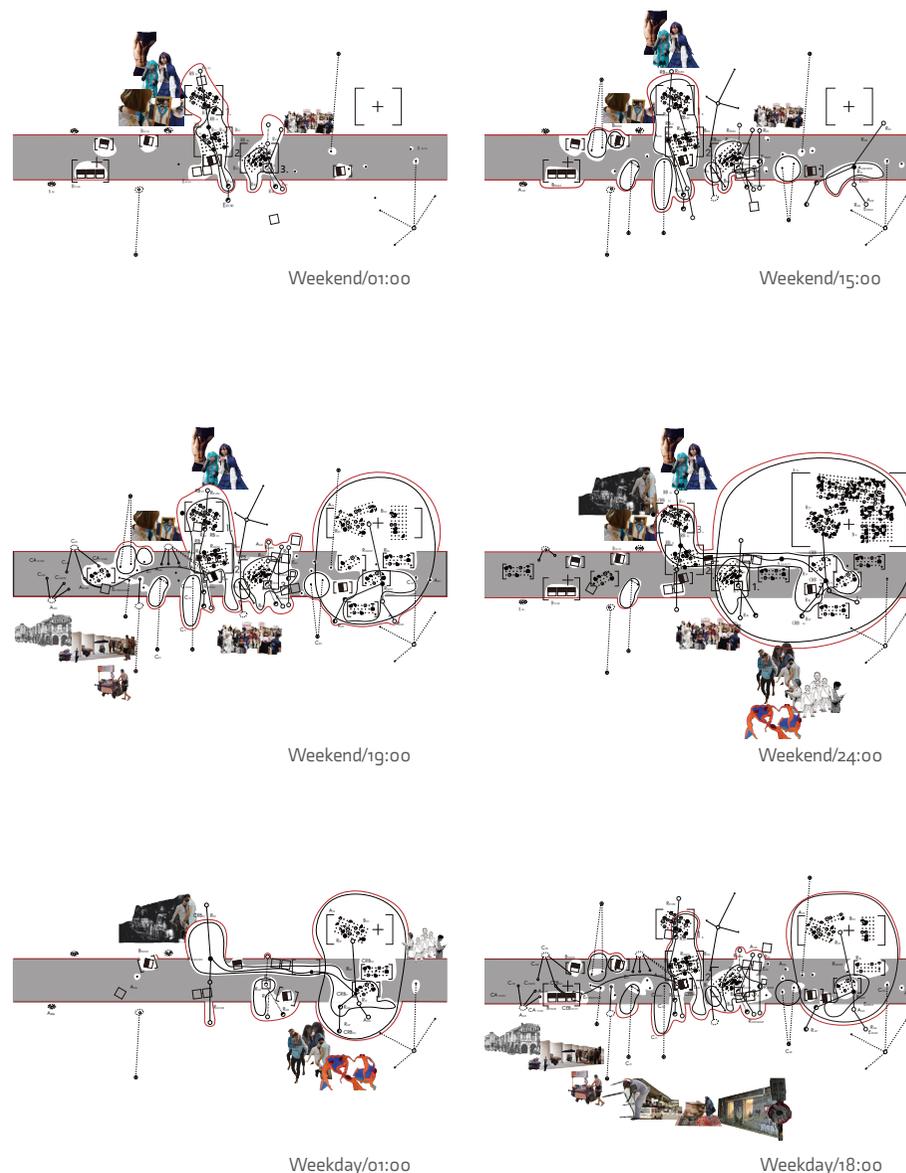
1:1 操作概述

1:1 Operation Overview
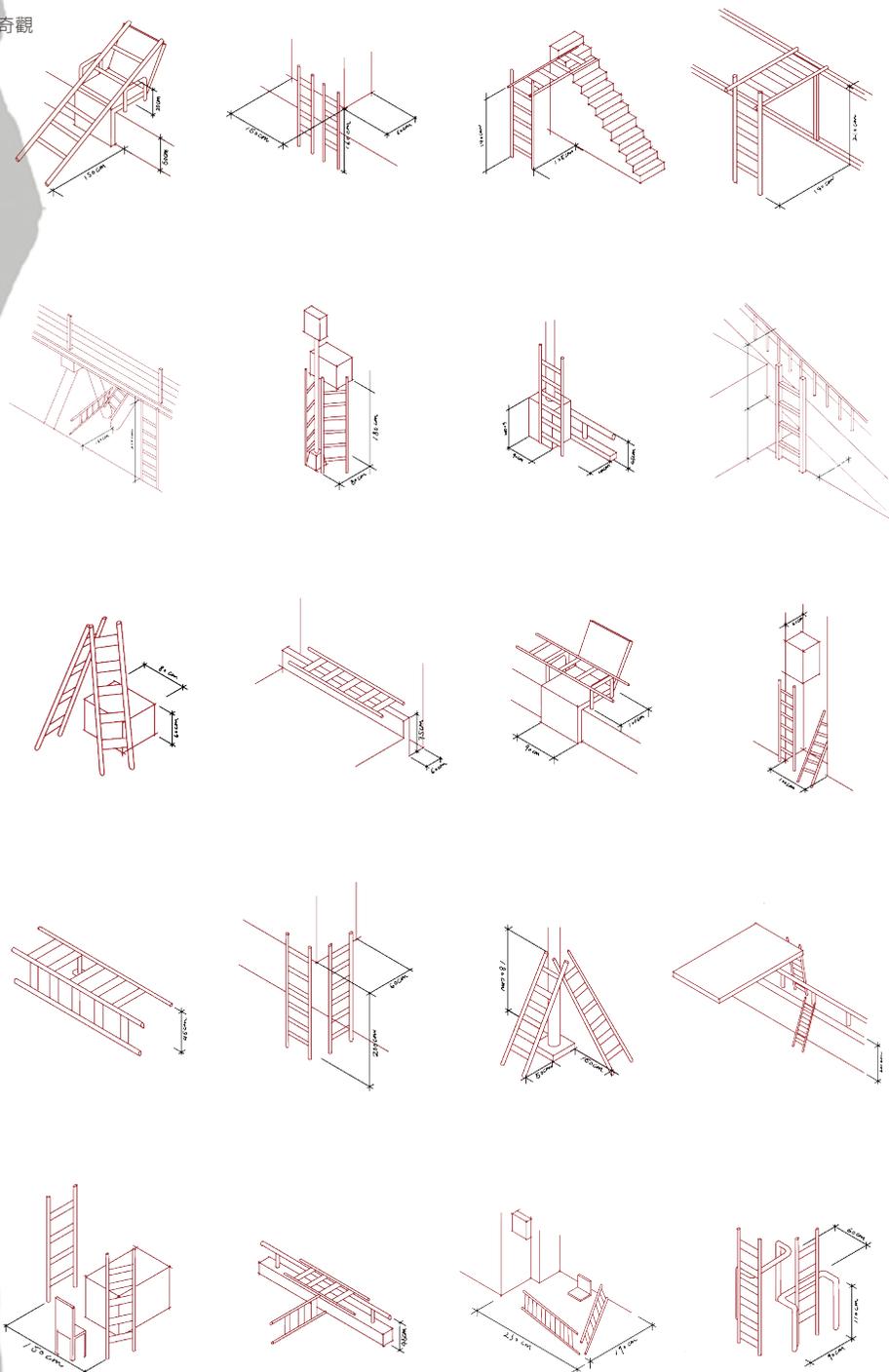
多層次的交會
Layered Conjonction

在 1:1 裝置的階段，我們在西門町紀錄了十種不同高度上的利用，以及四十種街道空間的想像。在高度上的紀錄有小吃攤、商店、飲料店、夾娃娃機等各式不同種類的空間或是移動裝置，進而歸類出與人互動或是物件之間的互動。而四十種的空間想像，則是選擇我們認為能與裝置搭配並重新被閱讀的空間作紀錄。

在這裡我們開始意識到，高度上似乎也暗示著某種階級的規線，是一種無法被跨越的規線。於此同時，也從另一個角度重新去閱讀西門町街道上那些不被直視的角落，開始使用裝置去重新搭建及圍塑，並賦予新的空間名稱。在這樣藉由裝置轉譯的過程中，同樣的空間機能開始出現新的尺寸，各個場所也開始出現一些不屬於這個空間的機能，也許是一個街道上的淋浴間、冷氣機下的廁所，又或是變電箱延伸出的小小屋簷可供人休憩。

在這一步我們嘗試使用新的空間尺度，以及不同機能及空間形式的碰撞去產生出新的規矩。

During the 1:1 trans-aparatus phase, we documented ten types of utilizations at different heights and envisioned forty possibilities for street spaces in Ximending. The height-based observations included a variety of spaces or mobile devices. These were categorized based on interactions with people or between objects. Meanwhile, the forty street space imaginings focused on recording spaces that we believed could integrate with the devices and be reinterpreted

Simultaneously, we used devices to rebuild and reshape these spaces, assigning them new spatial identities. Through this process of spatial translation, familiar spatial functions began to adopt new dimensions, and various locations acquired functions not originally belonging to them. Examples include a street shower stall, a restroom beneath an air conditioner, or a small awning extending from a transformer box that offers a place to rest.

At this stage, we experimented with new spatial scales and the collision of different functions and forms to generate new rules and possibilities.
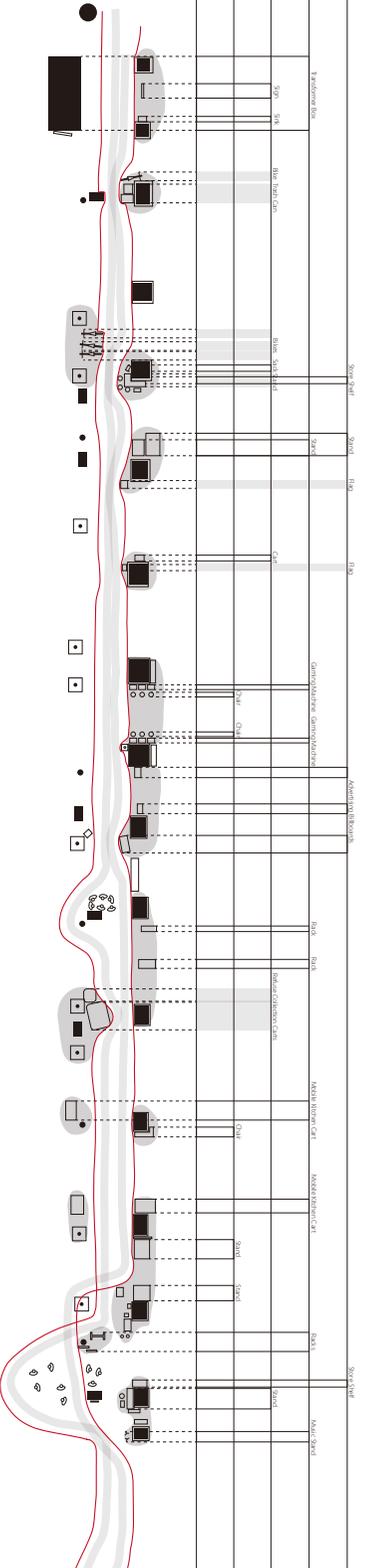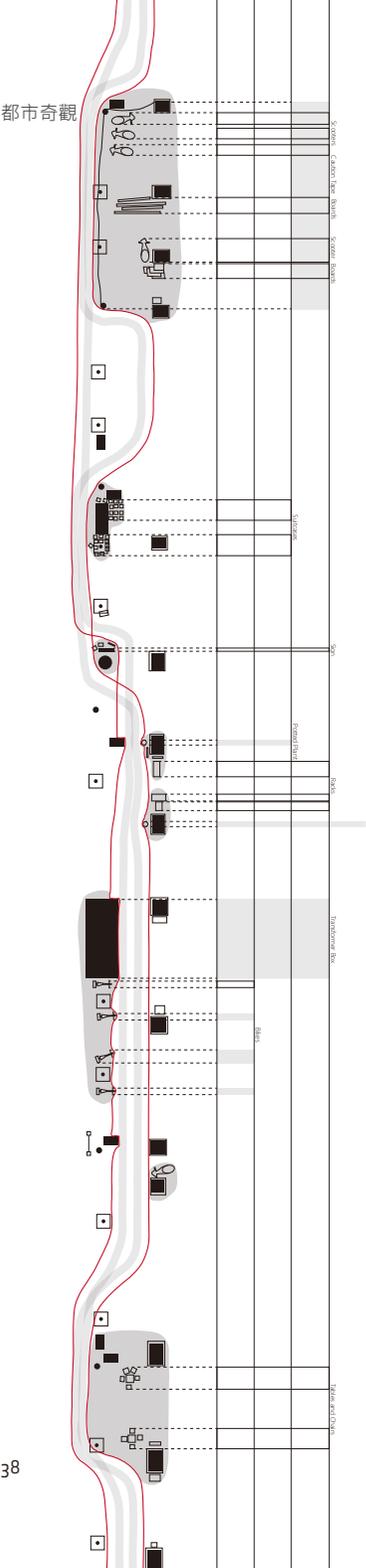
線性的緩衝
Linear Buffur

我們透過裝置（如圖 1）具可擺動的塑膠板片（紅色曲線）及不可擺動的木框架構（灰色曲線），沿著西門町徒步區中存在的特殊空間來回測量記錄。此空間一側為騎樓柱，另一側為路燈、樹木、垃圾桶、長椅等徒步區公共建設（皆為黑色塊面），共構成有厚度的 linear buffer。

這些政府規劃的公共建設成為西門町徒步區非正式活動的容器，例如物件暫時性的堆放、販賣展售空間、休憩、資源回收、攤車的備物空間。這些物件或人透過包覆表層或佔據公共建設的陰角介入到 linear buffer 中，透過紅色曲線及淡紅色泡泡的關係可以閱讀到既存的建設和堆置停留的物或人如何形成群組關係如何使 linear buffer 的空間伸縮、擠壓、彼此協調，成為西門町中重要但不易注意到的公共空間。

Using devices (figure1.) made of flexible plastic panels (represented by red curves) and rigid wooden frames (represented by gray curves), we conducted repeated measurements and recordings along the unique spaces in Ximending's pedestrian zone. These spaces are defined on one side by arcade columns and on the other by public infrastructure such as streetlights, trees, trash bins, and benches (depicted as black blocks), forming a layered linear buffer with spatial depth.

These government-planned public structures serve as containers for informal activities within Ximending's pedestrian zone. Objects and individuals interact with the linear buffer by occupying shaded corners or layering over public structures.

Through the relationship between the red curves and light red bubbles, we can observe how existing infrastructures and the temporarily stationed objects or people form groupings. This dynamic interaction shapes the spatial expansion, compression, and coordination within the **linear buffer**, transforming it into an essential yet often overlooked public space in Ximending.

圖 1
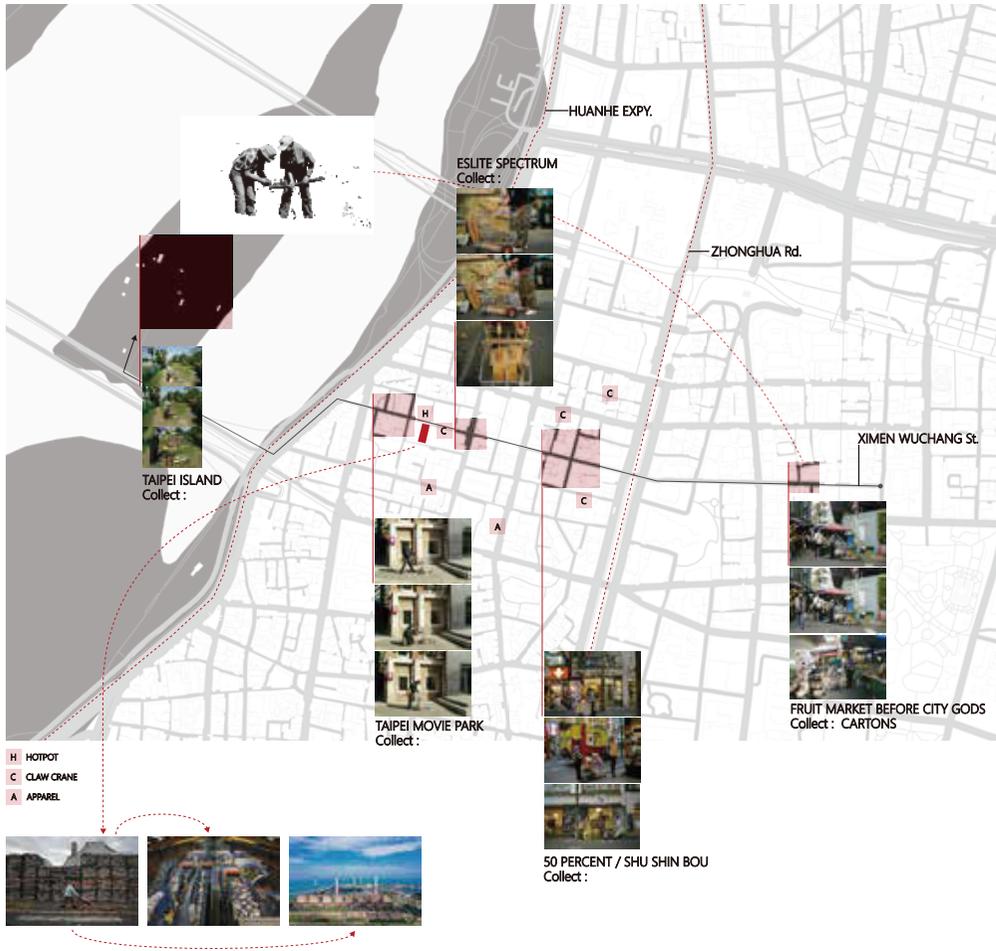Figure 1

動態的交換
Dynamic Exchange

物質會隨著時間的流動轉換它本身的性質 " 從而在這個千變萬化的都市之中尋找出一處屬於該物質的容身之所。但，隨著都市快速發展之下，在西門町之中的時間似乎處於一種不斷的被快速擠壓釋放的狀態。我們習以為常的時間尺度，在西門町之中似乎無法以以往的角度來閱讀。
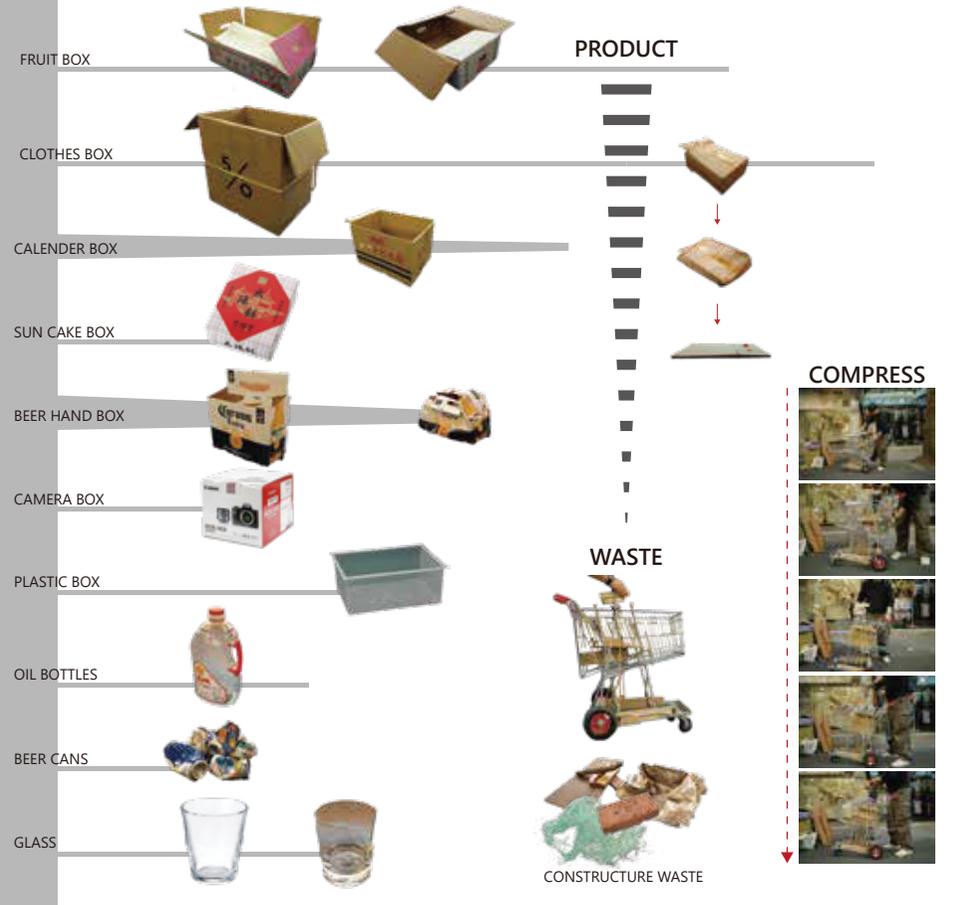
當在西門町之中時間不再影響物質的轉換時，物質該如何轉換？

我們透過 1:1 裝置的採樣發現，在西門町之中物質的轉換除了隨著時間的流逝之外，是可以藉由 " 交換 " 來達到轉的目的，藉由 " 交換 " 來滿足都市之中不同族群對於物質的需求 。" 交換 " 成為了在西門町之中不同物質及機制轉換的介面。例如在西門町之中有著琳瑯滿目販賣不同商品的店家，對這些店家來說紙箱這個物件作為乘載商品的容器，但對於西門町的流浪漢而言，紙箱本身的意義是在於重量、他們可以從紙箱獲取到多少等價的金錢。

"Materials transform their properties over time, seeking belonging in the shifting urban landscape. Yet in Ximen, rapid urban development compresses and releases time, making conventional notions of time and transformation unreadable. Without time as a guiding force, how materials change in Ximen?

Through 1:1 installation sampling, we found that material transformation in Ximending is driven by exchange rather than time. Exchange fulfills the diverse material needs of urban groups and serves as a mechanism for transformation. For instance, cardboard boxes used by shops for transporting goods hold a different value for the homeless, who exchange them for monetary compensation."

HUANHE EXPY.

ESLITE SPECTRUM
Collect :

ZHONGHUA Rd.

TAIPEI ISLAND
Collect :

XIMEN WUCHANG St.

TAIPEI MOVIE PARK
Collect :

FRUIT MARKET BEFORE CITY GODS
Collect : CARTONS

H HOTPOT
C CLAW CRANE
A APPAREL

50 PERCENT / SHU SHIN BOU
Collect :

CATEGORY

FRUIT BOX

CLOTHES BOX

CALENDER BOX

SUN CAKE BOX

BEER HAND BOX

CAMERA BOX

PLASTIC BOX

OIL BOTTLES

BEER CANS

GLASS

PRODUCT

COMPRESS

WASTE

CONSTRUCTURE WASTE

釋放邊緣
Release Edge
―――――――

本案主要在研究西門町內各種次文化族群的移動路徑與活動空間。

透過前述的研究，次文化族群透過都市中的邊緣、負面空間來進行身分的轉換或進行活動，再進行聚集。正面空間指涉城市中較為公共、容易被注意到的中心場所或區域，而負面空間則指涉城市中被忽略的邊緣空間。

裝置用於測量在都市不同空間（公共與私密空間、正面與負面空間）的身體開展程度。

裝置能夠收納及以不同程度展開，去嵌入經過的基地、人流，並在移動路徑中找出正負面空間的臨界點，進而測量出身體在公共與私密、正面與負面空間身體被管理或釋放的程度。

This project studies the movement paths and activity spaces of subcultural groups in Ximending. The research shows that these groups utilize marginal and neglected spaces in the city for identity transformation and activities. Positive spaces refer to public, noticeable urban centers, while Negative spaces are overlooked peripheral areas.

The installation measures bodily extension in urban spaces (public/private, positive/negative space).

It can be folded and unfolded to varying extents, integrating with the sites and crowds, identifying critical points between positive and negative spaces and assessing how the body is regulated or liberated in urban space.

C B A

A B C

Wuchang St.

C B A
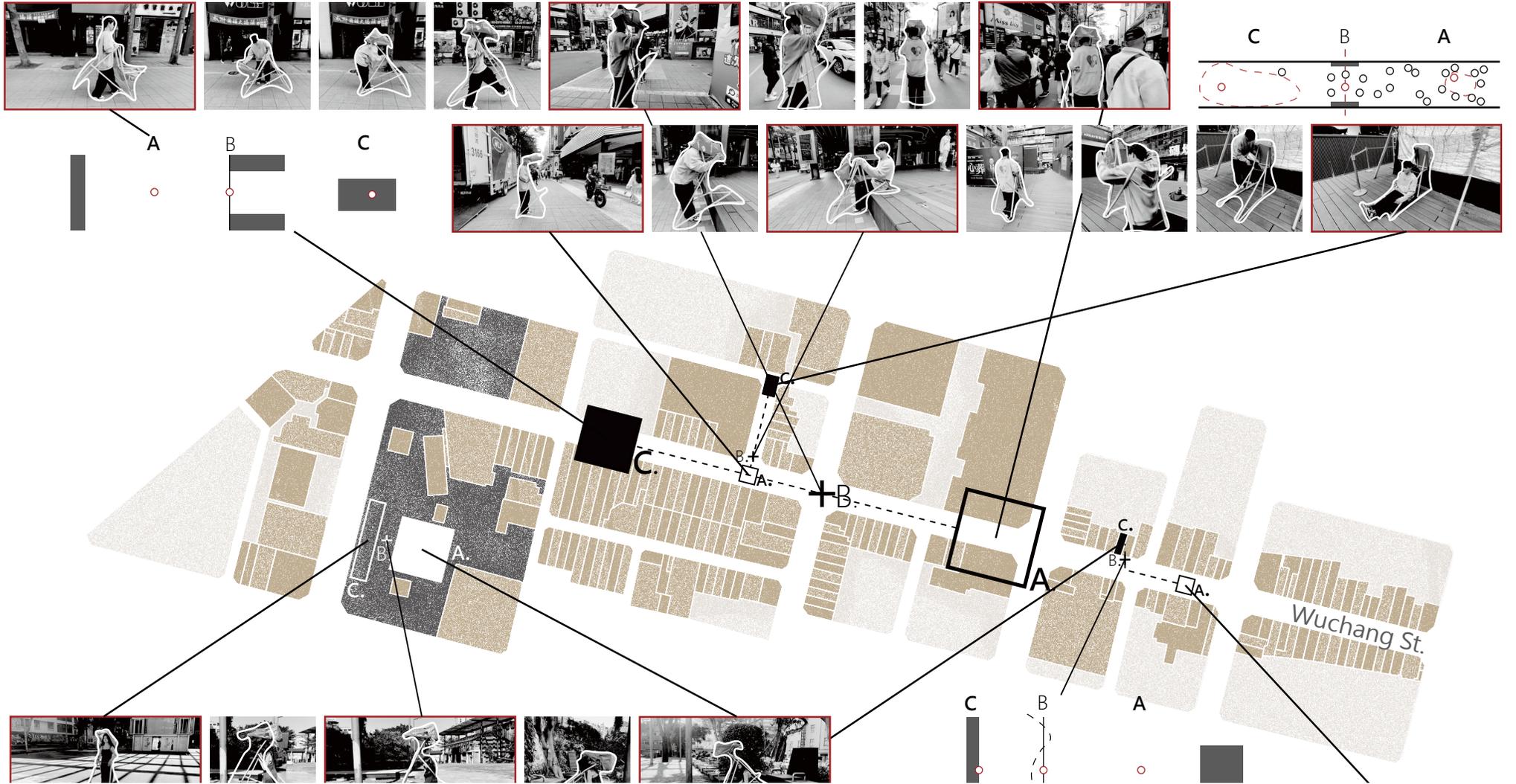
釋放邊緣
Release Edge

以西門町的娛樂活動作為出發點，1:1 裝置利用手推車改裝形成可移動高度的相機腳架和記錄空間的容器，並對應人相對的站、坐與接近地面的身體尺度。而相機記錄了在同一個場景下時間產生的環境與地理條件和人的變動關係，使各個不同的活動形成各個不同孔隙的容器，因為人和時間的滲透形成不同的空間氛圍與狀態。

在西門町紀錄了從臺北島、電影公園、防治所、徒步區再到紅樓的剖面與時間顯影，每一張照片紀錄了原本固定高度在空間上變動的活動與環境，並形成一個空間的容器承載空間的氛圍。如同徒步區藉由不同的商店使徒步區的空間容器被許多其他的商店給滲透與挖出空隙，形成多孔洞且由不同燈光塑造而成的徒步區空間氛圍。並且藉由不同高層的連接形成高度上的孔隙關係，使孔隙從四面八方進入空間，並且創造出在西門町這個空間容器中的其他空間容器，亦塑造西門町作為「盒中盒」的概念。

Starting from Ximending's entertainment activities, the 1:1 installation uses a modified cart to create a movable camera tripod and a space-recording container, corresponding to human body scales like standing, sitting, and proximity to the ground. The camera captures the evolving relationship between people, time, and the environment, forming containers with varying voids, and creating distinct spatial atmospheres.

The installation documents profiles and time-related changes across Ximending, from Taipei Island to the Movie Park, Disease Prevention Center, pedestrian zone, and the Red House. Each photo records shifting activities and environments, turning them into containers that carry the atmosphere of the space. This mirrors how the pedestrian zone is shaped by stores, creating porous spaces with different lighting, and how the installation reflects voids formed by varying heights.

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縮小回裝置討論，1:1 裝置本身作為人展現身體展開的尺度容器，同時，裝置中固定的相機也紀錄了某一個空間片刻的狀態與變動關係。這也體現了在現在社會中，人會停留在無時間下的商店空間與遊走在有時間的徒步區之間，呈現了消費主義下創造許多的無時間容器不斷的讓人停留並消費。

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Returning to the installation, it serves as a container for the body's spatial expression, while the camera captures the state and dynamics of a space in a given moment. This mirrors how people move between timeless commercial spaces and time-bound pedestrian zones, reflecting how consumerism creates endless timeless containers that encourage consumption.

都市奇觀
Urban Spectacle

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Like a flaneur mentioned by Walter Benjamin, we drifted along the Taiwanese arcade in Ximendin to explore the highly mixed city district made of historical, contemporary, commercial and residential elements, where Its détournement away from the official government regulation makes spectacular bottom-up management and creates an "Urban Spectacle", an agglomeration of premodernism, modernism and postmodernism.

#flâneur #漫遊者
#détournement #誤用
#spectacle #奇觀
#Gameboard #遊戲盤
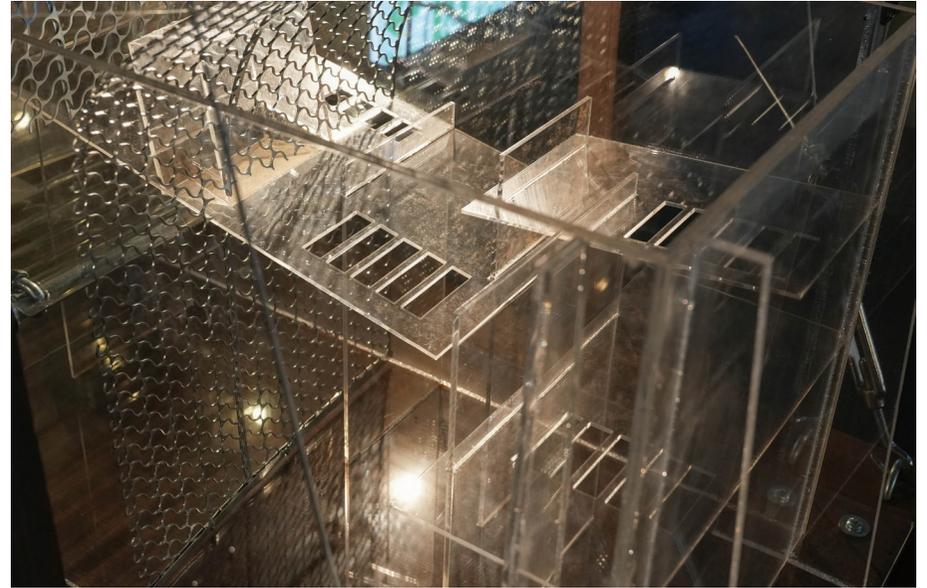#Dynamic Map #動態地圖

Urban Spectacle_Model
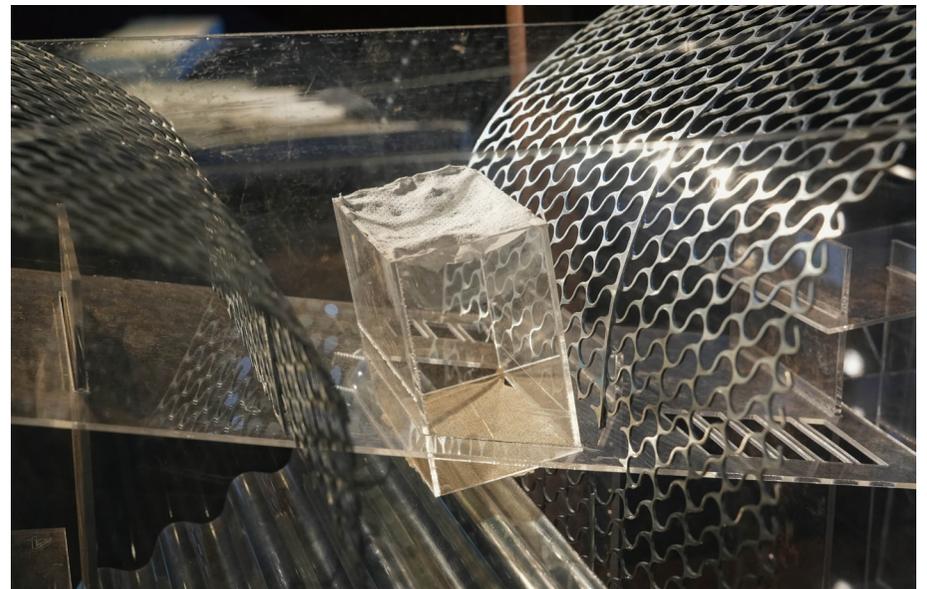
Urban Spectacle_Model

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Photo by Pan-Yu Li

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