

※ 考生請注意：本試題不可使用計算機。請於答案卷(卡)作答，於本試題紙上作答者，不予計分。

共五題，每題配分見標題，總分 100 分

第一題 (25 分)

請舉出一座位於臺灣本島，且您認為是「好的設計」之文教類建築案例，並以文字及簡圖分析說明。

(註：根據內政部營建署法規，「可作文化教育及有關使用之地區稱為文教區。此等使用可能包括

1. 藝術館、博物館、社教館、圖書館、科學館及紀念性的建築物；
2. 學校；
3. 體育場所、集會場所，及與文化教育有關之非營業性俱樂部；
4. 其他與文教有關之建築物。）」

第二題 (20 分)

英國維多利亞時代主要的藝術評論家約翰·羅斯金 (John Ruskin) 在其名著《The Seven Lamps of Architecture》(1849 年, 紐約 John Wiley 版) 其中一章，闡述了他對「Beauty」的思維。請將以下段落翻譯、改寫為「信、達、雅」之中文。

It will be thought that I have somewhat rashly limited the elements of architectural beauty to imitative forms. I do not mean to assert that every arrangement of line is directly suggested by a natural object; but that all beautiful lines are adaptations of those which are commonest in the external creation; that in proportion to the richness of their association, the resemblance to natural work, as a type and help, must be more closely attempted, and more clearly seen; and that beyond a certain point, and that a very low one, man cannot advance in the invention of beauty, without directly imitating natural form. Thus, in the Doric temple, the triglyph and cornice are unimitative; or imitative only of artificial cuttings of wood. No one would call these members beautiful. Their influence over us is in their severity and simplicity. The fluting of the column, which I doubt not was the Greek symbol of the bark of the tree, was imitative in its origin, and feebly resembled many canaliculated organic structures. Beauty is instantly felt in it, but of a low order. The decoration proper was sought in the true forms of organic life, and those chiefly human. Again, the Doric capital was unimitative; but all the beauty it had was dependent on the precision of its ovolo, a natural curve of the most frequent occurrence. The Ionic capital (to my mind, as an architectural invention, exceedingly base) nevertheless depended for all the beauty that it had on its adoption of a spiral line, perhaps the commonest of all that characterize the inferior orders of animal organism and habitation. Farther progress could not be made without a direct imitation of the acanthus leaf.

Again: the Romanesque arch is beautiful as an abstract line. Its type is always before us in that of the apparent vault of heaven, and horizon of the earth. The cylindrical pillar is always beautiful, for God has so moulded the stem of every tree that is pleasant to the eyes. The pointed arch is beautiful; it is the termination of every leaf that shakes in summer wind, and its most fortunate associations are directly borrowed from the trefoiled grass of the field, of from the starts of its flowers. Further than this, man's invention could not reach without frank imitation. His next step was to gather the flowers themselves, and wreath them in his capitals.

第三題 (20 分)

請就第二題之敘述內容，提出您個人的分析與評論。可援引各時代之國際建築設計理論支持您對羅斯金論述之認同或反對意見，可視需要加簡圖闡釋。

第四題 (20 分)

請簡要說明您對建築風水理論的理解，以及未來在新建築設計方面應用的看法。

第五題 (15 分)

請試討論測量遠處兩座金字塔頂端的間距之步驟。

(提示：可運用三角幾何學中之「正弦定律」($a/\sin A=b/\sin B=c/\sin C$)、「兩邊夾一角」原理)