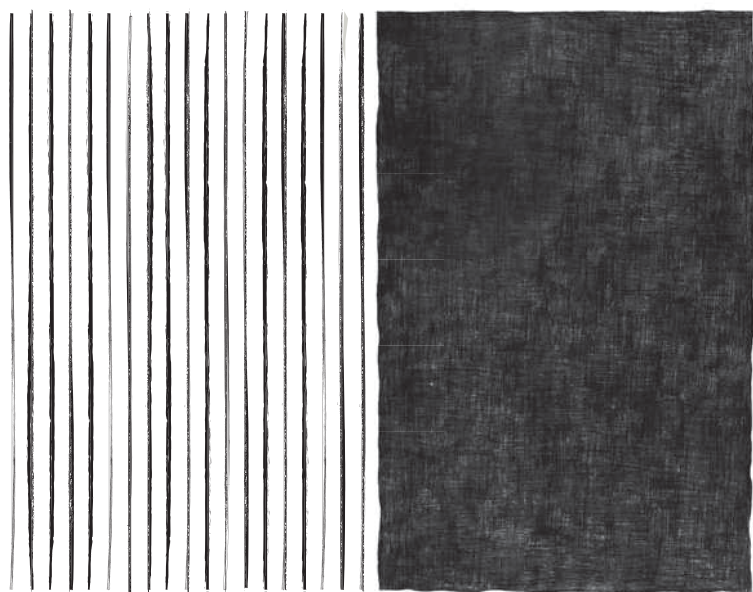


ACTS WITHOUT EFFORT

THE SOCIETAL ARCHITECTURE
OF HSIEH YING-CHUN

爲無爲

謝 英 俊 建 築 實 踐 展



2018.09.21



2019.02.10

高 雄 市 立 美 術 館

KAOHSIUNG MUSEUM OF FINE ARTS

十九年前的今天，九二一地震震撼了全台灣，人類居住與環境問題成為台灣脆弱島嶼的核心，然而建築專業大多無能回應。從邵族重建帶著五人團隊開始，謝英俊以輕鋼結構與協力造屋一套完整的營造技術—價值體系，走向任何需要他的鄉村，在亞洲災區興建了數千棟房舍。

《為無為——謝英俊建築實踐展》呈現二十年來謝英俊建築師於國內外的災後重建案例、新農村與協力造屋的項目、都市土地立體化與建築結構公共化的構想。謝英俊建築實踐所帶出的社會修復能量，正是策展人黃孫權所稱的「社會性建築」，不僅是災後重建蓋房、人道主義的救災救難，而且回應了當代社會重要的環境與居住議題。面對70%人類居所的營建議題，思考人類在自然環境中如何永續寓居，如何在城市巨構之公共性與個人之創造性間取得平衡，並將未來建築數碼化技術轉換成為人民自立建房的基礎，以弱建築成大營造，從匱乏達豐富。

展覽包含以「為」呈現謝英俊團隊特殊的設計操作，如何以低限的作為與他者（使用者、營建參與者）做最有效的協作；「無為」則呈現他者參與後無限衍伸的狀態；導演李沛峰記錄四川碧峰峽與阿里山來吉兩地的紀錄長片；攝影師李國民造訪十幾個村落的影像深描，田野團隊呈現的居民生活世界與文獻多媒體展，以及在展覽期間內舉辦人人可參與動手的建築學校與國際建築論壇。



野狼 | 李國民 | 攝影 | 2016

Wolf, Lee Kuo-Min, Photography, 2016

The Jiji earthquake, known locally as the 921 earthquake, happened 19 years ago today. It exposed the weakness of local inhabitants' environment, however, most of the architects in Taiwan had yet responded to the fact. Beginning with a reconstructing team of 5 people working with the Thao Tribe, the architect Hsieh Ying-Chun utilized a holistic construction technology – a value system – of lightweight steel structure and co-operative construction. Since then he travels to wherever the need arises and has fabricated thousands buildings around disaster areas in Asia.

Acts Without Effort - The Societal Architecture of Hsieh Ying-Chun as the first major survey of architect Hsieh Ying-Chun, *Acts Without Effort* presents Hsieh Ying-Chun's practice of post-disaster reconstruction, projects of new rural and community-based development, and his concepts of a tri-dimensional urban land and the making public of building structures. The energy of social restoration that runs through Hsieh Ying-Chun's architectural practice coheres with what Curator Huang Sun-Quan refers to as 'Societal Architecture'. More than merely post-disaster reconstruction and humanitarian aid, Hsieh's work is a response to the equally urgent issue of contemporary social housing. While facing the issue of construction common to 70% of humans worldwide, it questions how people can take up sustainable residence in the natural environment and how to reach a balance between the creativity of individuals and the commons of urban planning. By applying the digitalized technology to future building as the basis of citizens' self-build projects, it aims to elevate weak architecture to excellence in construction, That is one enriched by poverty.

The exhibition employs 'Act' as term to designate the particular design operations employed in Hsieh Ying-Chun studio as a means to reach the potential offered by collaborating with others (users and construction participants – both professional and local) at the threshold of action. 'Without Effort' indicates an infinite state of the participation of others. The exhibition presents documentaries of Bifengxia in Sichuan and Pnguu in Alishan by director Li Peifeng; fervent images of the rural communities by photographer Lee Kuo-Min; a multimedia presentation and archival display by the field research team; accompanied by an open architecture school and an international forum.

謝英俊

Hsieh Ying-Chun

長年致力於生態農房研發與建設工作，秉持社區居民「協力造屋」及「可持續建築」的原則，結合科學方法，深刻地將「社會」、「文化」、「經濟」條件融入，以就地取材、低成本、適用技術以及建立開放式構造體系的作為，讓農民也能參與符合綠色環保的現代化家屋興建；以此為基礎，進而探索「現代民居」和「沒有建築師的建築」，並涉及「模式語言」、「物件導向設計」、「數碼與網絡技術」、「工業4.0」等領域的理論與實踐方法探討。

在近三十年的建築專業工作中，除了一般建築師的業務外，還擴展至營建施工與材料生產領域：先後完成臺灣九二一地震原住民部落300餘戶重建；四川汶川地震、廬山地震、雲南魯甸地震等500餘戶農房重建；臺灣八八水災原住民部落1000餘戶重建；尼泊爾地震農房重建；以及中國大陸新型農村社區建設等多項工作。2004年「永續建築架構下的原住民部落重建」獲得聯合國最佳人居環境獎，2011年獲得柯里史東設計獎首獎。



Dedicated to development and construction of ecological farmhouses for several years, Hsieh adheres to the principles of community-based co-operative construction and sustainable building and combines scientific methods to profoundly integrate social, cultural and economic conditions. By means of local material, low cost and applicable technology, and the establishment of open structure systems, Hsieh's method allows farmers to participate in modernization of their properties alongside construction of environmental protection. Based on this, it explores 'modern dwelling' and 'architecture without architects' which involve the debates of theoretical and practical approaches to the notions of 'pattern language', 'object-oriented design', 'digital and network technology' and 'Industry 4.0'.

In the past 30 years of professional architectural practice, Hsieh has operated a general architect's business and extended his profession to the material production and construction. He has completed post-disaster reconstruction of more than 300 households in the Aboriginal tribe of the 921 earthquake in Taiwan; of more than 500 rural houses in the Wenchuan earthquake in Sichuan, the Yaan earthquake, and the Ludian earthquake in Yunnan; and the reconstruction of more than 1,000 households in the Aboriginal tribe of the Eight-Eight Flood in Taiwan. He has also led reconstruction of post-earthquake housing in Nepal and a number of new rural community construction projects in China. In 2004 Hsieh won the UN's Best Habitat Environment Award for 'Reconstruction of Aboriginal Tribes through Sustainable Building Architecture' and in 2011 he was awarded the Curry Stone Design Prize.

建築學校

Architecture School

謝英俊建築師及其常民建築團隊從1999年九二一地震後所發展出的新型輕鋼系統，旨在於秉持開放性、操作性、可持續性的理念，結合科學方法，將社會、文化、經濟條件融入，以就地取材、適用技術、簡化工法、降低成本與技術門檻等原則，建立起開放式的建構平台，讓建築專業者、材料供應商、使用者等市場角色一同參與。

常民建築團隊將在展覽期間舉辦建築學校，其中將安排三場實作工作坊，每場期程長度為四天，透過專業類型課程及實際動手操作，讓參與者短時間內學習輕鋼結構系統在具體現實條件下如何操作、應用，以及符合自己所需的創造。特別適合年輕建築師、建築相關系所學所學子、自造屋者，以及渴望自行打造家園的市民參與。建築學校除了是工作坊的上課地點，也將是一個戶外公開的論壇，配合本展覽舉行國際論壇，邀請更多高雄市民共同討論、參與、籌劃高雄市未來人居環境的議題。



Architect Hsieh Ying-Chun and his studio the DFP (Design For People) group has developed a new lightweight steel system designed to adhere to the concepts of openness, operability, and sustainability, combined with scientific methods. Integrated with social, cultural and economic conditions by adopting local materials, applicable technology, simplifying work methods, and reducing costs and technical thresholds, it aims to establish an open structure system for the market that allows for participation of architecture professionals, material suppliers and users in the process.

The DFP group will hold an Architecture School during the exhibition consisting of three four-day practice-based workshops. Through these intensive professional courses and practical training, it allows participants to acquaint themselves with the light steel structure system, how to operate, apply, and meet the needs of your own under specific practical conditions. It is especially suitable for young architects, architecture students, and those interested in self-build and DIY housing projects. Apart from workshops, the Architecture School will also host a public outdoor forum that invites Kaohsiung citizens to join the international discussion and to participate in the development of future residential environments.

主辦單位：高雄市立美術館、謝英俊建築師事務所
Organizers: Kaohsiung Museum of Fine Arts, Hsieh Ying-Chun & Design For People.

更多建築學校與論壇資訊請見高雄市立美術館官網
For more information of Architecture School please visit our website.



萬花筒 | 李國民 | 攝影 | 2016

Kaleidoscope, Lee Kuo-Min, Photography, 2016

由攝影師李國民拍攝謝英俊建築師團隊在台灣、中國大陸與尼泊爾的災後重建基地，著重於災後重建至今，建築與社區居民之間的關係。影像深描了日月潭邵族九二一重建部落、屏東縣瑪家農場永久屋、阿里山來吉重建部落、南投縣信義鄉潭南部落、南投縣仁愛鄉互助村清流部落、南投縣仁愛鄉中正村過坑部落、尼泊爾未來之村，以及中國大陸的茂縣楊柳村等八處基地。

The photography documenting Hsieh Ying-Chun and his studio working in post-disaster reconstruction in Taiwan, China and Nepal, focuses on the relationship between architecture and community residents. The ardent images depict the reconstruction of the 921 earthquake in Thao Tribe in Sun Moon Lake, the permanent houses in Rinari Tribe in Pingtung, the rebuilt village in Pnguu Tribe in Alishan, Walawi Tribe in Xinyi, Nantou, Qingliu Tribe and Zhongzheng Village in Renai, Nantou, the future village in Nepal, and Yangliucun plus the eight other sites in Chain.

李 國 民

Lee Kuo-Min

空間美學攝影師、藝術家。參與過德國慕尼黑、威尼斯雙年展等國內外重要展覽。早年拍攝人像肖像與商業攝影，後期專注於空間與攝影的藝術對話，將空間攝影擴及到更深層的人文層次，對他而言，空間美學攝影不單只是影像紀錄，空間是建築意志的延伸與意識的流動，空間是城市裡社會人文的產物。做為空間美學的紀錄者，他以光影與影像去捕捉空間的人文詩意與內在性。

A photographer and artist Lee Kuo-Min has participated in important international exhibitions such as the Munich and Venice Biennales. In the early stage of his career, Lee concentrated on portraiture and commercial photography. Later he focused on the artistic dialogue between space and photography and raised his practice to a new cultural level. Lee's photography is not merely documentation of space but treat space as an extension of the architectural will and the flow of consciousness. Moreover, he pictures space as a social and cultural product of the city. As a photographer documenting the aesthetics of space, Lee captures light and shade to illustrate its poetry and intrinsic nature.

李 沛 峰

Li Pei-Feng

1972年生於中國甘肅，現居北京。電影導演、藝術工作者，創作涉及影像、聲音、戲曲、文字。《生基》是作者的第二部長片作品，與第一部作品《白銀》同樣，持續關注被現代化的中國鄉村。

Li Peifeng is an independent film director and artist working in video, sound, theater, and text. Born in Gansu in 1972, he currently lives in Beijing. Like his first work, *Sliver*, Li's second feature film *Epiphanizer* focuses on rural China as it undergoes modernization.



生基 | 導演：李沛峰 | 數位彩色有聲 | 147分鐘 | 2014
Epiphanizer, Director: Li Peifeng, Digital, Color, Sound 147 min, 2014

紀錄片《生基》從2013年7月至次年2月攝於地震災區雅安，其背景為壹基金與謝英俊建築師事務所合作開展的以「協力造屋，自主營建」為核心的援建項目，該項目首批選擇雅安碧峰峽鎮七老村和柏樹村的15戶「特困」農戶作為項目示範。

導演李沛峰用平靜的鏡頭講述了援建對象之一陳洪澤老人的故事。老人在此時所經歷的一切，是在與外來者彼此失語的狀態下，各自產生的所作所為。正如中國每個鄉村，自然災害只不過是觸發這裡長久累積問題的一個緣由，而這些問題構成了鄉村生活的一些特質，以及鄉村建設所必須面對的現實。

Epiphanizer was shot between July 2013 and February 2014 in Ya'an, Sichuan province, a region devastated by a powerful earthquake in spring 2013. The documentary depicts a housing relief program jointly initiated by One Foundation and Hsieh Architect & Associates, headed by architect Hsieh Ying-Chun. The first phase of the project chose fifteen rural households experiencing exceptional hardships in the villages of Qilao and Baishu.

Director Li Peifeng depicts the region's struggles through the story of elderly resident Chen Hongze, who benefited from the construction aid. Chen's hardships are exacerbated by his aphasia, which severely limits his ability to communicate with outsiders. As with most Chinese villages, natural disasters often act as merely catalysts for more deeply rooted problems, problems that shape rural life and the difficult realities of construction efforts there.



得恩亞納 | 導演:李沛峰 | 數位彩色有聲 | 2018

Toe'uana, Director: Li Peifeng, Digital, Color, Sound, 2018

「得恩亞納」，鄒語意為「一塊離河床平坦而安全的土地」。2009年8月，莫拉克颱風重創臺灣，來吉受到土石流嚴重侵害，部落被劃定為一個不安全的區域，族人們希望能夠移居得恩亞納——這塊祖先曾經居住過的地方作為永久屋基地。但遭遇到政府及其他社群的強烈反對，經過長達4年多的抗爭，贏得了應有的勝利。他們與世界展望會及謝英俊建築師團隊一起展開部落的重建……這是導演拍攝關於謝英俊團隊工作的第二部紀錄長片，與第一部《生基》一樣，都是關於災後重建。

Toe'uana in Tsou means 'a flat and safe land from the riverbed'. In August 2009, typhoon Morakot hit Taiwan severely and Pnguu was seriously damaged by mudslides. The tribe is delimited as an unsafe area so they wished to move to Toe'uana – the place where their ancestors once lived as the permanent residency base. However after four years long encountering strong opposition from the government and other communities, they finally won their wish of relocation. The tribe collaborated with the World Vision International and the architect Hsieh Ying-Chun to develop the reconstruction... This is the second documentary by the director about the work of Hsieh Ying-Chun studio. Same as the first film *Epiphanizer*, they are all about post-disaster reconstruction.

ACTS WITHOUT EFFORT

為無為

策展人 | 黃孫權

展務統籌 | 方彥翔、魏鎮中

展出藝術家 | 謝英俊、李國民主、李沛峰

田野文獻團隊 | 常民建築團隊+歐怡君、李學佳、賴曉瑩、林喬俐、陳怡靜、吳文基、張念為

展場設計 | 常民建築團隊+藝術戰爭

視覺設計 | 李宜軒 (Studio Pros)

文獻設計 | 張巧怡

Curator | Huang Sun-Quan

In-house Co-curator | Fang Yen Hsiang, Wei Chen-Chung

Artists | Hsieh Ying-Chun, Lee Kuo-Min, Li Peifeng

Field Research Team | DESIGN FOR PEOPLE +

Ou I-Chun, Li Hsueh-Jia, Lai Hsiao-Ying, Lin Chiao-Li, Chen I-Ching,

Ng Man Kei, Chang Nien-Wei

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