



台北市立美術館戶外廣場 TFAM Plaza

2022/5/21 (Sat) - 7/31 (Sun)

Program X-Site 2022

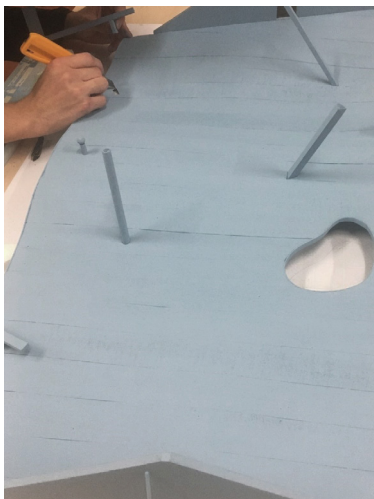
藍屋 Blue House

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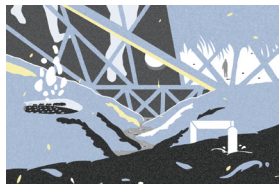
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X-site 計畫以美術館戶外廣場為基地，每年公開徵選，期待以各種開創性議題與當代跨域形式的臨時性裝置提案，建構美術館、公共廣場及公眾三者間對話的整合性實驗。2022 年由跨領域團隊「藍屋」的同名作品從 20 件提案中脫穎而出，獲得 2022 年第 9 屆首獎。

《藍屋》透過單一而獨特的藍色為主題，提供了一個感性的濾鏡，試圖超越語言、超越詞彙、超越建築理性，展開一段深富詩意的篇章：可以是遼闊，是靜謐，是神祕，是浪漫，或憂傷；可以是星空，是海洋，是宇宙，或科技。回看建築本體，以木構創造出各具抽象意義的細部表徵，超尺度的結構體、曲面地板、斜屋頂，形成殊異的都市開口與身體性經驗，再透過展期間公眾活動，讓空間與身體感知的多重性逐一被意識與觸發。

Based on the outdoor plaza of the Taipei Fine Arts Museum (TFAM), Program X-site organizes annually an open call for projects and, through various cutting-edge issues and cross-disciplinary proposals of temporary installations of our times, expects to design an integral experiment of dialogue among museum, public plaza and audience. The project, *Blue House*, entitled after the interdisciplinary team's name, distinguished itself from the 20 proposals as the ninth X-site laureate in 2022.

Through the single and unique theme of blue, *Blue House* provides a filter of perception, with an aim to transcend language, vocabulary, and architectural rationality, so as to unfold a profoundly poetic chapter about vastness, tranquility, mystery, romance, or melancholy; about starry vault, ocean, universe, or technology. The architectural body itself is constructed by timber structures, by which the detailed symbols of different abstract significances are created. Hyper-scale structure, curved floor and sloping roof—all fabricate a particular urban crevice and bodily experience, where a multiplicity of spatial and bodily perceptions, by the public activities during the exhibition period, will be gradually triggered and brought into our consciousness.

主持人：熊思婷（教育服務組組長）

與談人：

孔維傑、張雅筑（藍屋團隊）

林聖峯（2022X-site 評審團代表）

李文雄（德豐木業總經理）

**6/19 (Sun) 14:30 (14:00 開放入場)**

活動地點：地下樓視聽室

活動對象：一般民眾

參加方式：免報名，須配合現場人數限制。

活動費用：免費（請參閱美術館門票收費標準，先行購票）

**Moderator : San Shiung**

**(Chief of Education & Public Services Department)**

**Panelists:**

**Wei Chieh Kung & Lydia, Ya Chu Chang (Blue House)**

**Sheng Feng Lin**

**(X-site committee representative 2022)**

**Wen Shiung Lee**

**(general manager, Te Feng Lumber Co., Ltd)**

**6/19 (Sun) 14:30 (entrance 14:00)**

Location : auditorium, basement floor

Visitor : general public

Participation : no reservation required, but seats are limited.

Admission fee : free (TFAM ticket required, see TFAM Ticket Price)



吉爾伯特·弗蘭克 (1892). 星像圖. 世界: 歷史與現實.

藍色，混雜於光譜 450 至 495 奈米之間的一段較短的波長，似乎就在我們雙眼的感知裡，並不是一個如此難以理解或想像的顏色。事實上在大自然中，它卻是最稀有的顏色之一，有著遼闊、虛空、無窮的多重意涵，甚至神聖的情感，同時代表了憂傷卻又可以安定情緒。可以超越任何言語，展現更深層的對話。我們試圖尋找在物理空間及心靈維度上，那已逐漸被遺忘，與藍色的複雜關係。

層層堆疊的觀察和連結星群般四散的想像，《藍屋》以純粹的建築語言去實現一個多重閱讀的空間體驗。為超越單一目的性的建築形態，嘗試建立的是一種空間的普遍性 (universality) 及多元性 (diversity)，兩者看似衝突，卻不相排斥。試圖在空間中探討某種萬物間的同理心 (empathy)，形塑人與人間更多有形無形的互動，也營造個體氛圍以保有多元性和親密感，將空間的一體性與多重性同時並存。鼓勵人們在意識上、感知上有更多的結合，維持一個自由的態度去面對世界，挑戰時代的新秩序，並同時認知、尊重、愛護我們身處生活的環境。

18m x 11m，矩形的平面，東南角與北美館牆面角落相距 12m，5° 的轉角。橫跨兩段階梯，一體兩面，一面五角，一面三角。來回走動，每個步伐裡，屋子一次又一次的變形，依稀的印象卻又快速地流失散去。坐落在地板上方的斜面屋架，歐洲赤松，120mm x 150mm，30°，最高 4.7m，最矮 3.1m，屋簷最多卻只有 1.3m，一眨眼不見雨滴就掉入了邊界。水平的屋簷與翻滾的地板之間留下了一條隙縫，像是一場意外，向上延伸，直到與廣場齊平。彎下膝蓋，向內探去，幾個零散模糊的人影形成倒映。順著牆面由橢圓形拱門進到屋內，腳趾頭微微地向前傾斜，落葉松，45mm x 191mm，搭接成形，鎖上的鋪面，彎曲了地面，也彎曲了想像。起起伏伏，晃動空間，熟悉卻又陌生的形體，非規律性的結構物件，花旗松，貫穿內部，支柱與光影連接起面與面，婉婉地重新劃出了界線。《藍屋》的故事穿插於記憶跟想像之間，或許是真實，或許是虛構，站立於這之間，想像《藍屋》可以存在於任何地方，不只在物

理上，在意識上也能帶領人們去到任何他們所想像的空間。在每一次來回的走動，一件件的物品，一幕幕的場景隨之轉變。或許是與陌生人圍繞在巨大的營火周圍，或許是在內心的最深處，漂浮在意識大海之中。

《藍屋》或許是家，《藍屋》也或許是砒礪、妥協、摺紙、彈珠汽水、肋骨、雨滴、洞穴、頁數、釣魚。文 / 孔維傑

With a shorter wavelength mixed in the spectrum between 450 and 495 nanometers, blue does not seem to be such an incomprehensible or unimaginable color in the perception through human eyes. In fact, it is one of the rarest colors in nature. Blue carries multiple significances—vastness, emptiness, infiniteness, even sacred passion; at the same time, it embodies both melancholy and a power of consolation. Blue goes beyond languages, demonstrating more profound dialogues. We attempt to look for the complex relationship with blue, in terms of both physical space and spiritual dimension, which has been gradually cast into oblivion.

Departing from a multi-layered observation and radiating imagination as interwoven constellations, *Blue House* employs a pure architectural language to realize a multi-reading experience of space. To transcend the single-purpose form of architecture, it attempts to establish a space of universality and diversity, two qualities seemingly contradictory, but not mutually exclusive in reality. The work seeks to explore some sort of empathy among all lives, to shape more tangible and intangible interactions among human beings, and to initiate an individual aura for diversity and intimacy, so that the wholeness and multiplicity of space can coexist. Furthermore, it encourages not only more harmony of consciousness and perception, but a free attitude toward the world to challenge the new order of the times, and meanwhile, to observe, respect and cherish the environment where we live.

The rectangular plane, 18m x 11m, and its southeast corner situated 12m away from the edge of TFAM's outerwall, 5° intersection corner. The body spans over two flights of stairs, with two sides, one pentagonal and the other triangular. The house is deformed again and

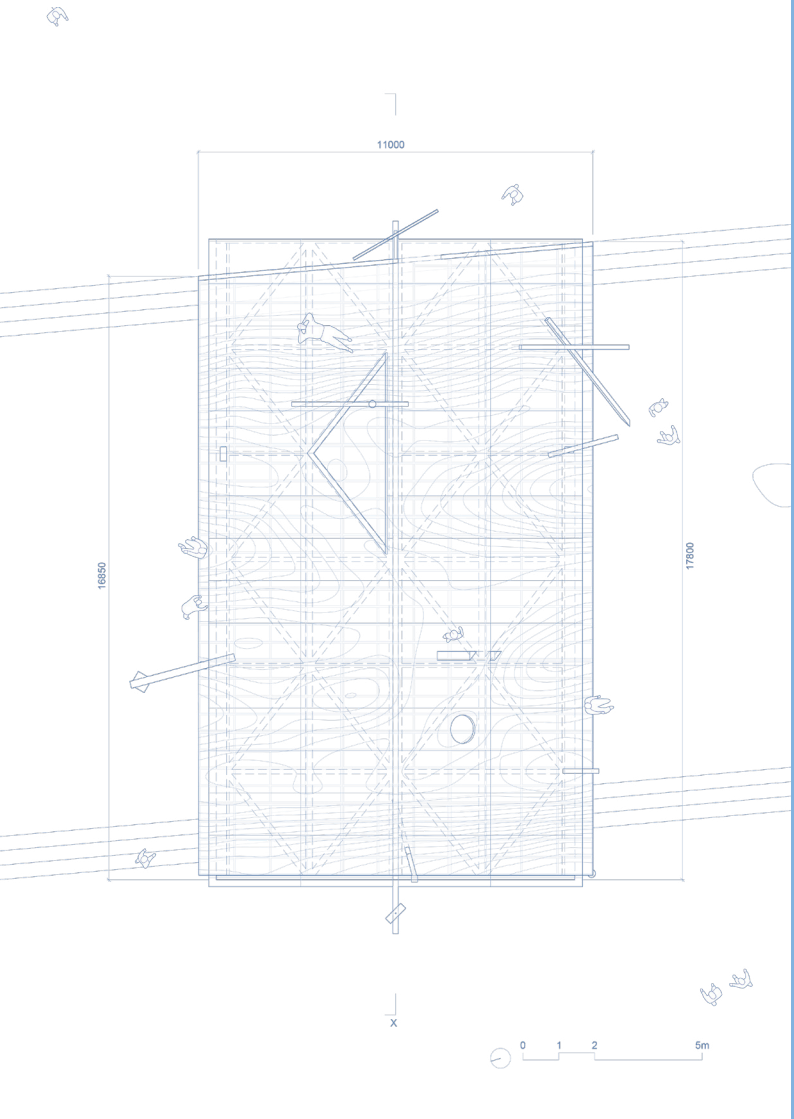


again, with every step back and forth, while the vague impressions are quickly fading away. Above the floor is situated the sloping roof truss of Scotch pine, 120mm x 150mm, 30°, with the heights from the ground varying from 4.7m to 3.1m, and that of the eaves, merely 1.3m at most, from which rain drops fall into the boundary in the twinkling of an eye. Between the eaves and undulated floor is left a gap, like an accident, extending upwards to the plaza's horizon. Bend down the knees and lean forwards-a few scattered, blurred figures project a reflection. Along the wall, enter the house through the oval arch with the toes slightly inclined forwards, reaching the pavement of Dahurian larch, 45mm x 191mm, jointed and screwed: the imagination is curved as such with the curved floor. In the space in transformation with familiar but strange shapes, the irregular structural objects of Oregon pine run through the interior where the strut, light and shadow from plane to plane draw, in a gentle and gracious manner, a new boundary.

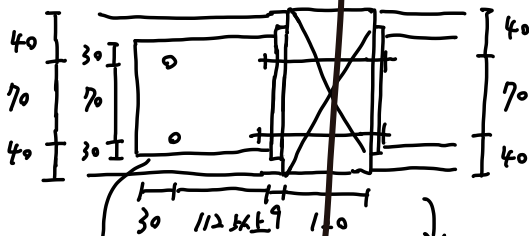
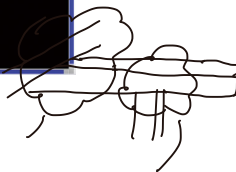
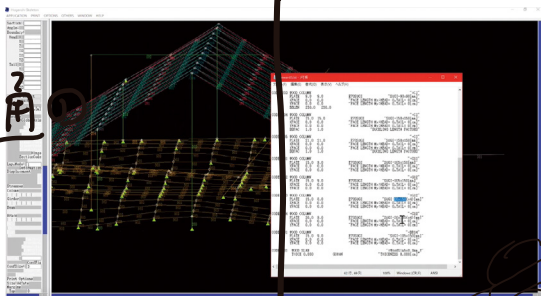
Realistic or fictional, the narrative of *Blue House* shuttles between memory and imagination. In between, we can imagine it as something omnipresent, for it could take us to any imaginable space, not only physically but consciously. In every move back and forth, a transformation will take place from object to object, from scene to scene: it might be surrounding a huge campfire with some strangers, or floating in the ocean of consciousness, in the very bottom of our heart.

*Blue House* could be home. *Blue House* could also be weigh, compromise, paper folding, marble soda, rib bone, rain drop, cave, page number, or fishing. Text / Wei Chieh Kung





共通



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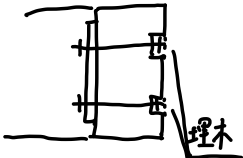
• 摩擦栓 2- $\phi 16$

PL-9mm

• bolt 4-M16

B.PL-9mm

只有單邊的情況



角座金 = 45x45mm

G1.PL-9

Pin 8- $\phi 12$

屋頂

D.O





• 接合部同山積工.

2022.1.21

ニ=工-十一

Xsite

☆ 図中 ○ 表示接合部.

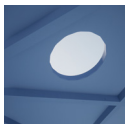
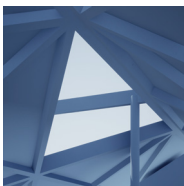
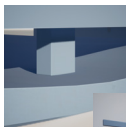
屋頂接合部

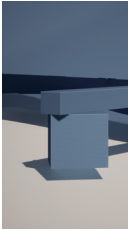
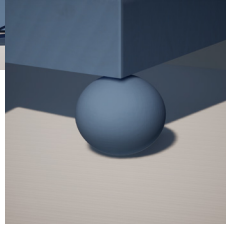
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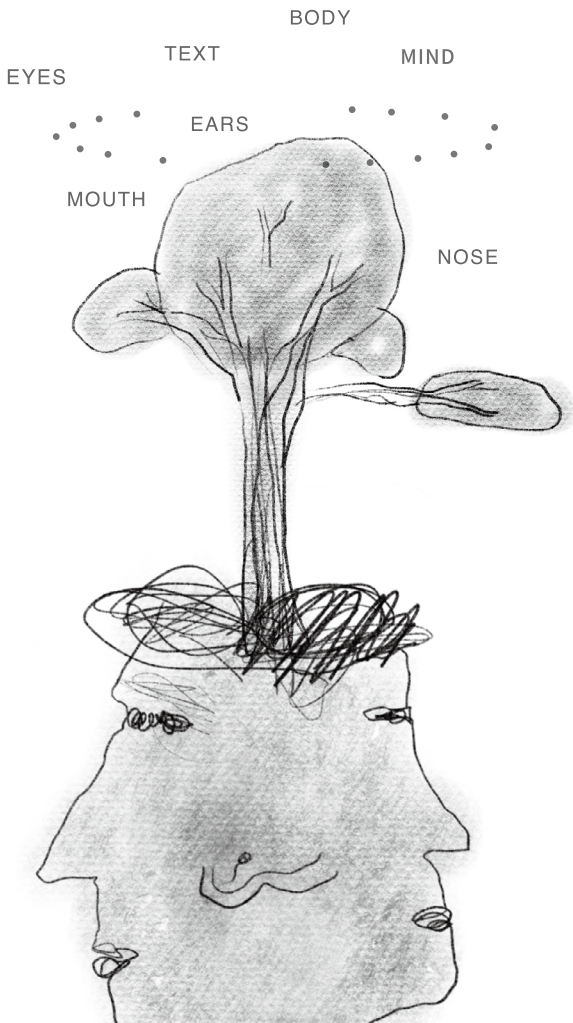
☆ 一部 既製. 1=3子.



150











普羅米修斯為人類盜取智慧之火，人類開始追求知識的偉大，長年被教育、被訓練、被期許成為閱讀人（Homo Legens），卻漸漸忘記智人（Homo Sapiens）是如何懂得善用獸性感知的原始本能生活、身體力行感受自然萬物的一切。遊走在《藍屋》的現實與想像之間。聲音迴盪知道方向與尺度，空氣中尋找愛與危險的氣息，木頭的氣味想像到原始的山林，天井中看去，夜空的星星與月亮透漏了時間與宇宙的運作。

《藍屋》雖然沒有明確的目的，也不是一個多功能空間，它可能是一個盛裝事件的容器，一片大海或森林入口，一座私密的公共建築。更重要的它是關於當下的不同閱讀方式。它關乎模糊性（Ambiguity），這個模糊性非常真實，能夠精確的被策劃，卻觸摸不到。

《翡翠之城》裡的最後一段話說「人都說要理性。理性，僅只是我們生命官能的二十分之一；理性，所知道的僅是它已學習到的東西，有些東西，我們可能永遠學習不到，人類的本性是一個整體，要作為一個整體來行動，有意識的。」生活的每一刻都是過去、現在和未來共存的證據，都是暫時，卻永恆的。因此建築的意義不只存在於物理上，而是抽象指涉的無限延異，能夠隨時變化、流動，超越明確的尺寸與材料。《藍屋研究》初衷是找尋一種更為貼近個體之間意識與感知上的匯集與流動，這樣的建築，會漸漸地長成獨一無二的身體經驗，以不同的樣態在世界上持續演化與生長。這之中空間的力量是由個人開始的，而漸漸蔓延成集體自覺與共感。

《藍屋研究》是由「藍屋」策劃的五場體驗與一項持續不間斷的遊戲，回到對五種感官最初始的認識，以身體經驗尋回本能採集世界訊息的方式。〈藍耳朵：空（）聲〉透過聲音體現出空間邊界、方位、尺度、材質與身體的關係，勾勒出《藍屋》的形體。〈藍眼睛：心境〉如果不用視力閱讀，什麼是藍，什麼又是家的意象？《藍屋》的形體會是以什麼樣貌存在？黑暗中的感官對話，在集體的想像中建造《藍屋》。〈藍鼻子：此

在他方》以氣味置換空間，透過個人對氣味的想像跳脫出《藍屋》的實體邊界。〈藍身體：水上的精靈之歌〉在有形與無形之間，與所有在《藍屋》相遇的人們創造即興的真實互動，存在即是參與。〈藍意識：融入共眠〉嘴裡含一塊《藍屋》形體的冰塊，作為睡眠的起始點，在公共空間中，感受身體與建築空間融為一體，一起做夢。〈藍字〉一個藏在《藍屋》裡的任務，每個人的身體都是一個探測儀，試著用自己作為單位去丈量空間。

人的一生由一連串事件組成，我們透過創造事件參與了彼此的生命，期望在日常中共同製造一點即興，一點浪漫，在模糊不清中隨遇而安，在這之中，文不一定需要對題的對話。相信所有的元素都會和諧地找到一個自己的位置。文 / 張雅筑

Prometheus stole the fire of wisdom for human beings, and they began to pursue the greatness of knowledge. Over the years, they have been educated, trained and expected to become Homo Legens (reading man), but gradually start to forget how Homo Sapiens (wise man) make the most of the primitive instinct of animal perceptions for living and learn by hard practice to perceive everything in nature. Between reality and imagination we roam in *Blue House*: echoing sounds know directions and dimensions; in the air permeates an aura of love and danger we search for; the smell of woods triggers imaginatively a primordial mountain forest, and through the light wells, the stars and moon in the night sky reveal the working of time and universe.

*Blue House* is not a multifunctional space with a specific purpose, but it may be a container full of events, an entrance to a boundless ocean or forest, and an intimate public building. What *Blue House* counts most concerns a multiple reading of immediacy; it is about ambiguity-accurately manipulated, utterly authentic and intangible.

The last passage in *City of Jade* said, "Everyone says to be rational. Reason is only one-twentieth of the organic faculties in our life, and what reason knows is merely what it has learned. There are some things that we could never possibly learn. Human nature is a whole, and it has to act as a whole, consciously." Ephemeral and yet eternal, every

moment of life is the evidence of the coexistence of past, present and future. Therefore, the significance of architecture does not lie in physics, but in the infinite *différance* of abstract references, changing and floating at any time, beyond definite dimensions and materials. The original intention of *Blue House Study* is to unearth a convergence and fluidity which are closer to the consciousness and perception among individuals. The architecture as such will gradually grow into a unique experience of the body, and continue to develop and evolve in various shapes in the world. The power of space is initiated by individuals, and progressively extends into collective consciousness and empathy.

Curated by the team Blue House, *Blue House Study*, composed of five sessions of experience and a continuous game, aims to look back upon the original understanding of the five senses and to regain, by physical practices, the instinctive approach to collect information in the world. Through sounds, **Blue Ears: Space ( ) Sound** embodies a relationship between body and space's boundary, orientation, dimension and material, and delineates the shape of *Blue House*. **Blue Eyes: Inner Landscape** interrogates if we read without vision, then what is blue? What is the image of home? What will be the shape of *Blue House*? In the sensory dialogues in darkness, *Blue House* will be built in the collective imagination. **Blue Nose: Being There** replaces the space with smells, escaping the physical boundary of *Blue House* by the individual imagination of smells. Between the tangible and intangible, **Blue Body: Spirit Song Over the Waters** animates authentic interactions of improvisation for all who meet in *Blue House*: existence is participation. In **Blue Mind: Melt in Sleep**, each participant has an ice cube in the shape of *Blue House* in the mouth as a starting point of sleep, and feel the body integrated with the architectural space in the public space, dreaming together. **Bluetext** designs a hidden mission in *Blue House*. Each participant's body is a detector, with which s/he can try to measure the space.

A man's life is composed of a series of events. By creating events, we've participated in each other's lives, expecting to bring about together in daily life a little improvisation, a little romance, and adapting ourselves to ambiguities where dialogues are not necessarily to be dialogued.

藍屋研究  
閉上双眼  
藍屋研究  
此在地方  
藍屋研究  
一言不合  
藍屋研究  
自己空間  
時間  
甘藍 25.07.2  
121.52  
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WA  
記憶, 遺失  
生存  
Life  
Lamentary  
Hart  
present

公眾計畫

藍屋研究

Public program—Blue House Study

卷一

21.

2

25

20

12/11/20

我觀  
：氣味

所有人的

元  
光緒  
1年  
8844  
44669

豆豉的

121.5244669)

①

尋找  
過去的你

- future

計畫

藍屋研究

Public program

藍屋說	藍屋想	藍屋見	藍屋上	藍屋
藍屋人	藍屋夢	藍屋時	藍屋車	藍屋現
藍屋頂	藍屋裡	藍屋棟	藍屋事	藍屋成
藍屋知	藍屋間	藍屋序	藍屋好	藍屋
<div style="border: 1px solid black; padding: 5px; display: inline-block;">             藍屋紙           </div>				

Public program

Blue House Study

集束  
 根本：什么根本？  
 原物？  
 想像 → 自由  
 跳的舞群。

人感知的根本：  
 还是集束的并群？

好揭露。

第五 时间  
 空间

18x11m

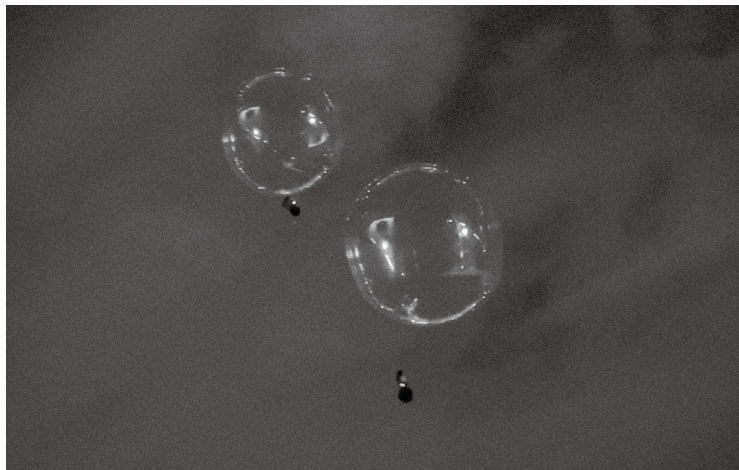
闭上眼我看见了

20

House Study

人類原始社会  
喚回藍  
關係，破認識  
的揭露，

五 時間  
 工 間  
 18x11m  
 閉上雙眼我觀



藍耳朵：空（ ）聲

5/21 (Sat) 17:00 - 20:00

創作團隊：

楊博宇、林彥君、丁啟祐、林育德、洪梓倪、許乃文

活動對象：一般民眾

參加方式：免報名，自由參與，須配合現場參觀人數限制。

內外之邊界／幻實之交替／當聽覺成為穿梭於邊界的隧道／  
交替律動於現象與想像的遇見／在操控之下誘發失序之律／  
在無為放下投射誤差之美／耳行空間，空間走耳／自然與非  
自然的游移場域，參與者與空間互相聆聽的表演／誰是表演  
者？誰是觀者？

楊博宇、林彥君 (2022). 漂浮聲音氣球.

▲ Yang, A., Lin, YC. (2022). Floating Ballons of Sound.



### 藍眼睛：心境

5/25 (Wed) 、6/10 (Fri) 10:00、14:00、16:00

引路人：黑暗對話、楊聖弘

每場 80 分鐘

活動對象：一般民眾（12 歲以上）

參加方式：官網事先報名，每場 24 人，現場候補 3 人。

知道不一定要看到，看到不一定知道。我們在日常中過度的依賴視覺，唯有去掉視覺，才能發現它的存在。若不用眼睛看，《藍屋》會是什麼樣貌？透過眼睛去閱讀的我們，會不會其實視覺變成了感知的侷限而並不自覺？讓我們暫時關閉視覺，分享彼此的感官體驗，重新在想像中建造一棟《藍屋》。

楊聖弘，藍屋 (2022). 空間閱讀。

▲ Yang, SH. Blue House (2022) Space Reading.





**藍鼻子：此在他方**

**6/14 (Tue) — 6/28 (Tue) 9:30-17:30 持續發生**

**氣味設計：CANJUNE 肯園**

**活動對象：一般民眾**

**參加方式：免報名，自由參與，須配合現場參觀人數限制。**

我們每天呼吸 24000 次，即使在睡覺時也會使用嗅覺。如果用氣味描寫情緒、情境，氣味如何捕捉？又如何記錄？透過氣味去置換空間，模糊真實和虛幻的界限，重塑《藍屋》的場所感，會是在大海裡還是洞穴中？透過氣味旅行、療癒、對話、認識自己，六月裡／不可見／摸不著／聞到即知道。

氣味 1：冷冽俐落的海，沒有維度的結構力學。

氣味 2：三十滴雨滴裡那炙熱的同理心，洞穴包容了星星。

國家發展委員會檔案管理局 (ca.1900s). 太平山林場工人。

▲ NAA, NDC (ca.1900s). Workers at Taipingshan.



它從小一個

它從天上來

它到天上

又要重新

落到地上

再次循環

它從高峻的

岩石上流下

光潔的小柱

它就激發出飛沫

一點一點地

沖下深淵

它在平坦的河床裡

沿著綠茵谷流去

在平靜的湖面上

映出眾星的面影

風是水波的

至細

藍身體：水上的精靈之歌

6/18 (Sat)、6/25 (Sat) 15:00-20:00 隨機發生

表演者／詩人：陳塵

DJ／樂手：莊奕凡

活動對象：一般民眾

參加方式：免報名，自由參與，須配合現場參觀人數限制。

陶甕之所以為用的是它的沒有／房子之所以為用的是它的無／有形的作為載體／而無形才是真正的存在／如同人的身體與靈魂／今天，《藍屋》將成為我們的身體／而我們會是祂的靈魂／共同找到祂的聲音與話語／還有祂的舞與鼻息。

歌德，約翰·沃夫岡·馮 (1779). 水上的精靈之歌。

▲ Goethe, J.W. von. (1779). Song of the Spirits over the Waters.



藍意識：融入共眠

7/9 (Sat)、7/15 (Fri)

小睡：17:00 - 19:00 (2 小時)

過夜：22:00 - 06:00 (8 小時)

共同創作：劉軒慈

引導者：張雅筑、劉軒慈、方辰之

活動對象：一般民眾 (18 歲以上)

參加方式：徵選制，官網事先報名，每場 25 人，

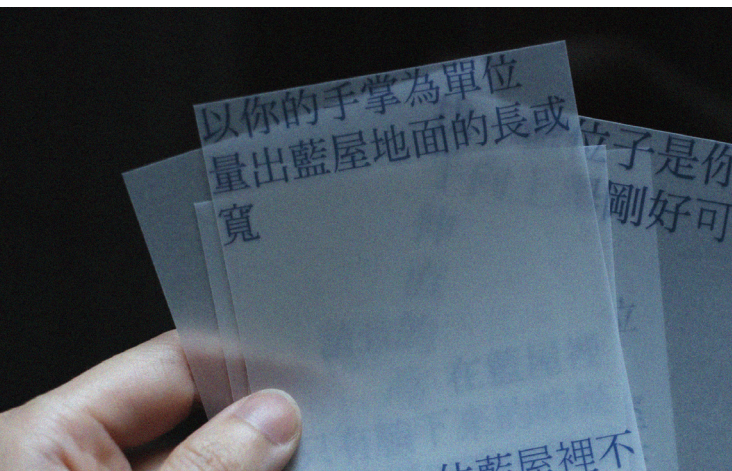
現場候補 3 人，參與者需攜帶自己的睡眠用具。

床，是一個意識最放鬆，感知最放大的私密空間。

在《藍屋》，體驗公共空間裡與他人共眠，感受與外界的距離，一起做夢。口含《藍屋》冰塊，在融化過程中逐漸改變，最後完全消失在口腔裡，透過舌頭感知，牙齒咀嚼，用整個口腔將冰塊包圍起來感受它，變成我們的一部份。在一個空間中各種嘗試和轉變，最後融入，與冰塊一起消失在其中。

斯圖爾特·梅爾 (1971). 歡樂糖果屋.

▲ Stuart, M. (1971). Willy Wonka & The Chocolate Factory.



## 藍字

5/21 (Sat) — 7/31 (Sun)

活動對象：一般民眾

來到《藍屋》的人，都會得到一張紙，寫著你的任務。

可以將照片分享至  
@ bluehousebluehouse  
# xsitebluehouse



1.

**Blue Ears : Space ( ) Sound**

**5/21 (Sat) 17:00 - 20:00**

Creation Team : Aloïs Yang, Yen Chun Lin, Chiyou Dean, Yu De Lin, Tzu Ni Hung, Nai Wen Hsu

Visitor : general public

Participation : no reservation required, free for all, with a limit on the number of visitors.

Boundary between interiority and exteriority / alternation of fantasy and reality / as auditory sense turns into a tunnel through the borderline / an encounter of the alternative rhythms between phenomenon and imagination / under manipulation is triggered a law of disorder / by laissez-faire inaction is projected a beauty of inaccuracy / ears wandering in space, space wondering between ears / shifting fields of nature and unnature, a performance where participants and space listen to each other / Who is the performer ? Who is the spectator?

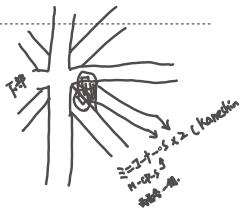
2.

**Blue Eyes : Inner Landscape**

**5/25 (Wed) 、 6/10 (Fri)**

**10:00 、 14:00 、 16:00**

**(80 mins/session)**



Guide : Dialogue in the Dark Taipei, Sheng Hung Yang

Visitor : general public (+12 years old)

Participation : official website advance reservation required, 24 persons / session, 3 persons standby on the plaza.

Knowing is not necessarily seeing and seeing is not necessarily knowing. / In daily life, we rely excessively on vision, and only by removing it can we discover its existence. / If we do not see Blue House with our eyes, what will it be like? We can read through our eyes without knowing if vision actually imposes a restricted perception? Let's temporarily shut down our vision, share sensory experiences with each other, and rebuild a *Blue House* in our imagination.

## 3.

**Blue Nose : Being There****6/14 (Tue) — 6/28 (Tue) 9:30-17:30**

Smell Design : CANJUNE

Visitor : general public

Participation : no reservation required, free for all, with a limit on the number of visitors.

We breathe 24,000 times a day, and even in our sleep, the sense of smell keeps working. If smells are used to describe emotions and situations, how can smells be captured? And how can they be recorded? Replacing the space with smells, blurring the boundary between reality and illusion, and reshaping the aura in Blue House will we find ourselves in the sea or in a cave? Travel by smells to heal, to dialogue with, and to know thyself. In the invisible and untouchable June, smelling is knowing.

Smell1: a chilly, neat ocean, a structural mechanics without dimension

Smell 2: the ardent empathy within 30 rain drops, a cave containing the stars

## 4.

**Blue Body : Spirit Song Over the Waters****6/18 (Sat) 、 6/25 (Sat)****occasional happening 15:00-20:00**

Performer / poet : Chen Chen

DJ / musician : Yi Fan Chuang

Visitor : general public

Participation : no reservation required, free for all, with a limit on the number of visitors.

The reason why a ceramic urn is useful lies in its nothingness; the reason why a house is useful lies in its emptiness. The tangible functions as a carrier; yet, the intangible is the real existence, like the body and soul of a human being. Today, *Blue House* will be our body, and we will be its soul. Let's discover together its voice and discourse, and its dance and breath.



5.

## **Blue Mind : Melt in Sleep**

**7/9 (Sat) 、 7/15 (Fri)**

**Nap : 17:00 — 19:00 (2 hours)**

**Overnight : 22:00 — 06:00 (8 hours)**

---

**Collaborator :** Hsuan Tzu Liu

**Guide :** Lydia Ya Chu Chang, Hsuan Tzu Liu, Samantha Fang

**Visitor :** general public (+18 years old)

**Participation :** official website advance reservation required, 25 persons / session, 3 persons standby on the plaza. The participants need to bring what is personally required for sleeping.

---

A bed is a private space where human consciousness relaxes itself most and perception is ultimately magnified. In *Blue House*, the participants can experience sleeping with others in the public space and feel the distance from the outside world, dreaming together. The ice cube of *Blue House* in the mouth has gradually transformed in melting, and finally disappears completely in the oral cavity. We can perceive the ice cube through the tongue, chew it with the teeth, and surround it with the whole mouth to feel it as part of us. With various attempts and changes in a space, we finally blend in it and disappear together with the ice cube.

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6.

## Bluetext

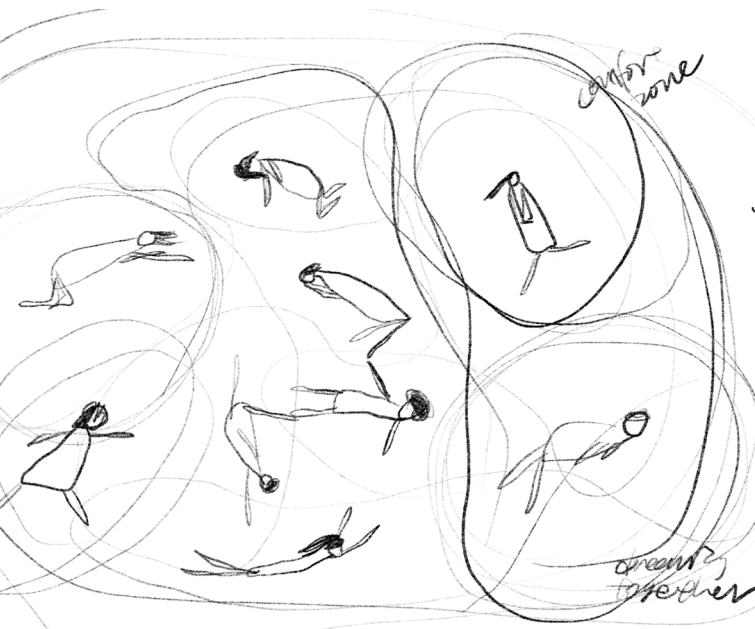
5/21 (Sat) — 7/31 (Sun)

Visitor : general public

Participation : During the exhibition period, everyone visiting *Blue House* can find a piece of paper hidden in the building, which reads a mission.

Share your photo

@bluehousebluehouse #xsitebluehouse



「藍屋 Blue House」是因 X-site 而相聚，透過於各自領域，建築、結構、藝術、構築、策劃、理論、繪畫到社會實踐等形式，進行不同面向的創作與研究。成員彼此間對建築有著不同的理解，或許在這互相吸引又同時存在相異與矛盾之中，拉扯、思辨、混亂、平衡，會產生有趣的邏輯與生活方式。



The X-site project brings together various souls in Blue House where different disciplines and forms of creation and research are conducted, such as architecture, structure, art, tectonics, planning, theory, painting and social practices. The members cultivate diverse understandings of architecture, mutually attractive and paradoxically heterogeneous, from which fascinating logic and lifestyle may thus be generated out of the give-and-take, speculation, chaos and balance.





本作品有參觀人數限制，請配合現場工作人員指示參觀。

作品體驗或活動過程中，將有肢體伸展及席地而坐，建議穿著合適的服裝。

將視活動前置準備狀況，《藍屋》於活動前後半小時暫停開放（依現場告示彈性調整）敬請自行調整觀展行程。

公眾活動之舉辦、延期或取消，將配合政府防疫相關規定辦理，參加前請至本館官網查詢。

為防疫與良好參觀經驗，配戴口罩並保持社交距離。



There's a limit on the number of visitors, please cooperate with the staff in the venue and follow the visiting instructions for entrance.

It is recommended to wear smart casual, for the movements like body stretches and sitting on the ground will be required in experiencing the work and during the sessions.

According to the preparation of the sessions, Blue House will be closed for half an hour before and after each session (flexible adjustments depend on the announcement in the venue) and please feel free to rearrange your visiting schedule.

The organisation, postponement or cancellation of public events will follow the epidemic precautionary measures of the government. Please check the official website of TFAM before participating.

To respect the epidemic precautionary measures for a pleasant visit, please wear a mask and maintain social distancing while entering the venue.

## 展覽

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攝影 | 陳泳任、陳志和、曹旖彤  
展覽紀錄影片 | 凹焦影像工作室

特別感謝／X-site 評選暨諮詢委員 | 王俊傑、林聖峯、林佩蓉、凌天、  
涂維政、黃謙智、蕭淑文（依姓氏筆畫排列）

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藍眼睛 | 黑暗對話社會企業股份有限公司、楊聖弘  
藍意識 | 劉軒慈、方辰之  
藍鼻子 | 肯園  
藍身體 | 陳塵、莊奕凡  
藍字 | 藍屋

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製作團隊 | 魏嘉儀、程維德

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結構技師 | 原型結構工程顧問有限公司：陳冠帆、吳蓓倫  
施工協力 | 天泰土木包工業、聖龍木業行  
燈光設計 | 九霄雲端製作所  
塗料協力 | 魯班塗料有限公司  
志工 | 張宸邦、高禕騏、陳玲葦、魏璽、  
陳品甄、李昀柔、林詩樺、林宜諄

特別感謝／企業 | 顏昌實業、文心藝術基金會

特別感謝／個人 | 趙又慈、張劉美鳳、江信貞、張國彥、林翠櫻、酷妹、  
楊惠文、張宸皓、柳仔庭、孔德仁、林詹淑琴、孔令鑫

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翻譯 | 林志忠  
印刷 | 佳信印刷有限公司

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## Exhibition

Promoted and organized | Taipei Fine Arts Museum

Director | Jun-jieh Wang

Exhibition Supervisor | San Shiung

Exhibition Coordinator | Siou-lin Huang

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Documentary | Lane 216, East Production

Special Thanks/ X-site committee | Jun-jieh Wang, Sheng-feng Lin, Pei-Jung Lin, Tien Ling, Wei-cheng Tu, Arthur Huang, Jo Hsiao (In the order to the number of strokes in the surnames)

## Team member

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Project Lead | Wei Chieh Kung, Lydia Ya Chu Chang

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Chih Yi Wu

Visual

## Public Program

Blue Ear | Alois Yang, Yen Chun Lin, Chiyoun Dean, Yu De Lin, Tzu Ni Hung, Nai Wen Hsu

Blue Eyes | Dialogue in the Dark Taipei, Sheng Hung Yang

Blue Mind | Hsuan Tzu Liu, Samantha Fan

Blue Nose | CANJUNE

Blue Body | Chen Chen, Yi Fan Chuang

Bluetext | Blue House

## Documentary

Director | Yu Ro Huang, Blue House

Original Music | Yun Fang Tseng

Production | Jia Yi Wei, Weir Der Cherng

## Construction

Timber Construction | Te Feng Lumber Co., Ltd

Structure | AS.studio Engineering Consultant: Kuan Fan Chen, Pei Lun Wu

On-site Construction | Tien Tai Civil Engineering Construction, Sheng Long Wood Industry

Lighting | Nine Cloud Division

Paint | Luban Paint Co., Ltd.

Volunteer | Chen Pang Chang, Yi Chi Kao, Ling Wei Chen, Shi Wei, Pin Zhen Chen, Yun Rou Li, Huahua Lin, Yi Syuan Lin

Special Thanks / enterprise | Dembolt Enterprise Co., Ltd., Winsing Art Foundation

Special Thanks / person | Yu Tzu Chao, Mei Feng Chang Liu, Hsin Chen Chiang,

Kou Yen Chang, Tsui Ying Lin, Kumay, Hui Wen Yang, Chen Hao Chang, Yu Ting Liu, De Ren Kung, Shu Chin Lin Jhan, Ling Xin Kung

## Guide Book

Publisher | Jun-jieh Wang

Editorial Chief | San Shiung

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Executive Editor | Siou-Lin Huang, Lydia Ya Chu Chang, Wei Chieh Kung

Translators | Alex Lin

Printer | Chia Shin Printing Co., LTD

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