PROGRAM X-SITE 2024 林林林林林林 05.11→07.21 TFAM PLAZA

ANALOGUE FOREST

關於X-site計畫

「X-site 計畫」（2014～）以美術館戶外廣場為基地，每年公開徵選一件實驗性的臨時裝置提案。從建築結構、當代藝術、環境研究、公眾參與等多元角度，鼓勵創新實驗的跨域創作與公共性交織的整合性計畫，激發公眾對公共空間、城市環境與人類發展等議題的探討與想像。「X-site 計畫」歷年來已支持許多新銳建築與藝術團隊實踐創作計畫，成為臺灣深具開放性、實驗性與培育中青世代的重要平台。

今年由跨領域團隊「感想工作室（office one senses（OOS））」《林木林（Analogue Forest）》獲得2024第11屆首獎。

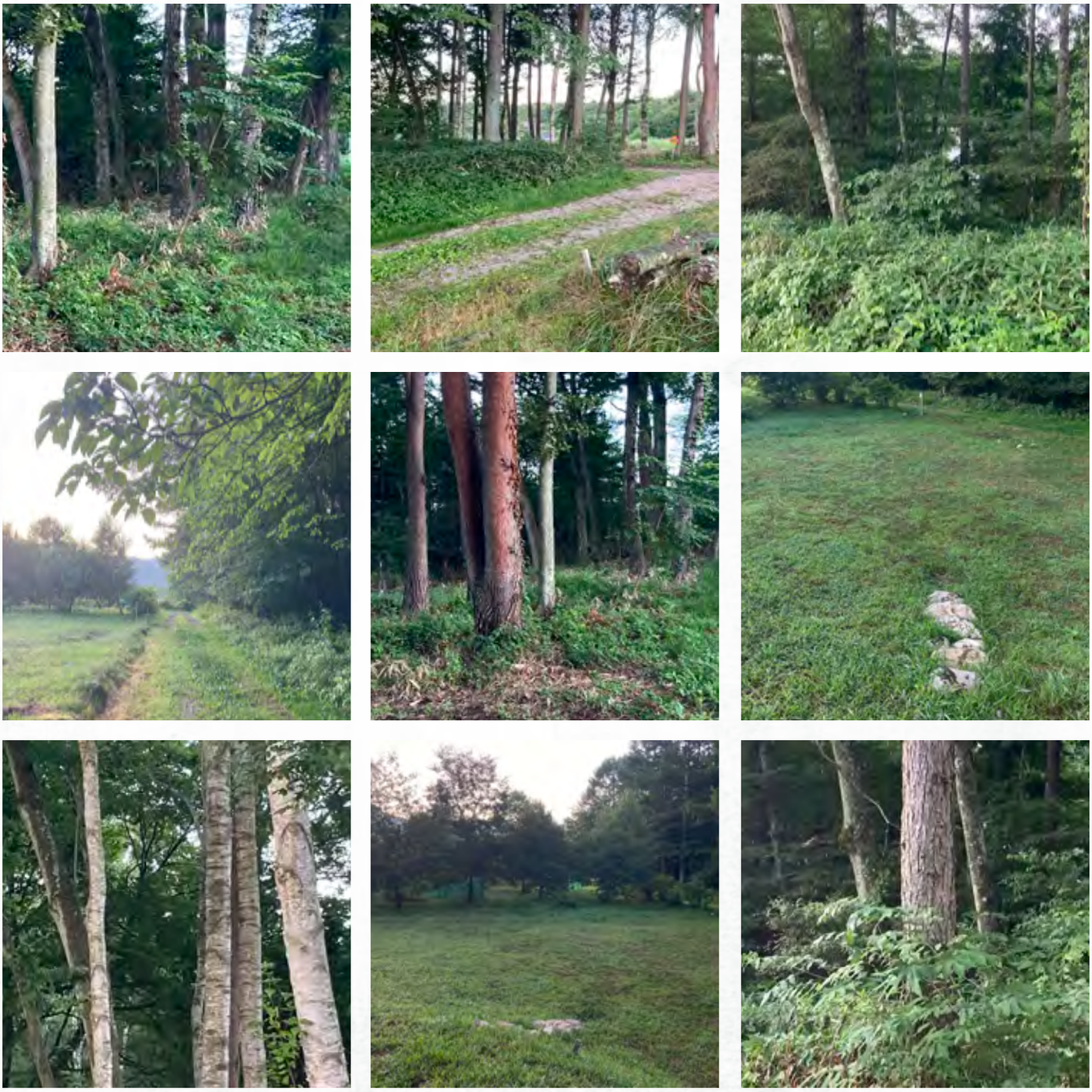
設計團隊簡介

感想工作室 office one senses (OOS)

感想工作室的成員為鄭皓鍾、邱元甫、張博允、陳思安、黃郁慈，現居於歐洲、日本與臺灣各地，在X-site的創作過程中他們跨時區、跨文化，將

建築、設計與藝術跨域結合，從想像抑或周身的感知出發，思考、理解並進一步探求空間 / 經驗的可能性。

關於作品

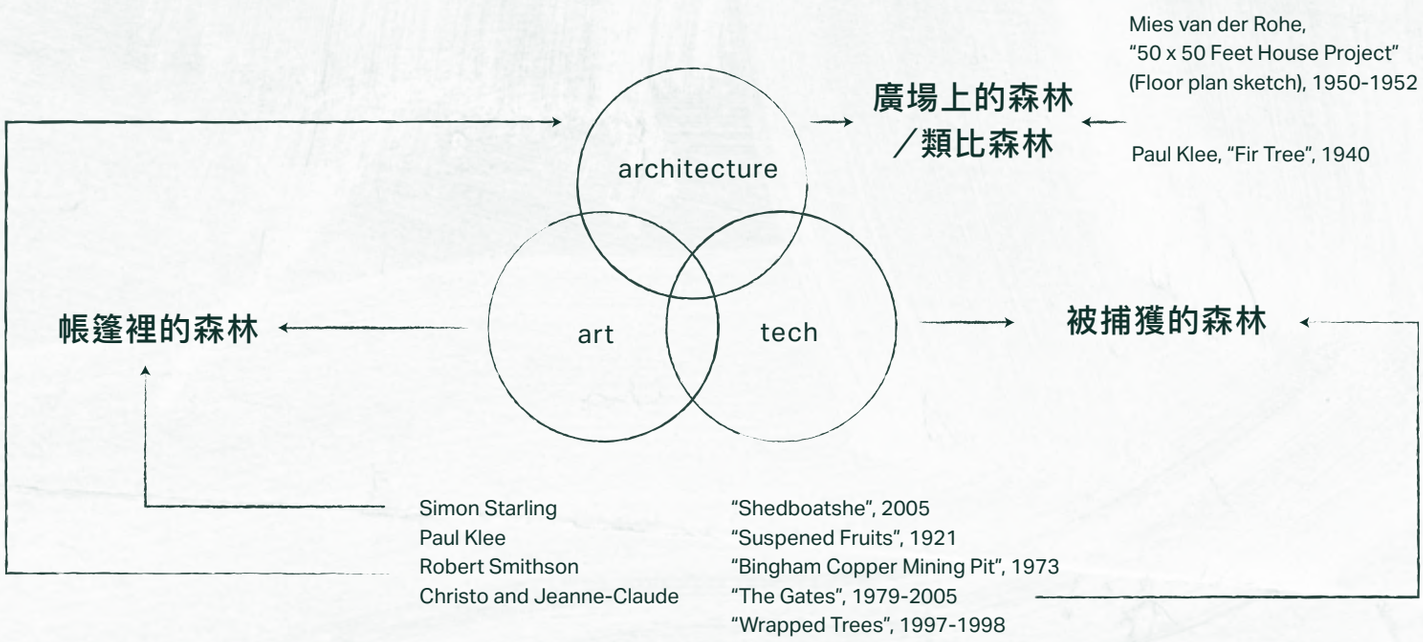


鄭皓鍾，〈環繞小屋的森林〉，2023

「大自然是一座神殿, 那裡的活柱
不時散發出曖昧的話語;
人行經而過, 穿越充滿象徵的森林,
森林以熟識的目光, 端詳著他。」

—夏爾. 波特萊爾(Charles Baudelaire, 1821-1867),
〈照應〉("Correspondances")

3 ASPECTS OF THINKING



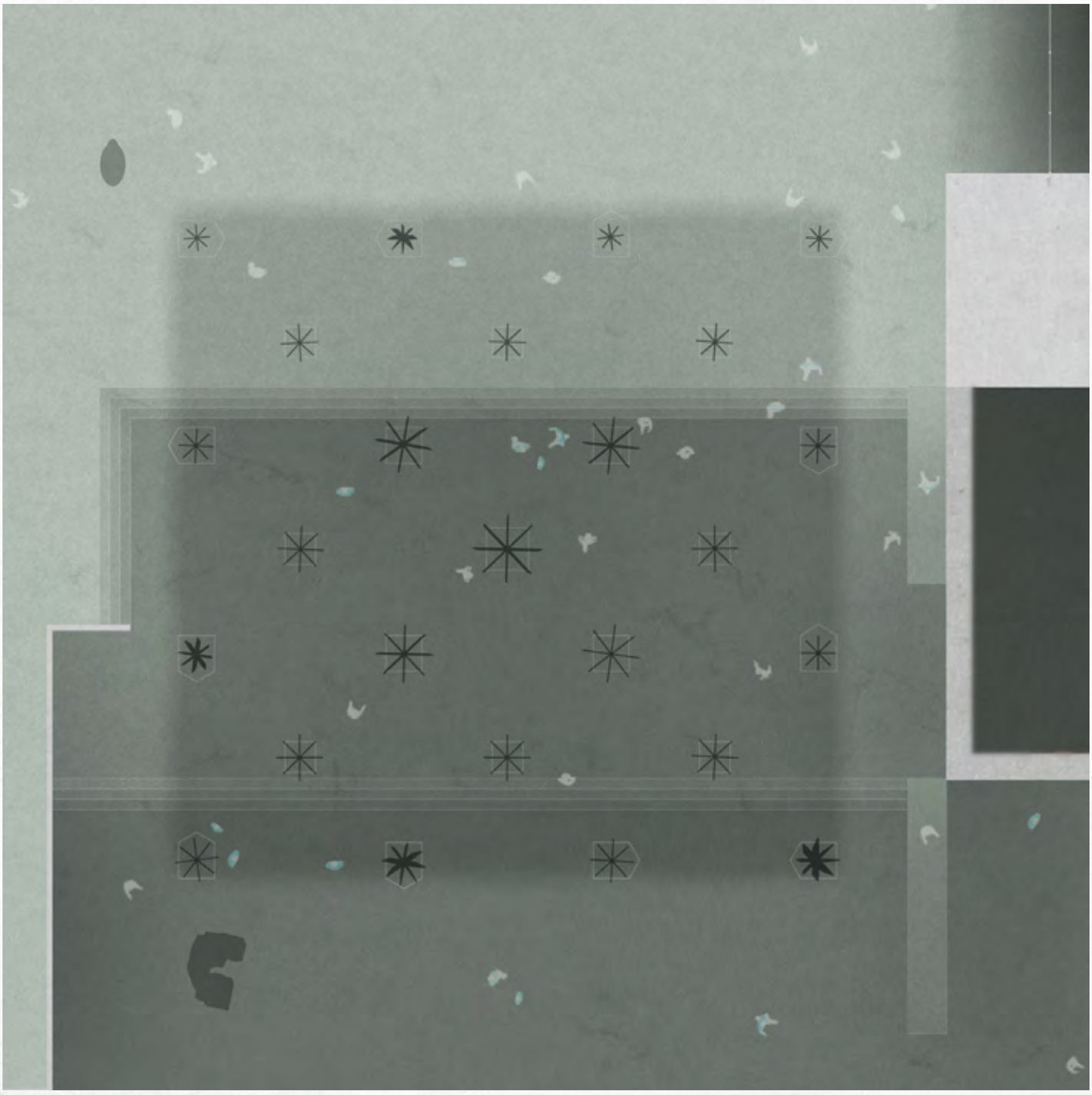
廣場上的森林

基地是北美館前的戶外廣場，整體由青色的蛇紋

岩板鋪就而成，被周邊盤根錯節的交通網絡與人造景觀所圍繞，夾雜著零星的自然。廣場由階梯劃分成三段高度遞進的平台，同時也是訪客步行至美術館主入口的必經之地。針對這座廣場強烈的日照環境，我們計畫提供一片廣大的遮蔭，為夏日裡如織的遊人創造出舒適、能夠探索並迷失於其中的空間。

「但在城市裡要像在森林中一樣迷路, 則需要學習。」

—華特. 班雅明(Walter Benjamin, 1892-1940),
《柏林童年》(Berlin Childhood around 1900)



透過對繁茂枝葉相互疊襯的想像，建築的設計獲

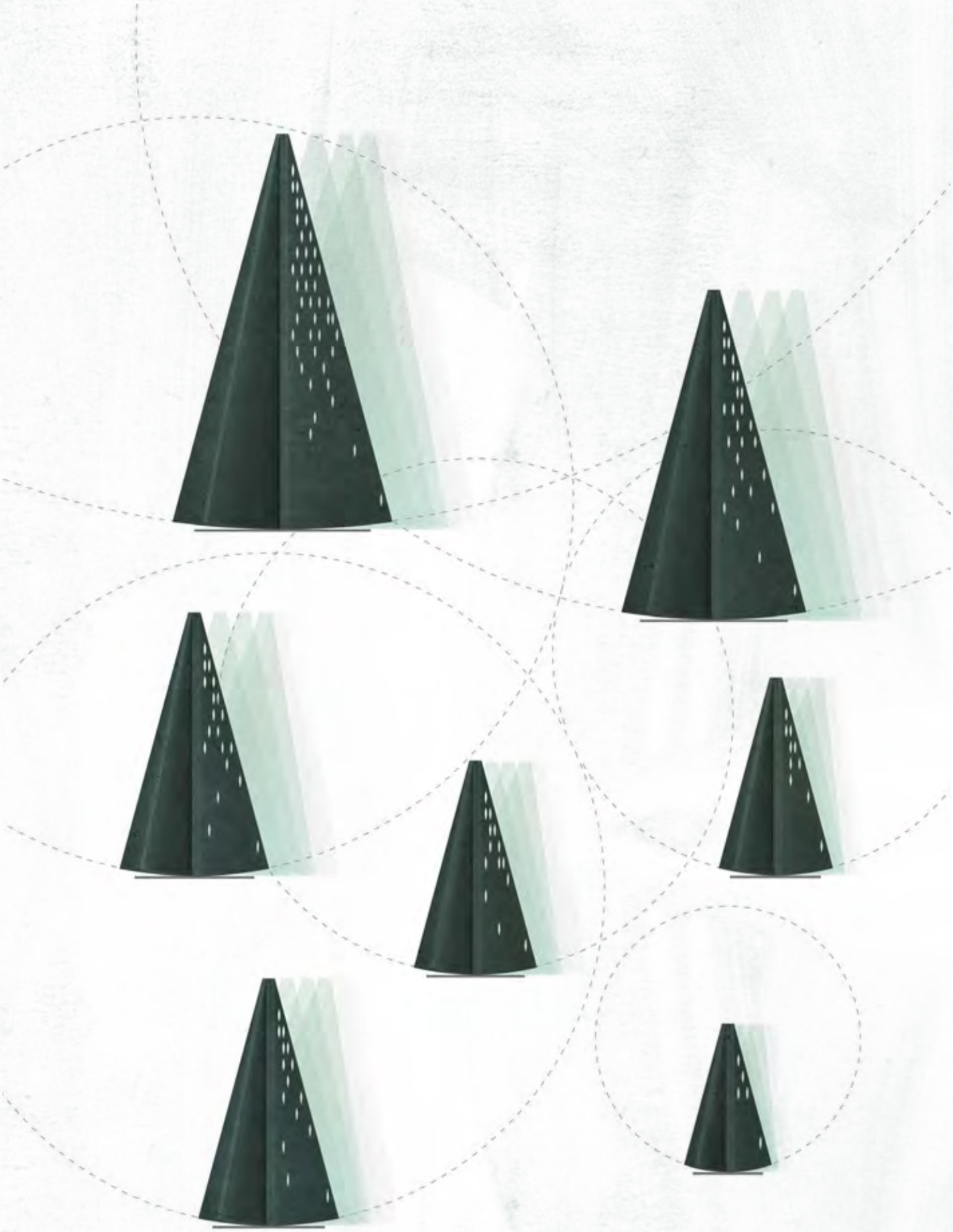
得了宛如庇護所的森林意象。不同於從周圍環繞的人工地景或是自相似的展亭（pavilion）建築類型中汲取經驗的作法，而是透過類比的方式，演繹漫步林中的體感記憶與空間經驗，突破以往臨時建築的範疇，創造出一座「廣場上的森林」。

這座建築在廣場上定義了一片盡可能大的空間，創造最大面積的遮蔭，使踏入廣場的人們一眼即可意識到發生在此地的嶄新氛圍，巨大的尺度迥異於環境中既存的雕塑、咖啡廳以及過往的作品，主動地邀請遊客踏入其中親身體驗。深綠色的網布在允許風、光、水進入內部空間的同時，也使身在其中的經驗從複雜的城市環境中分離出來。

被捕獲的森林

為了確保較大的覆蓋範圍，整體建築的重量悉數集中於單元柱體，對應到維持廣場鋪面完整而不能釘打基礎的前提，單元柱體將以「自由站立」（free standing）的方式被置放在廣場上，因此會隨著外力產生微小的搖擺與轉向。趨近中心的單元則隨著高度與重量的增加而越來越穩定，中

央的柱體則同時作為空間與結構系統的核心。

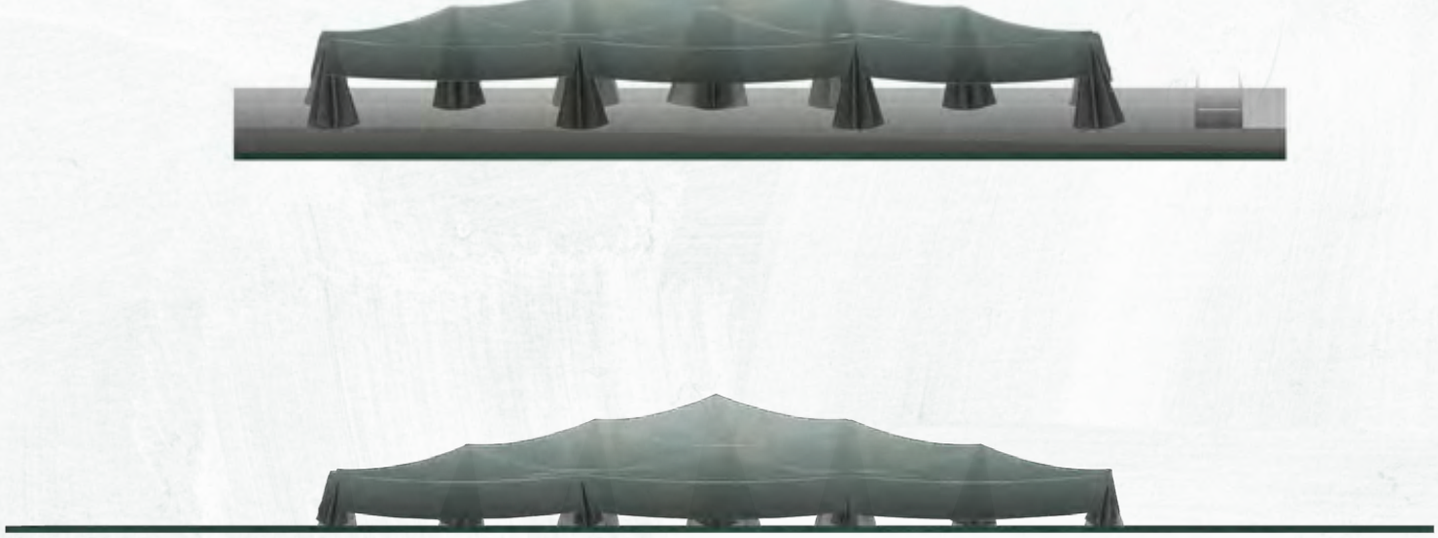


向四面降下的四坡頂創造了一個中心，在類比森

林的同時擬合了基本（fundamental）的建造秩序，其邊緣近人的尺度與高聳的中心柱之間因此獲得了巨大的落差，使漫遊的經驗轉化為內向的精神探索。

與此同時，幾乎沒有重量的巨大屋頂（透風、透光、透水的針織網布）將單元柱體串聯成相互制衡的結構系統。旋轉45度的柱網在其中創造了一個多向的中心。訪客在這座「森林」中可以深入漫遊，或穿越或停留。儘管通透的網布允許光線、氣流和雨水的通過，但動態的柱網將轉化風力、雨水甚至人群的觸碰，使光影在其中游移。在上述外力作用下，從落成的瞬間開始，完美靜止的規則柱網將持續累積微小的旋轉與晃動，進而產生位移。

由此，建築將變得開放，漸漸完成從一座宮殿向森林的轉變。



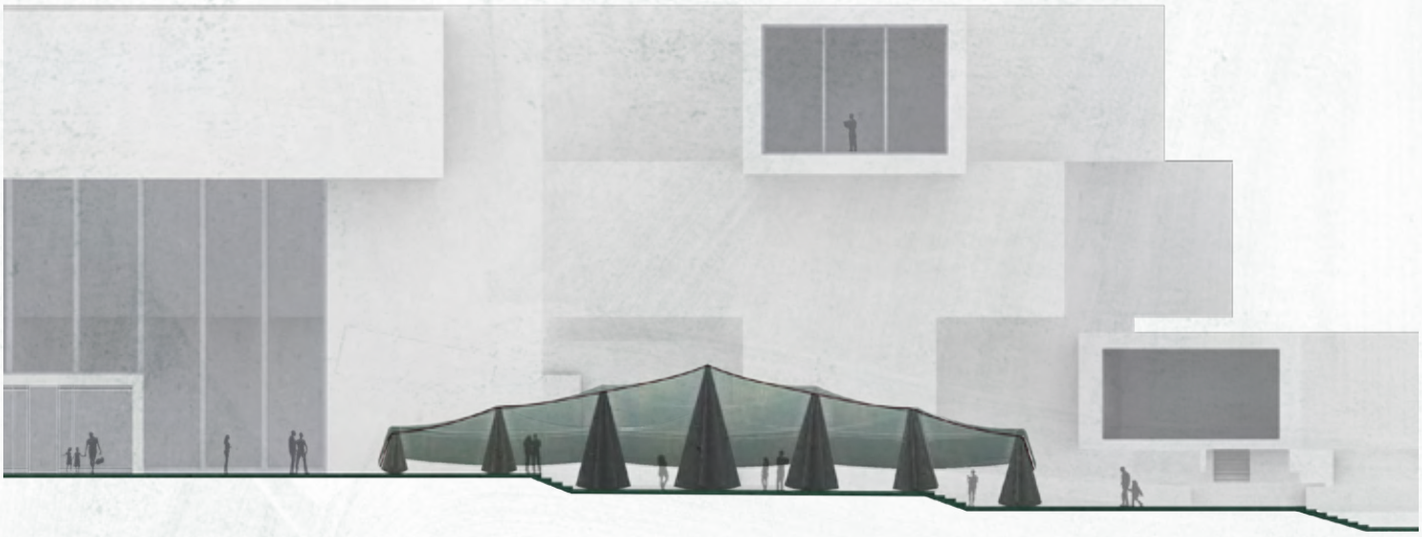
帳篷裡的森林

想像一幅漫步於森林的場景，低垂的枝椏伴隨著逐漸適應林間昏暗光線而清晰的視野，遊人遭遇了一座帳篷——周圍環繞著細微的生活痕跡，人造物的輪廓從幽靜的林相中浮現，其內部暗示了極小的生活空間，是置身瞬息萬變、令人敬畏的自然中所希求的庇護。

切換到車水馬龍的城市廣場，與之相對的則是「帳棚裡的森林」，隨著訪客的接近，廣場上聳立的帳篷輪廓逐漸融化成細散的光線，穿透網布而映照出帳中的真實——一片本不應存在此地，

通過對自然的類比與建造而幻化出的森林。

在森林中，人們亟欲親近自然，卻又搭建起人工的實體遮蔭以求得到保護，更因此衍生成最原初的建造意圖。夏日裡，這座廣場作為城市中一處蒸騰浮動的空白，我們決定為人們帶來一座臨時的森林，它矗立在離土的迷惘之中，並化為了一種未知——由此翻轉了渺小帳篷的內與外，進入這座「森林」的人們從城市的脈絡中脫離，樹柱的搖擺之間，是探索的起點亦是歸處。



PROGRAM
X-SITE 2024

林木林－藝術家座談會

廣場上的森林

Artist Talk
Forest on the Plaza

05.12 (Sun.)
14:30

感想工作室團隊 × 漆志剛 × 吳承軒
OOS × Jr-Gang Chi × Cheng-Hsuan Wu

《林木林》將25座不時微微擺動的樹柱座落於人造與自然景觀混雜的當代城市環境中，在北美館前的戶外廣場上創造了一片盡可能大的遮蔭，

帶來一片通過對自然的類比與建造而幻化出，本未存於此地的森林。造訪這片森林，參觀者們得以從被日常生活所支配的時、空間中脫身；該作品也與相應的公眾活動配合進一步讓空間的異質性與身體感知的多重性在具體的經驗當中逐一被意識與觸發。

本次座談將分享《林木林》的創作與實踐，期待從不同視角切入和暢談X-site—廣場計畫的實驗性與潛力，探討公眾與空間裝置之間可能存在的張力與可能性。

主持人：
熊思婷 San Shiung
（台北市立美術館教育服務組組長）

主講人：
感想工作室團隊
office one senses (OOS)

與談人：

漆志剛 Jr-Gang Chi

（實踐大學建築設計系助理教授）

吳承軒 Cheng-Hsuan Wu

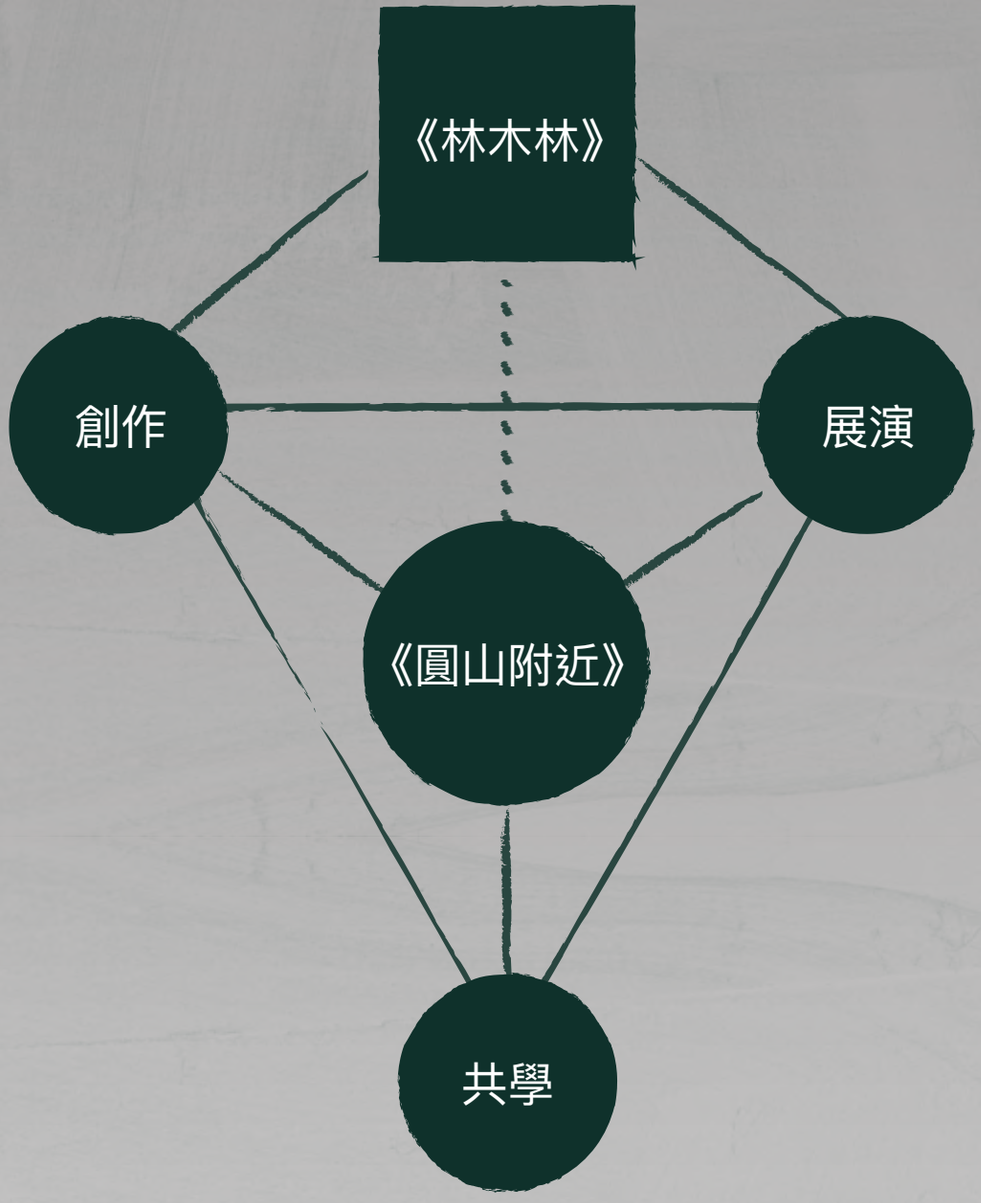
（究境聯合建築師事務所合夥建築師）

PROGRAM
X-SITE 2024 林木林 05.11→07.21
TFAM PLAZA

ANALOGUE FOREST

林木林公眾活動
《森華計畫》

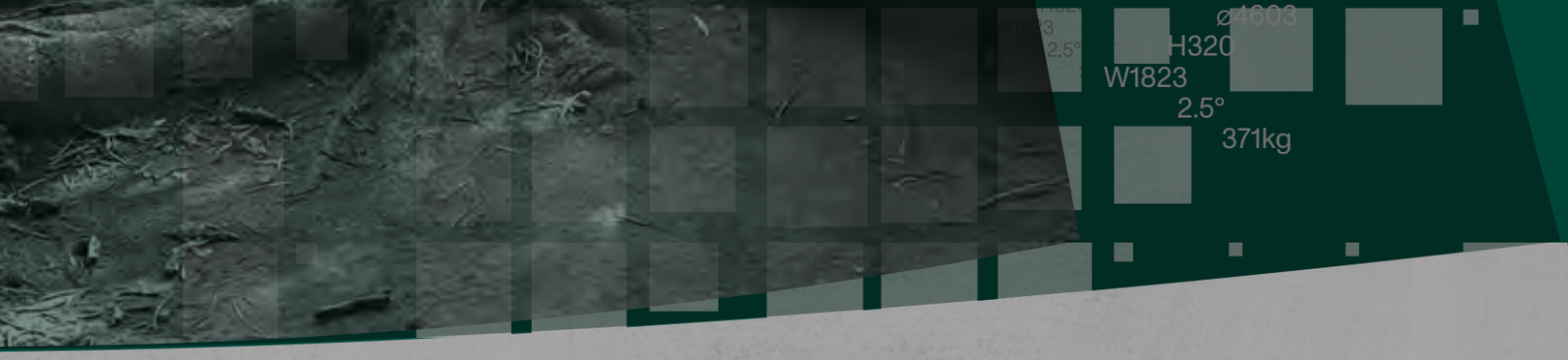
郭雪湖，《圓山附近》，1928，膠彩、絹，94.5×188公分，臺北市立美術館典藏



公眾系列活動

X-site《林木林》公眾系列活動《森華計畫》以臺北市立美術館館藏的郭雪湖《圓山附近》為靈感，試圖重回劍潭山步道、臺灣神社（現圓山大飯店）等原址現地踏查，透過視覺表現、聲音創作和身體感知等去類比《圓山附近》自然景致中的「井然有序」。以《圓山附近》作為軸心、共學走讀為起點，邀請三位不同領域的藝術家現地

踏查，從不同藝術視角的觀察與拓展，透過〈森學〉共學走讀的自然養分、〈森序〉前導表演的引言、〈森寫〉工作坊的視覺符號化、〈森響〉聲響表演的聲音視覺化與〈森講〉講座所探討的森林共感等不同類型的活動來平行呼應作品《林木林》類比森林的概念，引入漫步林中的體感記憶與空間經驗。



X–site 走讀

〈森學－橋的另一邊是木〉

整體計畫以臺北市立美術館館藏的郭雪湖畫作《圓山附近》為軸心，受邀藝術家們以作品原址劍潭山步道作為現地踏查的起點，進而從不同藝術視角進行轉譯和創作。〈森學－橋的另一邊是木〉邀請大眾與《林木林》團隊從北美館廣場的基地出發，近看明治橋（現中山橋）、臺灣神社（現圓山大飯店）並重返自然與非自然共存的劍潭山林地，古今對照《圓山附近》近百年歷史的田園景色，透過人文歷史、自然特色的導覽將兩個森林連成一線，一同體驗藝術家們的創作路徑。

森學：　　2024.05.20 （一）

活動時間：13:00－16:30（每場3.5小時）

報到地點：台北市立美術館大門口

活動地點：《林木林》周邊及劍潭山步道（詳活動路線）

活動路線：劍潭山親山步道登山口→劍潭公園→圓山飯店→藍鵲地景景觀區→圓通巖→昆蟲之森→崗哨體驗區→觀音夕照→老地方→飛羽的家→劍潭山親山步道通北街登山口（路線暫定）。

報到後，藝術家先進行15分鐘導覽，再由團隊帶領搭乘公車277、218、260、310路線，於劍潭站下車，步行3分鐘於劍潭山步道登山口集合。

活動對象：

■一般民眾（年齡7歲以上，如有陪同家長需同時報名）。

■每場15人。

■行動不便者因安全考量，此活動暫無開放參與，敬請見諒。

■為維護活動品質，民眾須全程參與，且須走健行步道，請評估身體狀況再報名。

活動提醒：

■請穿著輕便休閒之衣物、帽子和運動鞋，現場提供礦泉水，依個人需求自備乾糧、防蟲物品、雨具和登山杖。

■活動當天為周一休館日，《林木林》只針對該活動於特定時間開放，敬請非活動參與者勿來館。

■本活動將使用導覽機進行，現場借用一機支付押金新台幣500元，活動結束後歸還機器無異，返還押金。

■公眾活動之舉辦、延期或取消，將因應氣候狀況辦理，參加前請至本館官網查詢。

更多資訊及報名請至本館官網查詢

森華計畫系列

森寫－借鏡之地

SUBLIME PROJECT

Workshop—sketch from forest
Place of reflection

森寫① **05.11** (Sat.)
17:30－19:10

森寫② **05.18** (Sat.)
17:30－19:10

藝術家 黃郁慈
Yu Tzu Huang

〈森寫－借鏡之地〉

在〈森寫－借鏡之地〉中，視覺藝術家黃郁慈以《圓山附近》的符號造境，預先製作出如畫譜般的樣板，與參與者一起轉化描繪出非具實的自然萬物，並提出在「自然關照下的森林轉為社會意識介入的森林是否還存在？」。以當代水墨為主體，搭配手作書寫工具，鏡面壓克力板取代傳統畫布，夜光油墨取代傳統水墨，透過身手並行產生的作品，是即興創作亦是身體記憶。最後並運用夜光油墨在不同光譜下的特殊性，創作出森林白天與夜間的差異，從中思索自身與森林之間的關係。

森寫①： 2024.05.11（六）
17:30－19:10（每場100分鐘）

森寫②： 2024.05.18（六）
17:30－19:10（每場100分鐘）

活動地點：《林木林》作品及附近

活動對象：

■一般民眾（年齡7歲以上，如有陪同家長需同時報名）。

■每場20人，依報到狀況現場候補。
■行動不便者因安全考量，此活動暫無開放參與，敬請見諒。
■為維護活動品質，民眾須全程參與，且需久站或席地，請評估身體狀況再報名。

活動提醒：
■請穿著舒適、不怕弄髒之衣物。
■活動過程使用夜光油墨和UV紫外燈，過程中請避免直視和久視光源，並注意防曬。
■視活動前置準備狀況，《林木林》於活動前後50分鐘「局部區域」暫停開（依現場公告為準），敬請自行調整觀展行程。
■公眾活動之舉辦、延期或取消，將因應氣候狀況辦理，參加前請至本館官網查詢。

藝術家介紹

黃郁慈

來自臺灣、現居荷蘭的平面設計師、視覺藝術家和水墨創作者。近期作品將視覺研究模式與學術研究結合，探討符號圖像，追溯圖像與社會記憶之間的邊界。創作主題包括文化認同、語言、現代神話，作品多半談論象徵主義，並試圖觀察其意圖之運作。

近年關注當代水墨藝術的實驗性和創造性，不限於傳統媒材，致力於當代水墨藝術的推廣。2024-2025年將於德國科隆人類學博物館舉辦創作個展和工作坊。《變態的正常，正常的變態（Perverted Norm, Normal Pervert）》書籍設計甫獲得2023年度「荷蘭最美的書」。

更多資訊及報名請至本館官網查詢

森華計畫系列

森響－聲林記憶

SUBLIME PROJECT

Performance—listen from forest
Soundscape reimagined in the memory

森響① **05.25** (Sat.)
16:00－16:45

森響② **06.22** (Sat.)
18:30－19:15

藝術家 陳昱榮
Yu Jung Chen

〈森響－聲林記憶〉

〈森響－聲林記憶〉透過收集大量的自然聲音，重新構築了不同聲音的敘事。聲音藝術家陳昱榮提出「在我們生活中習以為常的聲景（Soundscape）如何透過不同的聆聽方式與身體感知經驗的改變進而產生新的聽覺經驗的想像？」藝術家將這些聲音檔案編碼，並使用多聲道喇叭裝置模擬自然聲音的多樣性與方向性，與現地裝置進行互動。在這個創作計畫中，以「延遲」作為聲音創作的核心概念，利用聲音技術中回聲和迴盪的特性，通過數位化的方式處理自然生態中的聲音，並將大約30至40顆小型喇叭埋藏在廣場上的森林中，通過對聲音的抽象重組，引導觀眾重新體驗聲景所構建的空間場域和路徑。

森響①： 2024.05.25（六）
16:00－16:45（每場45分鐘）

森響②： 2024.06.22（六）
18:30－19:15（每場45分鐘）

活動地點：《林木林》作品及附近

活動對象：

■一般民眾。

■不限人數。

■為維護活動品質，建議民眾全程參與，且座位有限、需席地久坐，請評估身體狀況自由參與。

藝術家介紹

陳昱榮

現居住及生活於臺灣臺南。

作品類型主要聚焦於當代作曲、實驗聲響即興與混合媒體裝置的實踐創作。近期的作品聚焦於空間、個人情感以及心理經驗的交互關係，透過處理空間中的視覺和聽覺的轉換，模糊感知知覺的界線。近年也嘗試透過AI演算技術實驗人類與非人的互動即興關係，探討人與虛擬物種的對話樣態。

近年於日本、美國、英國、德國、紐西蘭、

荷蘭、韓國、英國、法國及臺灣各地舉辦個展及駐村展演，作品形式多元，包含現地裝置、聲音、互動多媒體等。2022年獲選德國卡爾斯魯爾（ZKM）媒體藝術中心Giga-Hertz Production獎項、南瀛獎影像與新媒體類優選、臺南新藝獎等。

18:00－18:50

森講② **07.06** (Sat.)

18:00－18:50

藝術家 謝茹安

Ju An Hsieh

〈森講－我是一棵移動的樹〉

X-site 講座

「我會走進一片森林，讓自己消融在其中，讓身體和感官在樹群中流動、隨風搖曳，短暫地成為它們。」

近年來，藝術家透過海外旅居和駐村的方式積極探訪不同的自然棲地，與植物共同生活，並將所見所感轉化為作品。在這次講座中，她將朗讀自己的創作手記，分享在荷蘭、愛沙尼亞、冰島、台灣、日本等地駐村創作和森林遊蕩的故事。

講座的形式靈感源自印度吠陀時代的《森林書》典故，描述居住在森林中的年長隱士們，以沈思取代傳統祭祀作為一種祭禮，結合宗教、哲學和神秘主義的思想。在此次活動中，藝術家將把駐村創作的經驗寫成長篇散文，製成手工書，以「朗讀書本」的方式發表，同時透過螢幕播放展示旅途中的影像及創作手稿。講座的最後五分鐘，藝術家還會與觀眾分享她在日本ART ITOYA駐村所製作的以「神木」為概念的聲音作品。

森講①： 2024.06.08（六）
18:00－18:50 (每場50分鐘)

森講②： 2024.07.06（六）
18:00－18:50 (每場50分鐘)

活動地點：《林木林》作品及附近

活動對象：

■一般民眾。

■不限人數。

■為維護活動品質，建議民眾全程參與，且座位有限、需席地久坐，請評估身體狀況自由參與。

藝術家介紹

謝茹安

現居臺灣，畢業於荷蘭Gerrit Rietveld Academie，以攝影、錄像及聲音設計進行創作。近期作品專注於生物和環境之間的相互關係，結合植物生態學、原住民傳統知識及神秘學等多元面向，以探索一個非二元且高度流動變化的世界。於2021年在阿姆斯特丹首次舉辦個展《樹洞（Tree Hole）》，透過沈浸式錄像作品來紀錄阿姆斯特丹的行道樹與周遭的城市環境音，並延伸討論植物的感官能力、樹聯網（Wood Wide Web）學說。目前常以海外駐村的方式進行藝術研究及實踐，期許自己持續地透過作品去傳遞植物的獨特性。

展覽

主辦單位｜臺北市立美術館
館長｜王俊傑
展覽督導｜熊思婷
展覽統籌與執行｜黃秀琳
公關行銷｜高子衿、李亦晟、王怡心
攝影｜陳泳任、曹旖彣、陳宏圖
展覽紀錄影片｜凹焦影像工作室
翻譯｜林志忠
印刷｜佳信印刷有限公司
特別感謝 / X-site 評選暨諮詢委員｜王俊傑、沈庭增、徐景亭、 徐瑞憲、梁豫漳、辜達齊、蘇珀琪 （依姓氏筆畫排列）

創作團隊｜感想工作室

office one senses (OOS)

建築設計｜鄭皓鍾、邱元甫、張博允、陳思安
藝術策畫與視覺設計｜黃郁慈

結構顧問｜柳室純

公眾計畫

策劃｜遲場乂所工作室
開幕表演｜黃郁慈、陳昱榮
森學走讀｜自然步道協會
森寫工作坊｜黃郁慈
森響表演｜陳昱榮
森講講座｜謝茹安
開幕燈光協力｜聚光工作坊
攝影/影片紀錄｜沿岸製作

建造

木造協力｜德豐木業股份有限公司：李文雄、洪雋
網布製作｜政大帆布有限公司、龍門帆布有限公司
結構技師｜原型結構工程顧問有限公司：陳冠帆、江垣易
現場施工｜德豐木業股份有限公司、泰誠起重工程行
耐候塗料｜魯班塗料有限公司
攝影紀錄｜孿空間工作室 Studio Millspace

PROGRAM X-SITE 2024 林林林林林 05.11→07.21 TFAM PLAZA

ANALOGUE FOREST

About *Program X-site*

Based on the outdoor plaza of the Taipei Fine Arts Museum (TFAM), *Program X-site* (2014 -) launches an annual open call for experimental projects of temporary installations. From multiple perspectives, such as architectural construction, contemporary art, environmental research, public participation, etc, the event encourages integrated projects of innovative experimentation in interdisciplinarity and publicness. In addition, it inspires the public to imagine and explore the issues of public space, urban environment, human development, etc. *Program X-site* has benefited various practical projects proposed by cutting-edge teams of architecture and art over the years and thus become an important breeding platform of openness and experimentation for the young and middle-aged generations in Taiwan. *Analogue Forest* conceived by the interdisciplinary team Office One Senses (OOS) distinguished itself as the 11th laureate.

About the team

The office one senses (OOS) is composed of five members, Hao-Chung Cheng, Yuan-Fu Chiu, Po-Yun Chang, Szu-An Chen, and Yu-Tzu Huang. They currently live in Europe, Japan, and Taiwan. United by the X-site project, they collaborate beyond different time zones and cultures, departing from imagination or body perception to engage in dialectics of architecture, design, and art, in search of a possibility of space/experience.

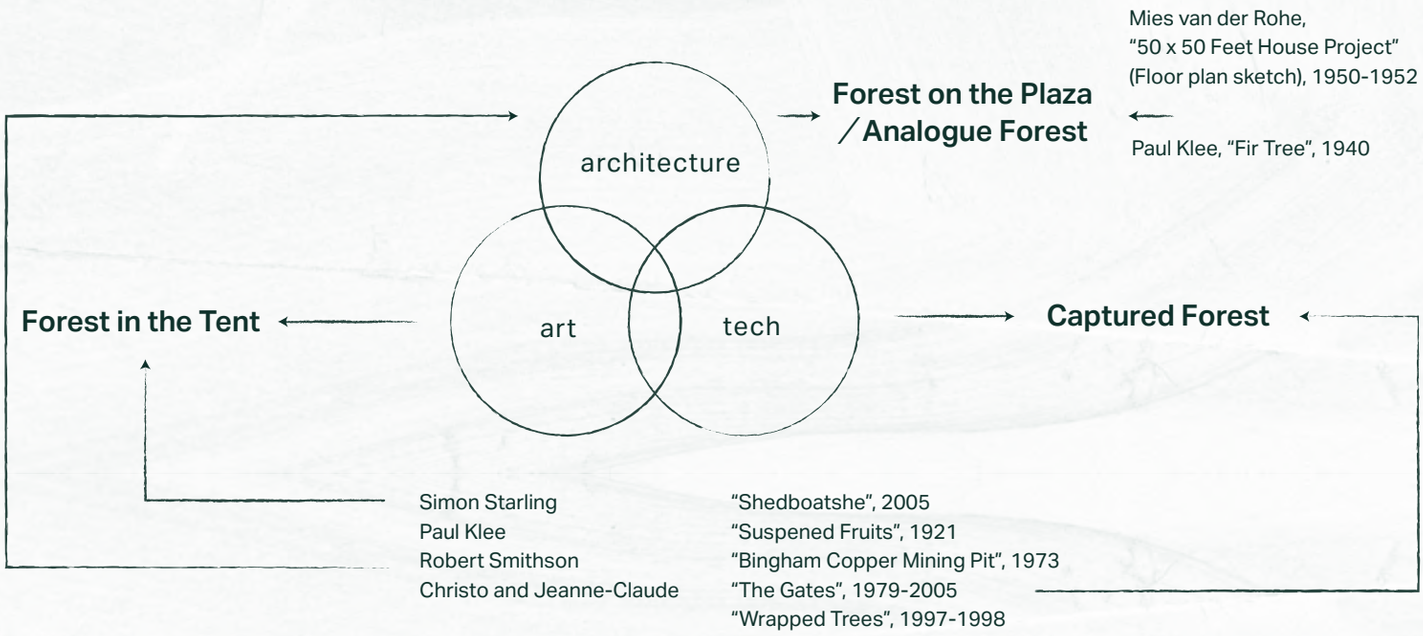
About the work

Hao-Chung Cheng, *Forest surrounding the house, 2023*

"La Nature est un temple où de vivants piliers
Laissent parfois sortir de confuses paroles;
L'homme y passe à travers des forêts de symboles
Qui l'observent avec des regards familiers."

— Charles Baudelaire, 1821-1867,
Correspondances

3 ASPECTS OF THINKING

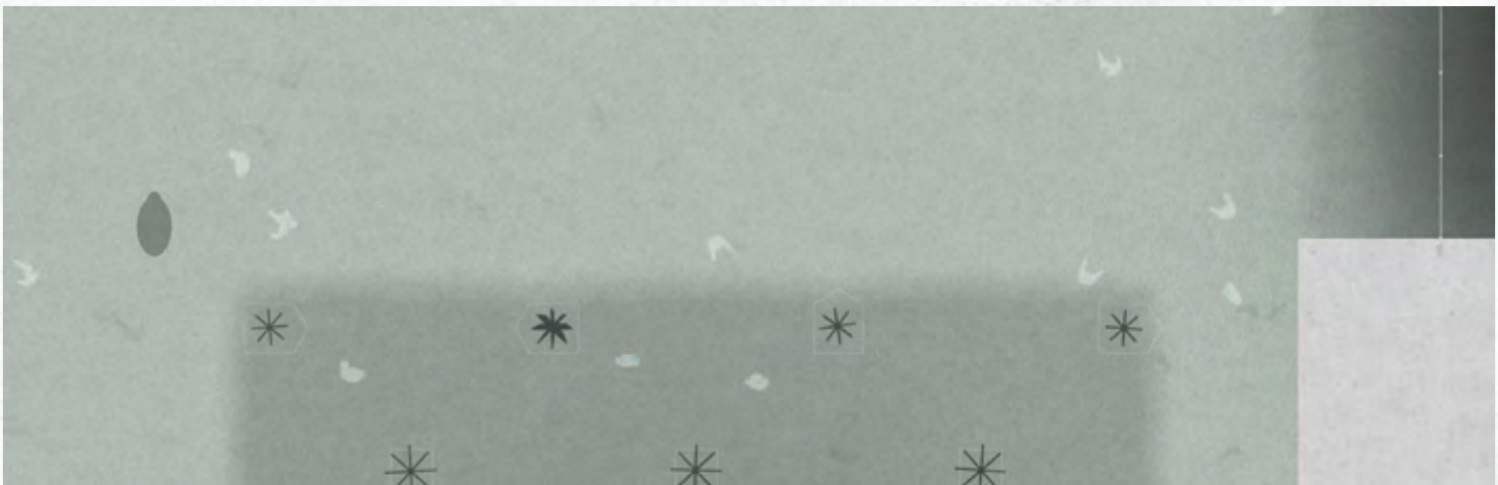


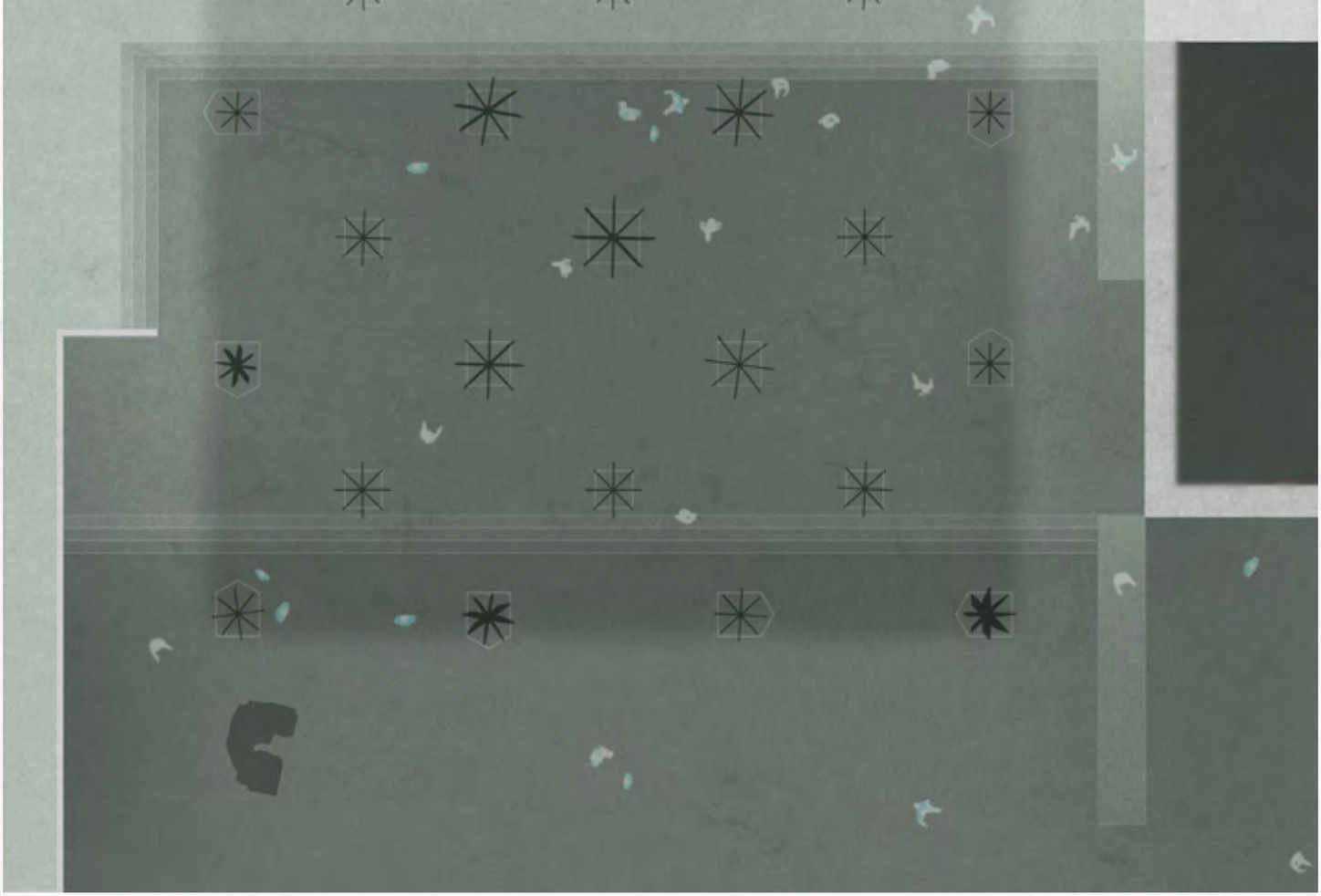
Forest on the Plaza

Located on the outdoor plaza in front of the TFAM, the base as a whole is paved with blue serpentine slabs, surrounded by an intertwined traffic network and artificial landscapes, and sporadically mixed with nature. The plaza is divided into three ascending platforms with two flights of stairs, serving as the only access to the TFAM main entrance for visitors on foot. Given the surroundings under strong sunlight, the project provides a large shade, creating a comfortable place to get lost for the crowd in the roasting summer.

"But to lose one's way in a city, as one loses one's way in a forest, requires some schooling."

— Walter Benjamin, 1892-1940,
Berlin Childhood around 1900





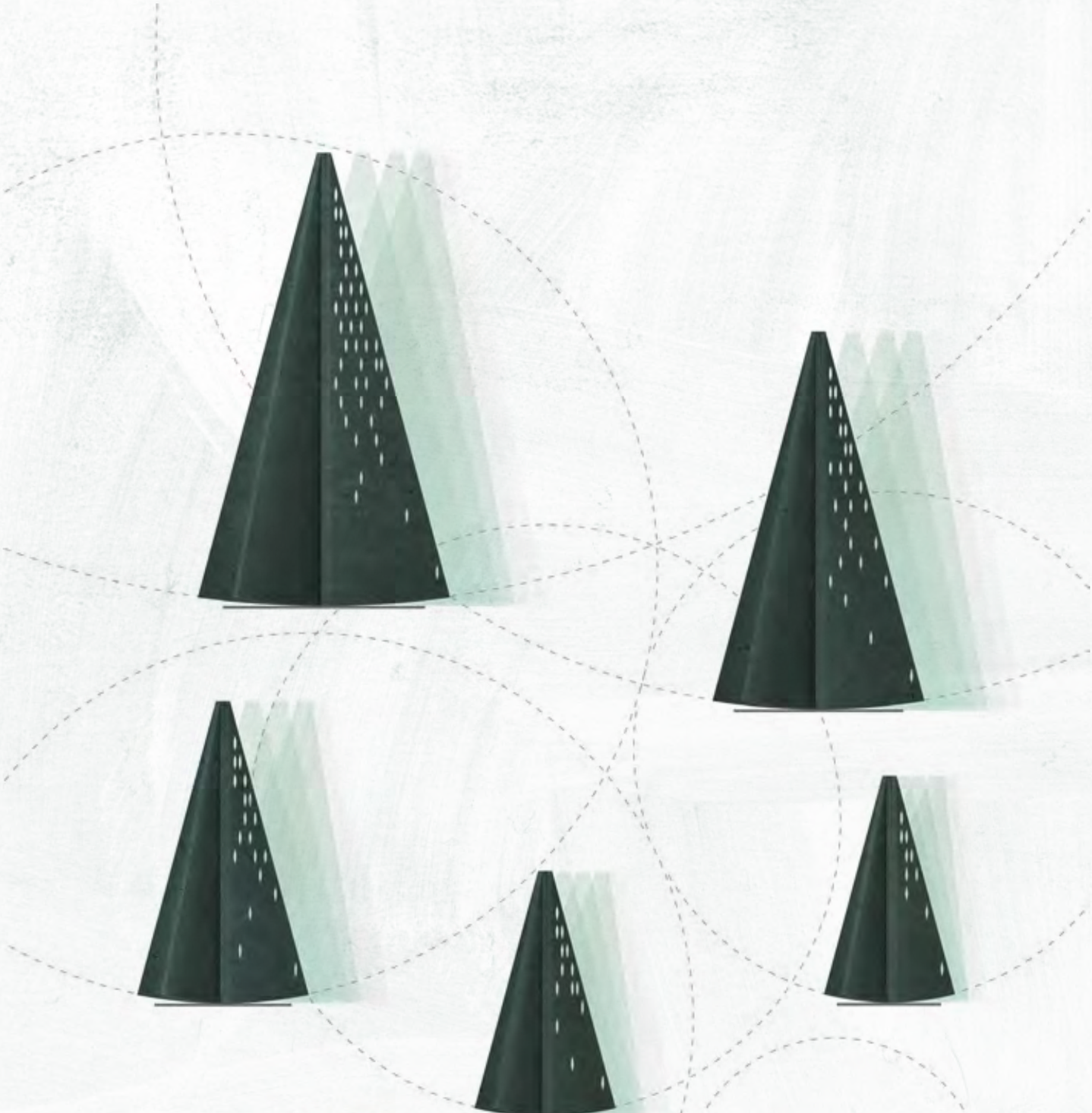
Through the imagination of lush branches and overlapping foliage, the architectural design is endowed with an image of shelter in a forest. It does not draw experience from the surrounding artificial landscapes or a similar architectural type of pavilion. Instead, it's achieved analogously an architectural breakthrough in terms of temporary construction, for it creates a "forest on the plaza" to deduce the somatosensory memory and spatial experience during a promenade in the woods.

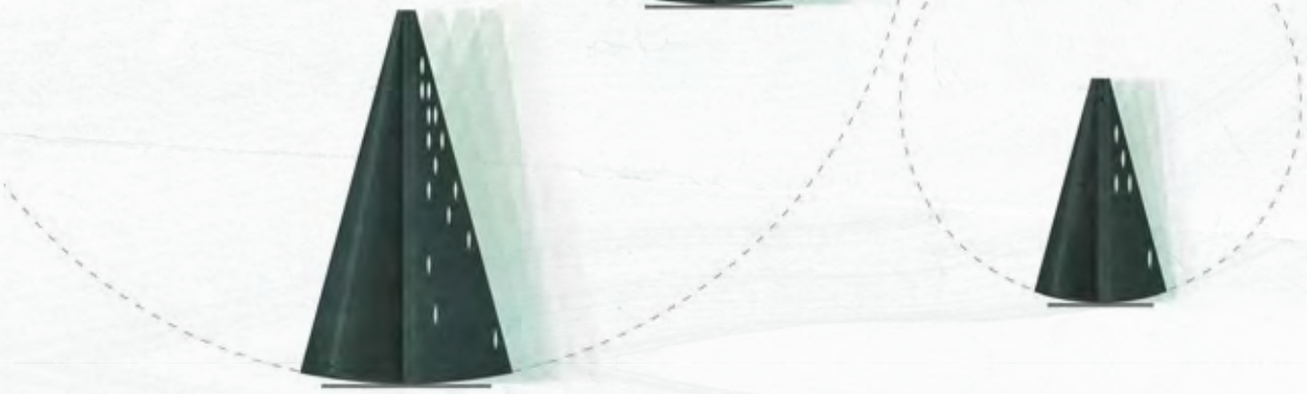
This installation on the plaza characterizes the largest space possible to create the maximum shade. Visitors stepping on the plaza can immediately realize the new aura right here. Different from the existing sculptures, cafes, and previous works, the huge scale of the installation attracts visitors to experience the forest. While the dark green mesh allows wind, light, and water to enter the isolated space underneath, it separates the experiences within from the sophisticated urban environment.

The coverage gradually descends to the four corners to foreground a center with four slopes. The structure forges a forest in analogy to nature and fits the fundamental order amidst the construction. The substantial contrast between the intimate scale at the edges and towering central column gradually transforms a wandering experience into an inner exploration of spirituality.

Captured Forest

To ensure the largest possible coverage, the installation's weight is entirely concentrated on the columns. As long as the pavement of the plaza remains intact and free from damage, the team places all the columns in a manner of “free standing” on the plaza without any nails to lay the foundation. Therefore, they will sway and turn slightly in response to external forces (winds, human forces, etc.). The ones closer to the center will become more and more stable with increasing weight and height. Thus, the body of the central column serves as the core of the space and structural system at the same time.

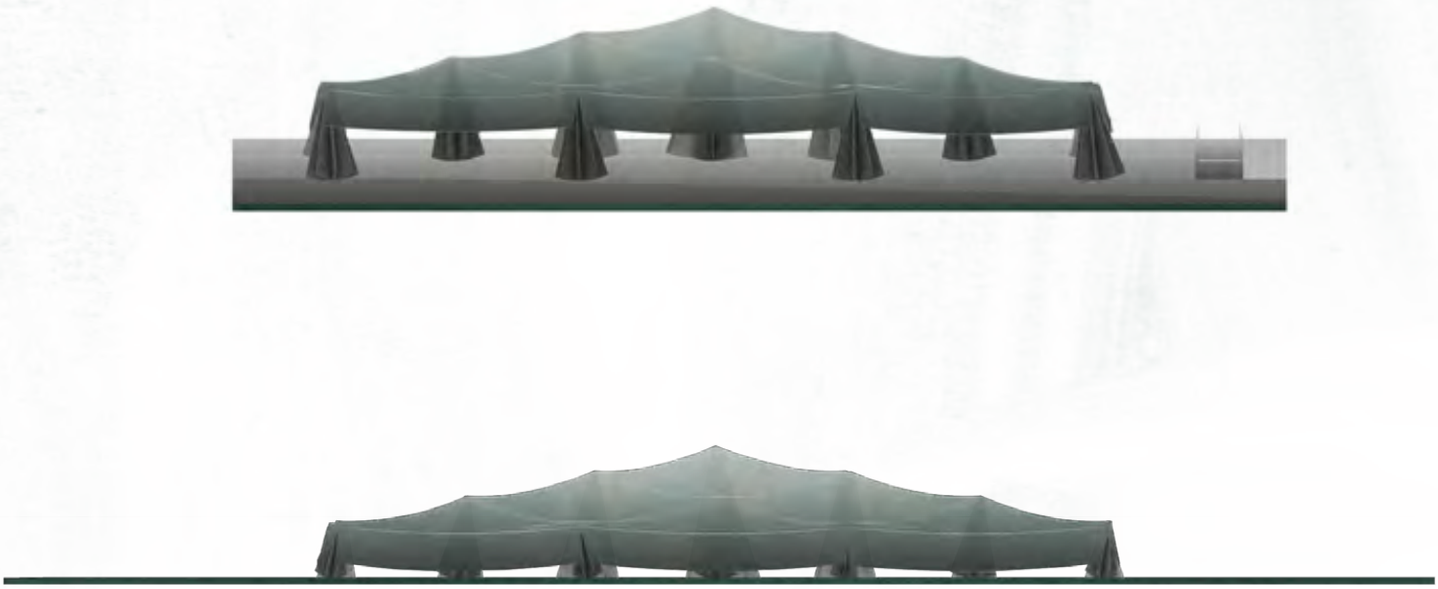




Meanwhile, the almost weightless, huge roof (breathable knitted mesh perfect for transmission of wind, light, and water) connects the columns into a structural system of counter-balances. By giving a 45-degree rotation to the grid of columns, the team creates a center with multi-direction. Visitors can go for an in-depth ramble, pass through, or stay in this “forest”. The transparent mesh allows light, air, and rain to pass through, and the dynamic interaction between the columns driven by the natural forces, even the touch of the crowd, will keep light and shadow flowing within. Upon completion of the installation, the regular grid of columns in a perfectly static state will steadily accumulate, under the influence of external forces, tiny rotating and swinging momentums to generate more displacements.

Analogue Forest thus becomes more open and

has gradually transformed from a palace into a forest.

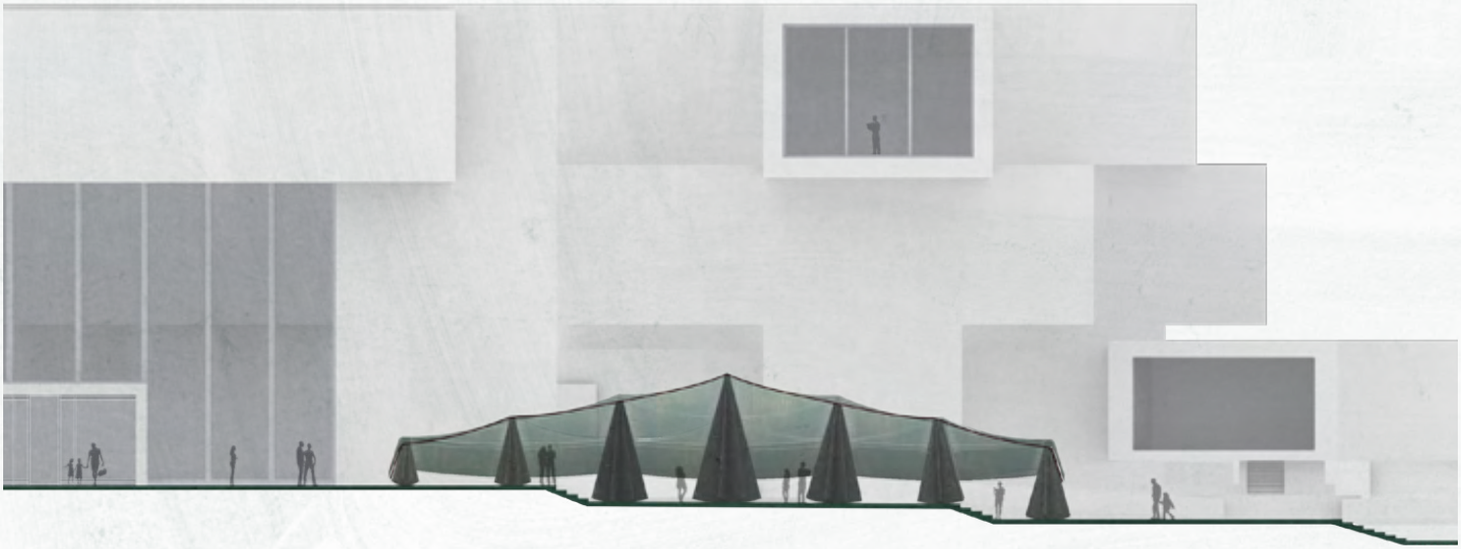


Forest in the Tent

Imagine a scene of rambling in the forest. Through the drooping branches, a visitor's vision, adapting itself little by little to the dim light in the forest, becomes clearer and falls upon a tent surrounded by subtle traces of life. The outlines of the artificial objects emerge from the quiet forest, which implies a minimal living space within. It is a longed-for shelter situated in the ever-changing and awe-inspiring nature.

Switch to the site, a bustling city square comes together with the “forest in the tent”. As visitors approach, the outlines of the towering tent on the plaza will progressively melt into thin, scattered light, penetrating the “roof” to illuminate the reality in the tent–a non-lieu, a visioned forest constructed in analogy to nature.

In the forest, people eagerly get close to nature and yet construct artificial shade for protection, from which the most primitive purpose of construction is derived. The team has decided to bring for the public a temporary forest on the plaza–a steaming and floating void–in the city. The forest detached from the soil rises in uncertainty and becomes an unknown signifier where the exclusiveness of the tiny tent will be overturned. Those who walk into the “forest” equally walk out of the urban context, and among the swinging tree-like columns exist the starting point and destination of one’s exploration.



PROGRAM
X-SITE 2024

林木林－藝術家座談會

廣場上的森林

Artist Talk

Forest on the Plaza

05.12 (Sun.)

14:30

感想工作室團隊 × 漆志剛 × 吳承軒
OOS × Jr-Gang Chi × Cheng-Hsuan Wu

Analogue Forest is an interactive installation that reflects the relationship of external forces between humans and nature. A gigantic, yet weightless coverage spreads over 25 tree-like columns, slightly swaying from time to time, to bring forth a shade. With a *mise-en-scène* of orderly simplicity, the work defines a *non-lieu* in the cityscape mixing with artificial and natural scenes. The visioned “forest” constructed in analogy to nature will draw pedestrians into the structure to liberate themselves from the time and space dominated by daily life. Throughout the exhibition, the public program will gradually uncover and trigger the heterogeneity of space and multiplicity of body perceptions.

In the talk, the team members will share their conceptual development and practical process of Analogue Forest. From different perspectives, we look forward to discussing the experimentality and re-imagination of Program X-site, and the public communication of spatial installations.

MODERATOR:
San Shiung (Chief of Education and Public Services Department, TFAM)

SPEAKER:
office one senses (OOS)

DISCUSSANT:
Jr-Gang Chi (Assistant Professor, Department of Architecture Design, Shih Chien University)
Cheng-Hsuan Wu (Co-founder & architect of office aaa)

PROGRAM
X-SITE 2024

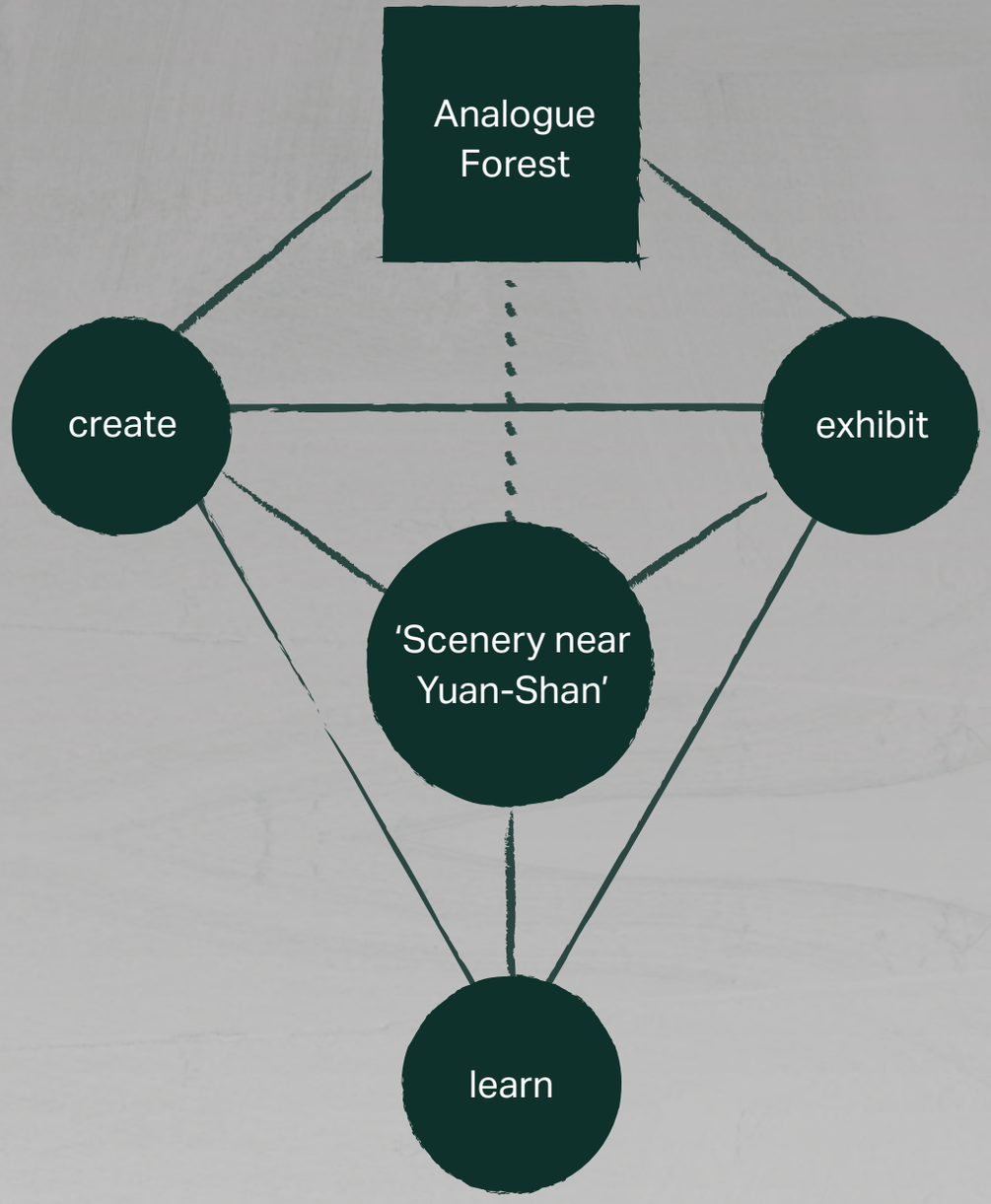
05.11→07.21
TFAM PLAZA

ANALOGUE FOREST

Public Program

SUBLIME PROJECT

Hsueh-Hu Kuo, *Scenery near Yuan-Shan*, 1928, Eastern Gouache, silk, 94.5×188cm, TFAM collection



Public Program

Inspired by the painting 'Scenery near Yuan-Shan' (1928) by Hsueh-Hu Kuo (1908-2012) of the TFAM collection, the winning team of X-site will organize the public program of five events entitled Sublime Project during the exhibition period of *Analogue Forest*. The team attempts to conduct an on-site study–returning to the original sites such as the Jiantanshan Hiking Trail and Taiwan Grand Shrine

(now the Grand Hotel), and analogously identifies or establishes, by visual expression, sound creation, and corporal sensation, the 'orderliness' in the natural landscape illustrated in the painting. 'Scenery near Yuan-Shan' pivots on the public program which encourages a 'group study in the field' as the first step of enlightenment. Three invited artists of different disciplines will launch a field study to observe from various perspectives of art and to elaborate on the following events: natural nutrients cultivated from a 'group study in the field' in 'Learn from forest'; opening performance as indicated in 'Prologue'; workshops of symbolized vision in 'Sketch form forest'; sound performance as visualized sound in 'Listen from forest', and talks on the subject of forest empathy in 'Talk from forest'. The different types of events echo the concept of analogy to a forest in *Analogue Forest* and deduce the somatosensory memory and spatial experience during a promenade in the woods.

森華計畫系列

森學－橋的另一邊是木

SUBLIME PROJECT

Walking Tour—learn from forest
Wood from the other side of the bridge

05.20 (Mon.)
13:00－16:30

Wood from the other side of the bridge

Yu'Scenery near Yuan-Shan' (1928) painted by Hsueh-Hu Kuo (1908-2012) in the TFAM collection dominates the overall program. Starting from the original site of the Jiantanshan Hiking Trail depicted in the painting, the invited artists will translate and create the fruits of the on-site survey from diverse artistic perspectives. The public is invited to join the team of *Analogue Forest*, departing from the TFAM plaza to take a closer look at the Meiji Bridge (now Zhongshan Bridge) and Taiwan Grand Shrine (now Grand Hotel) and then returning to the Jiantanshan woodland, mixing with non-/natural elements. The itinerary offers an opportunity to compare the ancient and modern rural landscapes in 'Scenery near Yuan-Shan' with a nearly hundred-year history. Through a guided tour of the history of humanities and natural features, the two forests are aligned with each other. The promenade allows the public to experience the conceptual threads of the artists in creation.

SESSION: 2024.05.20 (Mon)

Time: 13:00 - 16:30 (3.5hrs/session)
Registration: TFAM entrance
Venue: around Analogue Forest and the Jiantanshan Hiking Trail.

A 15-minute guided tour by the artists after the registration; the team with the participants taking bus 277, 218, 260, or 310 to the Jiantan Station; a 3-minute walk to the entrance of the Jiantanshan Hiking Trail.
Itinerary (provisional): entrance of the Jiantanshan Hiking Trail → Jiantan Park → Grand Hotel → Formosan Blue Magpie Scenic Landscape Area → Yuantongyan Temple → Forest of Insect → Sentry Post Experience Area → Sunset over Mt. Guanyin → Old Place Observation Deck → Flying Birds' Home → Tongbei St. entrance of the Jiantanshan Hiking Trail

PARTICIPATION:

- General public (+7 years old; registration required for adult companions) ;
- maximum 15 persons/session;
- Due to safety concerns, the event is temporarily not open to people with reduced mobility. Your understanding will be much appreciated.

■ Full participation, including hiking, is required for everyone to maintain the quality of the event. Please evaluate if your physical health is suitable for the event before registering.

NOTES FOR PARTICIPANTS:

It is recommended to wear smart casual (with a hat and sports shoes). Mineral water will be provided on the site. Please be well equipped according to your personal needs: dry food, anti-insect spray, medicament, rain gear, hiking pole, etc.

TFAM is closed on the day of the event. The installation *Analogue Forest* is only open at a specific time for the event. Please note that non-participants are not allowed to visit.

Guiding devices will be used in the event.

A deposit of 500 NTD is required to borrow a set of devices. After returning the device intact, they will refund it at the end of the event.

The organization, postponement, or cancellation of the public events will be managed according to the weather. Please visit the TFAM official website before participating.

For more information and registration, please visit our official website

森華計畫系列

森寫—借鏡之地

SUBLIME PROJECT

Workshop—sketch from forest

Place of reflection

森寫① **05.11** (Sat.)

17:30—19:10

森寫② 05.18 (Sat.)
17:30－19:10

藝術家 黃郁慈
Yu Tzu Huang

X–site SKETCH FROM FOREST

Place of reflection

In the workshop, the visual artist Yu-Tzu Huang will employ the symbols in ‘Scenery near Yuan-Shan’ to create a realm of its own, from which are pre-made the templates like a book of model paintings. She will work with the participants to transform non-physical things in nature and further propose the question: “When a forest fostered by nature turns into one intervened by social consciousness, does such a forest still exist?” The workshop features contemporary ink as a dominant technique, handmade writing tools, and mirror acrylic sheets and luminous ink replacing traditional canvas and ink. The handcrafted output implemented through the body is not only an improvised creation but part of body memory. Finally, taking advantage of the particularity of luminous ink in different spectra, the participants will create the difference between day and night in the forest, and reflect on their relationship with the forest.

SESSION 1: 2024.05.11 (Sat)
17:30-19:10 (100 minutes/session)
SESSION 2: 2024.05.18 (Sat)
17:30-19:10 (100 minutes/session)
Venue: *Analogue Forest* and its nearby

PARTICIPATION:

■ General public (+7 years old; registration required for adult companions) ;

■ 20 persons/session, and the vacancy open to the on-site alternates in order according to the actuarial registration.

■ Due to safety concerns, the event is temporarily not open to people with reduced mobility. Your understanding will be much appreciated.

■ Full participation, including standing or sitting on the ground, is required for each participant to maintain the quality of the event. Please evaluate if your physical health is suitable for the event before registering.

NOTES FOR PARTICIPANTS:

■ Clothes may get stained in the workshop. Please wear comfortable and suitable clothing.

■ Luminous ink and UV lamps are used during the event. Please avoid looking directly or for a long time at the light source, and pay attention to sunburn protection.

■ Depending on the preparations for the event, "part" of *Analogue Forest* will be temporarily closed for 50 minutes before and after the event (subject to on-site announcements). Please adjust your visiting itinerary.

■ The organization, postponement, or cancellation of the public events will be managed according to the weather. Please visit the

TFAM official website before participating.

About artist

Yu-Tzu Huang

born in Taiwan, now lives in the Netherlands. She is a graphic designer, visual artist, and calligrapher. Her recent works combine the modes of visual studies with academic research to investigate symbolic images and trace the border between images and social memory. The subjects of her creation touch on cultural identity, language, modern mythologies, and political issues. Many of her works discuss symbolism and attempt to observe the engagement of its intention.

In recent years, she has paid attention to the experimentation and creativity of contemporary ink art. Committed to the promotion of contemporary ink art, she is not confined to traditional media. From 2024 to 2025, a solo exhibition and workshop will be held in the Rautenstrauch-Joest-Museum in Cologne, Germany. She designed for the book

Perverted Norm, Normal Pervert, acclaimed as the laureate of the “Best Dutch Book Designs” in 2023.

For more information and registration, please visit our official website

森華計畫系列

森響－聲林記憶

SUBLIME PROJECT

Performance—listen from forest

Soundscape reimagined in the memory

森響① 05.25 (Sat.)
16:00－16:45

森響② 06.22 (Sat.)
18:30－19:15

藝術家 陳昱榮
Yu Jung Chen

X–site LISTEN FROM FOREST

Soundscape reimagined in the memory

The sound artist Yu-Jung Chen collects numerous natural sounds to reconstruct the narratives of distinct sounds. He wonders “how the familiar soundscape in daily life provokes a new imagination of auditory experiences, through different listening methods and changes in the experience of corporal perceptions.” The artist encodes the sound archives, using multi-channel speakers to simulate the diversity and directionality of natural sounds in interaction with the on-site installation. In the current project, “delay”

serves as the core concept of sound creation. It takes advantage of the characteristics of echo and reverberation in sound technology, digitally processing the sounds from the natural ecosystem with about 30-40 small speakers hidden in *Analogue Forest*. Through the abstract reconstruction of the sounds, the event guides visitors to re-experience the spatial field and itinerary constructed by the soundscape.

SESSION 1: 2024.05.25 (Sat)
16:00-16:45 (45 minutes/session)
SESSION 2: 2024.06.22 (Sat)
18:30-19:15 (45 minutes/session)
Venue: *Analogue Forest* and its nearby

PARTICIPATION:

■ General public with no limit on the number of participants;

■ Full participation, including sitting on the ground for a long time with limited seats, is suggested for each participant to maintain the quality of the event. Please evaluate if your physical health is suitable for the event before registering.

About artist

Yu-Jung Chen

now lives and works in Tainan, Taiwan. His artworks mainly focus on contemporary composition, performance art, experimental improvisation, and mixed media installations. Most of Chen's recent artworks explore the interaction among space, individual emotions, and psychological experiences. By processing the transformation of vision and hearing in space, the artist tries to blur the boundary of perceptions. Recently, he has also tried to use AI computing technology to experiment with the interactive and improvised relationship between humans and non-humans and explore the forms of dialogue between humans and virtual species.

Chen has held solo exhibitions and performances of residence programs in Japan, the United States, the United Kingdom, Germany,

New Zealand, the Netherlands, South Korea, the United Kingdom, France, and Taiwan. His artworks vary in forms, including on-site installation, sound, interactive multimedia, etc. He was laureate of the 2022 Giga-Hertz Production Award by the ZKM|Center for Art and Media Karlsruhe in Germany, Nanying Award for the category of Image and New Media, Next Art Tainan, etc.

森講① 06.08 (Sat.)
18:00－18:50

森講② 07.06 (Sat.)
18:00－18:50

藝術家 謝茹安
Ju An Hsieh

X–site TALK FROM FOREST

I am a moving tree

“I will walk into a forest to let myself melt into it, my body and senses flow among the trees and sway with the wind, and then become them momentarily."

In recent years, the visual artist Ju-An Hsieh has eagerly visited different natural habitats through overseas travel and residence programs. She’s lived with plants and transformed what she saw and felt into works. In this talk, she will read aloud her notes of creation and share her stories of roaming in the forest and creation during the residence programs in the Netherlands, Estonia, Iceland, Taiwan, Japan, and other places.

The form of the talk is inspired by the allusions in *Aranyaka* (Book of the Forest) from the Vedic era in India, which describes the elderly hermits living in the forest, replacing traditional sacrifices as a ritual with meditation–a thought combining ideas from religion, philosophy, and mysticism. In the event, the artist will write long prose about her creation experiences in diverse residence programs and turn it into "a handmade book presented through reading". Meanwhile, the images and manuscripts of creation during her journeys will be displayed on the screen.

In the last five minutes of the talk, the artist will also share with visitors a sound work based on the concept of "sacred trees" that she created during ART ITOYA (residence program) in Japan.

SESSION 1: 2024.06.08 (Sat)
18:00-18:50 (50 minutes/session)

SESSION 2: 2024.07.06 (Sat)
18:00-18:50 (50 minutes/session)
Venue: *Analogue Forest* and its nearby

PARTICIPATION:

■General public with no limit on the number of participants;

■Full participation, including sitting on the ground for a long time with limited seats, is suggested for each participant to maintain the quality of the event. Please evaluate if your physical health is suitable for the event before registering.

About artist

Ju-An Hsieh

now lives in Taiwan. Graduated from the Gerrit Rietveld Academie in the Netherlands, she creates with photography, video, and sound design. The recent works focus on the interrelationship between beings and the environment, combining diverse aspects, such as plant ecology, indigenous traditional knowledge, and mysticism, to explore a non-dualistic and highly fluid world. In 2021, the first solo exhibition 'Tree Hole' in Amsterdam was an immersive video to record the sounds of the street trees and urban environment around Amsterdam, from which the artist further elaborated on the sensory capabilities of plants and the theory of the Wood Wide Web. Currently, she often conducts artistic research and practice through residence programs overseas and hopes to continue to convey the uniqueness of plants through her works.

EXHIBITION

Organiser | Taipei Fine Arts Museum
Director | WANG Jun-Jieh
Exhibition Supervisor | SAN Shiung
Exhibition Coordinator | HUANG Siou-Lin
Public Relations and Marketing | KAO Tzu-Chin, LEE Yi-Cheng, WANG Yi-Shin
Photographers | CHEN Yung-Jen, TSAO Yi-Wen, CHEN Hong-Tu
Documentary | Lane 216, East Production
Translator | LIN Chih-Chung
Printer | Chia Shin Printing Co., LTD
Special Thanks / X-site committees | WANG Jun-Jieh, SHENG Ting-Teng, HSU Ching-Ting, HSU Ruey-Shian, LIANG Yu-Chang, KU Ta-Chi, SU Po-Chi (in the order of the number of strokes in the surname)

DESIGN TEAM | office one senses (OOS)

Architecture Design | CHENG Hao-Chung, CHIU Yuan-Fu, CHANG Po-Yun, CHEN Szu-An
Art Planning & Visual Design | HUANG Yu-Tzu
Structure Consultant | Jun Yanagimuro

PUBLIC PROGRAM

Planning | Chichang Yisuo Studio Studio Phoenixminusone
Opening Performance | HUANG Yu-Tzu, CHEN Yu-Jung
Learn from Forest | Taiwan Nature Trail Society
Sketch from Forest | HUANG Yu-Tzu
Listen from Forest | CHEN Yu-Jung
Talk from Forest | CHEN Ju-An
Lighting for opening ceremony | Hispot workshop
Photo Recording | Atelier YenAn

CONSTRUCTION
Timber Construction | Te Feng Lumber Co., Ltd: LI Wen-Hsiung, HUNG Chun
Mesh | Cheng Ta Fanpu Co., Ltd; Longmen Canvas Co., Ltd
Structure | AS.studio Engineering Consultant: CHEN Kuan-Fan, WU Pei-Lun
On-site Construction | Te Feng Lumber Co., Ltd; Tai Cheng Hoisting Engineering
Weather-Resistant Paint | Luban Paint Co., Ltd
Photo Recording | Studio Millspace