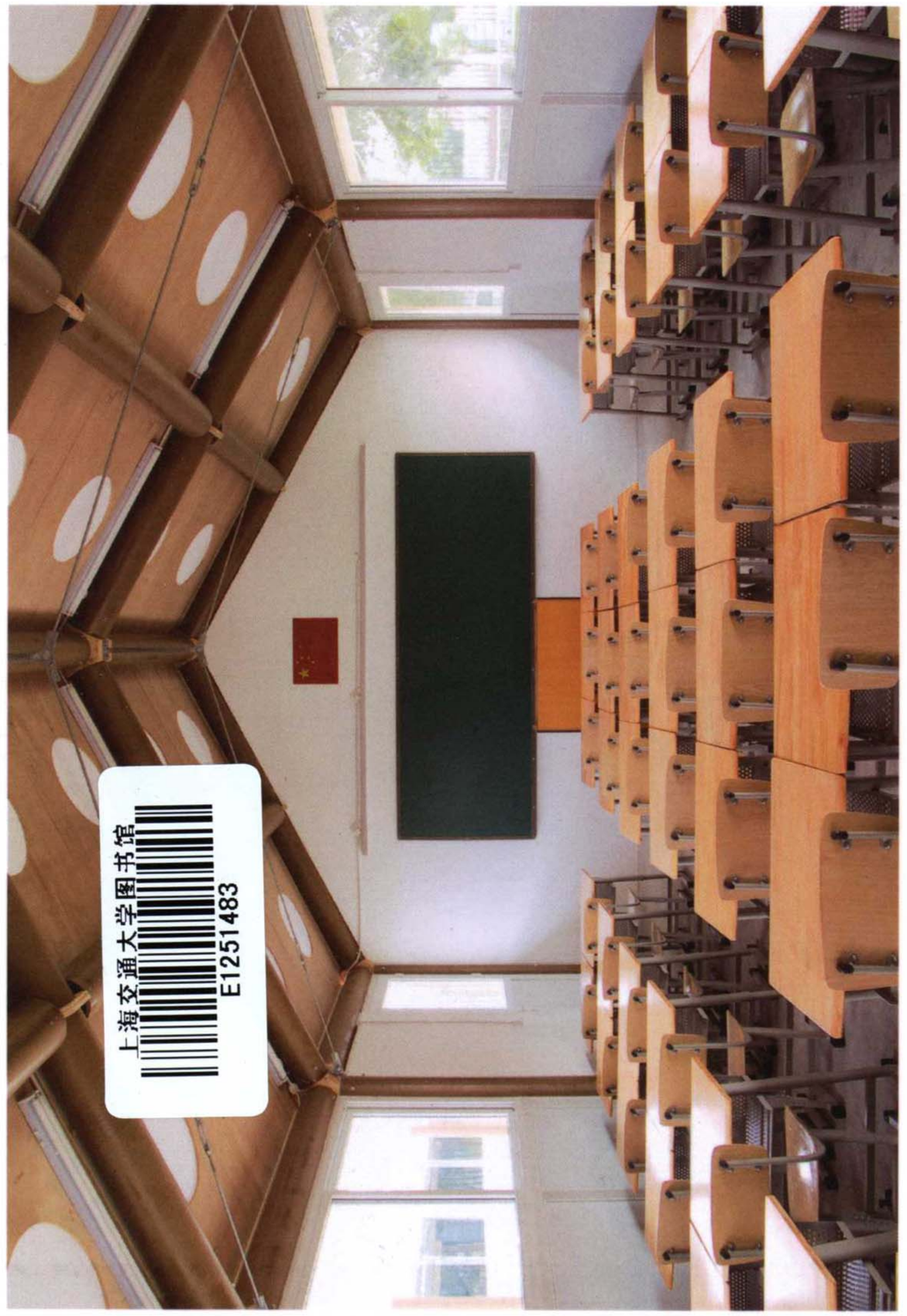
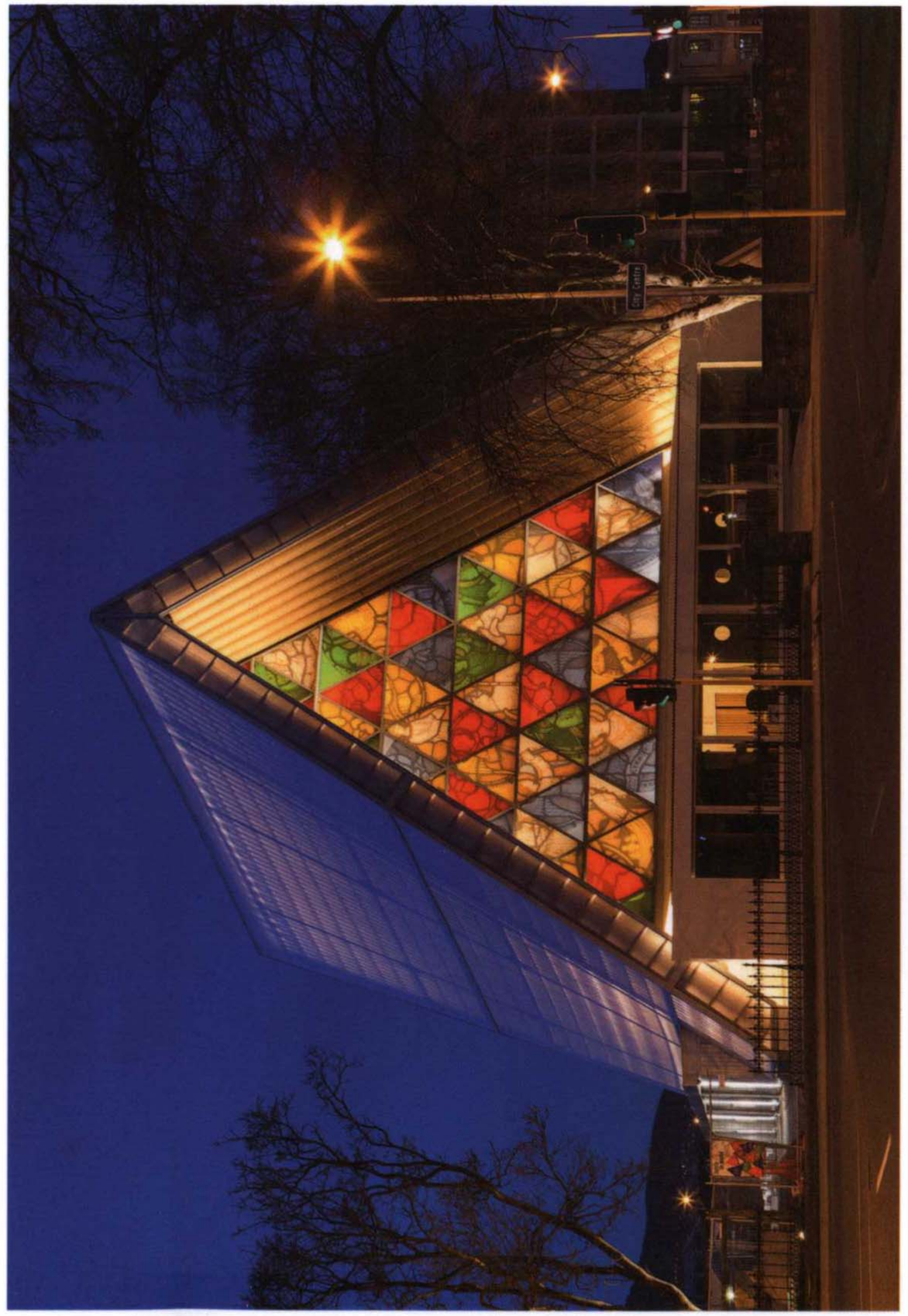
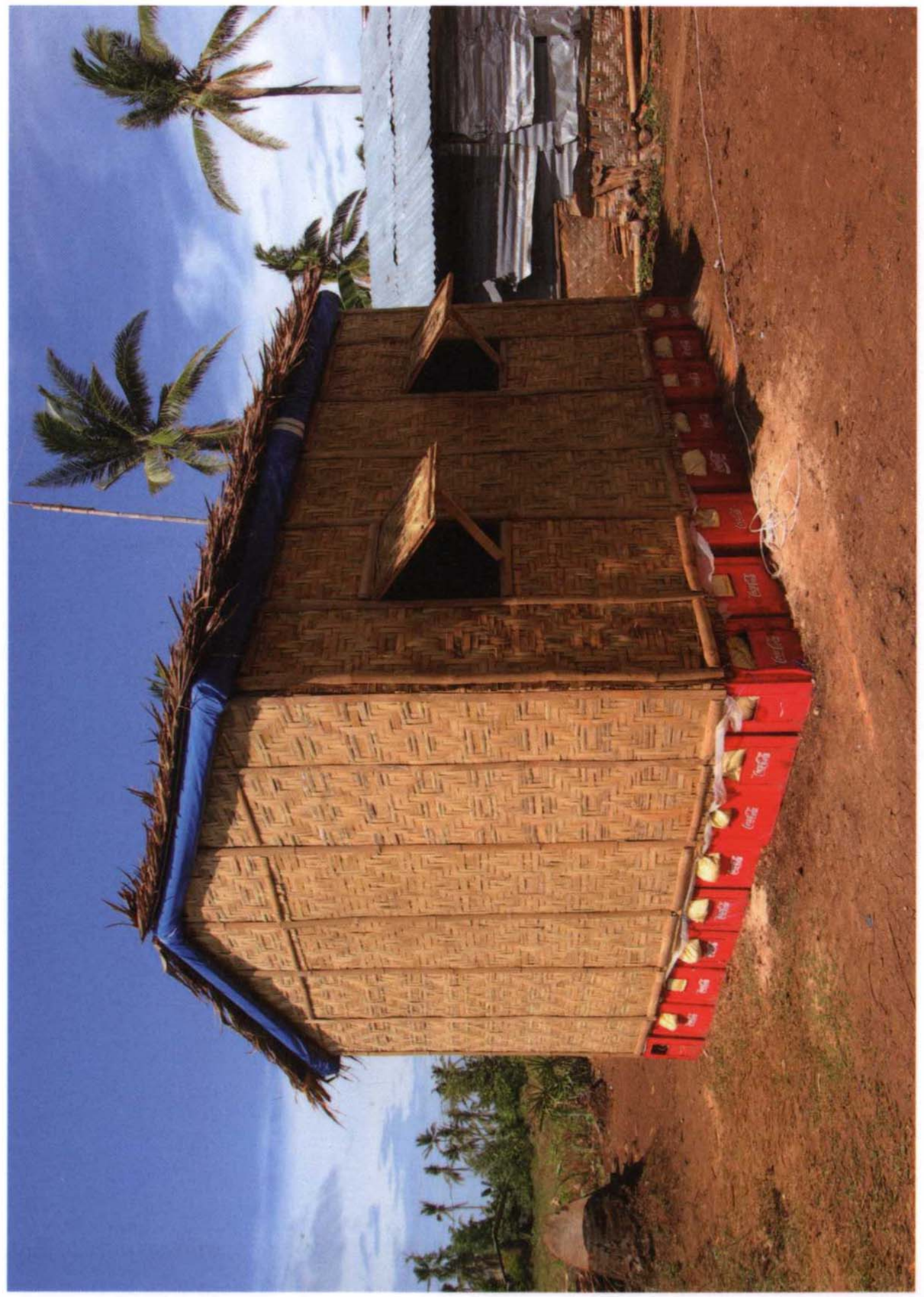
Shigeru Ban

Humanitarian Architecture







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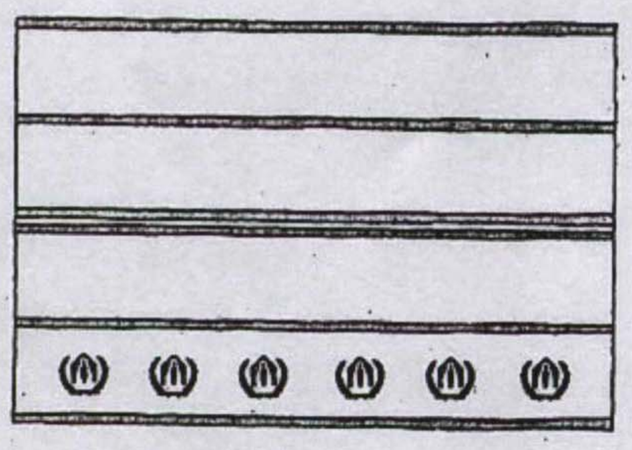
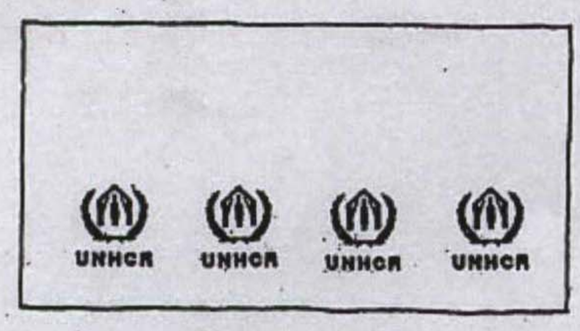
The Components of The Paper Tube Refugee Shelter Kit

Components	Size	Quantity
Sheet A(Stripe reinforcements)	4m×6m	1
Sheet B(White, Blue)	4m×2m	2
Paper Tube A	Length 1,850mm	10
Paper Tube B	Length 1,300mm	12
Plastic joint		15
Plastic Anchor		6
Plastic Peg	Length 222mm	10(+1 extra)
Plastic Fastener	Length 300mm	29
Aluminium Stopper	Length 40mm	18
Rope	Length 3,500mm	18
Bag For Kit		1

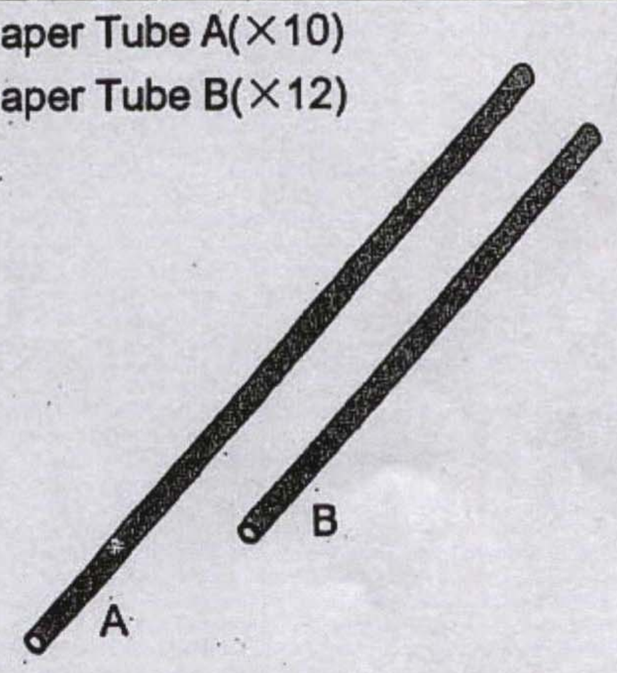
Sheet A(×1)



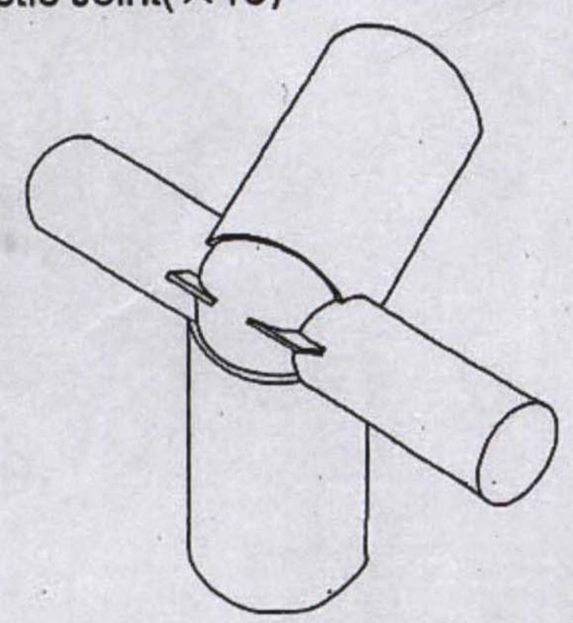
Sheet B(×2)



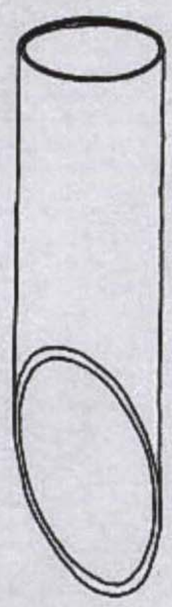
Paper Tube A(×10)
Paper Tube B(×12)



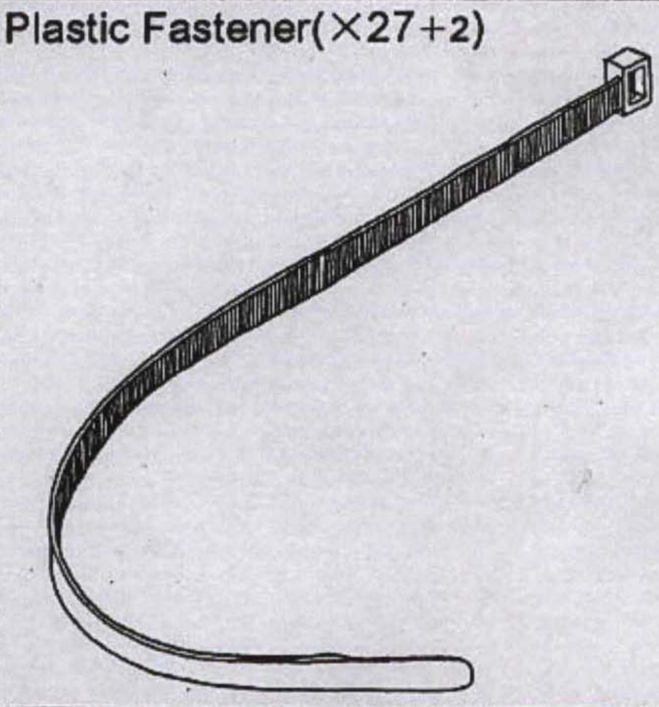
Plastic Joint(×15)



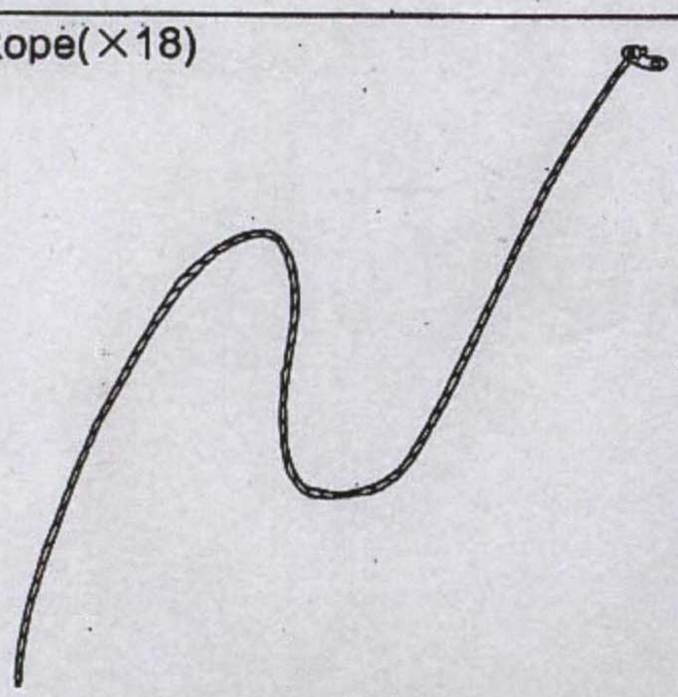
Plastic Anchor(×6)



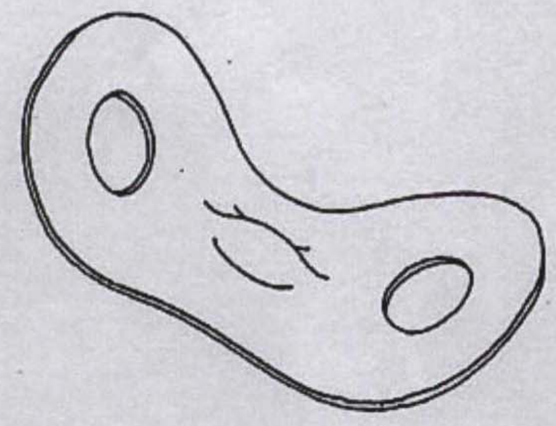
Plastic Fastener(×27+2)



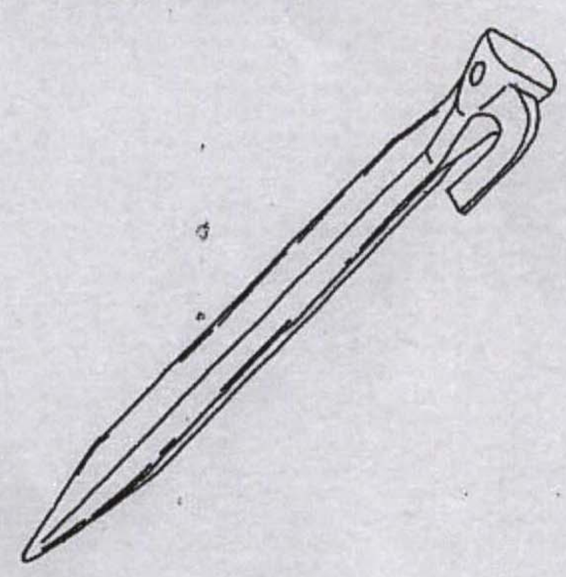
Rope(×18)



Aluminum Stopper(×18)



Plastic peg(×10+1)



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Shigeru Ban

Humanitarian Architecture

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Shigeru
Ban

Humanitarian Architecture

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Foreword

Heidi
Zuckerman
Jacobson

There are many things that can be said about Shigeru Ban and perhaps the most important is that he is a humanitarian. Ban should be admired as a creative genius as well as an innovative and fearless advocate for those in need. It has been stated that a society should be judged by how it treats its weakest and most vulnerable members; it is there, too, that Ban stands as a beacon of honor and judgment, showing that serving others ultimately serves all.

Shigeru Ban Architects (SBA) was founded with the focus on exploring unique design materials and structures. Through its unique designs SBA strives to pioneer new solutions to push the boundaries of conventional building processes.

Ban is critically heralded for his inventive approaches to environmentally sound architecture. He is widely known for structures that incorporate paper, and in particular for his singular development of paper-tube technology. His dual concerns and commitments to both environmental and humanitarian efforts first drove him to design and implement temporary shelters for victims of Kobe after Japan's 1995 Great Hanshin-Awaji Earthquake, as well as offer his services between 1994 and 1999 to the United Nations in aid of the victims of Rwanda's civil war. Although in a quintessentially modest Japanese manner Ban has never specifically stated why he made this first effort, the answer becomes clear after years of knowing him—there was no other option; it was the right thing to do.

Shigeru Ban: Humanitarian Architecture, one of the inaugural exhibitions in the new Aspen Art Museum, also designed by Ban, presents four full-scale examples of the architect's groundbreaking designs for humanitarian relief. These allow the viewer to enter and experience his structures, establishing empathy. The exhibition, for which Ban collaborated on the design, broadly explores this essential and inspiring component of the architect's practice. The first structure, Paper Emergency Shelter for United Nations High Commissioner for Refugees (UNHCR) (1995–99) was originally designed for refugees of the Rwandan genocide, and later revised as Ban's Paper Emergency Shelters for Haiti in 2010. The second structure is the Paper Log House designed for Kobe, Japan (1995) and then revised for Kaynasli, Turkey (1999), Bhuj, India (2001), and most recently redesigned for use after Typhoon Haiyan in Cebu, in the Philippines (2014). Our visitors can also experience Ban's Paper Partition System 4, designed for victims of the Great Japan Earthquake and Tsunami (2011), and the fourth structure is one of the buildings of his Hualin Temporary Elementary School (2008), designed for use after the Sichuan Earthquake in China.

After seeing photographs of the plastic sheets given to refugees to live under in Rwanda in 1994, Ban went to the United Nations High Commissioner for Refugees to propose ideas for better shelters. Since then, he has devoted himself to humanitarian efforts in the wake of some of the most devastating natural and man-made disasters of the past two decades. To date, Ban has designed and implemented shelters and other structures for victims of the 1995 Great Hanshin-Awaji Earthquake in Kobe, Japan; the Rwandan genocide; the 1999 Izmit Earthquake in Kaynasli, Turkey; the 2001 Gujarat Earthquake in Bhuj, India; the 2004 Niigata Earthquake; the 2004

Indian Ocean Earthquake and Tsunami; the Fukuoka Earthquake of 2005; the flooding in New Orleans following Hurricane Katrina in 2005; the Sri Lankan civil war in 2008; the Sichuan Earthquake of 2008; the 2009 L'Aquila Earthquake in Abruzzo, Italy; the 2010 earthquake that struck Haiti; the 2011 earthquake in Christchurch, New Zealand; the Great Japan Earthquake and Tsunami of 2011; the 2013 Haiyan Typhoon in Cebu, the Philippines; and the 2013 Sichuan Earthquake in Ya'an City, China.

Ban is an itinerant traveler. With offices in Tokyo, Paris, and New York and with projects all over the world, he is in almost constant motion. Perhaps part of his empathy for those who were forcibly removed from their homes results from his profoundly different yet psychically similar absence of home. Simply stated, Ban understands the ability of architecture to provide both grace and dignity and has chosen to offer his ideas to those who are often overlooked. Simultaneous to working on some of the most significant cultural and commercial commissions globally, when disaster strikes, Ban immediately uproots himself from where he is and what he is doing to travel to the site and discern how best to help. The good society is more then a concept or a goal, its construction can be and is part of the daily practice of those who choose to prioritize it. And although I had to cajole and gently insist upon his allowing me to do so, it is our pleasure and privilege at the Aspen Art Museum to chronicle and share Ban's diverse and inspiring work in this area with the world that he serves.

Heidi Zuckerman Jacobson
Nancy and Bob Magoon CEO and Director
Aspen Art Museum

Texts

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