

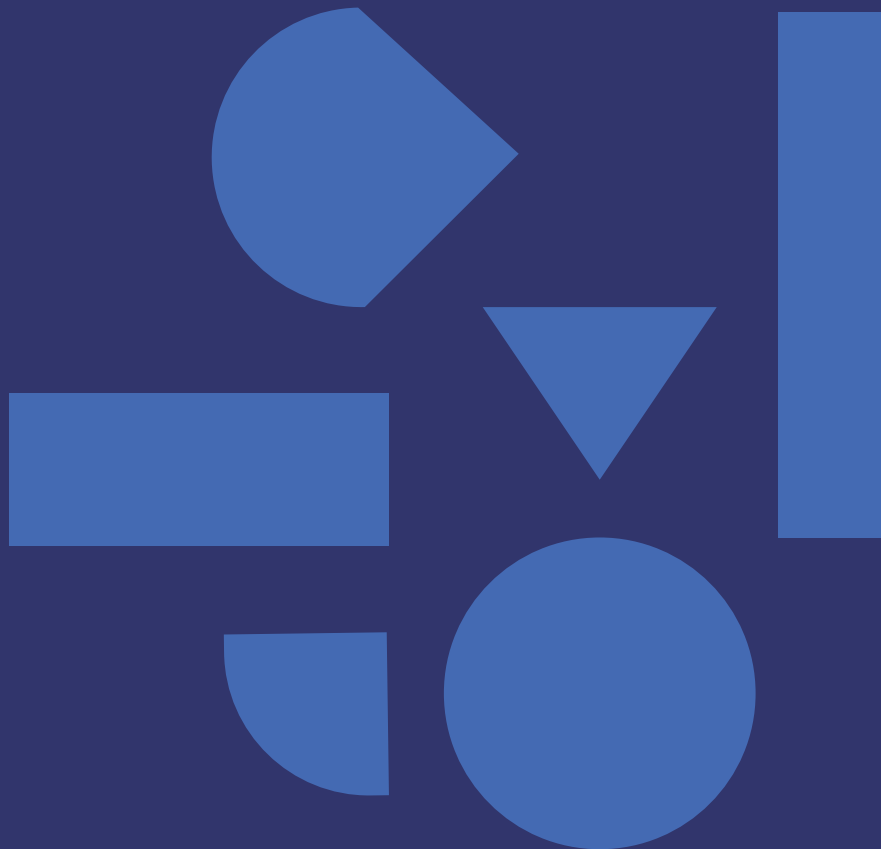
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— 文化部第八屆公共藝術獎專輯 —
— 臺灣公共藝術三十年 —

The 8th Public Art Awards Portfolio

**2022
THE 8th
PUBLIC ART
AWARDS**





文化部第八屆公共藝術獎專輯
The 8th Public Art Awards Portfolio
| 臺灣公共藝術三十年 |

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部長序

臺灣公共藝術政策的推動至今已 30 年，全國累積了超過 5,000 件作品，為了具體回應實務需求，2021 年《文化藝術獎助及促進條例》完成修訂，增訂重大公共工程亦須以工程造價百分之一計算編列公共藝術設置經費。接續亦配合修訂其子法「公共藝術設置辦法」，主要增訂因特殊事由經審議免辦理公共藝術，或辦理經費未達工程造價百分之一者，應將全部或剩餘經費繳納至基金或專戶的相關規定。期待藉由經費增加及基金、專戶設立，使公共藝術樣貌更為多元，並且更有效率地支持視覺藝術產業發展。

已邁入第八屆的公共藝術獎也同樣持續表彰視覺藝術與公共藝術優異作品，本屆公共藝術獎受理 2019 至 2020 年完成之公共藝術設置案，共計 267 案報名參賽，特別感謝評審委員不辭辛勞赴各地實地訪視，透過實際瞭解作品的辦理過程、設置地點及管理維運狀況等，最終挑選出 16 案優異作品。

值得一提的是，自第四屆起增設的民間自辦獎，已連續三屆報名案件達到兩位數，顯示民間單位自發性投入公共藝術的風氣穩定成長，對於越來越多民間單位重視並投身其中，本部懇切感激，也期待能有更多民間單位加入公共藝術行列，讓美感成為日常。

透過公共藝術，得以彰顯藝術的多元性與可親性，期望化獎勵為動力，力求臺灣公共藝術持續進步與突破。公共藝術獎除了讓大眾看見公共藝術辦理成果，更增進大眾對公共藝術的感知及瞭解，並連結起社區居民的共同回憶。未來，除了持續播下更多的美感種子，讓美學與環境的融合開花結果，本部也會秉持一路走來的角色及目標，持續支持公共藝術發展，讓優秀作品呈現在眾人眼前，透過點線面串連起藝術美感的絕代風華。

文化部 部長

史哲

Preface by the Minister, Ministry of Culture

In the 30 years since the launch of Taiwan's public art policy, more than 5,000 artworks have been unveiled nationwide. In 2021, the *Culture and the Arts Reward and Promotion Act* was revised to be more responsive to practical needs. Henceforth all major public construction projects must allocate at least one percent of total construction costs to the provision of public art. Now, following revision of the sub-law *Regulations on the Installation of Public Art*, where special circumstances relieve major public construction projects of the requirement to install public art or to allocate one percent of construction costs to public art, the entire or remaining budget will be paid into a fund or dedicated account. It is expected that increased budgets and the establishment of special funds in this way will lead to a wider range of public art and will deliver more effective support for the development of the visual arts industry.

Under consideration this year, the 8th Public Art Awards recognizing outstanding works of visual and public art, were a total of 267 public art installations completed in 2019 and 2020. Special thanks are due to the judges for their tireless efforts visiting the various locations to gain in-depth understanding of the artworks' production, installation and maintenance. In the end, 16 exceptional pieces were selected. It is worth mentioning that, since the category of Private Sector Public Art was introduced at the 4th Public Art Awards in 2013, entrants in this category have reached double figures at each of the three subsequent awards, a clear sign of the

growing trend of private organizations taking the initiative to invest in public art. The Ministry sincerely appreciates this generosity and hopes more private entities will play a role in providing public art to bring beauty into everyday life.

Public art demonstrates that art is diverse and relatable. It is hoped that the Public Art Awards will motivate more people in Taiwan to get involved in public art and strive to make further progress and reach greater milestones. In addition to showing the public how public art is produced, the Public Art Awards raise awareness and understanding of public art, while also connecting with the collective memories of communities.

Going forward, the Ministry will continue to sow the seeds of art in order to reap the fruit of an embellished urban environment, while holding fast to its role and objectives: supporting the development of public art and enabling exceptional artworks to be presented to the public —moving from point and line to plane in the peerless elegance of aesthetic beauty.

Shih Che

Minister of Culture

The Jury Panel

評審委員簡介



召集人 Chairman of the Jury

蕭宗煌 HSIAO Tsung-Huang

現職 Present Position

國立故宮博物院院長
Director, National Palace Museum

時任 Then

文化部政務次長
Deputy Ministry of Culture

經歷 Experience

第六屆及七屆公共藝術獎評審委員會召集人
國立臺灣美術館館長
Chairman of the Jury Panel of the 6th and 7th Public Arts Awards
Director, National Taiwan Museum of Fine Arts

副召集人 Vice Chairman of the Jury

梁晉誌 LIANG Jin-Chi

時任 Then

文化部藝術發展司司長
Director General, Department of Arts Development,
Ministry of Culture

評審委員 Juror



尤瑪·達陸 Yuma Taru

現職 Present Position

藝術家 (泰雅族)
Artist (Atayal)

經歷 Experience

第七屆公共藝術獎評審委員
文協獎章得獎者
第一屆公共藝術獎卓越獎及民眾參與獎得獎者
2016 年獲文化部授予「重要傳統藝術保存者」名譽
Juror of the 7th Public Arts Awards
Recipient, Taiwan Cultural Collaboration Medal
Recipient, Excellence Award & Public Participation Award in the 1st Public Art Awards
Received the Important Traditional Art & Cultural Heritage Preservation Award in 2016 from the Ministry of Culture



林平 LIN Ping

現職 Present Position

台灣美術基金會執行長
東海大學美術系教授
Board Director, Taiwan Fine Arts Foundation
Professor of the Department of Fine Arts, Tunghai University

經歷 Experience

臺北市立美術館館長
臺中 20 號倉庫藝術總監
Director, Taipei Fine Arts Museum
Art Director, Stock 20 Taichung



郭瑞坤 KUO Jui-Kun

現職 Present Position

國立中山大學公共事務管理研究所教授
Professor of the Institute of Public Affairs Management,
National Sun Yat-sen University

經歷 Experience

第一屆及第六屆公共藝術獎評審委員
高雄市公共藝術審議委員
Juror of the 1st and 6th Public Arts Awards
Member of the Public Art Committee of Kaohsiung



郭瓊瑩 Monica KUO

現職 Present Position

中國文化大學景觀學系教授兼所長暨系主任
世界景觀建築師聯盟 (IFLA-APR) 亞太地區主席
Professor, Chair and Director of Department of Landscape
Architecture + Environmental Planning, Chinese Culture University
The President of IFLA-APR Asia Pacific Region

經歷 Experience

交通部公共藝術審議委員
臺北市、桃園市公共藝術審議委員
中華民國景觀學會名譽理事長
Juror of Public Art for Ministry of Transportation and
Communications, Taipei City, Taoyuan City
Honorary President of Taiwan Institute of Landscape Architects





卓越獎 Excellence Award

「臺中都會區鐵路高架捷運化計畫」臺中車站公共藝術設置案 Taichung Metropolitan Area Elevated Railway Project - Public Art Project for Taichung Railway Station

透過精彩的公共藝術作品與豐富多元的民眾參與活動，讓行經的旅客能夠感受到交通場域藝術化，並呈現臺中舊城新生的重要象徵，具跨時代的意義與代表性，實踐生活即藝術、藝術即生活的理念。

Travelers are able to sense the artification of the commute environment through splendid public artworks and various public participation activities. This project symbolizes the newborn of the old Taichung City, represents the significance of time-transgression, and practices the idea of "life is art, art is life."

林 平／評審委員、台灣美術基金會執行長

第八屆公共藝術卓越獎的代表精神

公共藝術作為一種藝術的類型 (genre) 是相當晚近的發展，它來自於 60 年代美國摩登建築需要在其具有公共功能的廣場，提供藝術作品來打破其建築單調劃一的現代主義風格；此一併具公共性與審美價值的制度設計，係以建物總工程費的百分之一作為挹注藝術設置的資金，它不只是一種價值的象徵，同時具有機制施行的強制性。因此，受制於 1% 法規 (1% law) 的百分比藝術，又稱為機制或法規藝術，甚至狹義地稱之為廣場藝術。但是隨著時代、社會 / 社群、審美價值和建築樣式的流變，藝術的社會性格在當代已有大幅度的觀念省思、形式擴張、與樣態轉變；這是誰的公共？這是為誰而存在的藝術？它的發生是重視物件的恆久存在？還是強調公眾的集體或個別參與？它為何而美？它是否具有更強大的社會作用？

臺灣公共藝術政策與法規的設置，雖源自此一西方文化發展的制度設計，包含自 1992 年文建會（文化部改制前）發布「文化藝術獎助條例」和 1998 年「公共藝術設置辦法」，迄今亦已長達 30 年，5000 餘件登記有案的法規藝術作品設置，以及近年強調不必然是以藝術物件永久設置的方案推動，並允許以臨時性設置、參與式藝術、藝術節慶、表演與電影等複合式方案執行，逐漸生長發展出臺灣公共藝術豐富的生態現象與特質。自

2007 年起，兩年一度、今年進入第八屆的公共藝術獎，也讓此一給獎制度成為回應臺灣社會公共美學實踐的歷史見證。獎項內涵包括「教育推廣獎」、「民眾參與獎」、「環境融合獎」、「藝術創作獎」、「評審特別獎」、「民間自辦獎」及「卓越獎」等 7 大獎項的得獎計畫及作品。雖然每一子題獎項均呈顯公共藝術政策推動所欲獎掖的價值觀，但其中「卓越獎」尤受矚目，亦為頒獎壓軸。「卓越獎」的給獎審議過程除了彰顯其為統籌與概括認定式的獎項，「卓越」之所以然，係來自於這個投件的藝術計畫不只是在藝術創作面向，同時兼顧環境融合、教育推廣、民眾參與等面相均達致一定品質，而計畫規模和創作或設置型態均具代表性。而與「卓越獎」同步並列考量的「評審特別獎」，並非「卓越」之遺珠或補充，而是考量計畫的獨特性。這兩者的差異考量，實為本屆評審的關鍵議題。在最終一輪的評選中，揭示了三項競爭這兩個獎項的計畫¹，尤為有趣的是這三個計畫橫跨臺灣北中南三大都會，而且此三計畫在性質和策略上具有極大的差異，各具特色。這充分顯現臺灣的公共藝術在地理分布和施作樣態與理念主張均能多元發展，但仍然顯現出都會區的大型計畫具有獲獎的相對優勢。這正是回應公共藝術歷史和機制發展、機構思維、文化資本、社會功能的實踐路徑。因此，牽涉到感動人心的地方社區計畫和坐落於戶外景觀的優雅藝術作品都只回答了公

共藝術 50% 的提問，不能算是充分的公共藝術；只有兼具藝術性與公共性探討、讓公共生產感性、讓藝術回應所在的計畫，才真正符合公共藝術的定義與價值。「卓越獎」即是能代表此定義的典型和標準，它不只是明示了在臺灣法規藝術的主辦機構文化部對此定義的主張與宣示，同時標舉了對公共藝術計畫實踐的全方位檢視。

本屆獲得「卓越獎」的「臺中都會區鐵路高架捷運化計畫臺中車站公共藝術設置案」，是由交通部鐵道局中部工程處興辦、蔚龍藝術有限公司代辦，以「透過國際及國內公共藝術作品交融於車站前場域，讓行經的旅客能感受到交通節點藝術化，並成為臺中舊城新生的重要象徵，具有城市轉型的意義與代表性」²。它以 3 件國內邀請比件和 1 件國外委託創作計畫，由深具公共藝術創作經驗的藝術家，參與同步甫獲建築大獎、在舊鐵道系統重新矗立的臺中車站的站體前庭和站前廣場的藝術計畫設置。賴純純《臺中之心三部曲》如樹一般生長並形成圈狀空間的作品，處於旅客動線的邊際，創造出寧靜、歡愉、帶有輕盈質感的停歇休憩和駐足空間。林舜龍《水逗娘》的巨大蜻蜓凌駕進站主動線的階梯斜坡之上，召喚著我們失去的童心和變遷的自然，讓進出車站惦記回想現代化交通系統建構前的地方純樸年代；他偕同另一位藝術家蔡雅莉《水光河畔》創造出具有輕植栽屬性的草井和充滿庭園植物剪影的玻璃隔屏，漸進式地送離或迎接行經的旅人。英格斯·伊第 (Inges Idee) 的《期待》，是提著行李拉著玩具小火車的站立男孩，引領企盼望向天際蜻蜓，無視於汲汲營營的行人，是盼望或等待？是懷想著曾經逝去的時光？還是憧憬著未知的未來？

這幾組作品帶有一種童話般的敘事感，為旅人添增話題，卻又不失現代感的設計意識，多樣材料、造型與工法為車站空間頻添豐富的律動。大都會的車站永遠擔負國家門戶意象，這既念舊又創新的創作安排，為臺中市創造出具有特色的都市景觀。此項公共藝術計畫執行過程包含型態多樣的民眾參與活動，包含繪本藝術家周見信以圖式為主繪製《1 號月臺》的親人訣別事件、轉化成充滿愛與期待的心靈，讓車站不再只是臺灣文化中的傷心離別地，而是當代日常工作與休憩空間轉接平台和遊樂地。本計畫如其陳述「進行歷史深化、新舊共融、美學教育及經驗傳承，實踐生活即藝術、藝術即生活的理念」³，不倡議高調，貼切平穩地實踐公共藝術的社會價值。

惟，卓越的公共藝術設置計畫不只是關於「設置」，更殷切需要責任機構的「維護」，才能適切回應公共性中的永續精神。本次評選檢視過程，對施作已逾年餘的設置計畫，確實可判斷機構對設置計畫是否投入保存心力與維護物力，說實在是現況堪慮。公共藝術 30 年，雖然文化部多方考量檢驗不易而尚未設立價值性的「永續獎」或技術性的「維護獎」，但近乎已是滿地遍野的公共藝術設置，確實需要更多常態性的檢視與政策關切，此一「機制藝術」是否真能發揮機構性格，為社會帶來長效性的公共美學效益，值得再加把勁。

1 台電新北金瓜石公共藝術設置計畫第一期子計畫 A 暨第二期民眾參與計畫 II、「臺中都會區鐵路高架捷運化計畫」臺中車站公共藝術設置案、台灣電力股份有限公司-高雄公共藝術設置計畫案。

2 均引自報名資料。

3 同上。

LIN Ping / Juror, Board Director of Taiwan Fine Arts Foundation

The Excellence Award of the 8th Public Art Awards and Its Representative Spirit

Public art is an art genre emerged in a relatively late period in history. It originated from the fact that American modern buildings needed to set up artworks on their squares that had public functions as a way to enliven their monotonous, unified modernist architectural style. This system, which brought together publicness and aesthetic value, demanded one percent of the entire construction budget to be allocated as the funding for setting up artworks. While symbolizing a set of value, the mechanism is also compulsory demanded by the institution. So, this type of art demanded by the "Percent for Art" law has also been known as the institutional art or the art of 1% law, and even plaza art in the narrow sense of the genre. However, as time has progressed, and society/social community, aesthetic value, and architectural style have changed, the contemporary social characteristics of art have also evolved extensively in terms concept, form, and appearance—Whose public is it? For whom does this art genre exist? Does its emergence indicate an emphasis on the enduring existence of objects? Or does it focus on the collective public or individual participation? Why is it beautiful? Does it possess a stronger social function?

The making of policies and laws related to public art in Taiwan originated from the design of system emerged in the Western cultural development, including the "Culture and the Arts Reward and Promotion Act" proclaimed by the Council for Cultural Affairs (now the Ministry of Culture) in 1992, and the

"Regulations on the Installation of Public Art" issued in 1998. Since then, three decades have passed, and more than five thousand public art works have been registered and installed. In recent years, it has been stressed that public art does not necessarily need to be permanent art objects, and can be projects of mixed art forms instead, including temporary installation, participatory art, art festival, performance, and/or film screening. These have contributed to the ample ecology and characteristics of Taiwanese public art today. Since 2007 onward, the biennial Public Art Awards, which is now in its eighth iteration, has witnessed how this awarding system has responded to the practice of the Taiwanese social and public aesthetics. The Public Art Awards includes seven award categories, namely, the "Education Outreach Award," the "Public Participation Award," the "Environmental Integration Award," the "Creativity Award," the "Jury Award," the "Community Driven Award," and the "Excellence Award." Although every individual award embodies the value that the public art policy aims to reward, the Excellence Award has received special attention and is the grand finale in the award ceremony. The selection process of the Excellence Award highlights the merits of overall organization and general recognition. The reason for calling it "excellence" is because the submitted art projects not only shine in the aspect of artistic creation, but also need to achieve a certain level of quality in the aspects of environmental integration, educational outreach, and public participation, while being

representative in terms of the project scale, artistic creation, or the form of installation. Furthermore, the Jury Award, which is considered together with the Excellence Award, should not be viewed as secondary or supplementary to the latter, is selected for the distinctiveness of the projects instead. The difference between the two awards has been a vital issue of debate for the jurors in this iteration. Three public art projects reached the final round of selection for the two awards.¹ Interestingly, the three projects happened to take place in three metropolises respectively in northern, central and southern Taiwan, and varied largely in characteristics as well as strategies, which gave them their unique features. This phenomenon proves sufficiently that Taiwan's public art has been able to develop diversely in terms of its geographical distribution, implementation forms, and artistic concepts. At the same time, however, it also shows that large-scale projects in metropolitan areas have a relative advantage when it comes to being recognized by awards—this reality corresponds to the history of the public art, its development as a mechanism, as well as its practice as an institutional mindset, cultural capital, and social function. Consequently, whether it is a touching project for a local community or elegant artworks installed for outdoor landscaping, they all only respond to half of what public art needs to answer, and cannot be counted as public art fully. Only the projects that combine both artistic and public exploration, allowing sensibility to emerge from the public while enabling art

to respond to the chosen places, could truly manifest the definition and value of public art. In this regard, the Excellence Award is a typical and standard representative of such a definition—it not simply embodies this definition stated and proclaimed by the Ministry of Culture – the chief organizer of the 1% art in Taiwan – but also demonstrates the comprehensive examination of the practice of public art projects.

1 The “Taipower Public Art Project for the Phase I subproject A & Public Participation Project II in Jinguashi, New Taipei City” ; the “Taichung Metropolitan Area Elevated Railway Project – Public Art Project for Taichung Railway Station” ; and the “Taiwan Power Company - Public Art Project for Kaohsiung.”

The award recipient of the Excellence Award this year is the “Taichung Metropolitan Area Elevated Railway Project – Public Art Project for Taichung Railway Station,” which is commissioned by the Central Region Engineering Office, Railway Bureau, Ministry of Transportation and Communication (MOTC), and is entrusted to Blue Dragon Art Company for the implementation. Its objective is said to “utilize and blend international and Taiwanese public art works in the front site of the railway station to enable and engage passengers to perceive the artistic transformation of the transportation node, while serving as an important symbol of the revitalized area of old Taichung City, conveying the meaning and iconic presence of the city’s transformation.”² The project comprises three invited art projects from Taiwan and one commission project from abroad, inviting artists possessing much experience in public art creation to participate in the public art project for the antecourt and front plaza of the Taichung Railway Station, which has just been recognized by an architectural award and is built upon the site of the old railway system. Jun T. LAI’s *The Heart of Taichung Trilogy* reveals works that mimic the growth of trees and form circular spaces, which are installed at the edge of passengers’ traffic routes, producing leisurely and resting corners that are serene, pleasant, and visually light. LIN Shuen-Long’s *Beautiful Dameselfly* features an enormous dragonfly perching on the slope along the station’s main stairway, awakening people’s lost child-like heart, and evoking the

changing nature at the same time. Passengers who are going in and coming out of the station are reminded of the place’s unadorned simpleness before the transportation system was modernized. Lin also works with another artist TSAI Ya-Li and create *Shimmering Riverfront*, which is constituted of light landscaping grass and boxes of glass panels covered in silhouettes of garden plants, sending off and welcoming passengers in every step of their trips. Inges Idee’s *Anticipation* reveals a boy standing and holding his luggage while pulling toy trains behind him, looking towards the dragonflies in the air and appearing to pay no attention to the busy passers-by— is he anticipating or waiting? Is he nostalgically thinking about the past, or looking into the unknown future? These works are embedded with fairytale-like narratives, and offer passengers conversation topics while demonstrating the consciousness of modern design. The diverse mediums, plastic forms, and techniques also inject a rich sense of rhythm into the space of the railway station. The railway station in a metropolis always represents the image of the national gateway. The nostalgic but innovative arrangement of the art creations in this project has engendered a characteristic urban view for Taichung City. The implementation process of this public art project also includes a range of public participation programs, including illustration artist ZHOU Jian-Xin’s picture-based creation – *Platform*, which features an event involving the separation of a family. Through his work, which fills people’s heart with love and hope, the railway station as a sad place of parting

in Taiwanese culture is transformed into a transfer platform and playground connecting everyday work and leisure life in contemporary era. As it is stated, the project “aims for deepening the history, the integration of the old and the new, aesthetic education, and the continuation of experience, to achieve and practice the ideal of living in art and art in living.”³ In an understated manner, the project realistically and firmly realizes the social value of public art.

In point of fact, excellent public art projects are not just about “installation,” but also urgently require “maintenance” by the responsible organizations to appropriately respond to the spirit of sustainability of publicness. During the selection and inspection process, jurors could indeed see whether the organizations have made an effort to preserve and maintain the artworks, which have been installed for more than a year—to be honest, the current condition is worrisome. Public art has been legalized in Taiwan for three decades. Although the Ministry of Culture has various concerns regarding the difficulty of evaluation and has not yet established a value-based “Sustainability Award” or a technically oriented “Maintenance Award,” all public artworks, which can be said to be ubiquitous in Taiwan, indeed require more regular inspection and more attention at the policy level. So, in order to enable the “institutional art” to really exercise its institutional character and engender a lasting benefit of public aesthetics for society, we indeed have a long way to go.

2 Quoted from the material included in the application.

3 Ibid.

Taichung Metropolitan Area Elevated Railway Project – Public Art Project for Taichung Railway Station

「臺中都會區鐵路高架捷運化計畫」臺中車站公共藝術設置案

興辦機關(構) | 交通部鐵道局中部工程處

策劃單位 | 達達創意股份有限公司、水岸藝術文化研發有限公司

代辦機關 | 蔚龍藝術有限公司

執行小組 | 許文貴／謝立德、李奕、李思賢、郭文昌、黃浩德、廖瑞章、蘇瑤華、賴小秋

徵選小組 | 許文貴／謝立德、李奕、李思賢、黃浩德、廖瑞章、顏名宏、蘇瑤華、楊中信

管理維護單位 | 交通部臺灣鐵路管理局臺中車站

Organizer | Central Engineering Office of Railway Bureau, MOTC

Curator | DADA IDEA Co., Ltd., Shuei-An Art and Culture Research Co., Ltd

Administrative Agency | Blue Dragon Art Company

Executive Task Force | HSU Wun-Kuei / HSIEH Li-De, LEE Yi, Tony LEE, KUO Wen-Chang, Howard HUANG,
LIAO Jui-Chang, SU Yao-Hua, LAI Hsiao-Chiu

Selection Task Force | HSU Wun-Kuei / HSIEH Li-De, LEE Yi, Tony LEE, Howard HUANG, LIAO Jui-Chang,
YEN Ming-Hung, SU Yao-Hua, YANG Jung-Shih

Maintenance | Taichung Station, Taiwan Railways Administration, MOTC

「臺中都會區鐵路高架捷運化計畫鐵路高架化計畫」（簡稱臺中鐵路高架計畫）為政府重大公共建設，全線共設置 9 件作品，為讓公共藝術更貼近民眾，實現生活即藝術，藝術即生活之理念，以空中美術館為設置案之主軸，讓旅客在匆忙的旅程能停下腳步駐足欣賞或利用以街道傢俱型式呈現之作品，感受各作品不同氛圍。

The “Taichung Metropolitan Area Elevated Railway Project – Public Art Project for Taichung Railway Station” (shortly referred as “Public Art Project for Taichung Railway Station”) is a major government-funded public construction project. Nine works of public art are installed along the railway line, with the objective to bridge the distance between public art and the general public, and embody the ideal of “living is art, and art is living.” With “an elevated art museum” as the central theme, the project offers busy passengers a brief break to appreciate or use public art in the style of street furniture, and perceive the various atmosphere created by the works.



《水光河畔》

Shimmering Riverfront

藝術創作者／蔡雅莉／達達創意股份有限公司

作品材質／玻璃、發光二極體

作品尺寸／291×286公分

作品說明／作品表現水面上下的世界，喚起臺中舊時記憶。圖像的重疊記憶，恰如驛站裡每個不期而遇又離別的意象。

設置地點／臺中車站

Artist / TSAI Ya-Li/ DADA IDEA Co., Ltd.

Medium / Glass, light emitting diode

Dimensions / 291×286 cm

Introduction / This artwork depicts the world both on and below the water and evokes old memories of Taichung. The overlapping memories of the images are like the imagery of each unexpected encounter and parting at the station.

Location / Taichung Station

《回到舊時光》

Back to the Olden Days

藝術創作者／游文富／達達創意股份有限公司

作品材質／竹、羽毛

作品尺寸／依現場空間裝置

作品說明／作品以地景轉換對照新舊站體，喚起民眾對舊時空的記憶。

設置地點／臺中車站

(臨時性，2018年10月至2018年11月)

Artist / YU Wen-Fu/ DADA IDEA Co., Ltd.

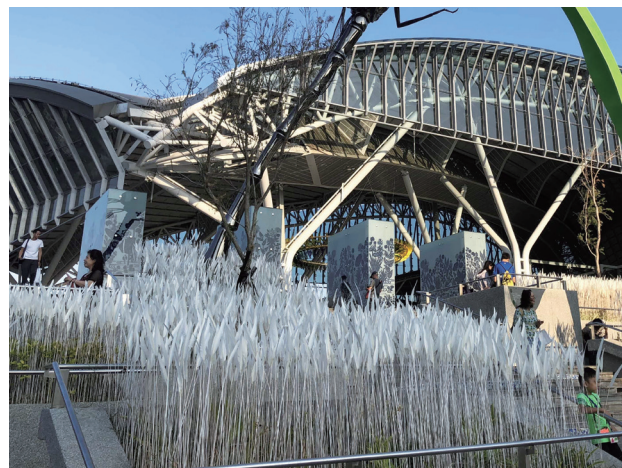
Medium / Bamboo, feather

Dimensions / dimensions variable

Introduction / This artwork presents a landscape that juxtaposes the old and new stations and evokes people's memories for the olden days.

Location / Taichung Station

(Temporary event taking place from September to November, 2018)





《水逗娘》

Beautiful Damselfly

藝術創作者／林舜龍／達達創意股份有限公司

作品材質／不鏽鋼、玻璃、金屬、馬賽克、塗料、發光二極體

作品尺寸／逗娘 900×600 cm、水草 1030×74 cm

作品說明／親愛的旅人啊！

請踏著層層的水紋階梯，隨著水逗娘一起飛上臺中的天空吧！

設置地點／臺中車站

Artist / LIN Shuen-Long / DADA IDEA Co., Ltd.

Medium / Stainless steel, glass, metal, mosaic, paint, light emitting diode

Dimensions / Damselfly 900×600 cm, aquatic plants 1030×74 cm

Introduction / Dear travelers! Please climb up the stairs with the water ripple pattern and follow the beautiful damselfly to fly into the skies of Taichung!

Location / Taichung Station

《期待》

Anticipation

藝術創作者／德國英格斯·伊第藝術工作室 (Inges Idee Artist Collective)

水岸藝術文化研發有限公司

作品材質／不鏽鋼、環塑木、噴砂地坪、發光二極體

作品尺寸／273 × 1148 × 850 公分

作品說明／多層色彩的圓圈，像是從疾行的火車上向外看時閃過的風景，在凝視的視角裡，呈現了川流不息的旅行意象。

設置地點／臺中車站

Artist / Inges Idee Artist Collective/ Shuei-An Art and Culture Research Co., Ltd.

Medium / Stainless steel, wood plastic composites, sandblast ground, light emitting diode
Dimensions / 273 × 1148 × 850 cm

Introduction / This artwork uses circles of multiple layers of color to resemble the fleeting landscape seen from gazing out of a moving train, the endlessly flowing scenery from your journey passing by before your eyes.

Location / Taichung Station



得獎感言

文／交通部鐵道局中部工程處

「臺中都會區鐵路高架捷運化計畫」臺中車站公共藝術設置案

「臺中都會區鐵路高架捷運化計畫」臺中車站公共藝術設置案透過計畫實踐生活即藝術、藝術即生活的理念，以空中美術館為核心主軸，提供來往旅客在匆忙的旅程中駐足，藉由藝術訴說驛站故事及城市光景。

Inges Idee 藝術創作團體《期待》作品，一個巨大的、高度抽象性的孩童角色矗立在臺中車站前廣場，以期待的目光等待即將到來的旅程或熟識的人到來的喜悅，引導人們關注新舊火車站之間的空間。作品豐富的顏色，則喚起了速度和流動性，平靜的期待畫面與這個地方的轉瞬即逝形成了一個詩意的對立面，為車站空間注入醒目的藝術能量。

林舜龍《水逗娘》作品以豆娘為造形主角，為她另取一個令人能朗朗上口會心一笑的逗趣名字。《水逗娘》意涵著美麗如水好玩小姑娘，常常飛來這裡嬉戲玩耍，吸吮著在一株翠綠水草上的一顆甘甜露珠，鏡面露珠倒影著這座城市與過往的旅人，結合蔡雅莉《水光湖畔》作品細緻的花草植物剪影、飛翔其上的蜻蜓光影，讓人工化的建築景觀中，有自然的生態，大鵬鷺意象的臺中新站，以展開的大羽翼庇護著每一組件的作品，貼切地與建築融合在一起。

游文富《回到舊時光》臨時性作品設置於《水逗娘》下方花臺，採民眾參與方式共同創作，以地景轉換對照著新舊站體，喚起民眾對舊時空的記憶，創造出與基地適性融合的地景藝術設置。

而本案民眾參與及教育推廣計畫深入串聯車站周邊場域，並與鄰近區域教育及文史單位合作，以繪本《1號月臺》述說車站歷史的交替與傳承，透過多元且具啟發的活動，連結本案作品及車站相關之歷史故事，創造出作品與民眾對話的空間。

本案全體團隊（交通部鐵道局中部工程處、Inges Idee 藝術創作團體、達達創意團隊、水岸藝術公司及蔚龍藝術有限公司），對於能榮獲公共藝術卓越獎這一份殊榮我們深感欣喜與榮幸，未來將持續推動設計階段將藝術美學融入車站建築設計，在符合營運需求原則下，提升整體造型美感，朝車站建築主體就是藝術品的方向努力，同時也樹立更多經典的作品，讓臺灣成為一個美麗的人文藝術寶島。最後，感謝辦理公共藝術獎的文化部，以及評委的肯定，因為有您持續推動公共藝術，讓市民和旅客即使遠離博物館和藝廊，也能在日常生活中感受藝術的美好。

Taichung Metropolitan Area Elevated Railway Project – Public Art Project for Taichung Railway Station

The “Public Art Project for Taichung Railway Station” embodies the ideal of “living is art, and art is living.” With “an elevated art museum” as the central theme, the project offers busy passengers a brief break, while telling the stories of the station and the cityscape through art.

Artist collective Inges Idee's *Anticipation* reveals a giant, highly abstractive sculpture of a child standing on the square of the Taichung Railway Station. With an anticipating expression, the child might be looking forward to an upcoming journey or showing the joy about the arrival of someone familiar, leading people's attention towards the space between the old and the new stations. The various colors of the work, on the other hand, prompts a sense of speed and fluidity. The tranquil sight of anticipation and the fleeting moments of this place form a poetic contrast, injecting a fresh energy of art into the station space.

LIN Shuen-Long's *Beautiful Damsel* combines the sculpture of a dragonfly and a rather catchy, humorous name. Beautiful Damsel is like a playful little girl, who often flies to the station to play. She drinks the sweet dew from a green leaf of grass, and the mirror surface of the dew shows the reflections of the city and travelers passing by. The work is integrated with TSAI Ya-Li's *Shimmering Riverfront*, which comprises of exquisite silhouettes of flowers and grass. Together with the sculpture of the flying dragonfly, both works have incorporated natural ecology into the artificial architectural landscape. The new Taichung Railway Station is designed like a large eagle spreading its wings and protecting every work of public art, which is seamlessly merged with the architecture.

Yu Wen-Fu's *Back to the Olden Days* is a temporary work installed in the planters below Beautiful Damsel. Co-created with the public through public participation, the work

converts the landscape to form a contrast between the old and the new stations, evoking people's memory of the old times, while creating a work of landscape art suitably merged with the site.

The public participation and education outreach program of this public art project connected with and extended into the areas surrounding the station. Collaborating with regional education and cultural-historical organizations in the areas, the picture book *Platform* tells the changes and continuation of the history of the station. Through diverse and inspiring activities, the program brought together public art works and historical stories related to the station, constructing a space of dialogue between the works and the public.

The entire team of this public art project (the Central Engineering Office of Railway Bureau, MOTC; Inges Idee; DADA IDEA Co., Ltd.; Shuei-An Art and Culture Research Co., Ltd.; and Blue Dragon Art Company) is deeply delighted and honored to receive the Excellence Award of the Public Art Awards, and will continue to promote integrating art and aesthetics into the architecture of stations during the stage of design to effectively enhance the overall plastic beauty while meeting the needs of operation. We will strive for making the architecture of the station itself a piece of art, and introduce more classic works, turning Taiwan into a beautiful island of culture and art.

Lastly, we thank the Ministry of Culture for organizing the Public Art Awards, as well as the recognition of all jurors. Because you have continued promoting public art, the citizens and passengers are able to perceive the beauty of art in everyday life even though they are not in museums and art galleries.





評審特別獎

Jury Award

台電新北金瓜石公共藝術設置計畫第一期子計畫 A 暨第二期 民眾參與計畫 II

Taipower Public Art Project for the Phase I subproject A & Public Participation Project II in Jinguashi, New Taipei City

以燈光創作、燈光藝術裝置、大型戶外展演計畫推動文化資產活化，讓民眾一窺金瓜石歷史的風華、走讀時間粹煉與藝術交融的風貌。

The lighting creations, installations of light art, and outdoor exhibition project promotes the revitalization of cultural heritage, which also allows the public to take a peek into the elegant history of Jinguashi, and the fusion of time and art.

郭瑞坤／評審委員、高雄市公共藝術審議委員

到底哪裡特別？或許是「非典型的優秀」！

評審特別獎到底要鼓勵什麼？或許在每一屆評審委員中可以有不同的詮釋與決定，但是第八屆公共藝術獎或許是基於「非典型的優秀」而將評審特別獎給予「台電新北金瓜石公共藝術設置計畫第一期子計畫 A 暨第二期民眾參與計畫 II」。

相較於「卓越獎」是基於「設置計畫具完整策劃、藝術創意，且符合環境、公眾參與推廣等公共藝術之綜合性表現」，而給予最高的榮譽。評審特別獎為何是基於「非典型的優秀」而給特別獎？或許是基於創新的理念？或許是有獨特的機制？或許是有特殊的工作內容？或許是有更多的期待與可能性？

「台電新北金瓜石公共藝術設置計畫第一期子計畫 A 暨第二期民眾參與計畫 II」的計畫目標：

希望透過點燈，點亮希望的未來，點亮臺灣這塊土地，點亮臺灣電業下一個一百年。因此希望藉由公共藝術計畫串聯，金水地區台電所屬的文化資產，透過文化藝術與文化資產的整合，呈現台電的文化力。

在此目標下，公共藝術扮演串聯的平台與機制，讓文化資產的保護與教育推廣也與台電的本業（電力生產與供應）結合。藉由照明「點燈」文化資產—作品一《點亮 13 層 - 天地有大美而不言》周鍊、朱文英、劉炳毅（一隱照明顧問），讓文化資產得以在燈光的演出下，讓更多的人，看到文化資產與產業興衰的過往；以 H 型鋼的「I」的造型—作品二《點亮 13 層 - I》何采柔，邀請每位觀眾在此駐足停留，品味那些可見與不可見之間的迷離詩意；透過光明海島藝術祭—作品三《光明海島藝術祭》優人神鼓，讓前述周鍊老師宏觀創作的十三層遺構建築體的點亮計畫（作品一），與藝術家何采柔以微觀思維設計展現過去現在及未來的交錯對話（作品二），成為動態舞蹈的載體與舞台。透過表演藝術的穿針引線，凝聚彼此間跨界與跨域的對話，用軟體的演出，在公共空間中衍生與地方文遺址記憶連結，讓點亮十三層遺構與在地文化生活更緊密。

除了上述三組作品互相呼應的呈現外，民眾參與及教育推廣之相關活動，也稱職扮演作品與社會大眾溝通的橋樑。更進一步而言，此系列作品在此環境場域中，讓原



本被視為廢墟的十三層遺構，儼然成為區域的亮點，扭轉過往文化遺構的冷漠與不易親近性。而台電公司積極投入公共藝術的領域，亦是為企業善盡其企業社會責任（Corporate Social Responsibility, CSR），示範另一個契機與可能性。讓原本只是依循「文化藝術獎助及促進條例」及「公共藝術設置辦法」的依法辦理工作，轉變成為與辦單位展現其企業文化與藝術實力的活水。

公共藝術的設置不只是呈現作品，作品本身（實體與非實體或軟體與硬體）的意義與價值，在於是否表現藝術在多元社會群體特有之生活形式、價值體系、及創作表現。「台電新北金瓜石公共藝術設置計畫」在此表現出「非典型的優秀」，值得我們細細品味。

KUO Jui-Kun / Juror, Professor of the Institute of Public Affairs Management,
National Sun Yat-sen University

What Makes It Special? Perhaps the “Atypical Excellence!”

What does the Jury Award aim to encourage? The jurors of every iteration of the award probably all have their own interpretations and decisions. However, the 8th Public Art Awards perhaps awards the Jury Award to the “Taipower Public Art Project for the Phase I Subproject A & Public Participation Project II in Jinguashi, New Taipei City” for its “atypical excellence.”

Comparing to the Excellence Award, which is the highest honor conferred based on “the comprehensive performance of the overall planning and artistic creativity of a public art project, and its conformity to the environment and public participation,” why is the Jury Award a special prize conferred based on “atypical excellence”? Is there perhaps a unique mechanism? Or does it include special job descriptions? Or does it even entail more expectation and possibility?

The objective of the “Taipower Public Art Project for the Phase I Subproject A & Public Participation Project II in Jinguashi, New Taipei City” states—

It is hoped that, through the gesture of lighting up, we could indeed light up the hope of the future, the land of Taiwan, as well as the next hundred years of Taiwan's electric power industry. So, we hope to connect cultural assets belonged to the Taipower Company in the area of Jinguashi and

Shuinandong via the public art project, and demonstrate the cultural power of the Taipower Company by integrating culture, art, and cultural assets.

With this objective, the public art project plays the role of a platform and mechanism that facilitates connections, combining the preservation of the cultural assets, the education outreach program, and the Taipower Company's original profession (generation and supply of electric power). Through illuminating (lighting up) the cultural asset (Work 1: CHOU Lien, CHU Wen-Ying, LIU Ping-Yi [YI.ng Lighting Design Consultant]), the light performance allows more people to see the cultural assets and the historical vicissitudes of the industry. The plastic form of “I” made of H-shaped steel (Work 2: Joyce HO) invites the audience to pause and savor the elusive poetic qualities in-between the visible and the invisible. With the Bright Island Art Festival (Work 3: U-Theatre), CHOU Lien's macrocosmic project of lighting up the Thirteen-Layer Remains (Work 1) and Joyce HO's microcosmic design to engender an interweaving dialogue of past, present, and future (Work 2) become the vehicle and stage of a dynamic dance. Using performing arts as the connecting thread, a cross-field and interdisciplinary dialogue among the works is agglomerated. With the performance as the software, the connection with memories of the local cultural heritage site is derived from the public space, bringing

the project of lighting up the Thirteen-Layer Remains closer to local cultural life.

In addition to the three corresponding works in the project mentioned above, the public participation and education outreach programs also play a competent role as a bridge of communication to connect the works and the general public. Furthermore, this series of works transforms the Thirteen-Layer Remains, which used to be viewed as a ruin in the environment, into a highlight in the area, reverting the aloofness and inapproachability of the cultural remains. The Taipower Company's active engagement in the field of public art is also a way to fulfill its corporate social responsibility (CSR), and demonstrates an alternative opportunity and possibility. Thus, what would have been dictated by the "Culture and the Arts Reward and Promotion Act" and the "Regulations on the Installation of Public Art" is transformed into a source of fresh creativity for the implementing agency to demonstrate its corporate culture and artistic ability.

The installation of a public art project is not simply to showcase works, the meaning and value of the project itself (both the tangible and the intangible, as well as the software and the hardware) lies in whether it displays the artistic expression in relation to the lifestyle, value system, and creative performance of a diverse social community. The

"Taipower Public Art Project for the Phase I Subproject A & Public Participation Project II in Jinguashi, New Taipei City" demonstrates the "atypical excellence," which is surely worth further savoring.

Taipower Public Art Project for the Phase I subproject A & Public Participation Project II in Jinguashi, New Taipei City

台電新北金瓜石公共藝術設置計畫第一期子計畫 A 暨第二期 民眾參與計畫 II

興辦機關(構) | 台灣電力股份有限公司

策劃單位 | 一隱照明設計顧問、集禾有限公司、優人神鼓

執行小組 | 陳夢麟、葉大維、林平、胡永芬、王俊傑、蘇瑤華、賴香伶

徵選小組 | 陳夢麟、葉大維、林平、胡永芬、王俊傑、蘇瑤華、賴香伶、胡至宜、徐裕健

Organizer | Taiwan Power Company

Curator | YI.ng Lighting Design Consultant, Co-Crops Cultures Ltd., U-Theatre

Executive Task Force | CHEN Meng-Lin, YEH Ta-Wei, LIN Ping, HU Yung-Fen, WANG Jun-Jieh, SU Yao-Hua, LAI Hsiang-Ling

Selection Task Force | CHEN Meng-Lin, YEH Ta-Wei, LIN Ping, HU Yung-Fen, WANG Jun-Jieh, SU Yao-Hua, LAI Hsiang-Ling, I've HU, HSU Yu-Chien

水滴洞選煉廠遺構是臺灣重要的人文地景遺產，見證了金瓜石礦業的發展。今天的金瓜石，看到歷史的記憶。礦業停了，當年生活情景仍在，山在水也在。十三層遺構的人文背景，是世界獨特的，金瓜石採礦是臺灣人文的見證，而遺構再次回到大自然的擁抱。2019年9月13日中秋夜點亮十三層，是台電公司推動公共藝術一個重要里程碑。是臺灣史上第一個利用公共藝術重新詮釋文化資產同時活化土污用地的創舉。

The remains of the ShueiNanDong Smelter is an important legacy of cultural landscape in Taiwan. It has witnessed the development of the mining industry in Jinguashi. Today, Jinguashi preserves the historical memory. Although the mining industry has ended, the scenes of everyday life in the bygone days remain, and so do the mountains and the sea. The cultural background of the 13 Layer Remains is one-of-a-kind in the world. While the mining industry in Jinguashi serves as a proof to the Taiwanese culture, the remains has now returned to the embrace of nature. The performance "Light Up the 13 Layer Remains," which took place on September 13, 2019 – the Mid-Autumn Festival – has been a crucial milestone for the Taiwan Power Company in terms of the company's effort in promoting public art. It was also the first-ever and groundbreaking endeavor in the history of Taiwan to utilize public art as a medium to reinterpret cultural heritage and revitalize contaminated land.

《點亮 13 層 - 天地有大美而不言》

Light Up the 13 Layer Remains Great Beauty Lies Between Heaven and Earth, Untold

藝術創作者 / 周鍊、朱文英、劉炳毅

作品材質 / 燈光創作

作品尺寸 / 燈具尺寸 40 × 20 × 22.8 公分

作品說明 / 夜幕降臨，用光延伸了歷史的靈魂。夜間的光要與自然和諧共存，要有包容性。天地有大美而不言，光扮演了推舟的角色。

設置地點 / 水湳洞選煉廠遺址

Artist / CHOU Lien, CHU Wen-Ying, LIU Ping-Yi

Medium / Work of light art

Dimensions / 40 × 20 × 22.8 cm

Introduction / As the night falls, the work utilizes light to extend the soul of history. At nighttime, the light of the work needs to create a harmonious coexistence with nature, and be inclusive. The great beauty lies between heaven and earth, but remains untold. In this work, light plays a supporting role.

Location / ShueiNanDong Smelter



《點亮 13 層 - I》

Light Up the 13 Layer Remains: I

藝術創作者 / 何采柔

作品材質 / H 型鋼、熱浸鍍鋅方管、熱浸鍍鋅底板

作品尺寸 / 250 × 250 × 14 公分

作品說明 / 光，延伸了歷史的靈魂。「I」的造型本身就像是英文大寫字母的我，同時它是一道門縫，也是一個座標。在白天，它就是一個單純佇立在不同場域的雕塑，讓人們透過他的存在而去注意到沿路的景色。到了夜晚，被點亮的 I 就像是推開門時從門縫中透出來的光線，為夜景開啟了一扇想像之門。

設置地點 / 水滸洞選煉廠遺址

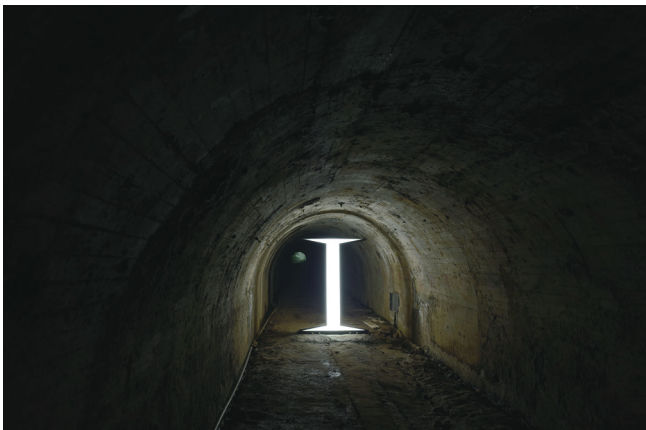
Artist / Joyce HO

Medium / H-shaped steel, hot-dipped galvanized steel square bar and plate

Dimensions / 250 × 250 × 14 cm

Introduction / Light extends the soul of history. The shape of "I," while representing the capitalized English letter "I," also signals an opening of a double door; or a set of coordinates, if you will. In daytime, it is a sculptural piece standing in different sites, reminding people of the scenery along their travel with its presence. At night, the illuminated "I" beacons the light shining through the opening of a double door, unlocking the imaginative gate of the nightscape.

Location / ShueiNanDong Smelter



《光明海島藝術祭》

Bright Island Art Festival

藝術創作者／優人神鼓

作品材質／展演計畫

作品說明／以周鍊老師宏觀創作的十三層遺構建築體的點亮計畫，藝術家何采柔以微觀思維設計展現過去現在及未來的交錯對話，優人神鼓透過表演藝術的穿針引線凝聚彼此間跨界與跨域的對話，用軟體的演出，在公共空間中衍生與地方文遺址記憶連結，讓點亮十三層遺構與在地文化生活更緊密。

設置地點／水滸洞選煉廠遺址

(臨時性，2019年9月)

Artist / U-Theatre

Medium / Performance Project

Introduction / With a background comprising CHOU Lien's macrocosmic Light up the 13 Layer Remains and Joyce HO's microcosmic design to engender an interweaving dialogue of past, present, and future, U-Theatre employs performing arts to link and bring together the cross-field and interdisciplinary dialogues, using their performance to generate connections with local cultural heritage in public space, further shortening the distance between Light up the 13 Layer Remains and the local cultural life.

Location / ShueiNanDong Smelter

(Temporary event taking place during September, 2019)



得獎感言

文／台灣電力股份有限公司

台電新北金瓜石公共藝術設置計畫第一期子計畫 A 暨 第二期民眾參與計畫 II

繼德國紅點 Reddot Design Award「年度最佳設計 The Best of the Best」、美國 MUSE Design Award 鉑金獎、日本優良設計獎 Good Design Award、義大利 A' Design Award、臺灣金點設計獎年度「最佳設計獎」等國內外設計大獎後，「點亮 13 層」很榮幸獲得評審團肯定，榮獲第八屆公共藝術獎評審特別獎的殊榮。

2019 年 9 月 13 日中秋夜「點亮 13 層」展演活動，是台電公司推動公共藝術一個重要的里程碑，也是臺灣史上第一個利用公共藝術重新詮釋文化資產同時活化污染土地的創舉，更時是台電公司第 1 次舉辦千人以上大型戶外展演活動。「點亮 13 層」公共藝術設置計畫自 2017 年起歷經新北市公共藝術審議會及文化資產審議會與環保署土地汙染管制再利用審議，直至 2019 年 4 月中正式通過，期間除了公共藝術與文化資產融合妥協外，更多了土地汙染管制及再利用議題的矛盾與挑戰。公共藝術計畫設置通過後，擇定 9 月中秋啟動點燈儀式，由中央到地方、由城市到鄰里、跨過九份山間到濱海，無不矚目這項塵封 32 年臺灣最大型歷史建物躍然重生的一刻，社會各界高度期待，隨之而來活動規模、場地空間相關配套措施的需求與準備、地方人力物力的支援，在在考驗主辦與地方單位動員及應變能量。

「點亮 13 層」公共藝術從規劃到施工都不容易。在規劃過程因原有圖資年代久遠不易取得建完整圖面資料，又因環保法規的限制無法先行進入汙染場域實地勘驗，因此藝術團隊光設計就花了 2 年時間反復修正才得以正式動工，也因層疊的獨特地形及環保法規的限制，無法使用機器搬運，所有燈具等施工材料都需藉由人力徒手搬運，每盞燈除重量動輒 10 幾 20 公斤外，每一層高度從 2 公尺到 12 公尺都有，都需人工攀爬，光是要走到施工地點就常耗費超過一小時，而水滴洞選煉廠底層到頂層徒手步行就需要耗費 2 小時以上。

本次得獎作品是台電以全新的公共藝術計畫概念，嘗試去創造活化汙染土地的新模式，在確保民眾安全健康不受影響之下，以非典型「遠觀」的公共藝術融入文化資產，更邀請揚名國際的照明大師周鍊老師、一隱照明顧問朱文英、劉炳毅老師、藝術家何采柔老師及優人神鼓等藝術團隊跨領域及跨世代合作，在多次觀察鄰近聚落燈火與海上漁火的現勘討論後，決定以不同亮度的琥珀色柔和燈光，藉由宏觀及微觀的方式，以不干擾四周環境的手法並於每晚定時展演四季動態模式點亮 13 層遺構，並帶領民眾重新認識素有黃金山城之稱的水金九地區，並為臺灣這塊土地打造天空之城般的世界級壯觀夜景。



感謝評審團的肯定、也謝謝作品設置過程迄今一直陪伴的執行小組專家學者、執行計畫的藝術團隊及本公司同仁的共同努力，台電公司期許以 13 層遺構為起點，持續與社會各界溝通並積極打造永續文資，以多元面貌走入人群，不只點亮 13 層遺構，更點亮整個金水地區的觀光與地方創生。

台電公司更希望發揮國營事業的社會責任與使命感，在供電之外，也努力透過公共藝術執行過程舉辦各種藝文活動，讓民眾可以很容易地親近藝術、了解藝術、豐富我們的生活，進一步成為文化發展的基礎。

Taipower Public Art Project for the Phase I subproject A & Public Participation Project II in Jinguashi, New Taipei City

After winning various prestigious awards in Taiwan and abroad, including the Red Dot Design Award – The Best of the Best (Germany), the MUSE Design Awards – the Platinum Award (US), the Good Design Award (Japan), the A' Design Award (Italy), and the Golden Pin Design Award – Best Design (Taiwan), it is yet another incredible honor that the “Light Up the 13 Layer Remains” is now recognized by the jurors and awarded the Jury Award of the 8th Public Art Awards.

The performance of “Light Up the 13 Layer Remains,” which took place on September 13, 2019 – the Mid-Autumn Festival – has been a crucial milestone for the Taiwan Power Company in terms of our effort in promoting public art. It was also the first-ever and groundbreaking endeavor in the history of Taiwan to utilize public art as a medium to reinterpret cultural heritage and revitalize contaminated land. Meanwhile, it was the first time that the Taiwan Power Company ever held a large-scale outdoor performance for more than one thousand people. The public art project of “Light Up the 13 Layer Remains” was commenced in 2017. It underwent the evaluation of the New Taipei City Public Artworks Consulting Committee, the Cultural Heritage Review Committee, and the Control and Reuse of Contaminated Land Review by the Environmental Protection Administration, and was eventually passed in April 2019. During this period, in addition to the integration and compromises related to public art and cultural heritage, the project was also faced with conflicts and challenges presented by the control and

reuse of contaminated land. After the public art project was passed, it was decided that the launch ceremony would be on the Mid-Autumn Festival in September. From the central and the local government, the city and rural neighborhoods, to the mountains in Jiufen and the coastal area, everyone and all sectors in society were highly anticipating the moment of rebirth of the largest historical architecture in Taiwan, which had been in dormant for thirty-two years. Then, the overwhelming tasks ensued: the scale of the event, the requirement and preparation for making related supporting measures for the site and the surrounding space, and the necessary reinforcement of local manpower and resources have successively tested the ability of mobilization and quick responses of the organizer and local units.

From planning to installation, the public art project of “Light Up the 13 Layer Remains” was a herculean task. During the process of planning, it was discovered the overall architectural plans were not available given that the needed information and material was from such a long time ago. Moreover, due to the restrictive environmental protection regulations, the art teams were not able to inspect and survey the contaminated site in advance. Consequently, the design alone took the art teams a good period of two years for making revisions and adjustments before the construction work could be launched officially. On top of these challenges, the unique layered topography and restrictions of environmental protection regulations, all construction material, including heavy lighting

equipment, could not be moved by machines onsite. Instead, everything needed to be carried manually. The weight of the lamps ranged from ten to twenty kilograms, and the layers of the remains were two to twelve meters high. Carrying the equipment while climbing the layers, the trip of reaching the construction site alone would usually take more than one hour; and climbing and walking from the bottom layer of the ShueiNanDong Smelter to its top layer would require a good exercise of more than two hours.

This award-winning public art project has been an entirely fresh concept for the Taiwan Power Company, for which we have adopted a new mode to revitalize the contaminated land. While ensuring the safety and health of the public, we have integrated an atypical form of public art – one that is to be viewed “from a distance” – with the cultural heritage, and invited internationally celebrated lighting master, CHOU Lien; lighting consultants from YLing Lighting Design Consultant, CHU Wen-Ying and LIU Ping-Yi; artist Joyce HO; and performing arts group U-Theatre to embark on a journey of transdisciplinary and intergenerational collaboration. After inspecting the site and observing the lights of local settlements and the lighting on fishing boats at sea, the artists decided to use soft, amber-colored light of various degrees of luminance to macrocosmically and microcosmically light up the 13 Layers Remains without creating disturbances to the surrounding environment. Furthermore, a light performance in the dynamic mode of the four seasons would be staged

at fixed hours every night. At the same time, the public art project aimed to open the eyes of the public again to Shuijinjiu, a region that has been called the “Mountain City of Gold,” and to handcraft a world-class, magnificent nightscape reminiscent of a sky city for Taiwan.

We thank the jury committee for the recognition, and joint effort of the experts and scholars in the executive task force, the artist teams participating in the project, and our dear colleagues, who have accompanied us throughout the installation of the project. The Taiwan Power Company hopes to use the 13 Layer Remains as a starting point to continuously communicate with all social sectors, and actively create sustainable cultural heritage. We look forward to demonstrating our diverse work to the public, which includes both lighting up the 13 Layer Remains and brightening up the tourism and regional revitalization of the entire Shuijinjiu region.

Furthermore, the Taiwan Power Company hopes to fulfill the social responsibility and our sense of mission as a state-run enterprise by not only providing electricity but also organizing a wide range of arts and cultural programs during the implementation of public art projects. By doing so, we believe that the public can gain more opportunities to approach and understand art, which indeed enriches our lives and further becomes the foundation of cultural development.





民間自辦獎

Community Driven Award

雲林斗南教會—十字架彩繪玻璃

Dounan Church in Yunlin - Stained Glass Cross

教會集結牧師、長老、教友等在地社會力量，共同完成教堂建築主樓八角塔彩繪玻璃設計。

Dounan Church gathers the power of the priest, presbyter, church members, and local community in order to accomplish the stained glass design on the octagonal tower of the main church building.

日常微觀—2019 夏至大稻埕公共藝術節

Focus in Daily Life - Public Art Festival at Midsummer in Dadaocheng 2019

透過藝術家作品呈現大稻埕的新舊交融，藉由公共藝術尋訪、藝術創作、深度體驗及鄰里合作等過程，串連大稻埕的獨有文化風景。

The artworks demonstrate the fusion of old and new in Dadaocheng and connect its unique cultural landscape through public art exploration, artistic creation, and the process of a deep experience and local cooperation.

馬太林部落馬賽克拼貼藝術牆

Mosaic Collage Art Wall in Matadim Tribe

結合阿美族神話傳說及捕魚文化，由藝術家攜手全體族人協力完成設置，以期活化地方藝術、經濟及觀光產業，連結在地生活記憶。

Combining Amis mythic legends and fishing culture, the artist brings the whole tribe together to complete this installation, hoping to revive local art, economy, tourism, and to link local memories.

尤瑪·達陸／評審委員、藝術家

論第八屆公共藝術獎「民間自辦獎」

文化部在 2014 年也就是第四屆的公共藝術獎開始，設置了「民間自辦」獎項，希望藉此鼓勵民間的機構或建築案，可以更自主地辦理公共藝術，也能夠讓民眾更廣、更深地參與公共空間的美感共創。而至今共執行了五屆的「民間自辦」公共藝術獎，確實也引起了民間對公共環境優化、美化的積極性與興味。讓更多屬於民間的公共空間有了藝術設置的機會，也透過視覺藝術、藝術活動、民眾參與……等方式。除了提供藝術欣賞、人文休閒、親子活動，逐漸形成了地方美麗風景和氛圍的所在，也因而產生如微血管般，輸送美感血液進入民眾生活的另外一種可能，同時也成為創造民眾共同的美感記憶。近年來公共藝術由於政府的鼓勵，民間的響應正逐漸讓民眾從理解認識，進而接納並參與其中。因著如此的循環，近年來加入公共藝術創作或參與活動的民間社團、社區或建築集團增加，也藉此提昇了居住環境品質，讓藝術更滲融在生活之中。

第八屆的「民間自辦獎」公共藝術展現了民間展域多樣、多元的特色，適切地呈現作品與地方接合的能量。

雲林斗南教會的十字架彩繪玻璃，是教會透過對居民期望的收集，以及與藝術家、專業工作者的共同合力，一起創造出地方特色美景，也透過作品引領民眾更認識地方文化的資產。

馬太林部落馬賽克拼貼藝術牆，也是藝術家透過與教會合作並集結在地族群和社會的力量，成功讓藝術成為增進部落團結、穩固情感而存在的真實功能和價值，同時反映了場所的精神，視覺強烈的藝術牆，因其特質和給人的感受而形成一個令人記憶深刻的場域，達成了帶動地方產業、經濟的目的，以及活化連結在地生活記憶的美好藝術經驗。

「日常微觀－2019 夏至大稻埕公共藝術節」則是在大稻埕的舊城區結合商家、藝術家及策展團隊眾多的人員和團隊，共同辦理一個以公共藝術為名的藝術節慶，成功將藝術氛圍導入商圈。在商區的日常中，遊客的駐足、商家的導覽、藝術家的介入，讓新思維、新型態和模式擾動舊城區，形成新的印象，展現此一區域的時間厚度以及年輕藝術的力度，開展出都市的新活力。

關於第八屆「民間自辦獎」的獲獎單位或機構，作品種類豐富、場域多元，但共同的特點都是很「用力」的與居民共創，為場域注入美學的力量，而創作的作品或活動也同時紀錄了眾人的努力，以及存留在人心的感動和記憶。

Yuma Taru / Juror, Artist

On Community Driven Award of the 8th Public Art Awards

Since the 4th Public Art Awards in 2014, the Ministry of Culture has established the new Community Driven Award, with the objective to encourage private organizations and construction projects to voluntarily engage in incorporating public art so that the general public can participate in the co-creation of aesthetic public space in a wider and deeper way. As of today, the Community Driven Award has been presented for five iterations of the Public Art Awards, and has indeed kindled the private sector's active participation and interest in optimizing and beautifying the public environment. This has created the opportunity for the public space in the private sector to include public art through various forms, such as visual art, art event, public participation, etc. In addition to enabling art appreciation, cultural leisure activities, and parent-child activities, the public space in the private sector has gradually become the locus of beautiful local landscape and atmosphere. Furthermore, like countless blood capillaries, public artworks in the private sector have infused aesthetic energy into people's life, like forming an alternative possibility while creating collective aesthetic memory of people. In recent years, because of the encouragement from the government, the private sector has responded positively to public art, and has moved slowly from understanding, accepting, to participating in public art. Because of this

positive cycle, the private organizations, communities, and construction companies, who have joined the creation of public art or have participated in related activities, are able to elevate the quality of the living environment, and incorporate art into the everyday life.

The Community Driven Award of the 8th Public Art Awards demonstrates the characteristic of site plurality and diversity, aptly showing the energy of merging artworks and places.

The "Dounan Church in Yunlin - Stained Glass Cross" reveals a unique vista of the place, which has been inspired by the locals' imaginations gathered by the church, and has been co-created by the artist and other professionals. At the same time, the work also leads the public to gain a better understanding of the local cultural heritage.

The "Mosaic Collage Art Wall in Matadim Tribe" is also a collaboration between artists and the church, which is made possible by the joint power of local community and society. Collaboratively, they have successfully created a work of art that possesses a real function and the value of unifying the indigenous community, while strengthening the bond between people. Meanwhile, the work also reflects the spirit

of the site. Because of its distinctive qualities and how it makes people feel, the visually powerful art wall produces a deeply memorable site, not only boosting local industry and economy, but also serving as a delightful art experience that vitalizes and connects with the memory of local life.

The “Focus in Daily Life – Public Art Festival at Midsummer in Dadaocheng 2019” is an art festival presented in the name of public art, which takes place at the historical area of Dadaocheng, and is co-organized by a large number of people, including local shops, artists, and the curatorial team. The public art festival is a great success in terms of injecting an artistic atmosphere into the Dadaocheng shopping district. In the everyday scene of the shopping district, the visit of tourists, the introduction given by the local shops, and the intervention of artists have all awakened the historical area with a new mindset, a new form and a new mode to create a fresh impression, displaying the historical depth of the area as well as the power of young art to unleash the fresh vitality of the city.

The awarded organizations or institutions of the Community Driven Award of the 8th Public Art Awards have brought together a rich and diverse range of artworks and sites.

However, their common denominator is that they all exert “great effort” to engage in the co-creation with local residents, and imbue the sites with aesthetic power. The results of their creative input, tangible artworks and durational events alike, are records of everyone’s endeavor as well as the touching feeling and memory forever preserved in people’s mind.

Dounan Church in Yunlin - Stained Glass Cross

雲林斗南教會－十字架彩繪玻璃

辦理單位 | 臺灣基督長老教會斗南教會

策劃單位 | 恩德斯視覺策略顧問有限公司

Organizer | Presbyterian Church in Taiwan, Dounan Church

Curator | Art & Jocundity Visual Strategies Co., Ltd.

鏈結在地蔬果特色與文化意涵：就雲林盛產的農作物切入思考（貼近附近居民帶來溫暖、繽紛、生活感），在具有文化意涵與美學原創作下，藉此營造出神為這片土地帶的恩典。

在八角塔外觀上，設計團隊製作了一個全新抗風雨又耐熱的建材級十字架藝術玻璃彩繪裝置，並結合了燈光效果控制，十字架圖像藝術視覺上既尊重了基督教台灣長老教會的精神層面，又致敬了斗南鎮地方的獨特文化，元素皆出自王碧芬長老的手繪油畫，為此設計項目最重要核心精神——上帝對子民的愛。

The work connects local characteristic fruits and vegetables with cultural implications. Using Yunlin's local produce as an entry point (which is close to the locals, and adds a sense of warmth, colorfulness, and local lifestyle), the work conveys a cultural meaning and aesthetic originality, embodying God's grace bestowed onto this land.

On the façade of the church's octagonal tower, the design team produces a brand-new stained glass cross made of weather- and heat-resistant architectural material, which is combined with the effect of lighting. The image art of the cross shows respects visually to the spirit of the Presbyterian Church in Taiwan, while paying tribute to the unique culture of Dounan Township. The visual elements are taken from the oil paintings created by the church elder, Fenny WANG, and symbolize the central spirit of the design—God's love for His children.

《臺灣基督長老教會斗南教會－十字架彩繪玻璃》

Presbyterian Church in Taiwan Dounan Church- Stained Glass Cross

藝術創作者／王碧芬長老與恩傑斯視覺策略顧問有限公司

作品材質／UV 玻璃彩繪、LED 燈光、金屬件

作品尺寸／351 × 768 × 18 公分

作品說明／UV 彩色玻璃藝術，將教堂建築主樓，記錄共居者齊力完成共識行動及實踐科學元素的工藝設計，象徵在地文化的信念與群體意識的價值。

設置地點／臺灣基督長老教會斗南教會

Artist / Fenny WANG, Art & Jocundity Visual Strategies Co., Ltd.

Medium / UV stained glass, LED, metal component

Dimensions / 351 × 768 × 18 cm

Introduction / The art of UV stained glass presented on the main building of the church records the unified action of the co-inhabitants and a craft design informed by the elements of scientific practice, symbolizing the faith of the local culture and the value of the collective consciousness.

Location / Presbyterian Church in Taiwan, Dounan Church



《生命之樹》

The Tree of Life

藝術創作者／恩傑斯視覺策略顧問有限公司

作品材質／C 型鋼 + 烤漆

作品尺寸／144 × 389 × 6 公分，共 12 組

作品說明／將外露管線以「生命樹」藝術造型作遮蔽，將營造工程預算的遺憾，透過聖經的真理「所盼望的遲延未得，令人心憂；所願意的臨到，卻是生命樹。」（箴言 13:12），將神創造的豐盛，為小羊們打造的樹林，提供一處心靈的喜樂之處。

設置地點／臺灣基督長老教會斗南教會

Artist / Art & Jocundity Visual Strategies Co., Ltd.

Medium / Color-coated C-shaped steel

Dimensions / 144 × 389 × 6 cm, 12 pieces

Introduction / The exposed pipe lines are concealed by the artistic sculpture, titled *The Tree of Life*, transforming an inadequacy of the construction budget into the embodiment of the truth told in the Bible—"hope deferred maketh the heart sick; But when the desire cometh, it is a tree of life." (Proverbs 13:12). The abundance created by God is turned into the woods made for the sheep, and offers them a place of spiritual rejoice.

Location / Presbyterian Church in Taiwan, Dounan Church

得獎感言

文／歐又如牧師

雲林斗南教會－十字架彩繪玻璃

基督教中最重要的精神之一即是「神愛世人」，十字架就象徵耶穌基督的救贖。

當我們有機會重建教堂，看到蔡榮堂建築師的設計圖中，主體建築的外牆，可以放置一支巨型的十字架，我們滿心高興充滿期待。

教會外觀完成後，我們就思考著如何把這支十字架表現出來，鄰居對我們說：「教會十字架這麼大，不要只有單純的白色，會很沒有精神和變化，可以加點顏色喔！還有以前教會內部都是一些我們看不懂的外國人物，可不可以在這個十字架上換一些有我們在地感的圖片呢？」。所以我們決定要製作一支具有在地性、原創性、並具信仰內涵的十字架。

感謝恩德斯視覺策略顧問有限公司胡牧野老師，所帶領的優秀藝術創作團隊張嫻容、劉貞妙、陳家儀插畫家、郭建瑜工程師等工程團隊，他們以專業技巧，結合本教會王碧芬長老的創作內容，激盪出這支有嘉南平原的綠樹、海浪、水牛、白鷺絲、稻田的十字架，成為教會最美的記號。

自從 2020 年 10 月 20 日教會獻堂後，每天晚上點亮十字架的燈光，彩繪十字架上的圖案，就會緩緩變換顏色，顯示不同四季的嘉南平原風采。許多居民、外鄉遊客，經過教會總會佇足欣賞，更成為教會節慶點燈宣傳的好材料。現在通過文化部的認定，更能夠讓大家看到它的獨特與美麗。

我感謝胡牧野老師的恩德斯團隊，幫助我們化想像為實際，同時也感謝艾瓦奇公司柯惠揚董事長不辭路遠、案小，多次南下監工。

感謝文化部評審委員大雨當中到教會實際勘察，給予我們鼓勵，最後我感謝主，祂讓每一件事互相影響，而使屬祂的殿充滿神蹟奇事，阿門。我們是雲林斗南教會～我是歐又如牧師，祝福大家。

Acceptance Letter

Rev. OU You-Ju

Dounan Church in Yunlin - Stained Glass Cross

In Christianity, one of the most important spirit is "God loves the world." The cross is a symbol of Jesus Christ's salvation.

When we had a chance to re-build the church, and saw in architect TSAI Rong-Tang's design that an enormous cross could be placed on the external wall of the main building, our hearts were filled with joy and expectation.

After the exterior of the church was completed, we began thinking about how to show this cross. Our neighbor said to us, "The church has such a big cross. Don't make it only white. It would lack spirit and change. Maybe add some colors! Besides, the inside of the church used to have some foreign figures that we don't understand. Can we include some images that represent us locally on this cross?" So, we decided to produce an indigenous, original cross that embodies the meaning of our faith.

We thank Mr. HU Mu-Yeh of Art & Jocundity Visual Strategies Co., Ltd., and the superb artistic and engineering teams he has led, including CHANG Man-Jung, LIU Chen-Miao, illustrator CHEN Chia-I, engineer KUO Chien-Yu, etc. Their professional techniques and skills, combined with the artistic work created by the elder of the church, Fenny WANG, have produced this cross incorporated with the verdant trees, sea waves, water buffaloes, egrets, and rice paddies of the Chianan Plain, which is now the most beautiful symbol of the church.

Since the dedication ceremony of the church facilities on October 20, 2020, when the cross is illuminated every night, the images on the colored cross will slowly change colors, and reveal the beauty of the Chianan Plain in every season. Both the local residents and out-of-town tourists would always stop at the church to appreciate its beauty, making the cross an ideal material to promote the church's festive illumination event. Now that the work is recognized by the Ministry of Culture, more people will see its uniqueness and splendor.

I thank Mr. Hu and the team of Art & Jocundity Visual Strategies Co., Ltd. for helping us realize our imagination. I also thank President KE Hui-Yang of I Wow Chi Co., Ltd., who came south several times to supervise the project regardless of the long distance and the small scale of the case.

A big thank you to the jurors from the Ministry of Culture, who came to inspect the work in pouring rain and gave us much encouragement.

Finally, I thank the Lord. He allows every single thing to influence one another, and thus fills His temple with miracles and wonders. Amen.

We are the Dounan Church in Yunlin. I am Rev. OU You-Ju. God bless all.

Focus in Daily Life - Public Art Festival at Midsummer in Dadaocheng 2019

日常微觀－2019夏至大稻埕公共藝術節

辦理單位 | 蔚龍藝術有限公司

策劃單位 | 蔚龍藝術有限公司

Organizer | Blue Dragon Art Company

Curator | Blue Dragon Art Company

2019年，夏至大稻埕公共藝術節以「日常微觀」為主題，帶民眾透過「觀看」的行為／方式，藉由藝術家之眼（14件組作品）、在地風格人物之眼，以及觀者自我之眼，探尋百年歷史大稻埕的今昔秘境。透過12組藝術家，14件作品呈現大稻埕的新舊交融以及藉由作品串聯由「微觀」所引出的三個子題；「微觀·在地想像」、「微觀·日常生活」、「微觀·美妙的穿越」。並於週間辦理13場藝術節相關主題活動，讓民眾深入大稻埕。

The “2019 Dadaocheng Summer Public Art Festival” was themed on “Focus in Daily Life,” and guided the audience to explore mysterious places in the hundred years of Dadaocheng from the past and in the present day through the action/approach of “seeing” by leading the public to look through the eyes of the artists (fourteen artworks), that of the local figures of style, as well as the spectator’s own eyes. With fourteen artworks by twelve artists/art groups, the festival highlights the integration of the old and the new, and utilizes the artworks to connect three subtopics themed on “Microcosmic observation,” including “Local Imagination,” “Daily Life,” and “Incredible Travel in Time.” During the week, thirteen thematic events and activities were organized, bringing the public into the heart of Dadaocheng.



《川流不息》

The Endless Flow

藝術創作者 / 潘羽祐

作品材質 / 竹子、壓克力管、稻米

作品尺寸 / 400 × 170 公分

作品說明 / 本作品主要呈現淡水河與大稻埕北街的發展脈絡，舊有的碾米廠到米食餐廳的家族傳承故事。

設置地點 / URS329 稻舍 (臺北市迪化街一段 329 號)

Artist / YO Pan-Yu

Medium / Bamboo, acrylic pipe, rice

Dimensions / 400 × 170 cm

Introduction / This work portrays the developmental context of the Tamsui River and the northern streets of Dadaocheng, telling the stories of rice mills in the old times and the family legacy of a restaurant that sells rice cuisine.

Location / URS329 Rice & Shine



《Pleasant Aftertaste 回味無窮、齒頰留香》

Pleasant Aftertaste

藝術創作者 / U&S Studio 叔叔與妹妹

作品材質 / 帆布輸出

作品尺寸 / 269 × 250 公分

作品說明 / 赤毛族在餐桌上享受在地美食貢丸的畫面，與知名店家明峰貢丸結合，傳達在地美食風味如同繽紛多彩的畫面一樣，散發出無法抗拒的美味。

設置地點 / 明峰貢丸店 (臺北市迪化街一段 314 號)

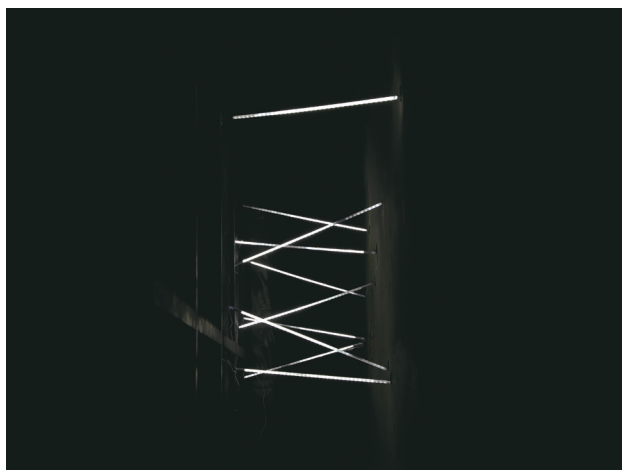
Artist / U&S Studio

Medium / Canvas print

Dimensions / 269 × 250 cm

Introduction / The image shows the Chimos enjoying a local delicacy – meatballs. Collaborating with a famous local store, Ming Feng Meatball, the work conveys the delectable local flavor through the colorful image and by visualizing the irresistible taste.

Location / Ming Feng Meatball



《連連》

Connecting

藝術創作者 / 高德亮

作品材質 / LED 燈管

作品尺寸 / 依場域調整

作品說明 / 樓群中的狹小裂縫像是人們生活中的後台，透過置入細長的 LED 燈條，光線緩慢來回移動的過程中像是兩旁樓房正在被癒合或是被掀開而露出的連結絲線，讓觀眾一同微觀樓房之間的日常風景。

設置地點 / Mikkeller Taipei 米凱樂啤酒吧後方防火巷 (臺北市南京西路 241 號)

Artist / KOU Tak-Leong

Medium / LED tube

Dimensions / Dimensions variable

Introduction / The small interstices between buildings are like the backstage in people's life. Through installing strips of LED light, the buildings look like they are being healed or revealing the threads connecting them when the light slowly flow repeatedly, enabling the audience to microcosmically observe the daily scenery between buildings.

Location / Mikkeller Taipei



《I：那些歲月的背後系列、II：縫紉記憶三部曲》

The Time in Between Trilogy

藝術創作者／許汝翡

作品材質／錄像

作品尺寸／4' 13"

作品說明／透過訪談口述與影像，連結出創作者自身與家人之間的情感連結，也勾勒出家庭代工與臺灣縫紉產業之間的面貌。

設置地點／T Fashion 時尚實驗基地（臺北市迪化街一段 21 號 4 樓 永樂市場 4 樓）

Artist / HSU Ru-Fei

Medium / Video

Dimensions / 4'13"

Introduction / Through oral accounts in interviews and videos, the work brings out the emotional connection between the artist and her family, while depicting the history of family factories and the history of the sewing industry in Taiwan.

Location / T Fashion



《補天計畫 - 2019 大稻埕》

Sky-mending Project - 2019 Dadaocheng

藝術創作者／楊芳宜、吳宜靜

作品材質／回收塑膠袋

作品尺寸／依場域而定

作品說明／用象徵串連的編織方式，編起再生的回收塑膠袋，以接力創作、故事圖騰來填空、編織共創的天空。

設置地點／臺北市迪化街一段 14 巷

Artist / YANG Fang-Yi, WU Yi-Jing

Medium / Recycled plastic bags

Dimensions / Dimensions variable

Introduction / Using the approach of weaving, which symbolizes interconnections, the project uses recycled plastic bags, and adopts the method of an artistic relay to fill and weave out a co-created sky with story-telling patterns.

Location / No. 8, Ln. 14, Sec. 1, Dihua St., Datong Dist., Taipei City



《危觀》

A Sight of Crisis

藝術創作者／楊子弘

作品材質／複合媒材

作品尺寸／依場域而定

作品說明／以日常生活物件為媒材，裝置營造出濃烈的真實感，但卻是虛假的危機，利用觀者最直接地反應，思考因資訊氾濫所形塑的共同危機感。

設置地點／URS127（臺北市迪化街一段 127 號）

Artist / YANG Tzu-Hung

Medium / Mixed media

Dimensions / Dimensions variable

Introduction / Using objects from everyday life as the medium, the installation produces a strongly realistic feeling, but is actually a false alarm. It utilizes the spectator's most intuitive reaction to encourage people to think about the collective sense of crisis caused by information flood.

Location / URS127



《鐵方舟－聽風草》

Iron Ark - Wind-hearing Grass

藝術創作者 / 張文堅

作品材質 / 聽風草 48 株、聽風草標本、玻璃罩

作品尺寸 / 依場域而定

作品說明 / 「聽風草」背後存在著一個意義，在現實裏，我們都被困在一個系統裏，因為他能「供給」於你所需的，而讓你能在原地轉動著。

設置地點 / URS127 (臺北市迪化街一段 127 號)

Artist / CHANG Wen-Chien

Medium / 48 wing-hearing grass, specimen of wind-hearing grass, glass specimen dome

Dimensions / Dimensions variable

Introduction / The "wind-hearing grass" signals that we are all trapped in a system in reality, which provides what you need and is able to keep you spinning without going anywhere.

Location / URS127



《作品 I：一組格子裡的生活方式 / 飼 作品 II：一組格子裡的生活方式 / 家_陽光工作》

Work I: Life Style in Small Grid / Feeding; Work II: Life Style in Small Grid / Home Sunshine and Work

藝術創作者 / 蘇子涵

作品材質 / 樹脂、複合媒材

作品尺寸 / 8 × 11 × 18 公分，2 件

作品說明 / 像是將建築物建構成一種磁場，居住於其中的人們、動物、物品都有自己被世界理解的一種方式，物件與空間潛在著一種關係與規則，產生這些具有象徵性的符號。

設置地點 / 鹹花生咖啡館 (臺北市迪化街一段 197 號)

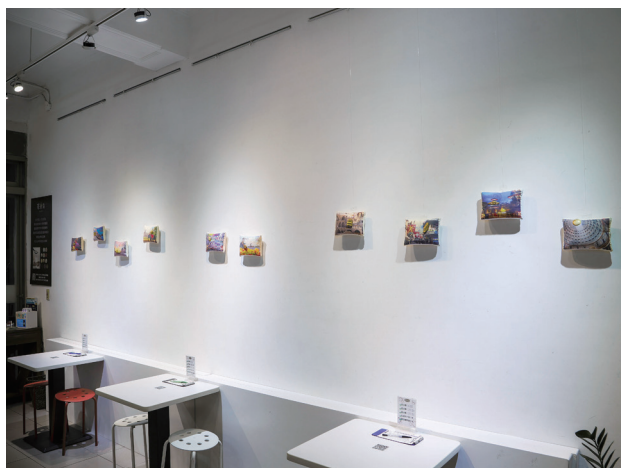
Artist / SU Tzu-Han

Medium / Resin, mixed media

Dimensions / 8 × 11 × 18 cm, 2 pieces

Introduction / The work constructs a magnetic field in buildings, and the people, animals and objects living in these buildings have their own ways of being understood by the world. There are underlying relationships between the objects and the space and their own governing rules, which generate these symbolic codes.

Location / Salt Peanuts



《帶著窗花去旅行》

Travel with Window Bars

藝術創作者 / 張雅婷

作品材質 / 紅銅、複合媒材

作品尺寸 / 5 × 21 × 2 公分，15 件

作品說明 / 帶著鐵窗去旅行，看似衝突卻也有趣。

設置地點 / 茶米露 (臺北市南京西路 239 巷 4 號 1 樓)

Artist / CHANG Ya-Ting

Medium / Copper, mixed media

Dimensions / 15 × 21 × 2 cm, 15 pieces

Introduction / Traveling with window bars seems to be conflicting but interesting.

Location / See Me Look Dessert



《蒸奇異獸》

Steam-tacular Creatures

藝術創作者／張嘉路

作品材質／數位媒材

作品尺寸／24 × 27.5 公分

作品說明／以合興的蒸點食物為主題，發展吉祥意象的珍奇異獸系列。

設置地點／合興壹玖肆柒（臺北市迪化街一段 223 號）

Artist / CHANG Chia-Lu

Medium / Digital media

Dimensions / 24 × 27.5 cm

Introduction / The steamed foods of Hoshing are thematically developed into a series of auspicious and spectacular creatures.

Location / Hoshing 1947



《市場風味採集》

Market Flavor Collection

藝術創作者／陳向榮

作品材質／陶瓷

作品尺寸／依場域調整

作品說明／藝術家走訪傳統市場，進行一連串符碼的採集，利用貼花技法將市場意象拼貼、重組於臺灣人民餐桌上常使用的各式餐具。

設置地點／台灣料理研習所（臺北市迪化街一段 221 號）

Artist / CHEN Hsian-Jung

Medium / Ceramic

Dimensions / Dimensions variable

Introduction / The artist visits the traditional market to collect a series of symbols, and utilizes the technique of appliqué to collage and reconstruct the market imageries on the common utensil and tableware used on the dinner tables of the Taiwanese people.

Location / Taiwan Cooking101



《台灣不》

Not Just a Piece of Taiwanese Fabric

藝術創作者／游雯迪

作品材質／膠彩畫

作品尺寸／紅 - 127.5×110.5 公分，藍 - 140.5×129.5 公分

作品說明／作品名稱《台灣不》，取自臺灣花布的諧音。本作品以膠彩和絹布作為媒材，畫面風格擬仿臺灣傳統花布的圖紋，並將東西方文化中具權威性含義的符號圖騰藏身於花布之中，傳達出臺灣人在多重文化與政治交會中的主體意識。

設置地點／花布先生（臺北市迪化街一段 46 巷 11 號）

Artist / YU Wen-Di

Medium / Eastern Gouache

Dimensions / (Red) 127.5×110.5cm, (Blue) 140.5×129.5 cm

Introduction / *Not Just a Piece of Taiwanese Fabric* is an ingenious play on the traditional Taiwanese floral fabric. Created with gouache and silk fabric, the image style imitates the patterns of traditional Taiwanese floral fabric; however, a closer look reveals that authoritative symbols and totems in Eastern and Western culture are embedded in the floral fabric, conveying the Taiwanese subjective consciousness informed by multiple cultures and political encounters.

Location / Mr. Huabu



《熙來攘往》

Bustling Scenes

藝術創作者 / 周采薇、聶以諾

作品材質 / 相紙

作品尺寸 / 15.2 × 10.2 公分, 3 件、25.4 × 16.9 公分, 3 件

作品說明 / 往來的旅人或許是第一次來到大稻埕，也可能是此生唯一一次。藝術家長時間在大稻埕地區進行影像工作，透過相機鏡頭記錄此地的片刻永恆。

設置地點 / Modern Mode & Modern Mode café (臺北市迪化街一段 278 號)

Artist / CHOU Tsai-Wei, NIEH Yi-Nuo

Medium / Photography

Dimensions / 15.2 × 10.2 cm, 3 pieces; 25.4 × 16.9cm, 3 pieces

Introduction / The traveling visitors might be visiting Dadaocheng for the first time, which might also be the only time for them. The artists has taken photos of Dadaocheng for a very long time, and uses their camera to document the lasting moments of this place.

Location / Modern Mode& Modern Mode café



《日常 Daily Fun》

Daily Fun

藝術創作者 / 尹睿璇

作品材質 / 複合媒材

作品尺寸 / 依場域而定

作品說明 / 由日常物件引發身體感的遐思。

設置地點 / 地球制造 (臺北市迪化街一段 199 號)

Artist / Kyle YIN

Medium / Mixed media

Dimensions / Dimensions variable

Introduction / Fantasies revolving around the body are induced by daily objects.

Location / Made on earth

得獎感言

文／蔚龍藝術有限公司

日常微觀－2019夏至大稻埕公共藝術節

蔚龍藝術有限公司自 2016 年開始每年辦理夏至大稻埕公共藝術節，至本次榮獲民間自辦獎殊榮的「日常微觀」，已歷經四年的時光。

大稻埕歷史悠久，傳統南北乾貨、中藥青草老店林立，亦有許多特色文創商店進駐。然而提起迪化街，人們漸漸只記得年貨大街的採買盛況，因此，我們試圖在二十四節氣中的夏至日，暑氣最盛之際，以節氣生活結合在地傳統產業，透過新銳藝術家將公共藝術作品設置於傳統市街中不經意的角落，或者新搬遷進駐的在地商家，將藝術帶入日常，並以豐富多元的活動搭起橋樑、活絡街區。

2019 年夏至大稻埕公共藝術節以「日常微觀」為題，透過 12 組藝術家、14 件作品的串聯、16 場相關活動的舉辦，將那些尋常風景化為日常微觀的不凡線索，帶領民眾藉由藝術家之眼、在地風格人物之眼、以及觀者自我之眼，穿越巷弄，走入店家，探尋百年歷史大稻埕的今昔秘境。

感謝臺北市政府文化局、財團法人蔣渭水文化基金會、大稻埕地區 URS 基地夥伴們、街區商家好鄰居們，以及參展藝術家們持續給予協助，能獲獎也是對全體協力單位的肯定。

Acceptance Letter

Blue Dragon Art Company

Focus in Daily Life - Public Art Festival at Midsummer in Dadaocheng 2019

The Blue Dragon Art Company has organized the Dadaocheng Summer Public Art Festival since 2016. It has been four years since Focus in Daily Life which is now honored with the Community Driven Award.

Dadaocheng has a long history. Traditional shops selling dry goods from different places and long-standing Chinese herb stores fill the area, along with many unique cultural and creative shops. Speaking about Dihua Street, however, people have come to only remember the spectacular scene of shopping on the street selling Lunar New Year foods. Therefore, on the day of the summer solstice in the twenty-four solar terms, when the heat is at its peak, we try to combine the lifestyle of solar terms and traditional local industry to present public art projects by emerging artists at unexpected corners of the traditional streets, or in the shops newly moved into the area. Thus, we introduce art into the everyday life, and build connections and enliven the street block with multiple and diverse events.

The "2019 Dadaocheng Summer Public Art Festival" was themed on "Focus in Daily Life," and comprised fourteen works by twelve artists/art groups, coupled with sixteen

events and activities. The festival transformed common scenes into uncommon clues picked up through daily observation, and led the public to look through the eyes of the artists, that of the local figures of style, as well as the spectator's own eyes, to enter the alleyways and stores, and explore mysterious places in the hundred years of Dadaocheng from the past and in the present day.

We thank the Cultural Affairs Department of Taipei City Government, the Chiang Wei-Shui's Cultural Foundation, our partners at the Urban Regeneration Station (URS) in Dadaocheng, all the good neighbors in the street block, as well as the continuous support from the participating artists. Winning this award is a recognition for all collaborators.

Mosaic Collage Art Wall in Matadim Tribe

馬太林部落馬賽克拼貼藝術牆

辦理單位 | 優席夫藝術工作室 & 馬太林社區發展協會

Organizer | Yosifu Art Studio & Matalim Community Development Association

馬太林部落馬賽克拼貼藝術牆，堪稱為花蓮 193 線境內，最美麗耀眼的地方公共藝術，成為地方公共藝術少數因為藝術，而帶來偏鄉新契機的成功案例。

Mosaic Collage Art Wall in Matadim Tribe is the most splendid public art along the Hualien County Highway No. 193, making it one of the few successful examples of bringing new opportunities for the remote region by a local public art project.

《捕魚樂》

Mifoting kita

藝術創作者 / 優席夫·卡照、馬耀·卡照

作品材質 / 馬賽克磁磚、水泥、石頭

作品尺寸 / 300 × 30 × 220 公分

作品說明 / 彩色馬賽克拼貼藝術牆是獻給部落與教堂的禮物，牆面分成 A、B 兩面，歷經將近一年的時間，結合部落共同的努力，在有限的資源下辛苦建立完成。

設置地點 / 馬太林教會

Artist / Yosifu Kacaw, Mayaw Kacaw

Medium / Mosaic tile, cement, stone

Dimensions / 300 × 30 × 220 cm

Introduction / The colorful mosaic wall of collage art is a gift dedicated to the indigenous village and the church. Comprising section A and section B, the project took nearly one year to complete, which would not have been possible if it were not for the collective effort of the people, who finished the construction with limited resource.

Location / Matadim Church



得獎感言

得到這個獎項我們非常驚喜，畢竟能在諸多縣市的參賽者當中，受到肯定與青睞實在不容易！

非常感謝文化部以及評審團，對於我們 193 線馬太林部落教堂拼貼藝術的肯定！整個過程相當辛苦，中間還遇到資金短缺，必須暫時停工，甚至還要動用藝術家拍賣自己的作品，來籌募資金的窘況，但關關難過關關過，在所有部落族人齊心協力的努力下，從小孩到青少年、中年人到部落耆老、甚至還有其他族群熱情的參與下，總算完成了 A、B 兩面藝術牆的拼貼工程，整個畫面就是臺灣多元族群共同交流，並完成的作品，也是藝術牆本身的美感之外，另一種具有溫度的人文之美！

這一面藝術牆完工後，陸陸續續吸引了許許多多觀光客慕名而來的觀賞，甚至還有許多網紅前來打卡宣傳，同時也受到許多媒體與報章雜誌的特別專訪報導，實在令我們受寵若驚！在 2021 年還登上了華信航空，11、12 月份的空中雜誌封面，除了讓部落的孩子，能以出生在這個部落感到驕傲之外，也因為成為了 193 線觀光客打卡的景點，我們也成功地行銷到部落的經濟產業，例如稻米、蔬菜、水果、文創、咖啡館、民宿等產業的蓬勃發展……藝術與文化，確實能為地方帶來的強大影響力！

文／優席夫藝術工作室 & 馬太林社區發展協會

馬太林部落馬賽克拼貼藝術牆

在地化，就是國際化！一個公共藝術最大的價值，在於是否與當地的人文和土地有連結性，我們很驕傲的能以阿美族部落的特殊捕魚文化，以及在地傳統地名，來延伸這個設計與創作，再使用異材質與資源回收的材料，結合在地的青年藝術家共同來協力來進行，這個獎項不屬於單一的個體，而是所有參與的每一位部落族人，與其他族群熱情參與的努力！

臺灣是一個美麗的島國，但大家的眼睛都向外看，以致於許多國人都哈韓、哈日、哈美……對自己的土地沒有信心，但願透過這件從土地出發的公共藝術，可以再度喚起國人，對臺灣這塊土地的美好與溫度。

Acceptance Letter

Yosifu Art Studio & Matalim Community Development Association

Mosaic Collage Art Wall in Matadim Tribe

We are utterly surprised to be given this award! After all, it is not easy to be recognized and favored among the numerous contestants from different cities and counties.

A special thank to the Ministry of Culture and the jury committee for recognizing the public art project of collage art created for the church of the Matadim Tribe on the County Highway No. 193. The entire process was rather difficult. We encountered the problem of lacking funding, and had to shut down temporarily. The artist even auctioned his own works to raise funds. However, we overcame every difficulty that we encountered. With united effort of the children, teenagers, middle-aged adults, our elders in the tribe, and even the zealous participation of other ethnic groups, we finally completed the collage work for the A and B sides of the art wall. The overall image is itself a work produced and completed collectively by the diverse ethnic groups in Taiwan, which adds a unique heartwarming cultural beauty to the aesthetic beauty of the art wall itself.

After the wall was completed, many tourists have heard about it, and have come to see the work successively. There were even many internet celebrities who came to check in at the art wall, which has been covered in feature reports of various media, newspapers and magazines. We are indeed flattered! In 2021, the work even made the November and December issues of the in-flight magazine of Mandarin Airlines. Consequently, the work has not only made the children born

in the tribe feel incredibly proud, but has also become a check-in sight for tourists on the County Highway No. 193. In addition, it has successfully marketed the tribe's economic industries, such as rice, vegetables, fruits, cultural and creative products, cafes, and B&Bs, which have ushered in flourishing development. This fully proves that art and culture can indeed have a great influence on a place.

Indigenization is internationalization! The greatest value of a public art project lies in whether it establishes connections with the local culture and the place. We are very proud to be able to incorporate the unique Amis/Pangcah fishing culture, as well as the traditional name of the place into the work to extend the design and creation. We also use heterogenous and recycled materials, and bring in local young artists to collaborate on the project. Therefore, this award does not belong to one individual but to all our people who have joined in the work, and other ethnic groups that have zealously participated.

Taiwan is a beautiful island state, but everyone seems to only look outside the island. Consequently, a lot of Taiwanese people are drawn to the Korean, Japanese, and American cultures, and lack confidence in our native land. We sincerely hope that this public art project stemming from this very land could awaken Taiwanese people to feel the beauty and warmth of this land that we call Taiwan.



藝術創作獎 Creativity Award

● 新北市立土城醫院興建營運暨移轉 (BOT) 案公共藝術設置計畫

Public Art Project for New Taipei Municipal Tucheng Hospital

透過振翅遨翔的鳥群造型，象徵希望、光明與突破困境。

The shape of flying flock of birds symbolizes hope, light, and breaking through barriers.

● 國家會展中心 (南港展覽館擴建) 新建工程暨附屬工程公共藝術設置計畫

Public Art Project for National Exhibition and Convention Center (Nangang International Exhibition Center)

以紅燈籠為創作發想，運用分色玻璃，融合光、色彩與週遭環境。

Inspired by red lanterns, dichroic glass is utilized to meld light, color with surrounding environment.

● 「新北市樹林藝文綜合行政大樓興建統包工程」公共藝術設置計畫

Public Art Project for Shulin Multifunction Administration Office Building

將廣場上的百年榕樹的樹影轉化成實體的浮雕步道，並置入在地居民的手印，使人文印記與自然紋路一同轉化成社區內獨特的時光印記。

The penumbra of the century-old banyan tree in the plaza has been transformed into a solid relief path that includes hand prints of local residents. The artwork transfers humanity mark along with natural texture into a timeless mark that uniquely belongs to the community.

林 平／評審委員、台灣美術基金會執行長

公共藝術創作獎中的創意心與公共力

藝術家為何而創作？從人類的文明發展進程中，藝術存在於不同時代、社會或地區，有多樣的發展，其目的不論是為藝術而藝術的藝術本質論，或是為個人或社會其他外在於藝術自身目的而創造的藝術工具論，其衍生出的審美觀點或感性立場甚為多元。藝術創作不論是企圖模仿真實的自然主義、視藝術自身為真實、強調造型特性和視覺要素的形式主義，以及自古以來，亦可以是為影響現實、或是做為一種現實實踐的工具。因此藝術的目的，不論是追求美的形式，或是以一種具說服力的態度去溝通理念、呈顯問題，和以本位強勢傳達情感的表現主義，抑或是為強調其社會影響力或彰顯作品實用性的功能主義，藝術創作均需要透過適宜的媒介與技術，訴諸觀者的感官知覺和思考，傳遞其內在訊息。

公共藝術作為一種藝術的類型(genre)是相當晚近的發展，此一併具公共性與審美價值的制度，不只是一種價值的象徵，同時具有機制施行的強制性。藝術家在此一類型的創作機制中、甚至 80 年代以降即已逐漸發展出的新類型參與式公共藝術的模式，非常明顯地大量走出工作室獨立創作的模式，而與材料技術人員、機構承辦人、建築師、策展人、社區參與者、志工和公眾互動，成為一種集體創生的模式。藝術家不再只是單純追求形式主義的美學或理念的自我表現/述，有更多的契機，創作成為一種溝通與實踐的媒介，他/她得顧及環境條件、社區/社群的需求，甚至更牽涉到場域精神與集體

記憶等抽象認知和情感的貫連。因此，公共藝術的創作不只是整體事物的創意核心，它必須成為另一種複雜多元、內外交織的公共工程，即便是心因性的創發，它終究得以適切的技術和工法，回應它的公眾和地方；相對而言，與它關聯的機構和社群若無法以恰當的方式回應作品，創作的靈光亦將因公共力的喪失而黯然失色。

承上，第八屆的公共藝術獎針對「藝術創作獎」的討論並不僅是針對一件作品美學質地的好壞，那是基礎條件，也是門檻。我們更加重視它的起心動念是否映照著它的公眾及存有的所在。三件得獎作品中，以姜憲明、陳麗杏的《羽光之翼—永恆之翼》最為純粹，材質為不鏽鋼白色烤漆，「群居的鳥，更輝映著人類集居與彼此的關愛，如松樹般的外型結構，以兩個支點，詮釋兩棵松樹相互扶持，堅毅而穩定的生長」¹。在審美和賦予意義的條件上，它都充份表現出創作者對造型和結構的高度掌握。三五成群，凝聚與擴散的飛鳥意象，並非矗立在庭堂正室，而是略具隱遁性格的退居側邊，卻恰巧讓鳥的飛翔動勢因著叢樹而起，帶來山林的訊息，迎向探病與患病者，成為自然的療癒使者。這組作品所在的 2 樓戶外草坪，係營運單位空間退縮與整合的結果，作品參賽係由新北市政府衛生局以興辦單位的身分報名，一年多來的維護保養顯現維護管理單位新北市立土城醫院的用心。無庸置疑，這飛躍的羽光和永恆的翅膀適得其所，為機構中的人所愛，也為場域帶來無限正向能量。

第二件得獎創作是国家會展中心(南港展覽館擴建)工程公共藝術設置計畫克里斯·伍德(Chris Wood)的《光牆》，相較前作是另一種情境，其整體計畫參賽並非由與辦單位經濟部國際貿易局、而是由代辦單位台灣電力公司主張報名。入圍後的評選過程，在訪視現場同時見證與辦單位與完工後的維護管理單位²對作品管理工作不專業、對自身維護職責虛與委蛇的態度，讓評委深感訝異。所幸《光牆》一作工法完整俐落，僅需要低度的維護管理要求，面對不稱職的維護機構，相同一計畫之其他作品，可能就要讓人擔憂了。《光牆》以2505片現地訂製的分色玻璃固定在既有玻璃帷幕金屬結構上，施工精準，安置在国家會展中心屋頂平台。以華人「紅燈籠」為創作發想，「轉譯為臺灣重要貿易國家與地區的官方語言，透過二進位編碼器轉換後，作為作品排列的定律，象徵招好運及生意興隆」³。作品化約為大樓帷幕牆的一部份，但是特殊玻璃媒材創造了色光的生命力，讓平台空間隨時間變化，與陽光射入角度，整個沐浴在一片色彩光暈之中；內有定數的排列邏輯，則催生出隨時空起舞的音樂性，讓人驚艷不已。時間性的美學和燈籠般的文化情懷，將為國家貿易事務頻添豐富的色彩。但是優質作品，若缺乏制度的支持和永續關照，終將有隨著歲月失去光彩的危機。

壓軸的第三件得獎創作是由林岱璇、戴翰泓共同創作的《樹林樹影》，係來自公開徵件、相對資淺的創作團隊。這個計畫相當難能可貴，除了獲在場評委一致通過的創作獎，亦同時入圍「環境融合獎」、「民眾參與獎」與「教育推廣獎」，充分顯現其製作的方方面面均得到優質肯定。「老榕樹是這片土地的長者，它的樹影百年在土地上日日輪轉，卻未曾烙印出一絲痕跡，作品將其轉化為

一個實體的樹影……以供人緩步體驗」⁴。對環境和景觀的細微觀察，以及饒富詩意的表現形態，讓天光、樹蔭、空氣、人行的流動性，在一片以古雅的青銅材質樹影鋪面上演劇。它的精彩處不只是模仿樹影的「形」，而是用「銅」來鑄造「影」，人工鑄造的「樹影」躺在那裡默默進行對光陰荏苒的抵抗，讓我們可以從原本光影交錯的霎那間，瞥見恆久。銅質鋪面上昆蟲的圖騰、耆老的手印、創作的解說，這一切在兒童嬉戲、鄰人休憩、和上班族與民眾進進出出的行走停駐之間，不時傳來社區情感和環境的訊息。這個由文化局、圖書館、新工處、衛生局4單位和2樓老人休憩和教育性格的長照中心進駐的合署辦公和多功能大樓，本當面對相當複雜的管理維護責任分攤，但自2018年作品竣工以來，迄今3年的榕樹修剪、草坪噴灌、清潔與機電維修均達標準，讓公共藝術的創作結果能夠始終保持在最佳狀態，與老榕樹陪伴、共同盡享人情溫暖和制度照護。

爰此，這個獎項的美好價值或許不能單從優質創作的角度來看，雖然它們均以永久裝置的形式設置，不論是具有造型表現力或情懷感染力的創作，或是在精神與物質、象徵性與具體功能的不同層面上開展其社會與公共性格的藝術，這三件得獎作品在若干年後檢視，卻可能面對不一樣的情景。獎落誰家？得獎是個極喜，缺乏維護管理的環境，卻是扼殺公共藝術創作的至悲，這是要維繫獎項價值不容忽視的體制問題。

1 引自報名資料。

2 維護管理單位為經濟部國際貿易局的OT營運單位，亦即外貿協會。

3 引自報名資料。

4 同上。

Lin, Ping / Juror, Board Director, Taiwan Fine Arts Foundation

The Creative Mind and Public Power in the Creativity Award of the Public Art Awards

Why do artists make art? Throughout the progressive development of human civilization, art has existed in different times, societies and regions, and has manifested in diversified ways. Whether the purpose is to focus on fundamental nature of art and create art for art's sake, or to emphasize on the instrumental function of art for individual or social purposes external to art itself, the aesthetic viewpoints or perceptual stances derived thereof are indeed plural—artistic creation can be the naturalism that imitates reality, the formalism that views art itself as authenticity instead and concentrates on plastic characteristics and visual elements, or the instrumentalism for influencing reality, which has been practiced since the ancient times. Consequently, regardless the purposes of art – be it to pursue the forms of beauty, to communicate and highlight problems in a persuasive manner, to convey feelings and emotions in the compelling form of expressionism, to emphasize on the social influence of art, or to underlie the practical functionalism of artworks – artistic creation requires appropriate mediums and techniques to appeal to the spectator's sensory perception and intellect in order to deliver the embedded messages.

Public art as an art genre emerged and developed in a relatively late period in history. This system, which combines

public value and aesthetic value, does not simply symbolize value, but is also compulsory in terms of its implementation as an institutional mechanism. Even since the 80s, artists in this system of artistic creation have gradually developed a new mode participatory public art, and have obviously and largely stepped out art studios, in which they tend to work independently, to interact with material-related technical personnel, coordinators in institutions, architects, curators, community workers, volunteers, and the general public, engendering a mode of collective co-creation. Artists do not simply pursue formalist aesthetics or ideas to formulate self-expressions. Instead, there have been many opportunities in which art making has become a medium of communication and practice. So, artists need to consider environmental conditions, the needs of communities, and even the coherence of abstract cognition and emotion involving the spirit of a site and collective memory. Accordingly, the creation of public art is not just the creative core of the whole matter, but must be conducted as a form of public engineering, which is complicatedly pluralistic and able to merge the outer and inner worlds. Even artworks that are inspired by inner feelings also require suitable techniques and methods so that responses to the public and the place can be formulated. In comparison, when institutions and communities

that are associated with works of public art fail to respond to said works in a proper, corresponding way, the creative aura embodied by the public artworks will fade eventually due to the loss of the public power.

As stated above, the discussion about the Creativity Award of the 8th Public Art Awards does not revolve around the quality of the aesthetic texture of the artworks, which, in fact, should be a minimum requirement and the threshold. Instead, the jurors have placed the emphasis on the initial conception of the artworks as to whether they have engaged and reflected the public and the places where they are presented. Among the three award-winning public art projects, CHIANG Hsien-Ming and CHEN Li-Hsing's *Wing of Eternal Life* is the forthright: made of white powder-coated stainless steel, "the gregarious birds reflect the community of human beings and their care for each other. The structure, which looks like two pine trees, is built upon two fulcrums to form an interpretation of two mutually supporting pine trees that grow resolutely and steadily together."¹ In terms of aesthetics and semanticizing the artwork, it has fully displayed the artists' mastery of the plastic form and structure. The flock of birds indicates an imagery of gathering and dispersing. Rather than being installed at the center of the lot, the work is retreated to

one side, and exudes a somewhat reclusive air. However, such an arrangement instead adds to the momentum of the flying birds with the surrounding trees, as if they were carrying messages from the mountains to the visitors and patients, like the healing messenger of nature. This work is installed on the outdoor lawn of the building's second floor, which is a result of reducing and integrating space by the operation agency. The work is submitted by the Department of Health, New Taipei City Government as the implementing agency, and the maintenance over the course of more than one year shows the hard work of the maintenance agency – the New Taipei Municipal Tucheng Hospital. Unquestionably, these flying wings of eternity have found the perfect home, and are adored by those in the organization, generating endless positive energy for the site.

¹ Quoted from material included in the application.

The second recipient is Chris Wood's *Light Wall* created for the "Public Art Project for National Exhibition and Convention Center (Nangang International Exhibition Center)." In comparison to the first project mentioned above, different situation reveals itself: the submission of the entire project is not by the implementing agency, the Bureau of Foreign Trade, Ministry of Economic Affairs, but by the entrusted agency, the Taiwan Power Company. When the jurors visited the site for evaluation after the project was nominated, it was a shocking surprise to find the lack of professionalism of both the implementing agency and the maintenance agency after the completion of the work² in terms of managing the artworks as well as their irresponsible, minding-their-own-business attitude. Fortunately, the installation method of *Light Wall* is complete and neat, so the work only requires a low degree of maintenance. However, given the ill-fitted maintenance agency, the rest of the public artworks in the project might face a worrisome future. *Light Wall* comprises 2505 pieces of dichroic glass, which are site-specifically made and fixed onto the existing metal structure of the building's glass curtains. Precisely installed, the work is displayed at the roof deck of the National Exhibition and Convention Center. Drawing inspiration from "red lantern," a traditional element commonly seen in the Chinese-speaking community, the artist has it "translated into the official languages used in important trade partners and regions doing trade with Taiwan. Converted by using a binary encoder, the translation serves as the underlying principle of the work's arrangement to symbolize good luck and flourishing business."³ The work is integrated

into part of the glass curtain of the building. However, the unique glass material produces a lively vitality visualized by the colorful light, immersing the deck space in splendid shards of colors that change as time progresses and the angle of sun moves. The arrangement with its internal logic, on the other hand, creates a sense of musicality that makes the work seem to dance in space and time, engendering an amazing effect. The temporal aesthetics and the culturally nostalgic quality associated with red lanterns enrich the affairs of foreign trade with ample colors. Nevertheless, if a fine-quality work lacks systematic support and continuous care, it eventually faces the risk of losing its splendor.

The grand finale and the third recipient of the Creativity Award is the co-creation, titled *The Tree Shadow in Shulin*, by LIN Tai-Hsuan and TAI Han-Hong, who have formed a relatively fresh art group selected via an open call. What makes this project precious is that, apart from a unanimous agreement on the selection by all jurors, it is also nominated for the Environmental Integration Award, the Public Participation Award, and the Education Outreach Award—this demonstrates that the fine quality of every aspect of its production is recognized. "The old marabutan is the elder of this land. Its shadow casts on the land day after day, but has never left any traces. The work is transformed into a tangible shadow of the tree...so that people can slowly experience the work."⁴ The observation of the details in the environment and the scenery, coupled with the highly poetic expression, allow the flow of natural light, the shadow of the tree, the

air and the pedestrians passing through to take place on the quaint material of copper shaped in the form of the tree shadow. The brilliance of the work is not only its imitation of the shadow, but its use of “copper” to cast the “shadow.” The artificially cast “tree shadow” laid on the land quietly resists the flow of time, while enabling us to glimpse a moment of eternity in the interplay of light and shadow. The content shown on the copper pavement, from the patterns of insects, the handprints of the elders, to the introduction of the work, all convey the affections for the community and messages from the environment, as children are playing, neighbors are resting, and office workers and passers-by are moving through the space and taking a break to view the work. This joint and multi-functional office building houses four agencies of the New Taipei City Government, including the Cultural Affairs Department, a public library, the Construction Office, and the Department of Health, and a long-term elderly care center for leisure and educational purposes on the second floor. As a matter of fact, the management and maintenance of the public art would have faced a complicated division of responsibilities. However, since the work was completed in 2018, three years have passed, but from the trimming of the marabutan, the watering of the lawn, to the cleaning and mechanical maintenance of the work, every aspect has met standard requirements. Consequently, the public artwork has always been maintained at its best shape, and has accompanied the old marabutan to share the affections from people and the care of the system.

Therefore, the wonderful value of this very award should not only be judged from the excellence of the art projects. Although they are all permanent installations, whether they are works of expressive plastic forms, works appealing to people’s affective sensibility, or works that unfold their social and public characteristics on the level of spirituality, materiality, symbolism, or tangible functions, when we examine the three award-winning works several years later, their situations might be quite different. So, who is the final winner? Being recognized by the award is an extreme joy, but lacking an environment to maintain and manage the works will be the ultimate tragedy of public art. This has indeed become an unignorable problem of the system if the value of the award is to be continued sustainably.

2 The maintenance agency is the Taiwan External Trade Development Council (TAITRA), an operate-transfer (OT) agency under the Bureau of Foreign Trade.

3 Quoted from material included in the application.

4 *Ibid.*

Public Art Project for New Taipei Municipal Tucheng Hospital

新北市立土城醫院興建營運暨移轉 (BOT) 案 公共藝術設置計畫

興辦機關(構) | 新北市政府衛生局、長庚醫療財團法人

策劃單位 | 璞林國際藝術有限公司

代辦機關 | 蔚龍藝術有限公司

執行/徵選小組 | 高淑真、宋永魁、謝坤山、熊鵬翥、蘇瑤華、賴小秋、陳振輝

管理維護單位 | 新北市立土城醫院 (委託長庚醫療財團法人興建經營)

Organizer | Department of Health, New Taipei City Government, Chang Gung Medical Foundation

Curator | Pulin Art International Co., Ltd.

Administrative Agency | Blue Dragon Art Company

Executive / Selection Task Force | KAO Shu-Chen, SONG Yung-Kuei, Hsieh Kun-Shan, SHYONG Perng-Juh,
SU Yao-Hua, LAI Hsiao-Chiu, CHEN Chen-Hui

Maintenance | New Taipei Municipal TuCheng Hospital (Built and Operated by Chang Gung Medical Foundation)

座落於主要一樓入口挑空作品，為多數門診及探訪病人必經通道之一，也是醫院給民眾第一印象所在。潔淨的色澤配搭簡潔俐落的造型，藉由光影穿梭展現新生的力量，充滿希望地展開雙臂擁抱著大家。

Installed at a spot near the 1st-floor entrance, the openwork sculpture is located on one of the main passageways to most clinics and visit patients. It also constitutes people's first impression of the hospital. With its pure color and the succinctly sleek plastic form, the work generates fresh power through the interplay of light and shadow, embracing everyone with a sense of hope.



《永恆之翼》

Wing of Eternal Life

藝術創作者／姜憲明、陳麗杏

作品材質／不鏽鋼、烤漆

作品尺寸／375×160×400 公分

作品說明／準備振翅遨翔的鳥群，彼此關愛扶持。象徵希望與突破困境，為民眾的健康加油，也訴說著對生命的正向態度、與永續健康的鼓舞。

設置地點／新北市土城醫院

Artist / CHIANG Hsien-Ming, CHEN Li-Hsing

Medium / Stainless steel, coating

Dimensions / 375 × 160 × 400 cm

Introduction / Ready to fly high, the flock of birds' care and support oneanother.

Suggesting hopes and surviving hardships, this work not only encourages people to pursue sustainable health, but also reflects a positive attitude toward life.

Location / TuCheng Hospital

得獎感言

文／周逸傑 亞洲版圖創藝有限公司藝術策劃人

新北市立土城醫院興建營運暨移轉（BOT）案 公共藝術設置計畫

公共藝術設置辦法於臺灣立法迄今，剛好滿 30 年，個人有幸參與其後的 20 年，一位從建築業跨足公共藝術領域，持續投身感謝天父的看顧，讓我堅持至今。回首 2008 年起創立亞洲版圖創藝有限公司，期間承蒙多位前輩、先進與藝術家的認同，執行許多行政代辦及公共藝術策劃。

感謝文化部、評審委員的肯定，期間本案執行小組及徵選委員的協助、指導，更感謝新北市立土城醫院全體同仁對於《永恆之翼》的愛護。能夠在醫療院所規劃公共藝術計畫，以藝術療癒的力量，帶給患者與家屬無比的信心與勇氣，一直是我們所盼望。如今獲得第八屆公共藝術獎《藝術創作》的殊榮，也肯定了我們團隊始終謹慎排除萬難前進，總以創新且因地制宜的態度，回應不同基地的特質。

「姜憲明、陳麗杏」是一組努力不斷突破極限、挑戰自己的藝術創作者，經常關照著環境與使用者需求，擅長以抽象語彙，訴說著對於生命態度的正向與永續健康的鼓舞。

本案自規劃設計一路走到驗收通過，二年多的時間，與新北市立土城醫院一同努力克服許多工程與環境設計上的調整配合，並承接後續維管責任，使這群純潔正準備振翅遨翔的鳥群，伴隨著你我成為共同的記憶，更是我們近身與兩位藝術創作者共事的榮幸與學習。

Acceptance Letter

Alfonzo Chou, Curator of Asia Territory Co.

Public Art Project for New Taipei Municipal Tucheng Hospital

The Regulations on the Installation of Public Art has been promulgated in Taiwan for exactly thirty years this year, and I myself am fortunate to have participated in the past twenty years. Coming from construction industry and stepping into the field of public art, I am grateful for the Heavenly Father's for looking after me so that I could continue devoting to the work until today. I founded ASIA TERRITORY CO. in 2008, and during this period, I have received the recognition from many predecessors, forerunners, and artists to be able to serve as their administrative agent and plan public art projects.

My special thanks go to the Ministry of Culture and the jurors for their recognition, the assistance and guidance from the members in the executive task force and the selection committee, and especially the love shown to *Wing of Eternal Life* from the entire staff of the New Taipei Municipal TuCheng Hospital. It has always been our hope to plan the public art project for medical facilities, and to offer incredible faith and courage to patients and their families with the healing power of art. The honor of the Creativity Award of the 8th Public Art Awards is indeed a recognition to our team, who has upheld an attitude of overcoming all difficulties and creating innovative and suitable projects for the sites

in response to the dissimilar qualities of different places. CHIANG Hsien-Ming and CHEN Li-Hsing are a pair of artists who have endeavored in continuously breaking through limits and challenging themselves. They care deeply about the environment and the needs of the users. Specializing in abstract vocabularies, their work speaks of a positive attitude towards life and encourages sustainable health.

From the planning and design of the project to the final inspection and acceptance of the work, it has been more than two years. Along the way, we have worked with the New Taipei Municipal TuCheng Hospital to collectively make adjustments in accordance with the construction and environmental design, and have subsequently transferred the responsibility of maintenance to them. Consequently, this swarm of pure birds that are ready to flap their wings and take off can accompany all of us, become part of our collective memory, and present the opportunity for us to closely work with the artists, which is an honor and a learning experience.

Public Art Project for National Exhibition and Convention Center
(Nangang International Exhibition Center)

國家會展中心（南港展覽館擴建）新建工程暨附屬工程 公共藝術設置計畫

興辦機關(構) | 經濟部國際貿易局

策劃單位 | 胡氏藝術有限公司

代辦機關(構) | 台灣電力股份有限公司

執行小組 | 何政廣、李乾朗、林靜娟、黃健敏、黃浩德、蘇瑤華、李宗德／陳群達、游政龍、蘇重威

徵選小組 | 何政廣、李乾朗、林靜娟、黃健敏、黃浩德、蘇瑤華、李宗德／陳顯明、游政龍、蘇重威

Organizer | Department of Health, New Taipei City Government

Curator | HU's ART Co., LTD.

Administrative Agency | Taiwan Power Company

Executive Task Force | HO Cheng-Kuang, LEE Chian-Lang, LIN Ching-Chuan, HUANG Jiahn-Min, Howard HUANG, SU Yao-Hua,
LEE Tzong-Te / CHEN Chun-Ta, YU Cheng-Lung, SU Chung-Wei

Selection Task Force | HO Cheng-Kuang, LEE Chian-Lang, LIN Ching-Chuan, HUANG Jiahn-Min, Howard HUANG, SU Yao-Hua,
LEE Tzong-Te / Chen Shen-Ming, YU Cheng-Lung, SU Chung-Wei

《光牆》是由克里斯·伍德 (Chris Wood) 創作藉由 2505 片分色玻璃為媒材以「紅燈籠」為創作發想，作品四面環繞著國家會展中心，將「紅燈籠」轉譯為臺灣重要貿易國家與地區的官方語言，透過二進位編碼器轉換後，作為作品排列的定律，象徵招好運及生意興隆，呼應國家會展中心在經貿園區作為重要國際門戶及人文交流的指標，也提供觀者獨一無二的美感經驗，並為國家會展中心增添絢爛繽紛的流動光彩。

Light Wall, created by Chris Wood, comprises 2505 pieces of dichroic glass, and draws inspiration from the traditional "red lantern." The work is installed on all four sides of the National Exhibition and Convention Center (Nangang International Exhibition Center), and translates the symbol of "red lantern" into the official languages used in Taiwan's important trade partners and regions doing trade with Taiwan. Converted by using a binary encoder, the translation serves as the underlying principle of the work's arrangement to symbolize good luck and flourishing business, echoing the National Exhibition and Convention Center's role as a major national gateway in the Economic and Trade Park as well as an icon of cultural exchange, while offering spectators a unique aesthetic experience and injecting flowing splendor into the National Exhibition and Convention Center.

《光牆》

Light Wall

藝術創作者／克里斯·伍德 (Chris Wood)

作品材質／玻璃

作品尺寸／20 × 96 公分，共 2505 片

作品說明／自然光透射 2505 片「分色玻璃」，不同角度呈現多方位的光束顏色組合，創造出享受光、色彩與週遭環境互動的體驗，並為國家會展中心增添絢爛繽紛的流動光彩。

設置地點／南港展覽館 2 館 國家會展中心

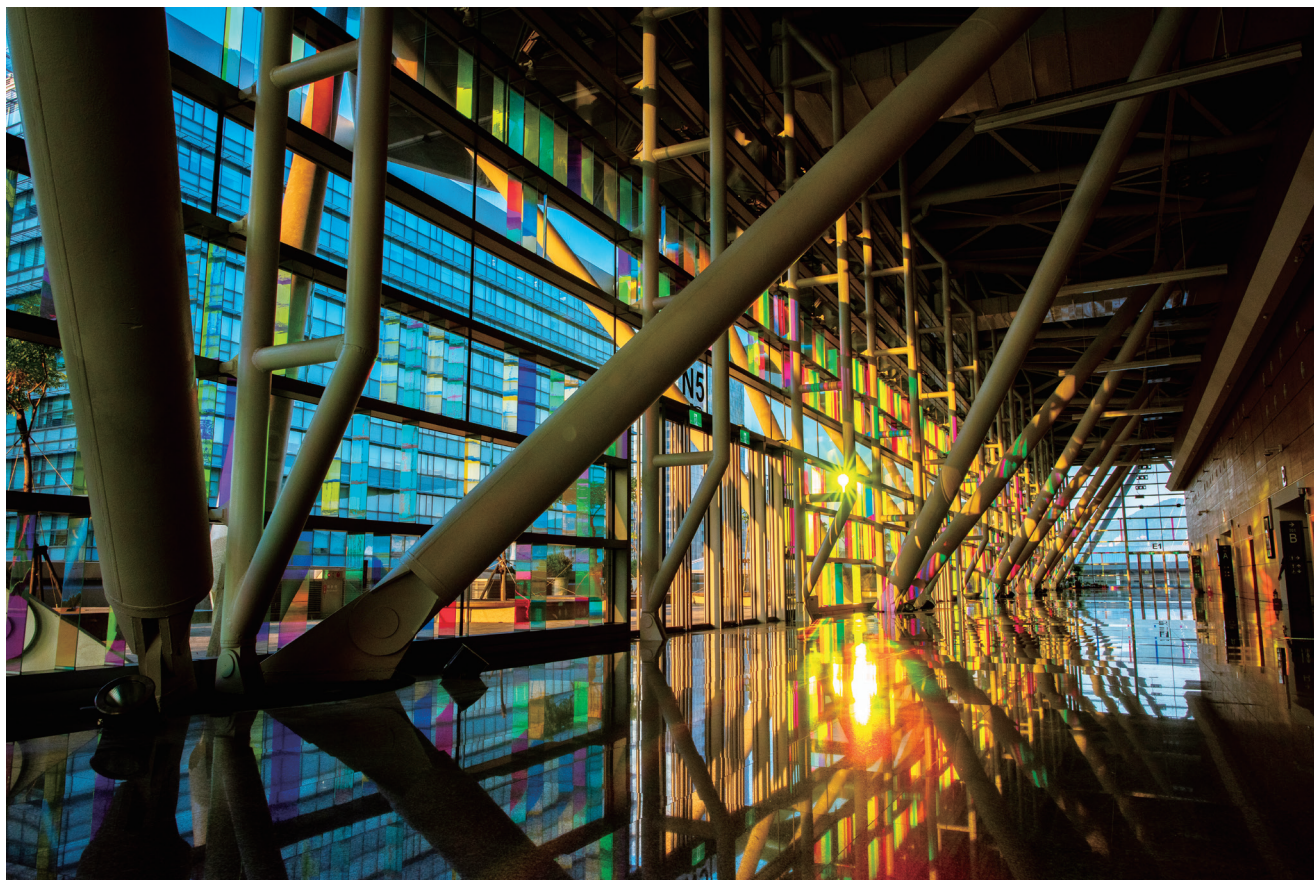
Artist / Chris Wood

Medium / Glass

Dimensions / 20 × 96 cm, 2505 pieces

Introduction / Natural light filters through 2,505 pieces of dichroic glass with protean iridescence. The combination of light-beam colors varies with different viewing angles, allowing the visitors to enjoy the interaction with light, colors, and the immediate surroundings.

Location / Nangang Exhibition Center, Hall 2



得獎感言

文／克里斯·伍德 (Chris Wood)

國家會展中心（南港展覽館擴建）新建工程 暨附屬工程公共藝術設置計畫

很榮幸以《光牆》榮獲文化部第八屆公共藝術獎「藝術創作獎」。能創作出這件融合建築的作品是仰賴眾人合作及努力，在此感謝「胡氏藝術」全體團隊，也感謝我當時的得力助手克絲汀·拉弗斯 (Kirsten Lavers) 女士，竭盡全力協助我完成這項計畫。還要感謝建築師約瑟夫·金 (Joseph Kim) 為這項無比複雜的設計所做的大量付出。最後，我想感謝胡氏藝術的子瑜擔任此案的計畫管理。當時，《光牆》是我提過規模最大的計畫。

我會一直記得我們二度前往臺灣時，看到作品裝置的過程，其規模和美感實在令人屏息。我希望這件作品能讓觀者注意到光的魔幻質地，這是我創作的一貫目標；同時，也希望作品能述說建物的功能，及其群山環繞的周遭環境。我無法以言語形容此獎項給我的莫大驕傲，在此，謹代表所有參與其中、使其成真的所有人接收此獎。

Acceptance Letter

Chris Wood

Public Art Project for National Exhibition and Convention Center (Nangang International Exhibition Center)

It is my privilege to accept the Best Creativity Award for the 8th public art awards by the Ministry of Culture for my installation *Light Wall*. The creation of this architectural artwork was a collaborative effort and I would like to thank the entire team at Hu's ART. I would also like to thank Kirsten Lavers, my assistant at the time, who went above and beyond to help me deliver this. Joseph Kim, the architect who put in a huge amount of work to relay this incredibly complex design. Finally I would like to thank Tzuyu, from Hu's ART, who managed the project. At the time this was the largest scale project I had ever submitted a proposal for. I will always

remember our second visit to Taiwan when we saw the installation of the artwork in progress. The scale and beauty of it was breathtaking. I wanted the artwork to draw attention to the magical properties of light, as is always the aim with my work, but also to speak of the function of the building and the environment in which it was in, surrounded by mountains. I cannot express how proud I am to receive this award and I accept it on behalf of everyone involved in making this happen.

Public Art Project for Shulin Multifunction Administration Office Building

「新北市樹林藝文綜合行政大樓興建統包工程」 公共藝術設置計畫

興辦機關(構) | 新北市政府文化局

代辦機關 | 石淘記工作室

執行/徵選小組 | 于 玟、陳愷璜、褚瑞基、黃海鳴、蔡厚男、劉光夏、許伯元

Organizer | Cultural Affairs Department, New Taipei City

Administrative Agency | Estone Studio

Executive / Selection Task Force | YU Wen, CHEN Kai-Huang, Ray S. C. CHU, HUANG Hai-Min,
 TSAI Hou-Nan, LIU Kuang-Hsia, HSU Buo-Yuan

作品《樹林樹影》以百年老樹的影子為發想，樹影百年在土地上日日輪轉，卻未曾烙印出一絲痕跡。作品將其轉化為實體的樹影，並在上方排列出昆蟲紋路、小石、各個年齡層居民的蝴蝶手印等豐富肌理，以供人緩步體驗。長時間互動的接觸下，色澤會逐漸變化，銅的金色光澤越易彰顯，在過程中無形發現藝術的驚奇，這是一條全新的步道，透過老榕樹的樹梢延伸至民眾的身體末端，激發出無限的想像世界。

The Tree Shadow in Shulin draws inspiration from the shadow of a century-old tree. Over the course of more than a hundred years, the tree shadow has been cast on the land, but has never left a single trace. The work transforms the tree shadow into a tangible one, with rich texture and patterns of insects, pebbles, and butterfly handprints made by local residents from different age groups for pedestrians to slowly experience the work. After a long period of interaction and contact, the color of the work will gradually change, with the golden color of the brass becoming brighter and revealing the discovery of artistic surprises. This is a brand-new trail that extends from the branch tips of the old marabutan to the people's bodies, unfolding an unlimited world of imagination.

《樹林樹影》

The Tree Shadow in Shulin

藝術創作者 / 林岱璇、戴翰泓

作品材質 / 金屬

作品尺寸 / 1855 × 1362 公分

作品說明 / 將老榕樹的樹影轉化為實體，在上方排列出昆蟲、小石與蝴蝶手印等肌理，人們緩步體驗嶄新的步道，透過樹梢延伸至身體，激發無限的想像世界。

設置地點 / 樹林藝文中心

Artist / LIN Tai-Hsuan, TAI Han-Hong

Medium / Metal

Dimensions / 1855 x 1362 cm

Introduction / The shadow of an old banyan tree transforms into tangible entities, and insects, small rocks, and handprints in the shape of butterflies are arranged on the top. As people stroll through the pathway, their physical bodies become connected to the tree, sparking their boundless imaginations.

Location / Shulin Arts Center



得獎感言

文／林岱璇、戴翰泓

「新北市樹林藝文綜合行政大樓興建統包工程」 公共藝術設置計畫

感謝本屆公共藝術獎評審委員在大海中把我們撈起來！

我們的作品《樹林樹影》幸運地入圍四獎項，最後獲得本屆的藝術創作獎，回想起來這個設置案真是一場奇幻之旅。過了幾天才真切感受到作品名字終於回歸自己，它終於離開了土方、鋼筋、基礎、焊料、螺絲、燈具、地磚、路緣石、老樹。

公共藝術像是介於公共工程與藝術創作之間的混種生物，與在美術館展覽非常不一樣，作品往往需要永久設置的考量，是相當大的挑戰。面對作品，我們選擇了低科技、舊媒體來自我提問，以去量體、襯托者的姿態來與環境對話，讓在地的百年老樹成為主角，在其投射出的樹影裡出現了常見的昆蟲及百歲人瑞爺爺與居民的蝴蝶手印，建構出一條嶄新的藝術步道，引領民眾向它走去。作品完成後，我們邀請了當地居民參加樹影拓印工作坊，將樹影裡的昆蟲、蝴蝶手印等肌理按照自己的排列組合拓印下來，成為

一件新作品，也是本件公共藝術作品延伸的二次創作。另一也將樹木與人的想像在綠手指工作坊呈現，把在地居民與小朋友的手，翻模彩繪成植物，種在小小的盆栽裡，讓想像可以發芽，產生力量。

這次公共藝術的經歷，讓我們從藝術家的眼睛擴大到民眾的眼睛，並了解到藝術創作原來是一種獨特共享的福祉，它在克服諸多極限般的介面後，讓我們達到不曾體驗過的超越性。感謝在作品上發生過的一切，和每分每秒因作品而相遇的時刻。

非常感謝文化部、新北市政府文化局、本案徵選、執行小組委員、參與協力的廠商、協助拍攝紀錄片的汪紹綱、帶領民眾參與活動的林玉婷、提供專業諮詢與建議的建築師黃郁仁，最後感謝我們自己。

Acceptance Letter

LIN Tai-Hsuan, TAI Han-Hong

Public Art Project for Shulin Multifunction Administration Office Building

We thank the jury members in this edition of the Public Art Awards for giving us the award.

Our work, *The Tree Shadow in Shulin*, is fortunately nominated for four award categories, and is eventually awarded the Creativity Award. Looking back on this public art project, it has been a fantastic journey indeed. It took several days before we finally began to feel that the work title has now lived up to its presence, emerging from the earthwork, steel, foundation, wetting material, screws, light fixtures, tiles, curb stones, and the old tree.

Public art is like a hybrid creature between public construction and artistic creation, which is very different from exhibitions in art museums. Public art projects need to consider the matter of permanent installation, which is a massive challenge indeed. To create this work, we have chosen to question ourselves with traditional low-tech media, and dialogue with the environment as a volume-less foil, allowing the local century-old tree to take the center stage. In the tree shadow cast by the old tree, there are common insects and butterfly-like hand prints of the centenarian grandfather and residents from the local community, constructing a fresh artistic trail that attracts the public.

After the work was completed, we invited the locals to take part in the "Tree Shadow Rubbing Workshop." They made

and re-arranged rubbings of insects and butterfly handprints embedded as texture in the tree shadow to create new works, which can be viewed as re-creations derived from this public art project. Furthermore, imagination of trees and humanity was also presented in the "Green Fingers Workshop," in which we made hand models of local residents and children, which were then colored and planted in tiny planters symbolizing that imagination could germinate and engender power.

This experience of public art has enabled us to shift from an artist's eyes to that of the public, and understand that artistic creation is a unique blessing to be shared by all. After overcoming multiple extremely challenging interfaces, we have experienced something we never surpassed. We are thankful for everything that happened in the process of making this work, and every moment of encounters that took place because of this work.

We thank the Ministry of Culture, the Cultural Affairs Department of New Taipei City Government, the members of the selection committee and the executive task force, our subcontractors, WANG Shao-Gang who helped produce the documentary, LIN Yu-Ting who led the public participation program, architect HUANG Yu-Jen who provided us with professional consultation and advice. Finally, we thank ourselves.



ART





環境融合獎

Environmental Integration Award

109 年花蓮縣公共藝術補助計畫

Public Art Grant Program of Hualien County 2020

運用漂流木、竹子及海岸拾檢的廢棄物形塑作品，除傳遞環境保護意念，更與所在環境特色相互輝映，與大地景緻共生。

The use of driftwood, bamboo, and ocean waste in shaping the artwork not only delivers the message of environmental protection, but also corresponds with the characteristics of on-site environment and the symbiosis with earth.

富岡鐵道藝術園區公共藝術設置案「藝術之丘計畫」

Public Art Installation Project of Fugang Railway Art Park, Art Hill Project

以白鷺優雅漫步、低頭覓食的造型，利用富岡地區獨特的埤塘環境以水借景，藉由倒影使作品自然融入在地景之中。

The shape of an egret elegantly walking and lowing neck to eat cleverly adopts the unique pond environment in Fugang as background and makes the artwork naturally merge with the landscape through water reflection.

尤瑪·達陸／評審委員、藝術家

論第八屆公共藝術獎「環境融合獎」

第八屆公共藝術的環境融合獎，頒給了二位努力觀照自然生態並將作品充分融入環境的藝術創作者：許宗傑的《粼粼波光、翩翩白影》和撒部·噶照的《交織》。

第一件作品，《粼粼波光》是以高9米的不銹鋼圓管組成的巨大白鷺鷥，伸長嘴喙低頭探入埤塘覓食的情景。雖然作品形體高大、材質硬挺，但因鏤空和純白的設計，讓作品有著視覺的輕透感和映照環境的流轉變換。

作品選址在桃園富岡獨特的埤塘環境中，與棲地共生的白鷺鷥造型，以及超強與環境充分融合的力道，吸引著大眾的目光和當地居民的喜愛。而這份喜愛，可以從當地的居民會自動充當導覽員，為來此參觀的民眾，進行熱情且生動的作品及生態介紹，這是藝術作品充分融入當地且得到民眾青睞的優秀案例。

第二件作品是撒部·噶照的《交織》。這是一件結合了環境的觀照、生態的提醒，以及材料運用…等，多方面思考的公共藝術創作。

作品設置在秀姑巒溪的出海口，阿美族的Cepo' 太陽廣場的海岸上，是一條以流動線條形成的簡單造型，使用撿拾天然漂流木、海廢材料完成的地景藝術。

太陽廣場位於平均日照11小時的海口平台上，《交織》此一作品也隨日光揮灑的角度，讓觀者依隨著兩者不同的方向、位置變換，依時欣賞與體驗環境與作品相映出的美好和珍貴，而兩者也能夠真實的交融沒有違合，這大半是因為作者在創作中，尋找到了彼此間最自然的和諧。

藝術家從潮間帶的海帶得到靈感，讓這件非對稱的線條，出人意料地呈顯了平衡的美感，同時運用了作者擅長使用的海岸材料以及深刻在其體內的部落文化和生活，在這屬於族群重要的祭儀場域，依靠材料形成細緻的紋理，直觀表達海洋潮汐的流動感，以及對環境和生態現實的警示。

此一作品的特質，是讓觀者「身」入其境，在觀照作品的同時，也逐漸的影響了觀者對環境的感知和經驗，藝術家從人文和自然的思考中形塑了此一空間，也順利的讓作品成為其中同質的存在，而海廢和漂流木也將創作的意念直接地投射在作品之中，瞬間便能將創作的意圖，傳遞給接觸到它的人心之中。這是一件將山、海地理環境自然連結的作品，也是將祖先千、百年來守護土地的信念連結在一起的作品，更是一件讓我們珍視自然的恩賜，溫柔且有力量的作品。

Yuma Taru / Juror, Artist

On Environmental Integration Award of the 8th Public Art Awards

The Environmental Integration Award of the 8th Public Art Awards is awarded to two artists, who have endeavored in caring for natural ecology, and have fully integrated their works into the environment: they are HSU Tsung-Chieh, with his *Shimmering Images*, and Sapod Kacaw, with his *Interweaving*.

The first work, *Shimmering Images*, is an enormous, nine-meter-tall egret composed of stainless steel pipes. The egret looks like it is lowering its beak into the pond to search for food. Despite its massive volume and hard material of the work, the white hollowed-out design gives the work a sense of visual lightness and transparency, and enables it to reflect the changes in its surround environment.

The site of the work is located in the unique pond environment of Fugang, Taoyuan. The egret-looking public artwork co-existing in the habitat, and the expressive power engendered by the superb integration with the environment, has deeply captured the public attention and the heart of the locals, whose adoration of the work can be observed from the local residents' volunteering to serve as guides to give visitors a passionate and lively introduction to the artwork and the ecology. This project is an excellent example of how an artwork can be fully integrated into the place and win the favor of the people.

The second work is Sapod Kacaw's *Interweaving*, which is a public artwork that embodies multifaceted thinking by combining concerns for the environment, reminders from the ecology, and the use of material.

This work is installed on the coastal Sun Square in the Amis village, Cepo', near the estuary of the Siouguluan River. Embodying a simple plastic form comprising fluid lines, it is a work of land art comprising natural driftwood and marine debris gathered by the artist.

The Sun Square is located on an estuary plateau, which has an average of eleven hours of sunshine per day. As the sunlight changes, *Interweaving* allows spectators to follow different angles of the sun, as well as the changing relative direction and position of the sun and the work, to appreciate and experience the beauty and preciousness co-produced by the environment and the work, which truly merge together without anything being out of place. To a large extent, it is because the artist has achieved the most natural harmony between the work and the environment in the creative process.

The artist draws his inspiration from the seaweed growing in the intertidal zone, and creates an unexpected balance of beauty through the asymmetrical lines. At the same time, he utilizes his signature coastal material as well as the indigenous culture and lifestyle engrained within him. In this site of ritual, which is important to the indigenous community, he makes use of refined texture formed by the material to intuitively express the fluid flow of the tides, while cautioning about the environment and the ecology.

What is special about this work is that it allows spectators to be "physically immersed" in it. As they observe the work, the work also gradually plays an influence on their perception and experience of the environment. Starting from thinking about culture and nature, the artist shapes the space, and successfully makes the work a homogenous part of it. The marine debris and driftwood also externalize the creative idea on the work, and can instantaneously deliver the artist's creative intent into the minds of those who engage with the work. This is a project that naturally connects with the geographic environment of the mountains and the sea, a work that links with the centuries-old ancestral belief in guarding the land, as well as an artistic creation that tenderly but compellingly encourages us to cherish the gift of nature.

Public Art Grant Program of Hualien County 2020

109 年花蓮縣公共藝術補助計畫

興辦機關(構) | 花蓮縣文化局

Organizer | Cultural Affairs Bureau, Hualien

《交織》

Interweaving

藝術創作者 / 撒部·噶照

作品材質 / 竹片、漂流木、海廢、鋼筋

作品尺寸 / 1270 × 600 × 400 公分

作品說明 / 以海岸漂流木與廢棄物為材料，呈現環保與破壞、傳統文化與現代生活的交織，喚起珍惜自然與資源的意識。

設置地點 / 花蓮縣靜浦部落太陽廣場

Artist / Sapod Kacaw

Medium / Bamboo, driftwood, marine debris, rebar

Dimensions / 1270 × 600 × 40 cm

Introduction / Using driftwood and marine debris gathered by the sea, the work presents the interweaving aspects of environmental protection and destruction, as well as traditional culture and modern lifestyle, attempting to raise the awareness of cherishing nature and resource.

Location / Jingpu Tribe Sun Plaza, Hualien County



得獎感言

文／花蓮縣文化局

109 年花蓮縣公共藝術補助計畫

《交織》是藝術家撒部·噶照於花蓮縣文化局辦理「109年花蓮縣公共藝術補助計畫」，從當年19個計畫中脫穎而出的提案，獲得「花蓮縣公共藝術專戶」經費補助50萬元。作品設置於秀姑巒溪出海口，運用漂流木、竹子及海岸邊撿拾的海廢材料進行造形，「呈現出自然與垃圾的交織、傳統與現代的交織、環保與破壞的交織、情感與思想的交織」。不僅傳遞環境保護意念，更與所在環境特色相互輝映，與大地景緻共生，深受評審委員的肯定與青睞，獲得「環境融合獎」殊榮。

撒部表示，這次作品是發想自部落文化與土地、山川、海洋等自然環境議題，他特別選在故鄉——秀姑巒溪出海口處，是過去古老阿美族部落Cepo'〈者播〉區域，此區有山、有河、有海，是富饒之地，Cepo'這區域孕育著港口、靜浦的村民，大家深知這片山、海、土地、文化的重要性。然而，近幾十年來已某種程度的被污染、破壞、改變，希望透過作品傳達愛護這片土地、山川海洋、部落文化的意念，留給我們下一代美麗的人文及自然生態環境。創作過程中，特別要感謝部落耆老及村民的支持，才能讓這件作品順利地座落在Cepo'區域傳統祭儀的重要場域上。

花蓮縣文化局長吳勁毅表示，這是繼新城〈太魯閣〉車站、東華大學公共藝術獲得第六屆「公共藝術創作獎」、「環境融合獎」，以及「巴特虹岸—在這安居的地方」獲得第七屆公共藝術「民眾參與獎」後，本縣連續三屆榮獲文化部公共藝術獎的肯定。此次獲獎不僅讓花蓮豐厚的藝術文化軟實力被全國看見，更突顯花蓮對於如何在獨特的開放空間尺度下，藉由藝術品營造出美感的堅持。尤其《交織》以花蓮的山河海洋、部落文化為養分，佇立在秀姑巒溪出海口的太陽廣場上，更展現花蓮大山大海的峻秀滂薄與多樣族群的豐富紋理，交織孕育著花蓮藝術文化發展的獨特能量。

經值此專輯付梓，文化局除了感謝文化部評審委員的肯定，也要特別感謝藝術家撒部·噶照和所有曾參與、協助《交織》的各界友人，因為大家的奉獻與努力，方得以讓各類型的藝術能量持續豐富「花蓮」這個城市多樣性的底蘊，使之更加生氣蓬勃、活力盎然。

Public Art Grant Program of Hualien County 2020

Interweaving by Sapod Kacaw was a project selected from nineteen projects submitted for the "Public Art Grant Program of Hualien County 2020" organized by the Hualien County Cultural Affairs Bureau, and thus received a grant of NTD 500,000 from the "Hualien County Public Art Account." Installed at the estuary of Siouguluan River, the work comprises driftwood, bamboo, and marine debris gathered by the sea, and reveals a sculptural form that "presents the interweaving of nature and garbage, tradition and modernity, environmental protection and destruction, as well as feeling and thinking." While conveying the idea of environmental protection, the work and its distinctive surrounding environment also add splendor to each other's presence, and coexist with the scenic landscape. Consequently, the work has been recognized and favored by the jurors, and is honored with the Environmental Integration Award.

According to Sapod, this work is inspired by the indigenous culture, as well as nature and environmental issues related to the land, mountains, rivers, and the sea. He especially chooses the area near his hometown – the estuary of Siouguluan River, which used to be the area of an ancient Amis/Pangcah village, Cepo'. It is a place of abundance, enriched by the mountains, rivers and ocean. The area of Cepo' has nurtured the inhabitants of Makotaay and Ca'wi, and everyone knows deeply the importance of its mountains, sea, land, and culture. However, throughout the recent decades, Cepo' has been polluted, damaged, and changed to a certain extent. Therefore, the hope is to convey the idea of cherishing and protecting this land, the mountains, rivers, the ocean, and the indigenous culture through the work, leaving the beautiful cultural legacies as well as the natural ecology and environment to the future generation. During the creative process, we are grateful for the support of the elders and

villagers, because of whom this work could successfully be installed at this important site of traditional rituals in Cepo'.

According to Director-General WU Chin-Yi of the Hualien County Cultural Affairs Bureau, this recognition marks the county's achievement of being awarded for three consecutive editions of the Public Art Awards by the Ministry of Culture, following the public art projects at the Xincheng (Taroko) Station and the National Dong Hwa University, which were awarded the Creativity Award and the Environmental Integration Award in the 6th Public Art Awards, and PateRongan winning the Public Participation Award in the 7th Public Art Awards. This recognition has not only shown the rich and strong soft power of art and culture in Hualien to the entire nation, but also highlights how persistent Hualien has been in using artworks to create a sense of beauty with its unique scale of open space. In particular, *Interweaving* is nurtured by the natural environment and indigenous culture of Hualien. Standing on the Sun Square at the estuary of Siouguluan River, the work demonstrates the majestic mountains and ocean in Hualien as well as the abundant texture of diverse ethnic groups, weaving together the distinctive energy that nurtures Hualien's artistic and cultural development.

Upon the publication of this catalogue, the Hualien County Cultural Affairs Bureau would like to thank the Ministry of Culture and all the jurors for the honor, the artist Sapod Kacaw, and all the friends, who have joined and lent a helping hand to the making of *Interweaving*. Because of their dedication and effort, different types of artistic energy have continued to enrich the diverse culture of Hualien, making it more flourishing and vibrant.

Public Art Installation Project of Fugang Railway Art Park, Art Hill Project

富岡鐵道藝術園區公共藝術設置案「藝術之丘計畫」

興辦機關(構) | 桃園市政府文化局

代辦機關 | 財團法人三芝文化基金會

執行小組 | 唐連成、王麗娟、張至敏、蔡明勳、張正仁、鄧連成、褚瑞基

徵選小組 | 唐連成、王麗娟、張至敏、蔡明勳、張正仁、鄧連成、褚瑞基、郭瓊瑩、王俊傑

Organizer | Department of Cultural Affairs, Taoyuan

Curator | Sanchih Foundation

Executive Task Force | TANG Lian-Cheng, WANG Li-Chuan, CHANG Chih-Ming, TSAI Ming-Shung, CHANG Cheng-Jen,
DENG Lian-Cheng, Ray S. C. CHU

Selection Task Force | TANG Lian-Cheng, WANG Li-Chuan, CHANG Chih-Ming, TSAI Ming-Shung, CHANG Cheng-Jen,
DENG Lian-Cheng, Ray S. C. CHU, Monica KUO, WANG Jun-Jieh

《粼粼波光、翩翩白影》

Shimmering Images

藝術創作者 / 許宗傑

作品材質 / 不鏽鋼

作品尺寸 / 1070 × 885 × 360 公分

作品說明 / 與基地共生的白鷺優雅漫步、低頭覓食的生動造型，說明富岡地區獨特的埤塘文化。作品以水借景，讓作品融入田園的地景之中。

設置地點 / 富岡鐵道藝術園區

Artist / HSU Tsung-Chieh

Medium / Stainless steel

Dimensions / 1070 × 885 × 360 cm

Introduction / This artwork incorporates vivid depictions of the white egrets who live on the site, often seen strolling around and feeding gracefully. By integrating into the surrounding natural setting, this artwork displays the unique features of the Fugang area's pond ecology.

Location / Fugang Railway Art Park



得獎感言

文／桃園市政府文化局

富岡鐵道藝術園區公共藝術設置案「藝術之丘計畫」

靜逸的埤塘、搖曳的白影，這是富岡三連陂在作品《粼粼波光、翩翩白影》落成之後的新風景，創作者許宗傑以近乎極簡的線條在地景上速寫下初次走訪三連陂時的悸動。

2017年蕭瑟寒風吹拂之下的富岡，就連生命力強盛的咸豐草都顯得枯枝殘影，三連陂邊坡旁緩緩移動的細小白影引起藝術家的目光，凜冬中依然保持優雅的覓食身影成為作品最終的造型呈現，而藝術家的創作脈絡依循土地紋理找到契機，藝術家也從來沒想過一隻小小的白鷺鷥竟成了創作的繆斯。藉由小白鷺優雅漫步、低頭覓食的生動造型，利用富岡地區獨特的埤塘環境以水借景，讓作品自然融入在埤塘的地景之中。

許宗傑表示《粼粼波光、翩翩白影》這件作品沒有高深的藝術理論或是驚人的絕世工藝，僅以適切的主題與合宜的量體恰如其分地展現出桃園地區獨特的埤塘地景，也連結了富岡居民與土地之間的感情，或許在訪客看來，僅是一件公共藝術，但對於富岡人來說，卻已經成為了家鄉的一幅「心」風景。

Acceptance Letter

Department of Cultural Affairs, Taoyuan

Public Art Installation Project of Fugang Railway Art Park, Art Hill Project

The serene ponds and swaying white figure comprise the new landscape after *Shimmering Images* is unveiled at Sanlianpi in Fugang. The artist HSU Tsung-Chieh utilizes almost minimalist lines to sketch out the palpitation he felt when he first visited Sanlianpi.

In 2017, amidst the biting coldness of freezing wind, even the resilient beggar-ticks in Fugang seemed somewhat withered and dying. However, a tiny white figure slowly moving by the ponds caught the artist's attention. In the chilling winter, it still maintained a graceful poise as it searched for food, which gave the artist the inspiration that was eventually embodied by the work. The artist's creative context followed the texture of the land and found an unexpected turning point. The artist had never thought that a little egret would become his muse for artistic creation. With the lively look of an egret gracefully walking and lowering its head to look for food, the artist utilized the unique environment of ponds in Fugang, and created the scene by setting his work against the background of water, allowing the work to naturally merge into the landscape of ponds.

According to Hsu, *Shimmering Images* speaks no profound art theories, nor did it demonstrate any breathtaking craftsmanship. It is simply a combination of a suitable topic realized with an appropriate volume, which foregrounds the distinctive landscape of ponds in the Taoyuan region, and connects the residents in Fugang with their affection for the land. Perhaps to the visitors, it is just a work of public art; however, for the locals in Fugang, it has become a "heartfelt" landscape of their hometown.



民眾參與獎

Public Participation Award

臺北市立動物園熱帶雨林室內館新建工程及河馬展示場等更新工程公共藝術設置計畫

Public Art Project for Tropical Rainforest House in Taipei Zoo

針對園區導覽志工規劃戲劇課程，深化公共藝術計畫與動物園之關係，期望志工們能以作品為舞台，將肢體語言、故事性內容融入導覽中。

Drama lessons customized for volunteer zoo docents are planned to deepen the relationship between public art projects and the zoo, hoping that the volunteers could stage using art pieces and incorporate body languages and narrative content within tour guides.

城南公共藝術設置計畫案

Public Art Project for South Town

邀集百位學員創作城南故事，經藝術家的創作轉譯收藏進作品中，實踐與民眾共同參與藝術創作的理念。

Hundreds of participants are invited to create their own South Town story, which then been collected and creatively translated by the artist into the artwork. This project fully practices the idea of public participation in artistic creation.

臺北市文山區永建國民小學遷校校舍新建工程暨附建地下停車場工程公共藝術計畫

Public Art Project for Taipei Municipal Yongjian Elementary School

善用周遭自然資源結合課程，帶領教職員及學生藉由採集植物及創作，親近自然、愛護環境。

Bringing surrounding natural resources into lecture, the project leads faculties and students to get close to nature and love nature through gathering plants to create artworks.

郭瓊瑩／評審委員、中國文化大學景觀學系教授兼所長暨系主任

論第八屆公共藝術獎「民眾參與獎」

藝術在「公共」性上之真諦與責任其實遠遠超過了純藝術，此亦是「公共藝術」之特質。而好的公共藝術作品要讓大家接受、欣賞、品味且融入生活成為另一種例行生活中之 DNA，則需要透過與大眾之對話、接觸，甚而是挑戰、質疑……不斷地歷練與調適中獲得平衡與認同。也因此，公共藝術之創作自理念成形到空間形塑，以致真正落地到與「眾人」之面對面接觸這過程，正是「公共藝術」之所以為「公共」「藝術」最大之挑戰與獨特性。

惟「公共藝術」自創作到成形過程中，與庶民大眾接觸過程卻是千變萬化的，它沒有標準答案，沒有必然的 SOP，但卻有一個擺脫不掉之價值觀——「共識」。換言之，因地制宜、因案制宜、因情境、時代、政經背景而有所對話、共鳴……正是「民眾參與」在公共藝術創作過程最不容易的必要「process」。

因地制宜則必須了解當地氣候地理、社經人文背景，也更須深入在地了解該作品對地域、人文、歷史各種故事性之連結。接地氣的與民眾對話，未必只是透過問卷網路票選來獲取「共識指引」，更關鍵的是，一件作品或

系列作品，在該場域中與人之互動相互運作發酵而形塑出之一種靈感或創作概念之原型發想。如果未經歷此過程，作品與人、與地、與時空將不會有鏈結，也勢必不會有雋永的對話與一種「非它莫屬」之依附感與存在之必然。

本屆公共藝術獎在「民眾參與類」確實看到了另類曙光，它將得以與部落、社區、學校、師生、工作人員……有多面向之互動。因而再現出其「藝術」之公共性與附加價值。這個價值成果之呈現，不在作品之尺度規模，也不在作品之地理區位，它更關鍵的是忠實呈現了人與環境對話之公共性與藝術性，值得肯定與鼓勵。

Monica Kuo / Juror, Professor, Chair and Director of Department of Landscape Architecture + Environmental Planning, Chinese Culture University

On Public Participation Award of the 8th Public Art Awards

The truth and responsibility of art in terms of its “publicness,” in fact, greatly exceeds fine arts, which is precisely the unique feature of “public art.” A good public art project needs to be accepted, appreciated, savored by the public, while being integrated into people’s life and become the alternative DNA merged into the daily routine of life. This is only possible with dialogues and interactions with the public, and even need to face challenges and doubts from people, so that a balance and a sense of identity can be achieved through constant refinement and adjustment. Consequently, the creative process of public art, from its conception, its shaping of space, to the final realization and being face to face with the “public,” is where the greatest challenge and uniqueness of “public art” emerge, and what makes it the “art” of the “public.”

However, from the creation of “public art” to its formation, the process of engaging the public is filled with endless changes—it is a process without standard answers and predetermined standard operating procedures, but one that is driven by a particular value: “consensus.” In other words, such a process denotes dialogues and the creation of resonance, which is contingent on the conditions of a place, a venue, and the project, as well as related situations, the times, and the politico-economical background. This makes “public participation” the most challenging but necessary “process” in the creation of public art.

To stipulate the measures of the public art project to local conditions requires an understanding of the local climate,

geography, socio-economic and cultural background, as well as an in-depth comprehension of the connection between the project and the stories of the region, its culture, and history. To create a public art project that is able to engage the public in dialogues in a down-to-earth manner does not necessarily demand “indicators of consensus” usually obtained via questionnaire and online voting. The key factor, in this case, is instead whether or not a public art project (a single work or a series of works alike) could represent an archetypal inspiration or artistic concept enriched and shaped by the interaction between said project and the people in the chosen site. Without undergoing such a formative process, the project would eventually fail to form a connection with the people, the place, and the space-time; and it would surely fail to initiate an enduring dialogue, let alone a sense of belonging and a definite presence as if it were simply “meant to be.”

The Public Participation Award in this iteration of the Public Art Awards indeed shows a different light. It will engender multifaceted interactions with the indigenous community, neighborhoods, schools, teachers and students, staff members, and more, thus representing the publicness and the added value of the art project. The display of such valuable results is not about the dimension and scale of the artworks nor their geographical locations. The key lies in the fact that they have truthfully demonstrated the publicness and artistry of the human-environment dialogue, for which they are surely worthy of the recognition and encouragement.

Public Art Project for Tropical Rainforest House in Taipei Zoo

臺北市立動物園熱帶雨林室內館新建工程及河馬展示場等 更新工程公共藝術設置計畫

興辦機關(構) | 臺北市立動物園

策劃單位 | 財團法人台北市開放空間文教基金會

代辦機關 | 亞洲版圖創藝有限公司

執行小組 | 曹先紹、尹宥惠、葉世宗、張正仁、陳振輝、莊普、朱惠芬

徵選小組 | 曹先紹、尹宥惠、葉世宗、張正仁、陳振輝、莊普、朱惠芬、陳健、陳永賢

Organizer | Taipei Zoo

Curator | Open Culture Foundation

Administrative Agency | Asia Territory Co.

Executive Task Force | Eric Hsien-Shao TSAO, YIN You-Huei, YEH Shih-Tsung, CHANG Cheng-Jen, CHEN Chen-Hui,
TSONG Pu, CHU Huey-Fen

Selection Task Force | Eric Hsien-Shao TSAO, YIN You-Huei, YEH Shih-Tsung, CHANG Cheng-Jen, CHEN Chen-Hui,
TSONG Pu, CHU Huey-Fen, CHEN Chien, CHEN Yung-Hsien

整體公共藝術計畫完成後，不僅僅為動物園熱帶雨林區留下一組地標式的作品，透過導覽志工的培訓與分享，運用公共藝術作品為舞台媒介，持續不斷將公共藝術、熱帶雨林動物、環境保護等議題以寓教於樂的方式傳遞給遊客，發揮最大之民眾參與及教育推廣的效益！

After the completion of the overall public art project, not only will a group of landmark works be left for the tropical rainforest area of the zoo, but through the training and sharing of tour guide volunteers, using public art works as the stage medium, the public art and tropical rainforest will continue to be integrated. Issues such as animals and environmental protection are conveyed to tourists in an entertaining and educational way, maximizing the benefits of public participation and educational promotion!

《翡翠森林樂園》

Jade Forest Park

藝術創作者／黃浩德

作品材質／鋼、馬賽克、雨聲筒

作品尺寸／樹冠層 370-450 公分，6 件、地表層 200 × 40 × 70-115 公分，8 件

作品說明／以舞台設計概念，呈現熱帶雨林的縮影。透過不同的環境設計展示，讓遊客在不干擾動物的方式下，認識熱帶雨林中不同的生態，感受森林豐沛的生命力。

設置地點／臺北市立動物園

Artist / Howard HUANG

Medium / Steel, mosaic, rainstick

Dimensions / Canopy layer 370-450 cm, 6 piece; forest floor 200 × 40 × 70-115 cm, 8 pieces

Introduction / Based on the concept of a performance stage, this artwork shows the microcosm of a rainforest. Through various environmental design exhibits, visitors are able to learn different information about the rainforest without disturbing the animals, and experience a forest's rich vitality.

Location / Taipei Zoo



得獎感言

文／黃浩德 財團法人台北市開放空間文教基金會執行長

臺北市立動物園熱帶雨林室內館新建工程及河馬展示場等更新工程公共藝術設置計畫

首先要感謝評審委員們，雖然我已經是個老面孔，還是願意給我這個鼓勵與榮耀！

這幾年，公共藝術經費規模越來越大，民眾參與計畫越來越多元，精彩的作品不在少數，《翡翠森林樂園》是民國101年就提案的作品，還能獲得評審委員們的肯定，心中著實充滿了興奮與感恩。

這件作品從一開始就認真思考，動物園需要甚麼樣的民眾參與？甚麼樣的參與對象影響最廣？很多人直覺會想到，動物園有這麼多的遊客，參與的對象當然是那些遊客們，但我覺得，就算我辦了再多的活動，能參加的人終究有限。後來我想到了動物園裡有一群非常特別的人——導覽志工，如果可以為他們作點甚麼，那將來他們就可以持續發揮影響力，帶動更多遊客的參與！

於是，我創作了一個可供導覽志工運用說故事的舞台，舞台上的場景，就是熱帶雨林的縮影，我希望導覽志工可以先在這裡用說故事的方式，跟遊客們解說雨林裡的各種生態環境，有了概念之後，再帶進動物展示區，去觀察真實的動物。故事的最後，志工們以鋼鐵構成的大樹提醒大家，

熱帶雨林正因各種人為建設而快速消失，被許多大型的鋼構及水泥所取代。愛護動物，就要保護雨林，否則當雨林的大樹都變成鋼鐵時，動物也將消失……

除了實體作品，這個計畫的重頭戲，是請如果兒童劇團為導覽志工們設計了一套課程，從肢體開發、口語表達開始，還包括基礎表演、劇本發想……等，讓學員從害羞不知所措，到敞開心胸大膽嘗試，直到現在，志工們持續運用公共藝術作品，展現他們的魅力，寓教於樂！

這是一個跨領域的參與計畫，不只是跨領域之合作，其實也是一種跨領域之學習，包括導覽志工、兒童劇團、還有藝術創作者之間，我們都在不斷地交流、學習與嚐試。

最後，我要感謝我最親愛的家人與工作夥伴們，一直是我最強硬的後盾，是讓我願意勇敢去嘗試的力量！感謝動物園長官及當年委員們的支持與信賴，感謝動物園同仁們的協助，感謝如果兒童劇團的啟發與傳授，感謝動物園志工們熱心、投入，讓這件作品到現在還能被運用來對遊客說故事……。

Acceptance Letter

Howard HUANG/ Open Culture Foundation

Public Art Project for Tropical Rainforest House in Taipei Zoo

First of all, a big thank you to all jurors. Although I am already a familiar face in the field, they have still encouraged and honored me with this award.

In recent years, the budget and scale of public art projects have grown increasingly bigger, and the public participation programs more diverse as well. There are indeed many outstanding works. The fact that *Jade Forest Park*, being a project proposed in 2012, could still be recognized by the jurors, indeed fills my heart with excitement and gratitude.

Since the beginning of conceiving this work, I was thinking a lot about what kind of public participation was needed in a zoo. What kind of participants should be engaged to have the widest influence? Many people would probably intuitively think that, with so many tourists in the zoo, the participants should naturally be tourists. However, to me, even if I could organize a lot of events and activities, there would only be a limited number of participants. So, I thought of a very special group of people in the zoo—the volunteer guides. If we could come up with something for them, they could continue to exert their influence, and engage more tourists in participation.

Consequently, I created a stage for volunteer guides to tell stories, and the backdrop of the stage is the epitome of rainforests. I hope that the volunteer guides could apply the approach of storytelling on the stage to first explain the rainforest ecology and environment to give the audience a basic idea, before leading them into the display areas, where real animals can be observed. In the end of the story, the volunteers could also caution everyone, using the large

steel tree as a reminder, and inform them that tropical forests are disappearing rapidly due to all sorts of manmade constructions, and are replaced by large-scale steel and concrete structures. So, to love and protect animals begins with protecting rainforests. Otherwise, when the large trees in rainforests all become steel structures, animals will disappear as well.

In addition to the physical work, an important part of the project was a series of courses designed for the volunteer guides by Ifkids Theatre, including physical development, verbal expression, basic performance, script development, etc. Slowly, the participants grew from being shy initially to eventually opening up and taking a brave leap of faith. Until now, the volunteers are still using this work of public art to show their charisma, and combine learning with fun!

This is an interdisciplinary public participation program. It is not just an interdisciplinary collaboration, but also an experience of interdisciplinary learning for the volunteers, the children's theatre, and the artist, who have experienced an unending process of exchange, learning and new endeavors.

Finally, I would like to thank my most beloved family and partners at work, who have remained my strongest support and given me the strength to be willing to boldly try. A big thank you to the supervisors at the zoo and the committee members back then for their support and trust. My thanks also go to the staff of the zoo for their assistance, to Ifkids Theatre for all the inspiration and knowledge, to the passionate and devoted volunteers. They are the reason why this work is still the stage for telling stories to the visitors.

Public Art Project for South Town

城南公共藝術設置計畫案

興辦機關(構) | 臺北市政府文化局

Organizer | Department of Cultural Affairs, Taipei City Government

本設置案為城南第一個起站，以「城南紀事」為題，邀請藝術家走入聚落巷弄，以實地訪談原住民、新住民的田調成果為基礎，以其獨特的視角及創作，將一則則城南故事化為作品，訴說本地「空間故事」。全案設置原則，以「城南臺大人文生活場域」為基礎，結合城南常民生活，凸顯城南之移民文化、聚落景觀及生態，並針對城南未被發掘或關注之特殊人文地景創作，連結居民記憶，結合民參與藝術教育推廣點亮城南。

This public art project is the starting point of the south town, and adopts the theme of "South Town Chronicle." Bringing artists into the local alleyways and settlements, the project is based on interviewing native inhabitants and new residents during field survey, and tells the local "stories of space" by transforming tales of the south town into artworks through the artists' unique perspective and creative endeavor. The overall principle of the project is to build upon the "South Town Quasi-Museum", while incorporating the everyday lifestyle of the south town to highlight its migrant culture, sceneries of settlements, and ecology. Also, the project focuses on developing distinctive yet unknown or unnoticed cultural landscape into artworks to connect the residents' memory, while spotlighting the south town through public participation and art education outreach program.

《城南紀事，臺北既視》

South Town Chronicle

藝術創作者 / 成若涵

作品材質 / 鍍鋅鋼、烤漆

作品尺寸 / 8100 × 140 × 12 公分

作品說明 / 歷史爬梳與田野訪問、百位居民與學子的生命記憶，轉化成藝術創作，將城南雕畫成一幕幕場景，細說古今故事。

設置地點 / 寶藏巖國際藝術村

Artist / Johan Cheng

Medium / Galvanized steel, coating

Dimensions / 8100 × 140 × 12 cm

Introduction / By means of collating history, fieldwork and interviews, the artist transformed the life memories of more than 100 residents and students into a work of art.

The south town is chronicled in pieces of metal papercutting that vividly recount the stories of the past and the present.

Location / Treasure Hill Artist Village



得獎感言

文／成若涵

城南公共藝術設置計畫案

大家好，我是成若涵，謝謝文化部，謝謝評審的肯定。

回首 2019 那年，這件作品是我第一次公共藝術的創作經驗，也因為是第一次什麼都不懂，所以格外地兢兢業業、熱血沸騰。直到現在創作遇到了挑戰，總會不自覺想起當初那股一個人奮戰到底的拼勁！

也因為沒有經驗，特別感謝臺北市文化局文化資源科的協助，尤其是承辦華蔓，謝謝。

這個作品能夠得獎，集結了天時、地利、人和，要感謝的人有很多：包括了當時總是給我無限發揮空間與全力支持的委員們，能夠擁有創作的自由是藝術家最珍惜，也是藝術創作最珍貴的部分。

謝謝在創作前期一起參與在地共創的銘傳國小、萬福國小、臺灣大學、公館商圈、在地居民，超過一百人的原創共創，使這個作品之所以充滿溫度。

謝謝當時接受我叨擾與多次深度訪談的在地耆老翁文忠先生、張國增先生、陳隆昊先生、馬永維先生，我總說「你們的微不足道在我眼裡都彌足珍貴」。

謝謝義不容辭擔任共創工作坊文史講師的唐山書店老闆陳隆昊老師、張彩燕老師、施佩吟老師、曾毓仁老師。

也謝謝台電、寶藏巖在過程中的大力協助與支援！

在畢業 10 多年的日子裡，能夠回到滋養我的公館創作，其實更多了一份在地的情感與回憶，對這個作品的愛也就更加濃郁了。而今，有了團隊一起的努力，未來，我們會繼續在這條路上努力精進，希望創作出更多發自內心的好作品！

謝謝所有愛著我、支持著我的人。

最後感謝在這條路上永遠最挺我的母親潘琴心小姐。

Acceptance Letter

Johan Cheng

Public Art Project for South Town

Hi, everyone. My name is Johan Cheng. Thanks to the Ministry of Culture and the jurors for the recognition.

Looking back on the year of 2019, I launched my first-ever public art project. Because it was the first time, I had little to no clue about it; but I was extra cautious as well as hot-blooded. Today, whenever I encounter challenges in my creative work, I would always remember the effort I put into the project back then.

Also, because I did not have any experience, I am grateful for the assistance from the Cultural Resource Division, Department of Cultural Affairs, Taipei City Government, especially the coordinator of the project, Hua-Man. Thank you.

Winning the award for this work is the result of perfect timing, location and partners, and I do have many people to thank.

To begin with, I thank all the committee members for giving me unlimited space and their full support. Such creative freedom is most precious to all artists, and the most valuable part in artistic creation.

I also thank all the local co-creators from the preliminary period of making the work, including the Ming Chuan Elementary School, the Wan Fu Elementary School, the National Taiwan University, the Gongguan Shopping District, as well as all the local residents participating in the process. Such original co-creation by more than one hundred people has given this work an incredible heartwarming touch of humanity.

I would also like to thank the local elders who have put up with my visits and long interviews, including WENG Wen-Chung, CHANG Kuo-Tseng, CHEN Lung-Hao, and MA Yung-Wei. I have always said to them, "what seems insignificantly trivial to you is extremely precious to me."

A big thank you to all the cultural-historical lecturers in the co-creation workshops, who have been generously giving, including the owner of the Tonsan Bookstore, CHEN Lung-Hao, as well as CHANG Tsai-Yen, SHIH Pei-Yin, and TSENG Yu-Jen.

Thanks to the Taipower Company and the Treasure Hill Artist Village for their great support and assistance throughout the process.

After graduation for more than a decade, being able to return and make art in Gongguan, an area that has nurtured me, has increased my love for this work given my sentiments for and memory of the place.

From now on, with the collective effort of the team, we will continue to progress diligently on this path of artistic creation in the future, hoping to bring more excellent works that are born from within.

I am truly grateful for everyone who has loved and supported me.

Last but not least, I thank the person who has always had my back in my journey, my dear mother, PAN Chin-Hsin.

Public Art Project for Taipei Municipal Yongjian Elementary School

臺北市文山區永建國民小學遷校校舍新建工程 暨附建地下停車場工程公共藝術計畫

興辦機關(構) | 臺北市文山區永建國民小學

策劃單位 | 台灣國都樸基股份有限公司、三三創設工作室

代辦機關 | 蔚龍藝術有限公司

執行／徵選小組 | 林其賢、吳文良、戴嘉惠、熊鵬翥、夏學理、蘇瑤華、陳振輝、陶亞倫

Organizer | Yongjian Elementary School

Curator | Kotobuki Landscape Taiwan, 33 Art Studio

Administrative Agency | Blue Dragon Art Company

Executive / Selection Task Force | LIN Chi-Hsien, WU Wen-Liang, DAY Jia-Hui, SHYONG Perng-Juh,
HSIA Hsueh-Li, SU Yao-Hua, CHEN Chen-Hui, TAO Ya-Lun

本案徵選時設立專屬網站，辦理徵選作品線上展覽暨問卷調查。設置過程中由作品《植物譜書》之藝術團隊舉辦三場學生參與工作坊及一場教職員參與工作坊；而作品《微型樂園》之藝術團隊亦分別為低年級、中年級、高年級同學各設計舉辦各一場工作坊，以及 7 個梯次的作品導覽。作品設置完成後，又再進行了與本次作品相關計 7 場工作坊課程。

A dedicated website was established for the public art project during the selection period, and an online exhibition of the submitted works with an online questionnaire was organized. During the installation process, the art group that created *Plant Record / Earth Book* organized three workshops for students and one workshop for the school faculty; and the art group that created *Mini Paradise* also organized one workshop respectively for the lower-, middle-, and higher-grade students, along with seven sessions of guided tours. After the works were installed, seven workshops related to the installed works in this project were organized.

《植物譜書》

Plant Record / Earth Book

藝術創作者 / 笠原由起子

作品材質 / 陶、金屬

作品尺寸 / 植物譜 2-25 公分、土地之書 27 × 21 公分、27 × 42 公分

作品說明 / 蒐集植物生態與奧秘之美譜成土地之書，將延伸的文學、藝術等領域事物，建構出土地的植物誌，讓孩子認識生活周遭豐富的植生環境。

設置地點 / 臺北市文山區永建國民小學

Artist / Yukiko KASAHARA

Medium / Ceramic, metal

Dimensions / Plant record 2-25 cm; earth book 27 × 21 cm, 27 × 42 cm

Introduction / This artwork is a book about the Earth that depicts plants and their enigmatic beauty. It combines literature, art, and other elements present flora that is unique to this land and offer children a chance to learn about the lush vegetation growing around them.

Location / Yongjian Elementary School



《微型樂園》

Mini Paradise

藝術創作者 / 蔡耀丞、葉之秀

作品材質 / 不鏽鋼、軸承、金屬、壓克力、木

作品尺寸 / 710 × 100 × 715 公分、945 × 60 × 765 公分

作品說明 / 在綠意的校園中，大自然就是教室，生態是最豐富的教材，透過藝術的放大鏡探索一花一世界。每個孩子彷彿化身小小昆蟲，恣意地穿梭於自然樂園。

設置地點 / 臺北市文山區永建國民小學

Artist / TSAI Yao-Cheng, YEH Chih-Hsiu

Medium / Stainless steel, bearing, metal, acrylic, wood

Dimensions / 710 × 100 × 715 cm, 945 × 60 × 765 cm

Introduction / Nature is a classroom on this lusciously green campus, and ecology is the most exciting and abundant curriculum. Explore the world in a grain of sand through the magnifying glass of art: every child is transformed into a small bug to fly freely in this natural paradise.

Location / Yongjian Elementary School



得獎感言

文／吳文德 臺北市文山區永建國民小學校長

臺北市文山區永建國民小學遷校校舍新建工程 暨附建地下停車場工程公共藝術計畫

本校「臺北市文山區永建國民小學遷校校舍新建工程暨附設地下停車場工程」於 2018 年 10 月完工落成啟用後，陸續獲得「2019 年臺灣建築獎」、「2020 年國家卓越建設獎」、「2021 年全球卓越建設獎」等獎項。今年再以該工程公共藝術作品－「永建國民小學遷校校舍新建工程公共藝術設置計畫」參賽第八屆公共藝術獎，從 276 件眾多公共藝術參選作品中，脫穎而出。

永建國小該公共藝術設置計畫，共計設計兩項作品，分別為「植物譜書」與「微型樂園」。兩項作品於民眾參與部分，有以下措施：

1. 設置專屬網站，辦理徵選作品線上展覽。
2. 配合基地周遭豐富的生態環境，善用周遭自然資源，結合課程。
3. 帶領教職員及學生，藉由採集基地園區內植物，進行創作，親近自然，愛護環境。

依循上述的核心精神，基地園區內，更在臺北市府教育局的大力擘劃下，成立了「臺北市學校環境教育中心」，進而延伸規劃多元活潑的「特色遊學課程」，以嘉惠全臺北市的國民中小學學生，達成資源統整運用的實踐典範。

在此，要非常謝謝幫我們代辦的蔚龍藝術有限公司，還有 3 位藝術家，包括在日本的笠原由起子女士、葉之秀女士以及蔡耀丞先生。感謝上述團隊與藝術家，為永建的學子創造了這麼棒的藝術品。同時，也嘉惠了參與「臺北市學校環境教育中心」所辦理的「遊學課程」的臺北市各級學校學生。

Acceptance Letter

Principal WU Wen-Te of Taipei Municipal Yongjian Elementary School

Public Art Project for Taipei Municipal Yongjian Elementary School

After the "Construction Project of the School Building and Underground Parking Lot for the Relocation of the Taipei Municipal Yongjian Elementary School" was completed and the new school building was inaugurated in October 2018, and has been successively awarded the 2019 Taiwan Architecture Award, the 2020 FIABCI-Taiwan Real Estate Excellence Awards, and the 2021 FIABCI World Prix d'Excellence Awards. This year, the "Public Art Project for Taipei Municipal Yongjian Elementary School" is awarded the 8th Public Art Awards, being selected from a large number of 276 public art projects.

The public art project at the Yongjian Elementary School comprises two works, namely, *Plant Record / Earth Book* and *Mini Paradise*; and the public participation program presented concurrently with the two works include the following measures:

1. A dedicated website is established for the open call and selection of works for an online exhibition;
2. In accordance with the rich ecological environment around the construction site, the surrounding natural resource is put to a good use and incorporated into courses;
3. The teachers, school staff and students are guided to gather plants within the premise of the park for artistic creation, which also brings them closer to nature and encourages them to cherish the environment.

Following the central spirit mentioned above, the Taipei City School Environmental Education Center (TCSEEC) has been founded within the park with the planning of the Department of Education, Taipei City Government, which has been further extended into a series of diverse and lively courses for the benefit of all junior high and elementary school students in Taipei City, making it an exemplary practice of resource integration and application.

We would like to take this opportunity to thank our entrusted agency, Blue Dragon Art Company, as well as the three artists – Yukiko KASAHARA from Japan, YEH Chih-Hsiu, and TSAI Yao-Cheng. Our thanks go to all the abovesaid team and artists for creating such marvelous artworks for the students of the Yongjian Elementary School. Meanwhile, their art has also benefited all the students from different schools in Taipei City, who have participated in the courses organized by the TCSEEC.



ART





教育推廣獎

Education Outreach Award

臺北市內湖區潭美國民小學遷校工程公共藝術設置計畫 Public Art Project for Taipei Municipal Tanmei Elementary School

以生態教育結合藝術課程，激發參與學童的豐富想像，並將成果融入校園空間。

Ecological education is integrated with art classes to inspire students to use their abundant imagination, and their results are merged within the campus.

台灣電力股份有限公司－高雄公共藝術設置計畫案 Taiwan Power Company - Public Art Project for Kaohsiung

以電流般流動的藝術為概念，用藝術行動交織社區網絡、結合表演藝術與社會服務，成為新型態並具有公共參與性的公共藝術計畫。

Using the flow of electric current as concept, the art project weaves the community network with performance art and community service into a new type of public art project that also signifies public participation.

臺中市議會公共藝術設置案乙案－公共創意行動計畫「花開未來」 Public Art Project for Taichung City Council - Public Creative Action Plan

以青年藝術家作品典藏、媒體宣傳計畫及藝術走跳系列活動製造對話、交流的空間。

This project employs art collections of young artists, media promotion, and series of art visit activities to create dialogue and space for communication.

郭瑞坤 / 評審委員、國立中山大學公共事務管理研究所教授

不只看作品，公民美學培力與深化

公共藝術的設置與執行過程中，不只是藝術品的設置，與最後成果的驗收。從執行小組的產生，到最後的完成報告書，在設置過程中，事涉不同的參與者（利害關係人），當然與辦機關（構）的使用者及周邊的社區民眾是最直接的參與者，也是公民美學培力與深化最直接的接觸對象。第八屆公共藝術獎的教育推廣獎得獎的3個與辦單位，分別具有不同的推廣與參與的對象與場域，也藉由不同類型的藝術行動達到教育推廣的目的。

讓上學成為快樂的一件事，或者學校也可以是一個遊樂園，似乎是藝術家林舜龍在「臺北市內湖區潭美國民小學遷校工程公共藝術設置計畫」想要傳達的。因此從構思到創作過程中，及作品完成的導覽解說，林舜龍從自身陪伴小孩的經驗，恣意讓作品盡情成為兒童的遊樂園。老頑童林舜龍策劃一系列以《洞·洞》為核心主題的教育推廣工作：洞洞偵查闖關活動、繪本創作、公共藝術講座+黏土丸子工作坊、地洞好朋友故事聯想—立體紙雕課、公共藝術導覽活動、劇團表演（萬花筒劇團）、……等活動，著眼於生態教育與藝術課程的結合，企圖激發小朋友的豐富想像，並將想像的成果結合進入校園空間之中。

市議會不只是審查市政府預算的民意機構，也可以是一個交流的場所，讓民意代表、行政官員、及多元的市民，彼此在議會的場域交流、溝通、與互動。公共藝術在瀟灑民意的場域如何適時發揮公民美學教育推廣任務，也挑戰藝術家團隊與策展團隊。「臺中市議會公共藝術設置案乙案—公共創意行動計畫『花開未來』」，此次教育推廣計畫藉由公共創意行動計畫製造對話、交流的空間，試圖製造讓人與人互動的情境，開啟對話交流，幫助人們去表達、理解、與想像，而公民的重要性在此脈絡下更加強化。在此理念下策劃一系列教育推廣工作：花開未來資訊交換站、公共藝術導覽、城市走訪計畫、藝術嘉年華、藝術嘉年華工作坊、跳起來—藝術帶動跳、拍起來—攝影工作坊、瘋起來—創意票選、花開未來輕派對、……等活動，著眼於藝術成為交流的核心重點，讓市議會成為公民美學教育推廣的學習場所。

「台灣電力股份有限公司—高雄公共藝術設置計畫案」，讓你我看到不同的台電。在都市發展與環境關係的環節上，能源的使用開始處在一個相對敏感的立場上，不論在科學上（開發綠能），或是人文上（節約用電）都存在著的當代課題。在此計畫中邀請了13位當代藝術家，

一起來進行關於發電與動力之間的想像，讓觀眾意識到電，或看見能源的裝置，並且提高互動性，讓民眾融入以電與能源為主題的各式的藝術活動。依此展開 5 個主題系列計畫：A. 鳳山智慧綠社區（《交流電》台灣田野工場）；B. 社會事件 & 童年（《奧拉之城》策展人黃彥穎）；C. 技能競賽（《未來馬戲實驗場》星合有限公司）；D. 無法接觸藝術的人（《紅鼻子醫生實驗計畫》沙丁龐客劇團）；E. 城市風貌身體藝術（《城市舞台》許芳宜 & 藝術家），企圖透過公共藝術將城市中看不見的電流，沿著捷運與民眾邂逅，變成與民眾交流的可能。

學習的場域不只是教室或學校範圍內，整個城市都可以是教育學習與推廣的資源與場所。上述 3 件教育推廣得獎作品，分別藉由學校、議會、捷運沿線的場所，讓公共藝術成為觸媒，擾動更多的公民美學培力與深化。

KUO Jui-Kun / Juror, Professor of the Institute of Public Affairs Management

Not Just about Artworks – Empowering and Deepening Civic Aesthetics

The installation and executive process of a public art project is not just about setting up artworks and the final inspection. From the formation of the executive task force to the completion of the final report, this process involves multiple participants (parties of interest), and naturally also the users at the implementing agency and the residents from surrounding communities, who are the most direct participants and subjects of engagement for empowering and deepening civic aesthetics. The Education Outreach Award of the 8th Public Art Awards has three award recipients, who have engaged dissimilar subjects and sites in education outreach and participation, and have employed different types of art actions to achieve the goal of education outreach.

What the artist LIN Shuen-Long hopes to convey through the “Public Art Project for Taipei Municipal Tanmei Elementary School” seems to jollify the matter of going to school or to transform the school into a playground. Consequently, from conceiving the project, the making of the work, to providing guided tours after the completion of the work, Lin has drawn inspiration from his personal experience of accompanying children, and turns the work into a playground where children can play freely. To achieve this goal, the artist with a child-like heart has curated a series of education outreach programs revolving around “the hole” as a central theme:

“*The Hole* station rotation game,” “making picture books,” “public art talks + clay ball workshop,” “Good Friends in *The Hole*: Story-making and Paper Sculpture,” “guided tours for the public art project,” and “theatrical performances (Kaleidoscope Theatre).” Focusing on combining ecological education and art classes, these programs aim to stimulate children’s imagination in a rich way, and then incorporate the imaginative results into the campus space.

The city council is not just an institution that represents the public opinion and reviews the city government’s budget. It can also be a place of exchange, and can enable public representatives, government officials, and citizens from all walks of life to exchange ideas, communicate, and interact at the site of the city council. How a public art project appropriately carries out the education and promotion of civic aesthetics at the site of public opinions naturally presents a challenge to both the artist and the curatorial team. The education outreach program of the “Public Art Project for Taichung City Council - Public Creative Action Plan Blooming Future” creates a space of dialogue and exchange through the creative actions of the public, and produces a situation that fosters human interactions and initiates dialogue and exchange, helping people express, understand, and imagine while reinforcing the importance of citizens in such a context.

A series of education outreach activities has been curated based on this concept, which include “Blooming Future Information Exchange Station,” “public art guided tours,” “city walks,” “an art carnival and workshops,” “Dance Up – Music and Dance with Art, Click – Photography Workshop,” “Go Nuts – Vote for Creativities,” “Blooming Future Party,” etc. These activities focus on making art the central hub of exchange, transforming the city council into a site of learning for promoting the education of civic aesthetics.

“The Taiwan Power Company - Public Art Project for Kaohsiung ” unveils a different side of the Taiwan Power Company. In terms of urban development and environmental relation, the use of electric power has been pushed to a relatively sensitive position nowadays. Whether scientifically speaking (developing green power) or culturally speaking (saving energy), both domains come with contemporary issues to be dealt with. This public art project brings together thirteen contemporary artists to create imaginations about electricity generation and motive power, and enables the audience to become aware of electricity, or installations about electric power while increasing interactivity, thus integrating the public into a wide range of artistic activities themed around electricity and electric power. Five thematically curated projects are presented: A. Feng-Shan Intelligent and

Green Community (*Exchange about Electricity* – Taiwan Field Factory); B. Social Events & Childhood (*Electri City* – curator HUANG Yen-Ying); C. Skill Competition (*Future Circus Lab* – Hsingho Co., Ltd.); D. People Without Access to Art (*Dr. Rednose* – Theatre De La Sardine); E. Cityscape and Body Art (*City as Stage* – Fang-Yi Sheu & Artists). Collectively, these projects aim to visualize the invisible electric currents coursing through the city’s power grid via public art, engendering encounters between electric power and the citizens along the metro lines for potential exchange with citizens.

Classrooms or school campuses are not exclusive learning sites. Instead, an entire city can become the resource and place of learning and education outreach. The three Education Outreach Award recipients have utilized public art as a catalyst in a school, in the city council, and at venues along metro lines, to unearth more possibilities for empowering and deepening civic aesthetics.

Public Art Project for Taipei Municipal Tanmei Elementary School

臺北市內湖區潭美國民小學遷校工程公共藝術設置計畫

興辦機關(構) | 臺北市內湖區潭美國民小學

策劃機關 | 達達創意股份有限公司

代辦機關 | 亞洲版圖創藝有限公司

執行小組 | 林碧雲、闕河彬、林志銘、陳登欽、劉得勁

徵選小組 | 林碧雲、闕河彬、林志銘、陳登欽、劉得勁、張正仁、蔡芷芬

Organizer | Tanmei Elementary School

Curator | DADA IDEA Co., Ltd.

Administrative Agency | Asia Territory Co.

Executive Task Force | LIN Pi-Yun, Hoping CHUEH, Lin Chih-Ming, CHEN Teng-Chin, LIU De-Shao

Selection Task Force | LIN Pi-Yun, Hoping CHUEH, Lin Chih-Ming, CHEN Teng-Chin, LIU De-Shao, CHANG Cheng-Jen, TSAI Chih-Fen

本案計畫著重於生態教育與藝術課程的結合，企圖激發參與小朋友的豐富想像，並將想像的成果結合進入校園空間之中。除了舉辦工作坊活動外，在本計畫案結束後亦進行公共藝術的講座及導覽活動，使學校成員更了解本案的設置目標及作品內涵，繪本的製作與延伸則提供小朋友以另一種觀看的視角看待作品的存在。

This project placed an emphasis on the combination of ecological education and art courses, and aimed to stimulate children's rich imagination, while incorporating their imaginative results into the campus space. In addition to organizing workshops, public art talks and guided tours were also organized after the project was finalized, which enabled the students and teachers to better understand its objective and the meaning of the artworks. The creation of the picture book and its extension, on the other hand, offered children an alternative perspective to view the existence of the artworks.

《洞·洞》

The Hole

藝術創作者 / 林舜龍

作品材質 / 鋼筋混凝土

作品尺寸 / 1300 × 1000 × 250 公分、78 × 78 × 120 公分

作品說明 / 結合「地洞」與「動」的概念的地景式作品，肩負學習、休憩等功能，
成為校園中的小小田野，並與環境融合，讓師生一起遊戲、學習。

設置地點 / 臺北市內湖區潭澤美國國民小學

Artist / LIN Shuen-Long

Medium / Reinforced concrete

Dimensions / 1300 × 1000 × 250 cm, 78 × 78 × 120 cm

Introduction / This landscape artwork combines the concepts of "hole" and "movement" to create a space of education and rest. It forms a small natural field on campus that is integrated into the natural environment and provides a place where students and teachers can come together to play and learn.

Location / Tanmei Elementary School



得獎感言

文／林舜龍

臺北市內湖區潭美國國民小學遷校工程公共藝術設置計畫

潭美國小公共藝術作品《洞·洞》是我近年來很喜歡的作品，因為它帶給孩子們很多想像空間及快樂時光。這次也很榮幸得到文化部的公共藝術教育推廣獎，這是一個肯定與一份榮耀。

《洞·洞》是以雕塑形式在學校的孩童動線及教學空間上來做考量規劃。從門口迎送孩子們上下學的兔子校長及鑽入說明牌的遲到兔子，再經由附屬幼稚園入口吹著笛子的兔子叫醒貪睡兔，圖書館前用功讀書的眼鏡兔；在《洞·洞》主作品旁鑽出說明牌的兔子，最後躺在草皮上曬太陽的兔子，這一路都是以有趣可愛的造型來串連校園，也從主作品上可想像校園裡有許多活潑蹦跳的兔子，這些也就是在學校裡孩子的寫照。主作品是以微建築建構一座小草丘，裡面是洞窟的空間，頂部有鑲嵌彩色玻璃的孔洞，光線透過彩色玻璃將色光投射到白色內部空間的曲面牆上，非常好看，又牆上的數面鏡子也讓空間感的視覺延伸，小朋友不僅可以在裡面嬉戲，也可以提供老師一個另類的教學空間。

《洞·洞》是現場製作，所以在這段期間，學童們也觀摩到了一個公共藝術作品的成型過程，當然我們更透過民眾參與活動，讓親子能一起創作有生命的植物球，同時持續照顧它的生命教育課程，在專業的劇團主持展演下，讓孩童們享受與了解表演劇的精彩演出，《洞·洞》裡的奇幻空間，讓孩子們在尋找趣味中，學習包括英語的各種課程。

《洞·洞》是一個有生命的載體，而不僅僅是一個有趣造型的作品而已，這就是公共藝術有別於一般純粹藝術創作的最大差別，期待《洞·洞》能帶給孩子們永遠的美好記憶！

Acceptance Letter

LIN Shuen-Long

Public Art Project for Taipei Municipal Tanmei Elementary School

The public art project, *The Hole*, created for the Tan-Mei Elementary School is a work that I have adored very much in recent years because it brings an expansive imaginative space and a lot of happiness to children. So, it is indeed a recognition and an honor to be awarded the Education Outreach Award of the Public Art Awards by the Ministry of Culture.

The Hole is a sculpture created in consideration of children's traffic flow and teaching space in school. From the rabbit principal standing at the school entrance to welcome and say goodbye to the kids, the rabbit who is late and appearing to get into the artwork plaque, the piping rabbit waking the sleepy rabbit at the entrance of the kindergarten, the glass-wearing rabbit studying hard in front of the library, the rabbit emerging from the artwork plaque next of the artwork, to the rabbit sunbathing on the meadow, this route connects the campus with interesting and adorable sculptures. Based on the main work, people can also imagine many rabbits jumping lively on campus, which is a portrayal of the children in school as well. The main work is a micro architectural structure in the form of a small grassy hill, which is itself a perforated space. The holes at the top are inlaid with stained glass. When the sun shines through the stained glass, the colorful light projected onto the curve walls inside the white interior space

creates a really splendid view. The various mirrors installed on the walls also extends the space visually. Children can play inside the space, and teachers also use this alternative for teaching.

The Hole was produced onsite, so children could also observe the process of how a public artwork was formed during this period. We also engaged people in the public participation programs, such as the life education program, in which parents and children created together living moss balls and continued to care for them; the brilliant performances hosted and performed by a professional theater group that allowed children to enjoy and understand theater performance; and the fantastical space in *The Hole*, which has enabled children to study different courses, such as English, while having a good time playing a game of treasure hunt.

The Hole is indeed a living platform rather than being simply a work with an intriguing form. This is the biggest difference between public art and pure artistic creation. We hope that *The Hole* can always create wonderful memories for the children.

Taiwan Power Company - Public Art Project for Kaohsiung

台灣電力股份有限公司—高雄公共藝術設置計畫案

興辦機關(構) | 台灣電力股份有限公司

策劃機關 | 黃彥穎／海馬迴藝工隊、許芳宜 & 藝術家、星合有限公司、沙丁龐客劇團

執行小組 | 胡永芬、陳水財、張惠蘭、賴香伶、蘇瑤華、賴芳玉、李文珊、陳顯明、洪順居

徵選小組 | 胡永芬、陳水財、張惠蘭、賴香伶、蘇瑤華、賴芳玉、李文珊、陳顯明、楊壁如

Organizer | Taiwan Power Company

Curator | Huang Yen-Ying, Fang-Yi Sheu & Artists, Hsingho Co., Ltd., Theatre De La Sardine

Executive Task Force | HU Yung-Fen, CHEN Shui-Tsai, CHANG Hwei-Lan, LAI Hsiang-Ling, SU Yao-Hua, LAI Fang-Yu,
LI Wen-Sha, CHEN Hsien-Ming, HUNG Shun-Chu

Selection Task Force | HU Yung-Fen, CHEN Shui-Tsai, CHANG Hwei-Lan, LAI Hsiang-Ling, SU Yao-Hua, LAI Fang-Yu,
LI Wen-Sha, CHEN Hsien-Ming, Jamie YANG

《奧拉之城》

Electri City

藝術創作者／黃彥穎、何采柔、邱昭財、蔡音環、吳宗龍、江忠倫、廖建忠、王俊淵、
蘇匯宇、余政達、葉振宇、曾偉豪、蕭聖健、姚仲涵／海馬迴藝工隊

作品說明／「奧拉之城」主題是「童年」、「電」、「動漫遊戲」和「公園」彼此呼應，
訴求親子共同參與，和空間地景、鄰近建築、參觀民眾產生互動，讓場
域重新通電，再功能化、公共化。

設置地點／高雄市中央公園

Artist / HUANG Yen-Ying, Joyce HO, CHIU Chao-Tsai, TSAI Pou-Ching, WU Tsung-Long,
CHIANG Chung-Lun, LAIO Chien-Chung, WANG Jun-Yuan, SU Hui-Yu, YU Cheng-Ta,
YEH Chen-Yu, TSENG Wei-Hao, HSIAO Sheng-Chien, YAO Chung-Han

Introduction / "Childhood" is the theme of Electri City, along with "electricity," "animated
games," and "park." This artwork encourages children and their parents
to interact with the surrounding space and buildings and reimagine the
landscape into a wonderland of electricity.

Location / Kaohsiung Central Park





《交流電》

Alternating Current

藝術創作者／台灣田野工場有限公司

作品說明／於台電宿舍內成立交流店（駐地工作站），透過藝術交流陪伴、創作、教育、參與和行動引入外部藝術資源，累積台電社區參與的能量，讓多元社群互相交流傳遞能量。

Artist / Taiwan-Field School

Introduction / An exchange station (resident workstation) is established inside the dormitory of Taiwan Power Company - through artistic exchange, creation, education, participation, and action, external resources of art are introduced to encourage community participation and allow diverse groups to interact and share energy.



《紅鼻子醫生實驗計畫》

Dr. Rednose Experimental Project

藝術創作者／馬照琪

作品說明／劇團小丑、肢體即興的形式，將表演帶到醫院，關心病榻上的孩童，降低治療的緊張感，增強痊癒的動力，撫慰親友疲憊的心靈，並紓解醫療團隊的工作壓力。

Artist / MA Chao-Chi

Introduction / A circus clown improvises performances for children in hospitals to ease their anxiety. This is a project that seeks to facilitate their recovery, comfort their caretakers, and alleviate the pressure that medical professionals face.



《未來馬戲實驗場》

Future Circus Lab

藝術創作者／陳星合

作品說明／以電力發展的創造精神為核心，馬戲表演為形式，讓藝術轉化為如同電力的無限流竄，透過展演活動的媒介，創造大眾、空間、專業領域間互動對話的新維度。

Artist / CHEN Hsing-Ho

Introduction / Taking electrical power as its creative core and a circus as its form, this work transforms art into infinitely running electricity. Through the mediums of performance and installation, it provides a new dimension for interactions and dialogues on the subjects of the public sphere, spatiality, and professionalism.



《身體要快樂進駐計畫—高雄》

Body for Joy Residency Project - Kaohsiung

藝術創作者 / 許芳宜 & 藝術家

作品說明 / 如果藝術作品是市民的身體，那麼整個高雄大街小巷城市的公共空間都是表現的舞台。「身體是藝術，城市是舞台」讓觀者與參與者的審美經驗產生共鳴。

Artist / Fang-Yi Sheu & Artists

Introduction / If artwork personifies the bodies of a city's residents, the entire public domain of Kaohsiung – including its big streets and small lanes – is a stage for expression. "The body is art; the city is the stage." This project encourages audiences and participants to enjoy a resonating experience of art appreciation.

得獎感言

文／台灣電力股份有限公司

台灣電力股份有限公司—高雄公共藝術設置計畫案

謝謝各位評審對台電公司「高雄公共藝術設置計畫」的支持，很榮幸獲得文化部第八屆公共藝術獎「教育推廣獎」的肯定。

台電高雄公共藝術計畫將隱沒於城市中無所不在的電流，轉化為在城市中流動般的藝術，進而讓藝術與城市交流，並與民眾生活鏈結。

當藝術的電，流進社區和居民相遇，會激盪出什麼火花？當藝術的電，沿著捷運、輕軌在城市漫步，會如何伴隨民眾找尋童年的記憶？當藝術的電，帶領著民眾來到搶修時的高空作業，相同的視野會有什麼樣的驚喜！當藝術的電，流進冰冷的病房帶給病童關懷，是如何讓病童展現歡顏。當藝術的電，轉化為心跳的頻率，讓身體快樂的律動著，是如何發掘自己真實的存在。

台電高雄公共藝術計畫以「來電」為主題，除了希望打破民眾對台電傳統的既定印象外，期待透過與藝術來電、與城市來電或和民眾來電為目標，將藝術隨著電流傳遞到每一個城市讓民眾可以體驗到更多元的藝術型態。

「來電」是每一次停電後民眾引頸期盼的時刻，「來電」也是人與人之間情感交流的時光，「來電」更是台電公共藝術的品牌精神。因為這個計畫我們看到在高雄中央公園為了奧拉之城藝術魔法卡的親子，不斷穿梭在公園的身影，也因為這個計畫看到在兒童重症病房裡也有了笑聲；更因為有這個計畫，看到樂齡長者也動起了身體，因為身體要快樂；也看到在台電社區中的同仁及眷屬一起共育、共學、共好。

感謝文化部的肯定、也謝謝計畫參與過程中執行小組外部專家學者協助、台灣田野工場、星合有限公司、策展人黃彥穎和藝術家、紅鼻子醫師（沙丁龐客劇團）及許芳宜 & 藝術家，本公司的公共藝術將持續走入群，將藝術帶入生活，也讓更多人體會到藝術的美好。

Acceptance Letter

Taiwan Power Company

Taiwan Power Company - Public Art Project for Kaohsiung

We would like to thank all jurors for supporting the “Taiwan Power Company - Public Art Project for Kaohsiung.” It is indeed an honor to receive the Education Outreach Award of the 8th Public Art Awards by the Ministry of Culture.

The “Taiwan Power Company - Public Art Project for Kaohsiung” converts all-pervasive electric currents in a city into flowing art in the urban area to further facilitate the exchange between art and the city, and connect with people's lives.

When the electric current of art courses through communities, and encounter with the residents, what sparks would it create? When the electric current of art sojourns in the city along the metro and light rail lines, how does it accompany the public to re-discover their childhood memory? When the electric current of art leads people to the scene of emergency repair missions high above the ground, what surprises would a similar view present? When the electric current of art flows into the warmthless in-patient wards to provide care for children that are unwell, how does it bring smiles back on their faces? When the electric current of art is transformed into the rhythm of a beating heart and fills one's body with joyful movements, how does help one uncover the true self?

The “Taiwan Power Company - Public Art Project for Kaohsiung” adopts the theme of “the power is on,” and hopes not only to alter people's conventional and stereotypical impression of the company, but also to set the goal of turning

on the power of art, the city and the public, as our way to deliver art to every city through electric current, enabling people to experience art in more diversified forms.

“The power is on” indicates a highly anticipated moment whenever there is a power outage. It signals moments of emotional exchange between people, and has been the brand spirit of the public art projects presented by the Taiwan Power Company. Because of this public art project, we have witnessed parents and children continuously meandering through Kaohsiung's Central Park in order to find the art magic cards issued in Electri City. Because of this very project, the little patients in care units began to laugh. Because of this project, the elderly started to engage in physical movements to find happiness within themselves. We have also seen our colleagues and their families in the community of the Taiwan Power Company engaging in co-nurturing, co-learning, and co-prosperity.

Once again, we thank the Ministry of Culture for the recognition, and the executive task force as well as all the experts and scholars for their assistance throughout the project. We also thank the Taiwan Field School, Hsingho Co., Ltd., curator Robbie HUANG and the artists, Dr. Rednose (Theatre De La Sardine), and Fang-Yi SHEU & Artists. The Taiwan Power Company will continue to embrace the public and bring art into the everyday life, while helping more people experience the beauty of art.

Public Art Project for Taichung City Council - Public Creative Action Plan

臺中市議會公共藝術設置案乙案—公共創意行動計畫「花開未來」

興辦機關(構) | 臺中市政府建設局

策劃機關 | 弈屹研造有限公司

代辦機關 | 陽光國際文化藝術有限公司

執行/徵選小組 | 顏煥義、陳永欣、康正義、林平、黃文彬、黃位政、黃映蒲

Organizer | Construction Bureau of Taichung City Government

Curator | Yiyi Design Co., Ltd.

Administrative Agency | SunArts International Culture and Arts Ltd. Co.

Executive / Selection Task Force | YAN Huann-Yih, CHEN Ying-Hsin, KANG Cheng-YI, LIN Ping,
HUANG Wen-Bin, HUANG Wei-Cheng, HUANG Ying-Pu

透過本次公共藝術行動計畫串連全區公共藝術，期許藉由本案計畫，縮短議會與人民間的距離，更呈現出在民主社會中議會造福鄉里的緊密關係。

此次公共創意行動計畫旨在製造對話、交流的空間，試圖製造了讓人與人互動的情境，開啟對話交流，幫助人們去表達、理解、想像，而公民的重要性在此脈絡下更加強化。

The “Public Creative Action Plan” connects the works of public art in the entire area. It is hoped that the project can bridge the distance between the city council and the citizens, and the close relation fostered by the benefit created by the city council for the city in the democratic society can be highlighted.

The “Public Creative Action Plan” aims to create a space of dialogue and exchange. It aims to produce a situation for interaction between people, strengthen dialogue and exchange, and assist people to express, understand, and imagine. In this context, the importance of the citizen is reinforced.

《跳起來—藝術帶動跳》

Jump Around with Art

藝術創作者／林榆庭、章哲銘

作品說明／結合臺中新市政區的公共藝術作品，邀請舞蹈家設計專屬的藝術體操，讓參與者放鬆律動，以肢體伸展的形式與作品互動。

Artist / LIN Yu-Ting, CHANG Che-Ming

Introduction / As part of the effort to integrate public artwork into Taichung's new administrative district, dancers are invited to design unique and artistic exercises where participants are able to relax in the movements and stretch out their bodies while also interacting with art.



臺中市議會公共藝術設置案乙案—公共創意行動計畫

臺中市議會公共藝術設置案公開徵選乙案「公共創意行動計畫」，旨在創造出溝通對話的空間，回應臺中市議會的精神，帶領公民參與、分享。若我們重新思索計畫的精神意涵，那是我們帶領臺中市民們，圍繞著這個計畫活動的事件焦點，形成公眾彼此的相互意識，並創造溝通討論的場域。這交融公共藝術作品的空間以及計畫執行過程的時間，藉此提出對於空間、對於觀者、對於未來的期待與想像，這樣的交集關係造就了藝術於公共領域的意義。

很榮幸能夠獲得本次的公共藝術教育推廣獎，對於計畫執行中的教育推廣，我們仍緊扣著本案的精神，傳遞的不只是公共藝術作品的美學價值，更在乎的是公共藝術的公共性及公民參與，也因為臺中市議會獨特的場域，更能以開放性的形式，呈現出各種多元形式的工作坊、導覽、活動……，甚而，以不同的觀點角度，將公共藝術的精神推廣至不同的對象：藝術嘉年華工作坊，帶領附近小學的學生以藝術遊行及帶動跳的方式，理解藝術美學及公民參與；全民藝起來，則不侷限參與對象，一起以不同視角來觀察藝術作品，甚至是周遭的生活現象；而城市走訪，更能藉

由了解臺中市的人文歷史脈絡，強化市民的共感。最後，藝術行動資訊交換站，則是希望在計畫的各種活動中，做一個完美的閉環，作為教育推廣的收網，讓市民真實地參與對話、交流，對於公共事務的期待及想像。

當然，獎項的殊榮是屬於每個一起努力的單位及團隊夥伴，主辦單位臺中市議會及興辦單位臺中市政府建設局的長官及同仁們，大力支持此案計畫，讓執行過程能順利完善；本案的各個委員及代辦單位陽光國際文化藝術有限公司，以豐富的經驗及專業，默默地推動本案的產出；而一起參與執行的團隊夥伴：共感地景創作、孫立銓、翁莉雅、好伴社計、施欣妤、章芙蓉、林榆庭、章哲銘、菊式映像、風和日麗唱片行、奇哥、WoodyWoody 樂團、氣球好微等，透過不同的專業合作，共同建構了一場空間與時間共同凝聚意識的焦點，對於藝術教育的推廣，也因人的參與，更具意義，更具影響力。

Public Art Project for Taichung City Council - Public Creative Action Plan

The "Public Art Project for Taichung City Council - Public Creative Action Plan" aims to create a space of communication and dialogue to respond to the spirit of the Taichung City, which is to lead the citizens to participate and share. Therefore, if we re-consider the spirit and meaning of this project, it would be to lead the Taichung citizens and form the public's awareness of one another to further create a site of communication and discussion through the focal events of this project. This space integrated with the works of public art and the executive period of this project have put forth the expectation and imagination of the space, the spectator, and the future. Such a relationship of intersecting encounters is indeed the meaning of art in public sphere.

It is indeed an honor to be awarded the Education Outreach Award of the Public Art Awards. We have carried out the education outreach program of the project by following closely the spirit of the project. The program not only delivers the aesthetic value of the public artworks. What we care more is the publicness of public art and public participation. Furthermore, because of the unique site of the Taichung City Council, it is possible to adopt a more open approach through presenting diverse forms of workshops, guided tours, activities, and more. We can even promote the spirit of public art to different groups from an alternative perspective. The "Artistic Carnival Workshop" leads elementary school students from the neighboring areas to understand artistic aesthetics and public participation through art parades and group dances. "Art for All" does not limit any types of participants, and welcomes all citizens to view artworks from different perspectives, and even the surrounding phenomena

in life. "City Walk" enables participants to better understand the cultural and historical context of Taichung City, thus strengthening the citizens sense of identity. Finally, "Art Action Info Exchange Station" serves as a perfect ending to the array of activities of the project, and concludes the education outreach program, which allows the citizens to truly participate in dialogue and communication about their expectation and imagination of public affairs.

It goes without saying that the honor of the award belongs to every organizations and team members, who have worked diligently on this project. We thank all the supervisors and staff at the organizing agency, the Taichung City Council, and the implementing agency, the Construction Bureau of Taichung City Government, whose great support has made the realization process smooth and faultless. Our thanks also go to the committee members and the agent of the project, SunArts International Culture and Arts Ltd. Co., for quietly propelling the progress of the project with ample experience and professionalism. We are grateful for all partners involved in the execution: ArchiBlur Lab, SUN Li-Chuan, WENG Li-Ya, Happen Social Design, SHIH Hsin-Yu, CHANG Fu-Ling, LIN Yu-Ting, CHANG Che-Ming, WCT Image, A Good Day Records, Chicco, WoodyWoody, and Xiaowei Balloon. Through collaborating with different professionals, we have collectively constructed a hub that coagulate awareness in space and time. The art education outreach has become more meaningful and influential because of the participation of people.

附錄

Addendum

- ◆ 第八屆公共藝術獎簡章
Regulation and Procedures of the 8th Public Art Awards
- ◆ 評選紀實
Selection Process Documentation
- ◆ 頒獎典禮
Award Ceremony

Regulation and Procedures of the 8th Public Art Awards

文化部第八屆公共藝術獎簡章

一、宗旨

本部公共藝術之推動將正式進入第 30 年，累積公共藝術作品逾 5,000 件，無論從建築環境、都市設計、藝術美學角度、或特殊工藝技法等，公共藝術已融入民眾生活，城市空間也因此呈現不同風貌。而為彰顯公共藝術辦理成果、獎勵執行績效良好的藝術家和相關單位，同時增進大眾對公共藝術的賞析及瞭解，本部自 2007 年起，每兩年辦理一屆公共藝術獎，故於 2022 年規劃舉辦「第八屆公共藝術獎」。

二、辦理單位

主辦單位：文化部

執行單位：蔚龍藝術有限公司

三、徵選規範及期程

(一) 第八屆公共藝術獎共計徵選兩種類型、七大獎項，徵選資格如下：

- 1、公辦計畫：民國 108 年與 109 年，依據文化藝術獎助及促進條例（原名稱：文化藝術獎助條例）及公共藝術設置辦法所完成備查之公共藝術計畫。
- 2、民間自辦計畫：民國 108 年與 109 年，供公眾使用之建築物所有人、管理人或使用人，於建築物設置公共藝術，營造美學環境之計畫。

(二) 報名日期為 111 年 2 月 25 日至 4 月 8 日。

(三) 得獎名單將於「第八屆公共藝術獎」頒獎典禮公布。

四、獎項說明

| 獎 項 | 頒獎數 | 說 明 |
|-------|-----------|--|
| 卓越獎 | 1 案 | 設置計畫具完整策劃、藝術創意，且符合環境、公眾參與推廣等公共藝術之綜合性表現者。 |
| 藝術創作獎 | 1-3 案 | 1. 作品具特殊之藝術創意，或以獨特工法表現公共藝術之特質者。 2. 須以單件（組）作品報名。 |
| 環境融合獎 | 1-3 案 | 設置計畫表達藝術與環境相互結合之特色，並展現出人文歷史特色者。 |
| 民眾參與獎 | 1-3 案 | 計畫於創作過程中或完成後之推展，強化民眾參與之公共性及社會性，增進民眾對公共藝術的賞析及瞭解，表現公共藝術內涵與特色者。 |
| 教育推廣獎 | 1-3 案 | 計畫主要著重於公共藝術教育、藝術推廣者。 |
| 評審特別獎 | 1 案 | 由評審委員自各獎項報名計畫中選出，再依評審委員會討論決議擇訂頒發。 |
| 民間自辦獎 | 依評審委員會議決議 | 民間單位於公眾使用之建築物設置公共藝術，營造美學環境之計畫。 |

五、報名及獎勵方式

(一) 公辦計畫：採「推薦提名」與「自行報名」兩種方式。

1、推薦提名：由各公共藝術審議機關推薦經審議通過之公共藝術設置計畫。

(1) 各公共藝術審議機關以公文載明報名之獎項，正本送文化部，副本送被推薦之興辦機關、相關單位或人員。

(2) 被推薦之興辦機關至報名網站報名。

2、自行報名：符合報名資格之興辦機關、代辦單位、策劃單位或藝術創作者，可自行至報名網站報名。但非興辦機關之報名者，須副知興辦機關。

(二) 民間自辦計畫：凡符合資格之民間自辦公共藝術計畫主辦單位（含建築物所有人、管理委員會或使用人）、策劃單位或藝術創作者，可自行至報名網站報名。但非主辦單位之報名者，須副知計畫主辦單位。

(三) 報名藝術創作獎，應提供藝術創作者（團隊）同意報名證明（可參考附件）。

(四) 一設置計畫得報名兩個以上獎項。

(五) 入圍計畫之興辦機關、代辦單位、策劃單位及藝術創作者，皆頒發入圍證書。

(六) 獲獎計畫頒發獎座及獎狀，說明如下：

| 獎 項 | 獎座及獎狀 | 獎 狀 |
|-------|-------------------------------------|--------------------------------|
| 卓越獎 | 興辦機關、策劃單位、代辦單位、 藝術創作者、民眾參與（藝術）團隊 | 管理單位（若無則免） |
| 藝術創作獎 | 興辦機關、策劃單位、藝術創作者 | 代辦單位、民眾參與（藝術）團隊、 管理單位（若無則免） |
| 環境融合獎 | | |
| 民眾參與獎 | | |
| 教育推廣獎 | | |
| 評審特別獎 | | |
| 民間自辦獎 | 計畫計畫主辦單位、策劃單位、 藝術創作者主辦單位、藝術創作者 | 民眾參與（藝術）團隊、管理單位（若無則免） |

六、報名流程

(一) 採網路報名，報名網址：<https://public-regist.moc.gov.tw/>

(二) 報名流程：

1、於報名網址完成註冊。

2、填寫報名資料，上傳相關檔案。

3、系統回覆「收件成功」通知信，完成報名手續。

(三) 報名截止時間為民國 111 年 4 月 8 日 17:00 止（以報名系統收件時間為憑）。逾時報名者不予受理。

(四) 報名應備資料內容不全，經通知限期於七日內補正，逾期不補正或補正不完全者，不予受理。補正以一次為限。

(五) 獎項及報名應備資料一覽表

| 獎項 | 卓越獎 | 藝術創作獎 | 環境融合獎 | 民眾參與獎 | 教育推廣獎 | 民間自辦獎 |
|--------|--|-------|---|-------|-------|--|
| 報名應備資料 | 1. 報名表 (線上填列) 2. 設置計畫資料表 (線上填列) 3. 設置計畫照片或影片 | | 4. 公共藝術設置完成報告書 5. 藝術創作獎需加附藝術創作者 (團隊) 同意報名證明。 | | | 1. 報名表 (線上填列) 2. 設置計畫資料表 (線上填列) 3. 設置計畫照片或影片 |

七、評審方式

評審委員由公共藝術相關專業人士出任，分初審、複審、決審三階段：

- (一) 初審：評審委員就報名資料書審，經初審會議討論後決定入圍者。
- (二) 複審：
 - 1、卓越獎、藝術創作獎、環境融合獎：安排評審委員赴設置基地實地勘查，由興辦機關或報名者簡報說明該項公共藝術設置計畫，簡報時間 10 – 15 分鐘 (視入圍案件數調整)，後由評審委員進行詢問，答詢時間以 10 分鐘為限，採統問統答方式，評審委員提問時間不計入答詢時間。若同一計畫入圍一個以上獎項，簡報時間為 15 分鐘。
 - 2、教育推廣獎：原則上於文化部召開會議，由興辦機關或報名者簡報說明該項公共藝術設置計畫，簡報時間 10 分鐘，後由評審委員進行詢問，答詢時間以 10 分鐘為限，採統問統答方式，評審委員提問時間不計入答詢時間。如同一計畫入圍一個以上的獎項，簡報時間為 15 分鐘。另將視實際需要辦理設置基地實地勘查。
 - 3、民眾參與獎、民間自辦獎：依計畫形式或實際狀況決定是否至設置基地實際勘查，或於文化部簡報說明。簡報時間 10 分鐘，後由評審委員進行詢問，答詢時間以 10 分鐘為限，採統問統答方式，評審委員提問時間不計入答詢時間。若同一計畫入圍一個以上獎項，簡報時間為 15 分鐘。
- (三) 第三階段決審：召開決審會議，經評審委員討論後決定獲獎名單。

八、注意事項

- (一) 文化部為提供報名相關服務並確保報名者之權益，將在遵循個人資料保護法及相關法令規定下，蒐集、處理及利用報名者所提供之個人資料，包括姓名、職稱、聯絡地址、手機號碼、電話號碼、電子信箱等。報名者應同意文化部於報名參加「文化部第八屆公共藝術獎」之目的與範圍內使用該等個人資料。
- (二) 凡入圍公共藝術設置計畫者，應同意授權本部、本部授權之人使用入圍者於報名時提供之資料進行相關宣傳、推廣活動。入圍者應保證前開資料未侵害他人權益，如有涉及著作權或其他權利爭議糾紛時，入圍者應自行負責並承擔一切法律責任，如因此致文化部受損害時，入圍者應負賠償責任。
- (三) 各界對入圍者資格有所疑義時，應於入圍名單公布次日起 7 日內，檢具相關書面資料向文化部提出，逾期不予受理。
- (四) 若報名之公共藝術設置計畫皆未達獲獎標準，該獎項得由評審委員決議從缺。
- (五) 獲獎之公共藝術設置計畫經查證不符參選資格者，將取消獲獎資格並追回獎座、獎狀及入圍證書。
- (六) 凡入圍之公共藝術設置計畫，其興辦機關、代辦單位、策劃單位、藝術創作者等相關人士應配合參加複審階段的實地勘查作業及簡報，亦有義務出席公共藝術獎頒獎典禮及相關宣傳推廣活動。
- (七) 報名檢附之資料概不退還。
- (八) 如有同一設置計畫，由不同報名者報名同一獎項，將合併為一案。
- (九) 報名期間如有任何疑問，請聯絡執行單位蔚龍藝術有限公司 聯絡方式 (略)。
- (十) 本簡章如有未盡事宜，得修訂並另行公布。

Selection Process Documentation

評選紀實





Award Ceremony

頒獎典禮





將流云共

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地址 | 242030 新北市新莊區中平路 439 號南棟 13 樓

電話 | +886-2-8512-6000

傳真 | +886-2-8995-6482

公共藝術網站 | publicart.moc.gov.tw

公共藝術獎網站 | publicartawards.moc.gov.tw

執行單位 | 蔚龍藝術有限公司

地址 | 10345 臺北市大同區民生西路 290 號 6 樓

電話 | +886-2-7730-8830

傳真 | +886-2-2552-7775

主編 | 王玉齡

執行編輯 | 李紅逸、李蘋薇、林欣怡、楊斯涵

翻譯 | 黃亮融、Edward Lindon (林伊德)

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Coordinations | WU Yi-Hsuan, LIU Mei-Chih, CHU Hsiao-Li, LAI Jun-Wei

Address | No.439, Zhongping Road 13 Floor (South Building),

Xinzhuang District, New Taipei City 242030, Taiwan (R.O.C.)

Tel | +886-2-8512-6000

Fax | +886-2-8995-6482

Executive Administrator | Blue Dragon Art Company

Address | 6F., No.290, Minsheng West Road, Datong District, Taipei 10345,

Taiwan (R.O.C.)

Tel | +886-2-7730-8830

Fax | +886-2-2552-7775

Chief Editor | WANG Yu-Ling

Editor | LEE Hung-Yi, LEE Ping-Wei, LIN Hsin-I, YANG Ssu-Han

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