將森林之光

文化部第六屆公共藝術獎專輯

The Sixth Public Arts Awards Portfolio

將藝術公共

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The Sixth Public Arts Awards Portfolio

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部長序文

當藝術突破框限 走向公眾

臺灣公共藝術政策自民國 81 年立法通過「文化藝術獎助條例」，二十多年長期推動下，歷經嘗試及突破，使公共藝術不斷成長，兩年一度的公共藝術獎辦理至第六屆，競爭更加激烈，作品型式及材質更趨多樣多元。脫穎而出的得獎作品，演繹了公共藝術對於在地文史的意義，在各地播下更多公共藝術美感的種子，讓臺灣的街角、公共空間、校園一齊綻放臺灣美麗的力量。

臺灣藝術家們已打破藝術的框架，大步走出美術館或畫廊，進入公共空間，以公共藝術展現對環境的多元詮釋、傳遞對文化傳承的使命、或表現對藝術教育的熱忱，並運用公共藝術回應更為全面、多樣、廣泛的議題。這些百花齊放的公共藝術不僅成為各個公共空間的點睛之作，民眾亦經由公共藝術了解藝術家們所欲傳達的獨特觀點或想像，甚至改變觀看周遭世界的方式，公共藝術衍然成為臺灣當代藝術實踐方式之一。

本屆公共藝術獎作品豐富精采，類型多樣、題材深刻，實勝以往。國立海洋科技博物館榮獲最高殊榮卓越獎，獲獎計畫中含括五件公共藝術作品，充分展現公共藝術作品與環境融合，並聯結海洋科學博物館公有建築物背後的歷史脈絡，完美呈現《海洋傳說之過去・現在・未來》，誠如其作品之名。而民間自辦公共藝術獎，收件量較往年增加許多，參加單位包括銀行金融業、飯店旅館業、科技業等，顯見越來越多民間單位透過藝術作品拉近民眾與藝術間的距離，將美感融入生活環境，型塑藝術氛圍。

公共藝術從單純的一件藝術作品，經歷長期的政策推動與時間流轉，跳脫藝術品之姿，流露在地歷史的「真」，串連社區營造的「善」，散發藝術品的「美」。公共藝術的影響力看似幽微不顯著，實則深遠且深刻，文化部推動公共藝術政策過程中，採取細火慢燉之姿，

穩健持續地點燃各個公共藝術計畫中的星星藝術之火，同時也滋養藝術家及藝術工作者在創作視野、環境思考及人文互動上，更加開闊、厚實，進而於臺灣，乃至世界各地發光發亮。文化部長期以來，致力於培植文化由下而上展現生命力，公共藝術即是培養公民美學、發揚在地文化的一支重要生力軍，期待未來有更多優秀藝術家投入公共藝術創作，讓公共藝術持續在街角、校園、公共空間展現臺灣美麗力量。

文化部　部長　鄭麗君

Preface by the Minister, Ministry of Culture

Outside the Cube: Art Goes Public

Public art policy in Taiwan began in 1992 with the Cultural and Arts Reward Act. Public art has continued to grow through more than 20 years of ongoing promotion, and the biennial Public Arts Awards are now in their sixth iteration, with competition more intense and styles and materials more diverse. The winning works stand out from the crowd by demonstrating the cultural and historical significance of public art, so that the seeds of public art can be sown throughout Taiwan, and all our street corners, public spaces, and campuses can bloom with the beauty of Taiwanese art.

Taiwanese artists have already dismantled the traditional confines of art, striding out of museums and galleries into public spaces to present multi-faceted interpretations of their environment. They carry out art's mission to pass on cultural heritage, while also generating enthusiasm for art education, and responding to more universal, diverse, and wide-ranging issues. Colorful works of public art not only put the finishing touches to public spaces, but also enable the public to understand the artists' unique visions or viewpoints, and can even change how we see the world. Public art in Taiwan has become a form of contemporary art practice.

The works at the 2018 Public Arts Awards were richer, stylistically more diverse, and thematically more profound than ever. The Excellence Award went to the National Museum of Marine Science and Technology, whose prize-winning project consists of five public artworks that fully demonstrate the integration of public art and the environment and situate the museum's public buildings in its historical context, an aesthetic aptly expressed in the title *Past, Present, and Future Tales of Ocean*. This year's Community Driven Public Art Award received far more entries than

ever before, with entrants including banks, hotels, and tech companies. Art is visibly being used by ever more non-governmental bodies to build connections with people, bringing art into everyday life and making it part of our living environment.

Public art used to be seen as nothing more than simple artwork. However, long-term promotion of public art policy has changed the perception that art just has to be beautiful; it is now a vehicle for local history that brings communities together. While the impact of public art may seem to be very slight, in fact it is deep and far-reaching. In promoting public art, the Ministry of Culture seeks to create a heritage of enduring value, offering consistent support to comprehensive public art creation, so that every community can become a shining star in the art constellation. At the same time, the Ministry also supports artists and art workers as they create, reflect on the environment, and interact with others, opening up and enriching the field, so that Taiwan's light can shine across the world.The Ministry of Culture has long strived to foster culture and to reveal the cultural vitality of Taiwanese life. Public art is an important force for cultivating civic aesthetics and promoting local culture. In the future, we hope that more outstanding artists will take part in public art creation, so that Taiwan's street corners, campuses, and public spaces will continue to flourish with the beauty of Taiwanese art.

Cheng Li-chiun

Minister of Culture

第六屆公共藝術獎評審委員簡介
The Jury Panel



召集人｜蕭宗煌

現　職｜文化部政務次長
經　歷｜第六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 ｜ Hsiao Tsung-huang

Present Position ｜ Deputy Minister of Culture
Experience ｜ Chairman of the Jury Panel of the Sixth Public Arts Awards
Director, National Taiwan Museum of Fine Arts



評審委員｜郭瑞坤

現　職｜國立中山大學公共事務管理研究所教授兼所長
經　歷｜臺灣社造聯盟理事長
臺南縣政府副縣長

Juror ｜ Kuo Jui-kun

Present Position ｜ Director, the Institute of Public Affairs Management,
National Sun Yat-sen University
Experience ｜ Director, Taiwan Community Alliance
Deputy Magistrate of Tainan County



評審委員｜張惠蘭

現　職｜東海大學美術系副教授兼系所主任

經　歷｜臺中市、彰化縣、苗栗縣及文建會公共藝術審議委員
桃園市立美術館典藏員
高雄市立美術館典藏員
臺中市都市設計審議委員

Juror｜Chang Hwei-lan

Present Position｜Director, Department of Fine Arts, Tunghai University

Experience｜Member of the Public Art Committee, Taichung City, Changhua County and Miaoli County
Collection Selection Committee, Taoyuan Museum of Fine Arts
Collection Selection Committee, Kaohsiung Museum of Fine Arts



評審委員｜陳泓易

現　職｜國立臺南藝術大學創作理論研究所副教授

經　歷｜嘉義縣公共藝術審議委員
國立臺北教育大學藝術與造形設計學系兼任副教授
輔仁大學法國語文學系兼任副教授

Juror｜Chen Horng-yi

Present Position｜Associate Professor, Doctoral Program in Art Creation and Theory, Tainan National University of the Arts

Experience｜Member of the Public Art Committee, Chiayi County
Associate Professor, Department of Arts and Design, National Taipei University of Education
Associate Professor, Department of French Language and Culture, Fu Jen Catholic University



評審委員｜胡永芬

現　職｜獨立策展人
公共電視基金會監察人
中華電視公司監察人
三立電視公司樺霖文化藝術基金會董事
臺灣視覺藝術聯盟顧問

經　歷｜臺北市、宜蘭縣公共藝術審議委員
文化部第五屆公共藝術獎評審委員

Juror ｜ Hu Yung-fen

Present Position ｜ Independent Curator
Counselor of Taiwan Visual Arts Alliance

Experience ｜ Member of the Public Art Committee, Taipei City and Yilan County
Juror of the Fifth Public Arts Awards



評審委員｜李思賢

現　職｜東海大學美術系副教授

經　歷｜臺中市、彰化市、苗栗縣等縣市政府公共藝術審議委員
臺灣藝術史研究學會理事

Juror ｜ Li Szu-hsien

Present Position ｜ Associate Professor, Department of Fine Art,
Tunghai University

Experience ｜ Member of the Public Art Committee, Taichung City, Changhua County
and Miaoli County
Member of Taiwan Art History Association



評審委員｜張惠君

現　職｜文化部藝術發展司司長

經　歷｜文化部藝術發展司副司長

Juror｜Chang Hui-chun

Present Position｜Director-General, Department of Arts Development, Ministry of Culture

Experience｜Deputy Director-General, Department of Arts Development, Ministry of Culture



《海洋傳說之過去、現在、未來》Ocean Legends of the Past · Present · Future
連建興 Lien Chien-hsing



卓越獎
Excellence Award

國立海洋科技博物館公共藝術設置案
Public Art for the National Museum of Marine Science & Technology

「國立海洋科技博物館公共藝術設置案」展現深刻的環境關懷並觀照歷史，民眾參與活動走入社區且發揮深遠的影響力，從中展現臺灣當代藝術家在公共藝術創作領域中，積極又深入的作為及可能性。

The public artworks for the National Museum of Marine Science & Technology pay high attention to the environment and review the history. Public participation has entered the local community and made a deep impact. The creating process expresses the effective and positive practices of Taiwanese contemporary artitsts and the possibilities they have brought into public art.

專業守護　藝術新兵成就美好

胡永芬／評審委員、獨立策展人

從1992年公布實施「文化藝術獎助條例」第九條，明白規定公有建築物及政府重大公共工程都應設置藝術品，其中公有建築物之公共藝術設置金額不得少於建築物造價百分之一。這個一直以來簡稱的「公共藝術1%法案」，立法迄今，已經邁過26年了。

「1%公共藝術」概念始源於1933年，美國經歷了三年多直線滑落的經濟大蕭條之後，選出了小羅斯福總統，他在上任第三天立即實行一種從未有過的、大幅增加公共支出的經濟措施，也就是我們所熟知的「新政」，這個逆轉勝的歷史事件其中，就包括「Public Art」作為一個國家政策，而這個政策的首要目的，就是扶持藝術家渡過經濟蕭條的困局，建立成為藝術家有力的社會支持系統；另一個目的當然是讓藝術介入社群、進入公共場域，成為不必走進美術館就人人都可以親炙、可以陶冶與享用的生活內容。

臺灣「公共藝術1%法案」施行26年來，我們不必諱言，是經過了很長時間的摸索、調整，甚至有非常多失敗、慘痛的案例，留下很多讓人不願回首不忍卒睹的所謂「公共藝術」，以篳路藍縷形容毫不為過。但是，在不斷的批評、檢討、修正之後，從最近這一、兩屆的文化部公共藝術獎得獎作品如此豐富、多樣、優異的成果看來，歷經漫長的累積與調整，如今似乎，終於等到了豐收的時刻了。

尊重藝術專業　首次也能精彩

「卓越獎」一向被視為是文化部公共藝術獎的「首獎」，本屆卓越獎得主是「國立海洋科技博物館公共藝術設置案」，該案從五個非常精彩的入圍案例中脫穎而出，恰恰也是非常具有代表性的說明了臺灣公共藝術一路走來，已經「進化」到何其可喜的樣貌。

「卓越獎」是這項公共藝術獎中，唯一一項必須具備綜合性多優點的整體性獎項，不只當然必要具備在藝術創作上的卓越，還包括該公共藝術案實施時，總體在環境融合、教育推廣、民眾參與等項目上的品質與創造性，以及作品與該公有建築物背後的歷史脈絡之間的連結、再一直到結案多年之後興辦單位對於作品維護的品質、持續推動在社區社群之中的深化浸潤素質……等等，可謂標準特別高的一個獎項。

興辦單位國立海洋科技博物館本身，正是公共藝術經常可見的一次性甲方：第一次因為有建設而辦理公共藝術，很可能也是唯一的一次，而該單位的組織成員多是海洋學者、科學家，與公共藝術專業相去甚遠；格外難得的是，他們不像有些興辦單位，以自己的想像與期待加諸、框限公共藝術的發揮，而是充分理解專業之必要，委託給具有經驗的單位來組織承辦，奠下足夠專業的起點。

過往許多大金額的案子，多是透過公開徵件由策展公司統包型的比案，而每個公司都有其經常與熟悉配合的藝術家，固然能保障品質可有基本以上的穩定水準，但另一方面，因為這種慣性，雷同的班底使得每個案子之間缺少了區隔性與獨特性，而且一旦比案勝出，策展內容中或有品質不盡如人意的個別作品，也必須概括承受。本案另一個與他案很不相同的方式是：本案的執行小組與評審小組，協力將一個大金額的案子，經過調研與討論，精細地分割出不同區位、在大的場域與歷史脈絡下分工成六個子案，除了一個子案採委託創作、一個子案採公開徵件之外，餘下的四個子案都是透過邀請比件的方式找到合適的創作者。更為特殊的是：本案六個子案中有一個是深入社區田調、活動、執行一整年的基隆八斗子地區「色彩計劃」；此外，本案五組作品中的六位藝術家，有高達四位是第一次參與公共藝術創作。

視覺委員組成　展現藝術本質關鍵

公共藝術執行方法包括：公開徵件、邀請比件與委託創作三種，大家雖然都很清楚法規，但早年為免遭圖利特定對象的疑慮，絕多數案子都採取公開徵件的方式為之。

優點當然是廣開大門，百家齊鳴，唯，缺點更甚，公共藝術跟藝術家在工作室中面對自我獨自完成創作的狀態完全不同，需要寫企劃案、畫 3D 圖解、製作動畫影片說明、做出模型，還要能口若懸河的現場報告與答詢，即使幸運獲選，也可能被甲方或評審要求不斷修改……以上這些，多數藝術家都不擅長。於是，公共藝術參與徵件者，長期以來專業藝術家的比例都不高，反而是一些擅長做模型、3D 圖、擅長報告比案的廣告、景觀、設計、建築公司，或是一些完全不曾有過創作個展發表、只有公共藝術資歷的所謂「公共藝術家」活躍其中，本來要成為「藝術家有力的社會支持系統」的公共藝術，反而跟專業、優秀的藝術家關係不大，而不斷長出來的「公共藝術」作品，即使同一個作者，風格卻是因應（想像？迎合？）甲方的需求而變化萬千，成為沒有風格的風格，充其量留下的是符合業主期待的設計品，而不是價值永存的真正藝術品。這樣的公共藝術，既沒有讓公共藝術這項資源成為優秀藝術家的社會支持系統，也無法達到提升大眾美感品味的政策目的。

以「國立海洋科技博物館公共藝術設置案」為例，近年越來越多邀請比件以及一部分委託創作的案例出現，這類案例成功的基石在於優質與專業的執行小組與徵選小組，也就是說：甚麼樣專業品質與品味的執行小組與徵選小組，直接決定了甚麼樣品質與品味的公共藝術品。

只要執行小組與評審小組的品質與品味充分與專業，五至七位評審小組各自提出三到五位推薦名單，就會有大約十五到三十五位被提名的藝術家，經過討論以後票選出三到五名來比案的結果，可以想像都是這個評審團品味下最有共識的選擇，提名名單基數大，且此名單當需經審議機關審議通過，實難有私相授受的機會，反而大幅提高去蕪存菁的可能。「國立海洋科技博物館公共藝術設置案」的藝術家們，就是在這樣的正向機制中勝出。藝術家不僅掌握這個難得面向公眾的機會傾力創作、獻出個人優秀作品，公共藝術政策在此也確實成為支持藝術家持續創作的資源，實實在在地落實文化藝術獎助條例第一條「保障文化藝術工作者」之立法目的。

各司其職　美好作品成為時代印記

面對一群公共藝術的新兵，在複雜的設置過程中，本案幸有高度專業的代辦機構，從旁陪伴、協助興辦單位與藝術家們，加上首度獲選的藝術家們以新鮮而高度的熱情傾力發揮，使得本案結果近乎完美的完成，每一件作品，不只是與海科館的過去、現在、未來的脈絡緊密結合，成為館內公共空間中一道道美麗風景，也都是這幾位優秀藝術家個人創作脈絡與創作生涯上，一件恢弘而重要的作品。

一件迎合業主配合主題的設計品，落地就開始折舊了。一件優秀藝術家個人創作脈絡與創作生涯上重要的作品，則會留存、印證成為這個時代的紀錄，甚至陪伴著藝術家的成長而遠遠超越他設置初始之時的價值。

小結

「國立海洋科技博物館公共藝術設置案」邁出的實驗，獲得豐碩的成果，期待臺灣公共藝術繼續發展的路上，有更多有趣、大膽、優秀、充滿創造力的設置案被實踐出來。

Professionalism Leads to Success— On Excellence Award of the Sixth Public Arts Awards

Hu Yung-fen/Juror, Independent Curator

It has been twenty-six years since the Culture and Arts Reward Act was issued in 1992. The Article 9, nicknamed"1% Public Art Article,"states:"The owners of public buildings should install works of art to beautify both building and environment. Moreover, the value of said work should not be less than 1% of the construction cost of the building in question."

The notion of"1% public art"was born in 1933, when American President Franklin D. Roosevelt was elected during the Great Depression. Three days after he took office, he instituted a series of unprecedented economic projects and programs to largely increase public spending - this is what we know today as the New Deal. This famous historical event introduced"public art"as a national policy; the priority was to help artists overcome the adversity of economic depression and to establish a supportive social system for them. Another purpose was to bring art into communities and public space, so that it becomes an integral part of people's life - something everybody can easily interact with, appreciate and enjoy without entering art museums.

In the past twenty-six years, Taiwan's "1% Public Art Article" has undoubtedly gone through a long journey of exploration, adjustment and countless failures, leaving many miserable "public art" works that we would rather not remember. It was a journey full of hardship and challenges. However, if we take a look at the winners of the Public Arts Awards in the past two years, the rich, diverse, excellent works have shown that after a long journey of repeated criticism, reflection, modification and adjustment, it's finally time to harvest.

Professionalism makes good art

Excellence Award has always been considered the "First Prize" of the Public Arts Awards. This year, the National Museum of Marine Science and Technology Public Art Project was selected from the five amazing finalists to receive the honor. The project happens to be a perfect example to illustrate how Taiwan's public art has"evolved"into the way it is today.

Excellence Award is the only award for which winners have to meet a set of criteria in various aspects. In addition to excellence in art, quality and creativity of the installation are also considered. An ideal project should integrate into the environment, promote education, engage the public, connect with public building and fit in the historical context. Whether, years after the completion of the project, the organizer is still doing well maintaining the installation and promoting its engagement with the community is also taken into consideration. It is an award of especially high standards.

The organizer, the National Museum of Marine Science and Technology, is a typical one-time commissioning body of public art - construction of the site gave it the

first and possibly the only chance to be an organizer of a public art project. The museum staff is mostly composed of marine scholars and scientists, who have little connection with public art. What is unusual is that, unlike some other organizers who limited the potential of public art and forced their imagination and expectations on such projects, the museum fully understood the necessity of commissioning the project to an experienced professional organization. This decision laid a professional foundation for the project.

In the past, many commissioned agencies were chosen to organize big budget projects as winners of "open selection," and each agency has their own list of artists they regularly work with. Such method can guarantee the basic quality of the work, but it also sacrificed the uniqueness of individual projects since most of them were executed by the same group of people. Moreover, once the commissioned agency is selected as the"winner,"it is difficult not to take the whole package even if some individual art works are not satisfying. What makes this particular project in discussion different from others is that, after detailed research and discussion, it was carefully divided into 6 subprojects according to the location, site and historical context by the executive group and the evaluation group. Out of the 6 subprojects, one was a commissioned work, one was done with open selection, and the rest adopted invited competition.

What is even more unusual about this project is that the subproject"The Color Project"involved a year's work of in-depth community field research, preparation and execution. Besides, among the six artists who created five artworks for this project, it was the first time for four of the artists to work on public art projects.

Committee members who understand art

In terms of execution method, public art projects can be divided into three categories:"open selection," "competition invitation"and"commissioned work."In the early days, although everybody clearly understood the regulations, most projects adopted the open selection method in order to avoid possible conflict of interest.

It opened the door to all artists and celebrated diversity, yet it came with more disadvantages than benefits. Working on a public art project is completely different from working at home alone. One needs to write proposals, draw 3D illustrations, create animated videos and make models to explain the ideas, as well as to give presentations and answer questions with eloquence. If selected, endless requests for revision from the commissioning body are very likely to ensue. Most artists are not good at dealing with the above. Thus, for a long time, professional artists constituted only a small percentage of candidates who applied for public art projects. Most of the applicants were advertisement, landscape, design, architecture agencies and studios who are familiar with building models, 3D illustrations and giving presentations at invited competitions, or so-called"public art artists" who had never held any personal exhibition and had experience only in public art. Public art was supposed to be"a supportive social system for artists,"but in the end, it had little to do with professional artists. As for the growing number of"public art"works, even if created by the same artist, personal style usually disappeared in the efforts to meet (or to guess or satisfy?) the needs of the organizers. Such projects

left installations designed to meet the organizers' expectations, rather than creating original, timeless artworks. Neither had it turned public art into a supportive social system for good artists, nor had it met the purpose of the policy-improving the general public's taste and aesthetics.

The National Museum of Marine Science and Technology Public Art Project is a very good example of how the ratio of invited competition and partially commissioned work has increased in recent years. For such projects, the key to success is to have high-quality and professional executive group and evaluation group. In other words, the quality and taste of the public art project is directly determined by the professionalism and taste of these people.

Imagine, if we have a professional evaluation group which has five to seven members of good taste, we only need each member to recommend three to five artists to develop a list of fifteen to thirty-five candidates. After discussion among the members, three to five candidates are selected for the invited competition; it's not hard to understand how they should be the best, most commonly favored candidates who can reflect the taste of the evaluation group. Besides, the list needs to be approved by a review committee; it's hard for any underhand dealing to take place. Instead, it largely facilitated the mechanism to separate the wheat from the chaff. The artists of the National Museum of Marine Science and Technology Public Art Project were selected because of this win-win mechanism. The artists took advantage of this rare opportunity to make art for the public; they gave their best and presented great personal works. The public art policy also became a resource to constantly support artists, fulfilling the purpose stated in Article 1 of the Regulations for the Sponsorship of Art and Culture -"to protect cultural and art workers."

Working together to create everlasting artworks

Working on the complicated installation with a group of public art novices is not an easy task. Luckily, for this project, there was a highly professional agency to accompany, assist and support the organizer and the artists. Moreover, the artists who were selected for the first time injected refreshing energy and enthusiasm into their works, creating nearly perfect results for the project. All artworks are closely connected to the past, the present and the future of the museum, creating beautiful views in the museum's public space. At the same time, they've all become spectacular and significant works for the artists themselves and their professional careers.

An installation designed to please the organizer starts fading away the moment it's created. A significant work for an outstanding artist's personal history and career will last and become a witness of the particular era it belongs to. Sometimes it even grows with the artist and creates far more value than what was expected when it was installed.

Conclusion

The National Museum of Marine Science and Technology Public Art Project bore fruit with the experimental method it adopted. As Taiwan's public art continues to develop, hopefully more interesting, exciting, outstanding and creative public art projects similar to this one will be realized.

國立海洋科技博物館公共藝術設置案

Public Art Project for the National Museum of Marine Science & Technology

興辦機關｜國立海洋科技博物館
代辦單位｜蔚龍藝術有限公司

Organizer ｜ National Museum of Marine Science & Technology
Administrative Agency ｜ Blue Dragon Art Company

「國立海洋科技博物館公共藝術設置案」總計有五件(組)公共藝術作品，全面性地表現海洋科技、八斗子發展史、火力發電廠等幾項主要主題。所設置的公共藝術作品不論作品主題、表現型式及設置位置皆恰如其分，與建築相互輝映，實為點睛之作。

本案的公共藝術計畫及教育推廣計畫則相當深入八斗子社區，成為博物館及鄰近社區重要的溝通及聯結橋樑，確實達到民眾參與及教育推廣的實質效益。

There are five public art installations included in "The Public Art Project for the National Museum of Marine Science & Technology," which comprehensively displays the main features: marine technology, the developmental history of Badouzi, and the thermal power plant. The installed public artworks are perfect in their titles, artistic styles, and locations. The works and the buildings support each other's splendor. They are definitely crucial works which bring a greater success. The public art sub-projects and the education outreach sub-projects, which have penetrated the local community of Badouzi deeply, have become an important channel for communication and connection between the museum and the community. This project exactly made a practical effect on facilitating public participation and education outreach.



《海洋傳說之過去 · 現在 · 未來》

Ocean Legends of the Past · Present · Future

連建興 / 油彩 /384×360 cm

Lien Chien-hsing / oil paint / 384×360 cm

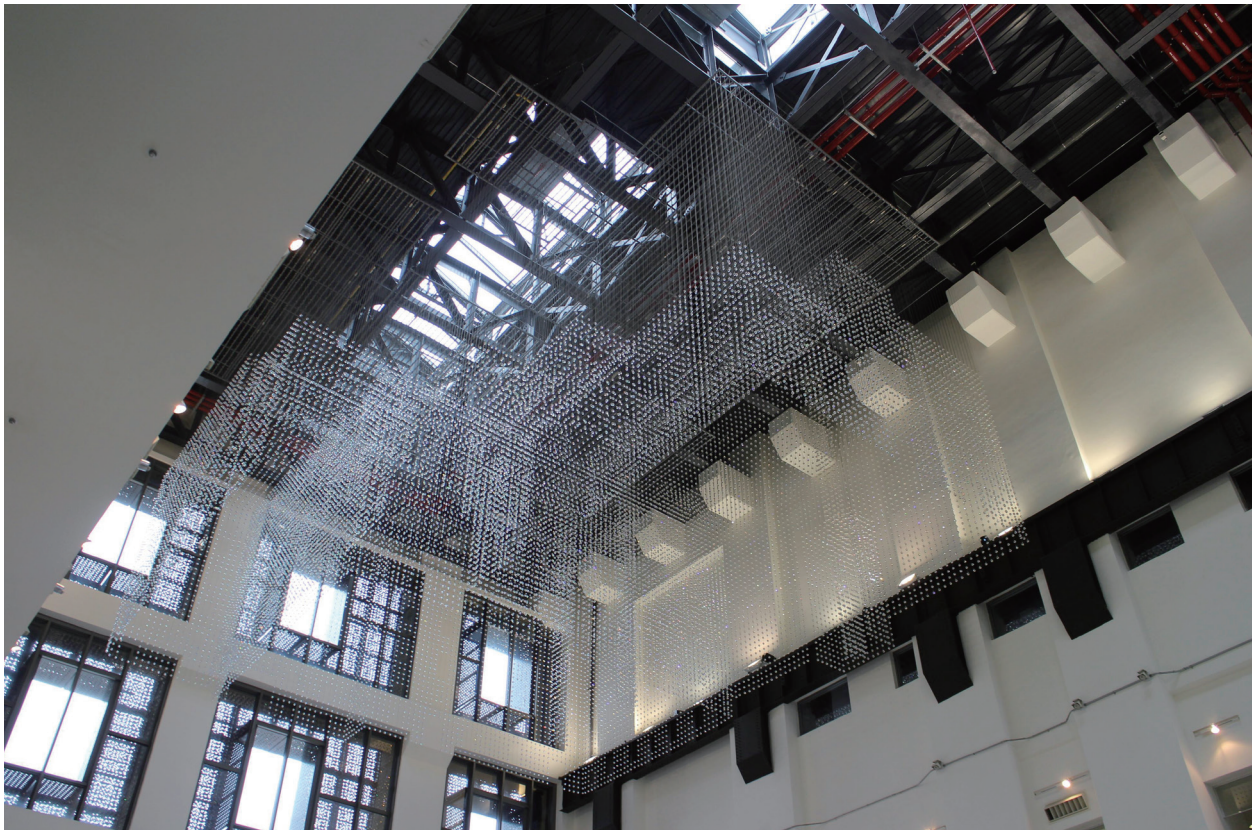
奇幻浪漫的三部曲為主調，省思人類文明發展中，對海洋資源的開發與利用。探討國際航海科學的權力版圖變遷、海洋資源過度開發等議題。藝術家筆下的美人魚，代表了被喚醒的良知，殷切呼喚著人們拯救可愛的世界。

A fantasy and romance trilogy, this artwork depicts a world that has been overly exploiting its marine resources for the development of human civilization. It examines issues relating to shifts in maritime power and exhaustion of marine resources. The mermaid symbolizes awakened conscience, calling upon people to rescue our beloved world.



《城中城》
The City Beyond

張力山 / 玻璃水晶、不鏽鋼索、LED/1380×1120×800 cm
Chang Li-shan / glass, stainless steel, light emitting diode / 1380×1120×800 cm



運用懸吊的透明玻璃水晶珠串，勾勒已拆除的北火電廠建築原貌，並透過透明水晶對光線的折射，創造成視覺上的效果，讓人有置身海中龍宮的錯覺。

Suspended strings of crystal-clear glass beads are used to create an outline of the North Thermal Power Plant with light reflecting off of the transparent crystals, producing a dazzling visual effect, giving the imaginative impression of an undersea palace.

《泡泡遇》
Bubble Bath

陳怡潔、何采柔 / 鏡面不鏽鋼、不鏽鋼烤漆、FRP / 高 220× 直徑 150 cm
Agi Chen, Joyce Ho / stainless steel, glass fiber reinforced plastic, coating / height 220×diameter 150cm



水面上的氣泡，象徵自地殼底層不斷向上冒出的氣體，穿越海洋，融入空氣中。繽紛多彩的氣塔，呈現泡泡在地球誕生至今的旅途中，所累積的沉積物，呈顯生命源頭的旅行紀錄。

Bubbles on the water surface symbolize gas emerging from the ocean crust that pushes through the sea and becomes part of our breathing air. The colorful gas tower represents residuals accumulated from the journey of the bubbles, symbolizing the origin of life.

《洄域之境》

Across the Borderline

劉和讓 / 不鏽鋼、鋁合金、花崗石、玻璃、LED 燈 / 160×160×160cm

Liu Ho-jang / stainless steel, metal, stone, glass, light emitting diode / 160x160x160 cm



以漁用浮標、基隆嶼、煤礦以及漁火等地域元素，作為遺址廣場的雕塑創作，並融合電廠的歷史文化，提升民眾對人文、生活、環境的藝術關懷，以藝術作為重新認識在地文化的媒介。

This sculpture situated on the plaza of the site of an old power plant brings together various regional elements, including fishing floaters, Keelung Island, coal mine, and lights on fishing boats. It combines historical cultures of the power plant to raise awareness in people for culture, lifestyle, and environment through art, with art acting as a medium for people to reconnect with local culture.

《時間極光》

Time with Aurora

陳敬元 / 不鏽鋼、發光二極體 / 2360×420 cm

Chen Ching-yuan / stainless steel, light emitting diode / 2360×420 cm



長串的燈箱，如同一個個對外的窗口，與觀者敘述關於此地的故事。圖像呈現八斗子由島嶼填海成為半島的過程，以及從發電廠至博物館的邁進與更替，訴說臺灣與海洋之間的故事。

The series of light boxes form an outward facing portal that tells the local story to the audience. The image of this artwork shows the evolution of Badouzi transforming from an island into a peninsula through land reclamation, and the progression and shift of the thermal power plant into a museum, with the story of Taiwan and the ocean recounted.

國立海洋科技博物館公共藝術設置案得獎感言

國立海洋科技博物館

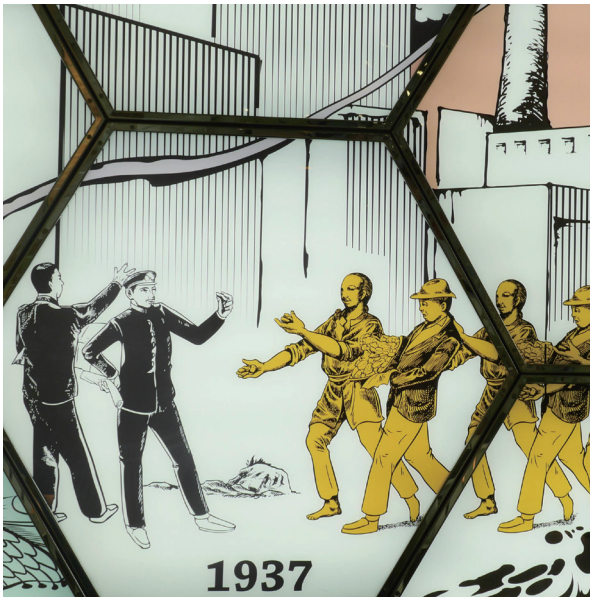
國立海洋科技博物館坐落於基隆八斗子區域，原來是北部火力發電廠，如今搖身一變成為兼具教育與休憩目的之現代博物館。以生動活潑的展示、多元豐富的課程，引領人們認識海洋、親近海洋，進而能一起永續海洋。

海科館總計有五件精采的公共藝術作品。當代藝術家們用自己的創作語彙，描述人們與海洋種種關係，精準又精采，引領人們深刻思考與海洋的互動關係。海科館視為鎮館之寶乃是連建興巨作《海洋傳說之過去・現在・未來》。這幅氣勢驚人的畫作，傳達出藝術家，身為基隆子弟長年對於海洋的那份好奇、想像與依戀；旅美藝術家張力山的《城中城》，以三萬顆水晶，重現了虛幻又寫實的北火電廠建築。這件懸掛於售票大廳上方的作品，讓歷史記憶在時間的微光中若隱若現。劉和讓的《洄域之境》點出藝術家與身為八斗子漁民的外公相處的兒時回憶；陳怡潔與何采柔兩位藝術家以《泡泡遇》探索海洋與生命形成與起源的關係；陳敬元《時間極光》以蜂巢狀、一步一景的燈箱作品陳述八斗子發展史，讓觀看者解讀屬於自己的八斗子。

除了精彩的公共藝術作品，二件由藝術家張惠蘭教授主持的精彩公共藝術計畫，打破一般人對於公共藝術一定是作品的侷限，更成功地拉近了海科館與鄰近社區的距離。在《社區環境美學計畫》中，藝術家細心帶領社區居民一步步梳理出屬於八斗子社區的獨有色彩，奠定未來社區環境美化的基礎。在《作品推廣活動計畫》中，藝術家以風格獨具的方式將作品介紹給大眾，讓公共藝術品可以被更多人看見。

海科館雖然是強調科學及科技知識的社教博物館，然我們相信藝術家無邊無際的想像力所呈現之創作作品，勢必啟發、激盪參訪海科館之民眾對充滿生命力的海洋之熱愛與情愫。公共藝術計畫完成後，海科館持續辦理「潮藝術—2015 國際環境藝術季」年度大型藝文活動，讓藝術與科技相互啟發與運作，為環境、為社區、為永續海洋目標而努力。小型活動方面，公共藝術作品透過館內志工、地方導覽人員不間斷地引導，持續發揮影響力。

感謝評審委員的肯定，海科館會持續以藝術與科技的對話，讓更多民眾欣賞藝術之「美」，也能了解科技之「真」，達到永續海洋之「善」。



Public Art for the National Museum of Marine Science & Technology Acceptance Letter

National Museum of Marine Science and Technology

The National Museum of Marine Science & Technology (NMMST) sits in the area of Badouzi. Originally the North Thermal Power Plant, the architecture is now transformed into a modern museum dedicated to educational and leisure purposes. Through lively exhibitions and diverse programs, the museum leads its visitors to learn about and befriend the ocean in the hope of achieving sustainable ocean.

The NMMST houses five remarkable public artworks. The contemporary artists have employed their respective creative vocabularies to precisely and perfectly delineate the diversified relations between people and ocean, guiding visitors to reflect on the mutual relations between humanity and ocean in a profound way. Deemed as the museum's foremost treasure, Lien Chien-hsing's masterpiece, *Ocean Legends of the Past · Present · Future*, can be found on the wall outside of the audiovisual room. The majestic scale of the painting conveys the Keelung-born artist's curiosity about, imagination of and fascination with the ocean throughout the years. US-based artist Chang Li-shan creates *The City Beyond* with thirty thousand crystals, which represents the architecture of the old North Thermal Power Plant in an illusory yet realistic way. Hanging from the ceiling of the ticketing hall, this public artwork seems to reveal the history and memory of the place through the subtle glimmers of time. Liu Ho-jang's *Cross over the Borderline* depicts the artist's childhood memory with his grandfather, a native fisherman in Badouzi. Agi Chen and Joyce Ho explore the formation and origin of life through their work *Bubble Bath*. With each light box showing a historic part of Badouzi's development, Chen Ching-yuan's *Time with Aurora* adopts the hexagonal form of a beehive that leads visitors to interpret Badouzi's stories in their own way.

In addition to excellent public artworks, two equally brilliant public art programs hosted by artist/professor Chang Hwei-lan also shattered the public's preconception of thinking that public art could only be physical artworks while successfully shortening the distance between the NMMST and the neighboring communities. With the"Community Environment Aesthetics Program,"the artist steadfastly guided the residents from surrounding neighborhoods to explore the distinctive colors of the Badouzi community while building a foundation for the future aesthetic transformation of the community environment.

Through the"Public Art Promotion Program,"the artist introduced the artworks to the public in an individual style, allowing the artworks to be seen by more people.

Although the NMMST is a museum established for social education that features scientific and technological knowledge, we still believe that artistic creations born from artists' unlimited imagination can surely inspire and create an impact on the minds of our visitors, filling their hearts with passion and love for the thriving ocean. After the completion of the public art project, the museum continued organizing the annual large-scale art event, the International Environment Art Project, from 2015 to 2017. The art event blended art and technology for mutual inspiration and integration to ensure the continuous progress for improving the environment, the community and achieving the goal of sustainable ocean. In terms of small-scale events, these public artworks have been introduced to extensive audiences through the guided tours by the museum's volunteers, local guided tour staff and visits of students from various schools, including Chung Yuan Christian University, Keelung's Girls Senior High School, the 2018 National High School Art Camp, Ren Ai Elementary School, Keelung Community University, Beitou Community College, etc. Many of the schools have visited the museum repeatedly, giving the public artworks an opportunity to continue playing a part in people's life.

We thank all members of the jury committee for their recognition. The NMMST will continue to encourage the dialogue between art and technology for more people to appreciate the "beauty"of art, the"truth"from technology to finally achieve the"goodness"for the sustainability of the ocean.



《天塔》Reappear Tower
賴亭玫、馬君輔 Lai Ting-wen, Ma Chun-fu



評審特別獎
Jury Award

國定古蹟臺南地方法院修復工程公共藝術設置案
Public Art Project of the Restoration of the National Historic Monument Tainan District Court

藝術家運用高明的鏡射原理重現已無法復原的建築高塔，引領人們遊走於歷史與當下交錯的微妙時刻，實為別出心裁的巧妙之作。

The artist brilliantly uses mirror technique to recover the image of the tall tower which cannot be rebuilt. This work guides people to find the subtle moments between the present and the history. It is a really ingenious work which solution has broken the tradition.

公共藝術與古蹟共舞共榮

蕭宗煌／評審委員、文化部政務次長

楔子

「國定古蹟原臺南地方法院，設計者森山松之助以院檢分立原則設計為不對稱平衡的立面形式，與大多數日治時期對稱式官署不同，可惜有關『高塔』部分因塔樓壁體龜裂拆除，因原本佚失且欠缺足夠復原之史料，以至於無法進行推論性的復原。」（摘錄自《國定古蹟臺南地方法院公共藝術設置計畫書》）

2018 第六屆公共藝術獎「評審特別獎」頒給「國定古蹟臺南地方院修復工程公共藝術設置案《天塔 Reappear Tower》」，藝術家賴亭玟、馬君輔將無法復原的臺南地方法院舊建築高塔，以幽默的手法復刻呈現，透過鏡射效果的巧妙互動，引領觀者遊走於歷史與當下交錯的微妙時刻，具有前瞻性及特殊意義，因此獲得評審青睞。

《天塔》在評審過程中，因作品的表現形式與設置場域的環境關係，均能充分展現公共藝術的精神與價值，同時入圍「藝術創作獎」及「環境融合獎」複審名單。復於決審時經委員共同討論，基於《天塔》設置地點在國定古蹟原臺南地方法院高塔原址之內部空間，藝術家團隊在公共藝術規劃過程對古蹟歷史紋理仔細爬梳，在創作理念以虛實整合的概念再現高塔連結古今；在設置方式充分尊重古蹟場域空間及氛圍，足堪成為推動公共藝術的典範之一，故經評審委員一致同意給予「評審特別獎」以資鼓勵。

臺南地方法院的前世今生

國定古蹟原臺南地方法院建於 1912 年，與臺灣總督府 (今總統府) 及臺灣總督府博物館 (今國立臺灣博物館) 被稱為日治時期臺灣三大經典建築，是臺灣現存歷史最悠久的大型法院建築，迄今已百餘年，見證了臺灣司法發展與建築歷史。二次大戰後，臺南地方法院繼續沿用舊址，惟其建築老舊及空間不足，雖經歷次修繕仍不敷使用，原擬拆除重建，復於 1991 年經內政部指定本建築為國家二級古蹟（今文化部指定之國定古蹟），幸而得以保存。2001 年臺南地方法院搬遷至新址，2003 年原臺南地方法院舊址開始進行古蹟調查研究、局部解體、考古試掘及修護規劃，2013 年進行為期 3 年整修工程，歷時前後長達 13 年終告完工。現除局部空間作為少年法庭及少年觀護業務使用外，其餘規畫為司法博物館，並於 2016 年正式開放參觀。

日治時期的殖民式樣建築

日治時期官署建築外觀強調莊嚴典雅，但原臺南地方法院在空間配置上卻採用「不對稱的平衡」立面形式設計，基於院檢分立原則，在府前路正面有兩個門廊出入口，主出入口位於北面靠忠義路的東側門廊為昔日官方入口，入口的門廊有古典山牆，由八根變形柱組成，門廳中心部分有十二根柱子，上面則為八角柱圓拱頂的巴洛克式圓頂。次出入口則位於北面靠永福路的西側門廊為庶民入口，入口較小，門廊亦有八根列柱，但柱式與山牆形式亦較簡單，門廳上建有哥德式高塔。建築立面配置以主出入口及圓頂與次出入口高塔分居左右、東西呼應，構成不對稱平衡。

這幢法院建築在殖民式樣建築中堪稱集大成之作，集結不同風格的西方歷史式樣，如山牆、柱式、門廊、拱圈、飾帶、勳章、圖騰及紋藻裝飾。屋頂則是西洋歷史式樣建強調天際線的重要形式，其中圓頂、塔樓、馬薩式屋頂及牛眼窗、老虎窗最具代表性。東側門廳上方的巴洛克式圓頂更是日治時期建築中最華麗精緻的典型；西側門廳上方則為四方體之哥德式高塔，塔身四

面有三層長窗，塔樓採巴洛克式風格裝飾四面牛眼窗，塔冠為八面型之尖頂。建築師森山松之助以東側圓頂塔樓與西側方形高塔相呼應，一高窄一低寬，不對稱的設計卻有特殊的建築形式美感。可惜西側門廳之高塔於1969 年發現塔身龜裂傾斜，顧慮地基下陷而有倒塌之虞，因被鑑定為危樓而拆除。

森山松之助與辰野風格

本法院建築師森山松之助 (Matsunosuke Moriyama, 1869-1949)，出身於日本大阪，活躍於臺灣，畢業於東京帝國大學工科大學造家學科 (今東京大學建築系) 及大學院 (研究所)，師承明治時期的建築師辰野金吾 (Tatsuno Kingo, 1854-1919) 及英籍教授喬賽亞 · 康德 (Josiah Conder,1852-1920)，學習西洋歷史式樣及新古典主義 (Neoclassicism) 的建築設計。森山松之助的設計手法深受康德及辰野金吾影響，其巧妙運用仿希臘羅馬西洋古典形式、哥德式、巴洛克式及英國維多利亞式等建築元素，其設計之建築莊重、典雅、繁複、華麗，注重裝飾並強調形式化，具有濃厚的歐洲文藝復興 (Renaissance) 色彩，並具有個人特色的折衷主義 (Eclecticism) 風格。

辰野金吾為日本第一代建築師，畢業於日本大學造家學科，為英籍建築師喬賽亞 · 康德教授的門生，留學英國，返日投身母校建築教育及建築設計，對日本近代建築有深厚影響。辰野金吾在建築設計中常見英國維多利亞式磚造建築風格，其紅磚與灰白色系飾帶相間作法，及像王冠一樣的圓頂與塔樓設計，被稱為「辰野風格」或「辰野式」，著名作品有東京車站、奈良飯店、大阪市中央公會堂等。日治時期他的學生來臺發展者相當多，對殖民時期臺灣建築設計與風格影響至深。

1906 年森山松之助接受臺灣總督府聘僱而前往臺灣，1910 年擔任營繕課技師，1921 年返回日本，在臺 16 年的青春歲月全奉獻給臺灣建築，任內參與設計監造許多官廳建築，包括臺灣總督府 (今總統府)、總督官邸 (今臺北賓館) 改建、臺北州廳 (今監察院)、臺中州廳 (舊臺中市政府) 、臺南州廳 (今國立臺灣文學館) 及臺南地方法院 (今司法博物館) 等建築。他將西洋歷史式樣建築形式引進臺灣，並因應殖民政策融合辰野式表現在建築設計中，成為日治時期臺灣公共建築的代表性作品，在臺灣建築史上具有特殊的地位。

公共藝術巧妙再現消失高塔

原臺南地方法院西側高塔於 1969 年拆除，設計原稿書圖佚失闕如，且欠缺足夠的建築相關史料，基於尊重威尼斯憲章對古蹟建築修護之規範，高塔部分無法進行臆測或推論性的復原或重建。雖然臺南地方法院與古蹟調查及修護規劃團隊在過程中努力嘗試，仍無法克服重建高塔的遺憾。然而，公共藝術適時地彌補了這個遺憾，臺南地方法院依據「文化藝術獎助條例」及「公共藝術設置辦法」公開徵選公共藝術提案，選出物件美好設計有限公司賴亭玟、馬君輔這對年輕藝術家的提案《天塔 Reappear Tower》，本提案神奇地將消失的高塔再現，重建建築與歷史時空交會的巧妙連結。

賴亭玟與馬君輔仔細蒐集爬梳原臺南地方法院的歷史影像及舊照片，使用不銹鋼材及強化玻璃纖維樹脂，仿舊復刻出想像中的縮小比例的高塔，倒置懸掛在高塔原址的內部空間，透過幽默的敘述手法訴說著古今交錯的氛圍。藝術家團隊在作品正下方地面安置整片的強化玻璃反光鏡，低頭可見鏡中彷彿凌空飛越歷史時空的高塔，抬頭望見倒懸的高塔也提醒著真實高塔已不存在，希望藉此視覺互動來觸動民眾對於過去歷史與當下時間交錯的微妙感受。

《天塔》準確又巧妙地結合基地環境與建築風格特色，透過公共藝術以虛實交錯的方式形塑空間特質與真實的想像，敘說時光流轉情境並延續歷史脈絡，突破古蹟建築或文化資產場域無法辦理公共藝術的迷思，與古蹟融合一體同輝共榮，更與文化部近期積極推動之「再造 · 歷史 · 現場」政策意涵不謀而合，值得讚許與推薦。

Public Art and Monuments Dance Together in Co-prosperity

Hsiao Tsung-huang / Juror, Deputy Minister of Culture

Introduction

"The original site of the National Tainan District Court was designed by the architect Moriyama Matsunosuke (森山松之助, もりやま まつのすけ), based on the principle of the separation of jurisdiction and prosecution, as an asymmetrically balanced façade. It is different from most symmetrical government offices in the period of Japanese rule. Sadly, the high tower was demolished due to surface cracking; and in the loss of original and lacking sufficient recovery of the historical material, it was impossible to carry out an inferential restoration." (Excerpted from the "National Antiquities and Monuments Tainan District Court Public Art Installation Plan")

The Jury Award of the Sixth Public Arts Awards in 2018 was awarded to *Reappear Tower* of the Tainan District Court Public Art Restoration Project. Artists Lai Ting-wen and Ma Jun-fu restored the unrecoverable high tower of the original Tainan District Court with a sense of humor. Through the ingenious interaction of the mirror effect, travelling in the subtle moments of history and intertwined with present moment, result a forward-looking and significance refurbishment; therefore, it was selected by the judges.

During the judging process, *Reappear Tower* fully demonstrated the spirit and value of public art for its representation of the works and the surrounding relationship with the locality. It was also shortlisted for the Creativity Award and the Environmental Integration Award. At the time of the final selection, the jurors came together to discuss, based on the fact that *Reappear Tower* was installed at the interior space of the original site of the former Tainan District Court's high tower. The preparation team carefully combed the historical texture of the historic site during the public art planning process. The concept of creation reproduces the towers, and interconnects history and the present through virtual reality. The installation fully respects the space and atmosphere of the historical site. It is then sufficient to be promoted, as one of the exemplary models of public art. Therefore, the jurors have unanimously agreed to select it as the winner of the Jury Award as a form of encouragement.

The past and present life of the Tainan District Court

The original historical site of the National Tainan District Court was established in 1912, together with Taiwan's Governor-General's Office (now the Presidential Office Building) and the Museum of the Taiwan Governor-General's Office (now National Taiwan Museum), were known as Taiwan's three classic buildings during the Japanese-ruled period. It is the oldest surviving monument of court building in Taiwan. The large-scale court building has been in existence for more than a hundred years. It has witnessed the developments of jurisdiction and architecture in Taiwan. After the Second World War,

the Tainan District Court continued in use on the old site. However, the building was old and lacking space. Albeit the building was subjected to minor repairs, it was pre-planned to be demolished and rebuilt. In 1991, the Ministry of the Interior designated the building as a Level II national monument (national monument designated by Ministry of Culture in today's standard). Therefore, it is lucky that it has been preserved. In 2001, the Tainan District Court moved to a new location. In 2003, the former Tainan District Court began to conduct historic site investigation, partial disintegration, archaeological excavation and restoration planning. In 2013, NT$110 million was spent for a three-year renovation project. After thirteen years of work, it was finally in completion. Apart from the use of partial space for a juvenile court and juvenile detention purposes, the rest of the floor plan is drafted for the usage of the Jurisdiction Museum, which was officially inaugurated on November 8, 2016.

Colonial architecture during the Japanese-ruled period

During the Japanese-ruled period, the appearance of the government offices emphasized on solemn elegance, however, the original Tainan District Court adopted an"asymmetric balance"façade design in terms of the space allocation. Based on the principle of separation of jurisdiction and prosecution, there were two porch entrances and exits on the front of Fuqian Road (府 前 路). The entrance is located on the north side of the east side of Zhongyi Road (忠義路) was the official entrance of the past. The entrance porch has a classical gable. It consists of eight irregularly shaped columns. There are twelve pillars in the center of the entrance hall and a baroque dome with an octagonal dome. The second entrance and exit is located at the north side of Yongfu Road (永福路). The west side porch is the entrance to the public. The entrance is smaller and the porch has eight columns. The pillar and gable form are also simpler. The Gothic tower is built in the foyer. The façade of the building is arranged with the main entrance, the exit and the dome. The secondary entrance and exit towers are located separately, facing oppositely left and right, and also east and west, forming an asymmetrical balance. The roof is connected by Man Sard Roof tiles, with bull's eye windows and square windows. In addition, there are bottle-shaped false railings on the eaves above the arched windows to make the appearance more diverse.

The original Tainan District Court building is a masterpiece of colonial architecture, combining different styles of Western historical styles such as gables, columns, porches, arches, friezes, medals, totems and duckweed decorations. The roof is in Western historical styles, emphasizing the important forms of the skyline, with domes, towers, Man Sard Roof tiles and bull's eye windows, among which the bull's eye windows are the most iconic. The baroque dome above the east side entrance hall is the most exquisite in the architecture of the Japanese-ruled period. The shape is divided into four parts: the base, the drum ring, the dome and the top tower. The porch on the west side is the Gothic tower of the rectangular shape. The tower has three long windows on all sides, and is decorated in baroque style with four-faced bull's eye window, whereas the tower crown is an octahedral spire. Moriyama Matsunosuke (森山松之助) balances the eastern circular dome with the western rectangular high tower, rendering the architecture high and narrow on one side but low and wide on the other side. The asymmetrical design has a special architectural form of elegance. It is a pity that in 1969, the tower of the west side hall was found cracked and tilted. Considering the risk that the foundation could collapse, it was dismantled for being identified as a

dangerous building.

Moriyama Matsunosuke and Tatsuno style

Moriyama Matsunosuke (1869-1949), an architect of the former Tainan District Court, was born in Osaka, Japan, and was active in Taiwan. He graduated from the Faculty of Engineering (now the Department of Architecture of the University of Tokyo) and the Graduate School of the Tokyo University of Technology, mentored by architects of the Meiji era, incuding Tatsuno Kingo (1854-1919) and the British professor Josiah Conder (1852-1920). Moriyama studied Western historical and neoclassical architecture. The design method of Moriyama Matsunosuke was deeply influenced by Conder and Tatsuno Kingo. He cleverly designed with architectural Greek, Roman, Classical, Gothic, Baroque and British Victorian architecture elements, creating solemn, elegant, complex and gorgeous architectural designs. His work is well-decorated and emphasizes formality, with a strong European Renaissance color and a personal style of eclecticism.

Tatsuno Kingo is the first generation of Japanese architects. He graduated from the Faculty of Architecture, Imperial College of Engineering, and was a student of the British architect Josiah Conder. He studied in the UK and returned to his alma mater for architectural education and architectural design. Modern Japanese architecture has been profoundly influenced by Tatsuno Kingo. His style is reminiscent of the British Victorian brick architecture. His combination of red brick and gray-white bands, along with the crown-shaped dome and tower design, has been known as the Tatsuno style. His famous works include the Tokyo Station, the Bank of Japan Kyoto Branch, the Nara Hotel, and the Osaka City Hall. During the Japanese-ruled period, many of his students came to Taiwan for career development, and had a profound influence on the architectural design and style of Taiwan during the colonial period.

In 1906, Moriyama Matsunosuke was hired by the Governor-General's Office of Taiwan and came to Taiwan. In 1910, he worked as a technician of the Construction and Maintenance division. He returned to Japan in 1921. He devoted himself to Taiwanese architecture during his 16 years of youth, and participated in the design and supervision of many official buildings, including the Taipei Waterway Chamber (now the Water Museum), the Governor-General's Office of Taiwan (now the Presidential Office Building), the Governor-General's Mansion (now Taipei Guest House), the Taipei Prefectural Hall (now the Control Yuan), the Taichung Prefectural Hall (the old Taichung City Government), the Tainan Prefectural Hall (now the National Taiwan Literature Museum) and the Tainan District Court (now the Justice Museum) and other buildings. He introduced the Western historical architectural form to Taiwan, and in his architectural design integrated the colonial policy. Therefore, his work became the archetypal work of Taiwan's public architecture during the period of Japanese rule, and since gained a special position in the history of Taiwan's architecture.

Public art ingeniously makes the disappeared tower reappear

The original National Monument of western High Tower of the Tainan District Court was demolished in 1969 due to cracks in the walls of the tower. However, due to the loss of the original manuscripts and blueprints, lacking sufficient historical materials, and the respect for the Venice Charter for the restoration of historic buildings, the towers cannot be repaired or reconstructed by either conjectural restoration or inferentially. Although the Tainan District Court and the Monument Investigation and Repair Planning team attempted rigorously in the process, they still could not overcome the regret that the high tower could not be rebuilt. However, in the Tainan District Court, in accordance with the provisions of the"Culture and Arts Reward Act"and the Regulations Governing the Installation of Public Artwork in public monuments, public buildings should be installed with a public art, to beautify buildings and the environment, and their value should not be less than 1% of the construction cost is. Hence the public art is open for public submission. The selected public art design, *Reappear Tower*, proposed by artists Lai Ting-wen and Ma Jun-fu, magically made the missing high tower reappear and rebuilt the ingenious connection between architecture and historical time and space.

The artists collected historical images and old photos of the Tainan District Court, using stainless steel and reinforced fiberglass resin to imitate the imaginary, scaled-down high tower and inverted the interior space originally high up in the tower, creating an atmosphere of blending the past and the present through humorous narrative techniques. The art team placed a whole piece of tempered glass mirror on the ground directly below the art piece. The overhead view on the reflecting mirror seemed to fly over the towers of historical time and space. Looking up and seeing the overhanging tower is also a reminder that the real tower is no longer in place. By creating visual interactions, the artists hoped to arouse people's subtle feelings of past history and current time.

Reappear Tower combines the characteristics of the foundation and architectural style; and through the public art, it forms the spatial characteristics and authentic imagination by interweaving illusion and reality to narrate the changes occurred in time, to continue the historical context and to overcome the myth that historic buildings or cultural assets cannot be transformed into public art. This work incorporates the historic site to achieve a success shared by all, and it is therefore matching with the recent "Reconstruction of Historic Sites" policy of the Ministry of Culture. It is worthy of praise and recommendation.

國定古蹟臺南地方法院修復工程公共藝術設置

Public Art Project of the Restoration of the National Historic Monument Tainan District Court

興辦機關｜臺灣臺南地方法院

Organizer ｜ Taiwan Tainan District Court

《天塔》

Reappear Tower

賴亭玟、馬君輔 (物件美好設計有限公司) / 不鏽鋼 S.U.S 強化玻璃纖維樹脂 F.R.P / 820x150x150 cm

Lai Ting-wen, Ma Chun-fu(GOOD Object Design Co., Ltd) / glass fiber reinforced plastic, steel / 820x150x150 cm

作品的創作概念來自於被拆除的高塔舊蹟，以作為延續脈絡與時光流轉的想像，在舊有遺址的相互作用下形成一場美好的視覺饗宴。

The concept of this artwork is derived from an old tower that has been dismantled. It extends from the heritage context and imagines turning back time, creating a beautiful visual feast at the site of the ruins.





國定古蹟臺南地方法院修復工程公共藝術設置案得獎感言

李培聞 / 臺南地方法院書記官長

計畫在百年歷史古蹟建築內設立公共藝術品，已不單純只是藝術創作，還需要符合文化資產保存法規的現實限制，達到古今工法、歷史環境交錯融合的目的，確實需要創意巧思。

國定古蹟臺南地方法院建築外觀是採一圓頂、一高塔的「不對稱平衡」設計，可惜塔樓於 1869 年因壁面龜裂而拆除，在建築原圖佚失的情形下，無法臆測重建，因此藝術團隊集結形成屬於臺南地方法院的時光碎片，仿舊復刻出想像中的高塔，透過幽默的敘述手法，訴說著古今交錯的氛圍。

感謝評選委員對於興辦單位臺灣臺南地方法院及物件美好設計有限公司的賴亭玟小姐、馬君輔先生兩位藝術家的肯定，也感謝當時參與執行、徵選小組的成大王明蘅教授、成功大學陳水財教授、臺南藝術大學的顧世勇教授、臺南應用科技大學的林鴻文教授以及葉世宗建築師在專業上的熱心指導，同時也感謝司法院在臺灣臺南地方法院古蹟修復工程預算編列的認同與支持。

106 年國定古蹟臺南地方法院因古蹟修復工程，甫榮獲國家文化資產保存獎，如今因興辦公共藝術再度獲得主辦單位評審肯定，這是司法改革除了努力讓司法更親民、更透明，同時也是司法對文化、歷史、藝術的社會責任盡一份心力的證明。





Public Art Project of the Restoration of the National Historic Monument Tainan District Court
Acceptance Letter

Lee Pei-wen, Chief Secretary of Tainan District Court

To incorporate public artworks in a century-old historical architecture not only requires artistic creation but also the fulfillment of the demands put forth by the regulations of cultural heritage preservation. Therefore, to achieve the goal of integrating traditional and modern architectural techniques as well as history and environment indeed needs creativity and ingenuity.

The National Historical Monument Tainan District Court had an asymmetrical design with a dome on one wing and a steeple on the other. Unfortunately, the steeple was torn down due to cracking walls in 1869. With the original architectural plans being lost, rendering an authentic reconstruction impossible, the art team has gathered historic fragments of the Tainan District Court to replicate the steeple out of imagination and adopted a sense of humor to create an atmosphere interwoven with the past and the present.

Our gratitude goes to all the members of the jury committee for honoring the Taiwan Tainan District Court and the two artists of GOOD Object Design Co., Ltd., Ms. Lai Ting-wen and Mr. Ma Chun-fu. We also thank the following people involved in the realization of the project and the selection of the artworks, including Professor Wang Ming-hung from National Cheng Kung University, Professor Ku Shih-yung from Tainan University of the Arts, Professor Lin Hong-wen and Professor Chen Shui-tsai from Tainan University of Technology and architect Yeh Shih-tsong, for their professional instruction and advice. Meanwhile, we are also thankful for Judicial Yuan in supporting and approving the budget made for the restoration of the Taiwan Tainan District Court.

The restoration project of the National Historical Monument Tainan District Court was awarded the National Cultural Heritage Preservation Award in 2017. Today, it is once again recognized for its public art by the jurors of the Public Arts Awards. This shows that the judicial reform, in addition to making the judicial system friendlier and more transparent, can also contribute to culture, history and art as a way of fulfilling its social responsibility.

國定古蹟臺南地方法院修復工程公共藝術設置案得獎感言
Public Art Project of the Restoration of the National Historic Monument Tainan District Court Acceptance Letter

賴亭玟、馬君輔 藝術家
Lai Ting-wen, Ma-Chun-fu, Artist

謝謝文化部公共藝術獎，謝謝執行單位蔚龍藝術的用心，也謝謝評審團的肯定。拿到這個獎我們很感恩，也謝謝王明蘅委員、顧世勇委員、陳水財老師、林鴻文老師、葉世宗建築師、郭貞秀庭長、沒有你們，就沒有天塔，集結眾人來成就一件美好的事，是最棒的工作！

We would like to thank the Public Arts Awards by the Ministry of Culture, and thank the executor, Blue Dragon Art Company, for their efforts. Our gratitude also goes to all the members of the jury committee.

We are very grateful for this award. We would like to also share the honor to the selection committee members of this installation case, Professor Wang Ming-hung, Professor Ku Shih-yung, Professor Chen Shui-tsai, Professor Lin Hong-wen, architect Ye Shih-tsong, and Judge Kuo Jhen-hsiu. Without their help, we couldn't have done *Reappear Tower*. It was the best job ever to gather people's efforts to achieve a beautiful work.





《時間的霉－粉兔》The Mold From Time – Pink Rabbit
胡慧琴 Hu Huei-chin



民間自辦公共藝術獎
Community Driven Public Art Award

Folio Hotel 台北大安
Folio Hotel Daan Taipei

旅館中無處不在、又恰如其分的公共藝術，讓住宿旅客宛如置身於當代美術館，令人充滿驚喜。

The public artworks are ubiquitous and also a perfect fit for the hotel. The works make the guests feel like staying in a contemporary museum and are always surprising for people.

臺南科學工業園區第二期第二階公共藝術設置計畫
Public Art Project by LandMark Optoelectronics Corporation for the Phase II Stage II of the Southern Taiwan Science Park

藝術家將化學式的立體結構放大轉化為公共藝術，不僅是藝術，也是聯亞光電的最佳象徵。

The artist has enlarged and transformed the 3-dimensional structure of the chemical formula into a work of public art. It is not only an artistic creation, but also the best landmark of LandMark Optoelectronics Corporation.

奇美博物館臺南都會博物館園區奇美館
Tainan Metropolitan Park - Chimei Museum

奇美博物館的河馬家族作品，備受遊客喜愛。館方特別請藝術家將河馬帶回洗澡維修，把短期的展覽作品變成長期設置的公共藝術。

Hippo Family is a popular series of creations at Chimei Museum. The museum commissioned the artist to bring them back for conducting the clean-up and maintenance tasks. A temporary series of works for the exhibition has become a permanent public art installation.

看見民間的公共藝術力量

張惠君／評審委員、文化部藝術發展司司長

從 103 年第四屆公共藝術獎開始，民間自辦計畫開始納入公共藝術獎的獎項，此次 107 年第六屆的報名共有 16 件，對照第四屆的 1 件、第五屆的 2 件，這一次創下史上新高。參加徵件的單位，包括銀行金融業、飯店旅館業、科技業、建設公司及私人美術館。設置的方式也很多元，企業在興建大樓或廠房的規劃及最後完工之際，在大樓的大廳、廠房腹地等公共空間，擺置藝術家的作品，舉辦藝術活動，為硬體的建築空間增添更多人文藝術的風情，在臺灣各地已不陌生。此次參加徵件的台積電、由鉅建設、精銳建設、龍寶建設、悅築建設、悅騰建設、長虹建設、敦泰建設、總太地產、台北旅店集團、臺北富邦銀行等公司，均是有心參與藝術行列的企業。而此次入圍的計畫，有中國信託商業銀行的《生聲不息 Circulum Formasa》、奇美博物館的《河馬家族》、聯亞光電的《串流》、茂迪公司的《南科 Hi 起來》及富邦旅館管理顧問公司的《Folio Hotel 台北大安》，型態不一，各有特色。

《生聲不息 Circulum Formosa》

中國信託銀行在南港新總行大樓落成之後，邀請 Team Lab 及 澄果 DEM 公司完成作品《生聲不息 Circulum Formosa》，這是亞太地區規模最大的常態性多媒體互動藝術裝置作品。硬體造型取自中國信託銀行的「雙 C」 LOGO， 影像畫面內容發想自天際到人間的自然元素循環不息，雲朵、瀑布、河流、陸地、樹木、12 生肖、24 節氣等。基於大數據的演算，每分每秒呈現不同的動態影像，例如每條魚代表 25 萬張信用卡發卡數、山椒魚代表企業股票價格漲停板、一隻蝴蝶代表 120 位志工、樹葉代表 5,600 個在這棟大樓上班的人，飛瀑松林、山水飛鳥、蓮池錦鯉、落花飛蝶等等，呈現自然界的繽紛世界。這個金融園區包括中信銀的總行辦公大樓，還有銀行、博物館、商場及餐廳，作品位在挑高 18 公尺的迎賓大廳，是園區中人來人往最具人氣的地點。

《河馬家族》

藝術家陳奕彰的作品《河馬家族》原來是參與奇美博物館在 105 年舉辦的展覽《搖擺吧！動物藝術設計展》，這個為期 7 個月的展覽，邀請國內外藝術家以動物為主題創作。這組作品共有 5 隻河馬，圓圓胖胖的河馬在博物館園區內的繆斯湖面上，有的是寫實逼真的河馬身軀，有的是 Q 版的河馬造型，滿足人們心中可愛的動物形象。由於湖面潮差及颱風，河馬經常被移動異地，因此館方在展覽結束之後決定讓河馬上岸，並將這組備受觀眾喜愛的作品，轉變成永久設置。《河馬家族》的特別故事還不止於此，因為民眾太喜愛和河馬互動，也造成作品傷痕累累，館方再請藝術家重新修補後，回到繆斯湖一旁的草地空間上，繼續與來館的大小朋友相遇。從作品的創作到展示的歷程，充分展現奇美博物館的高度專業，因為美術館的全力支持，讓藝術家、藝術品、展示地點及方式、來館民眾之間，得以形成最佳的關係。

《串流》與《讓南科 Hi 起來》

聯亞光電是一家光電通訊公司，經由公司高層主管與藝術家之間的討論，將光電通訊製程中非常重要的化學程式語言，轉譯成為藝術創作的初始概念。第一次聽到「磷化銦」(InP) 這三個字，若非有化學背景，恐怕是無法想像這個化學反應式是什麼吧。藝術家郭嘉羚和賴珮瑜把聯亞光電的產品製程元素，轉化成為藝術造型，作品《串流》以圓球與線，分別象徵信息送收個體與其間的光纖傳遞，串接速度感和訊息聯結的兩種符號。聯亞光電位於臺南科學園區內，作品放置在公司庭

院草坪與園區道路的交叉節點上，來到聯亞一定會看到這件磷化銦晶體與原料的立體造型作品。

茂迪股份有限公司是臺灣最大的太陽能電池製造商，排名全球前十大，此次邀請林建榮設置的作品《讓南科 Hi 起來》，可說是一拍即合。林建榮以代表作燈泡人系列，將燈光與雕塑作品完美結合。燈泡人來到製造太陽能電池的全球重要生產基地，坐在戶外太陽能板上，舉手 Say Hi，向往來行車及人們揮手致意打招呼，充滿熱情與朝氣，將企業的產品及精神充分透過作品凸顯出來。

事實上，南科園區內有許多公共藝術作品，行經方陣型的園區道路及整齊的廠房建築，與藝術相遇已是南科生活的日常。難能可貴的是，除了以依法設置的公共藝術作品之外，在南部科學工業園區管理局同仁的協力下，邀集多家進駐企業參與廠區藝術化的計畫，逐一針對個案協助企業主與藝術家溝通、簽約、一直到作品設置完成。聯亞光電及茂迪都是實例，企業願意將資源投注於藝術，與藝術家之間的跨域溝通，讓工程師和藝術家更加靠近。

是旅館也是無牆美術館

Folio Hotel 是一座從舊公寓改建的旅館，位於臺北市大安捷運站、信維市場附近，旅館的經營賦予老屋新的生命，而藝術的進駐讓空間充滿了靈魂。104 年時建築物開始整修之始，富邦藝術基金會把《粉樂町》帶來這裡，吸引 10 萬人次到訪。基金會持續參與房屋改建，讓藝術品走入旅人的生活空間，進入大廳、庭院、走廊、客房，體現藝術就在生活之中。我們在天井間，看見游文富的作品《雨云》，白色羽毛呈現雲朵飄逸的美感，輔以 LED 燈明滅閃爍。任大賢《線代生活》系列作品擺置在大廳和餐廳，用簡單鐵條焊接勾勒沙發和櫥櫃的線條，延伸出對於家的想像與情調。李吉祥創作 4 幅繪畫作品，以臺灣傳統花窗玻璃作為模擬的鏡頭，展現對周遭社會的觀察。胡慧琴的陶土雕塑《時間的霉—粉兔》，將製作標本封存時間與物件的行為，呈現在創作中。旅宿空間實踐了公共藝術生活化，藝術甚至已經成為旅人投宿於此的理由。此外，這家旅店提供兩個房間讓藝術家申請進駐，從 105 年迄今已有 14 位藝術家入駐。107 年 10 月起到此進駐 2 個月的藝術家林俊彬說，「很多人到這裡來看我，有藝術界同行、有住宿的旅客。與人的交往互動帶給我更多創作的想像，這與過去曾在臺南蕭壠駐村的經驗非常不一樣。」林俊彬表示，旅店的工作人員非常友善，盡其可能地提供所有的生活及創作的需求，藝術家受到照顧，就像住宿在這裡的旅客一樣。

小結

從民間自辦公共藝術的案例，不禁令人思索公共的意義是什麼。當沒有法律上的定義，毋須歷經審議的法定程序，是否反而讓藝術回歸到實質的公共性呢？無論是作品設置於公共空間，或者是藝術本質引動的公共交流及討論，公共藝術本身的「公共性」讓利害關係人不再僅止於業主與藝術家兩者之間，而是不斷地往外擴散，形成藝術的流動與深化。看似有價的投入，產出的是無價的影響，這也是公共藝術的迷人之處吧。

The Folk Power of Public Art

Chang, Hui-chun / Juror, Director-General, Department of Arts Development, Ministry of Culture

It was in 2014 that the Public Arts Awards first included community driven projects in its fourth edition. This year, the Sixth Public Arts Awards received 16 submissions of community driven projects, the most throughout the years, especially compared with the 1 submission in 2014 and the 2 submissions in the fifth edition. The submissions came from banking and financial services, hotel industry, technology industry, construction companies, and private museums, while the display of the artworks is as diverse. It is a common practice in Taiwan that the enterprise displays an artwork or holds artistic activities right before the construction, either of buildings or factories, is finalized to make the physical architectural space more artistic. The participators this year, including Taiwan Semiconductor Manufacturing Co., Ltd., Yo Ji Construction Co., Ltd., Jin Ray Group, Treasure Dragon Co., Ltd., Chong Hong Co., Ltd., Grand Vista Co., Ltd., Zong Tai Group, Taipei Inn Group, etc. are enterprises with artistic enthusiasm and engagement, among which are the nominations featuring a great diversity of artistic expressions, listed as following: *Circulum Formosa* by CTBC Bank Co., *Hippo Family* by Chimei Museum, *Streaming* by *LandMark Optoelectronics* Corp., *Waving Hi! To the Sunshine at STSP* by MoTech, and Folio Hotel by Fubon Hospitality Management Co.

Circulum Formasa

After the completion of its new headquarter in Nangang, CTBC Bank Co. invited teamLab and DEM inc. to collaborate in the making of *Circulum Formosa*, the largest permanent multi-media interactive art installation in Asia-Pacific Region. With CTBC Bank Co.'s double-C logo as its shape, the video in a loop is an elaboration of natural elements from sky to earth, including clouds, waterfall, rivers, land, trees, the 12 zodiac animals, the 24 solar terms, etc. Based on big data, the work shows different motion images every several seconds, like the fish represents the 250 thousand credit cards issued, the Formosan salamander represents the company stock hitting the price up limit, the butterfly represents the 120 volunteers, the pine needle represents the 5600 employees in this building, as seen in the splashing waterfall and pine forest, landscape and flying birds, lotus pond and koi fish, falling flowers and flying butterflies, and many other beautiful scenes in a world of flourishing nature. The financial park is home to the new headquarter of CTBC Bank Co., while it also houses the bank, museum, shopping mall, and restaurant, and the artwork is placed in the high-ceilinged (18 meters) reception hall, which is the most popular and busiest spot in the park.

Hippo Family

Hippo Family by the artist Chen Yi-chang was originally an exhibit in *Let's Dance! Animals - Art and Design Exhibition* held by Chimei Museum in the first half of 2016. The exhibition which lasted seven months invited artists from Taiwan and abroad to create animal-themed works. This set of works included five hippos, with their chubby figures placed in the Muse Lake in the museum park, some realistic while some cartoonized to fulfill people's fantasy that often associated animals with cuteness. Due to the tidal range in the lake and the strike of typhoons, the hippos were often moved to different places. The museum thus decided that the hippos should be removed from the water after the end of the exhibition and made this popular set of works a permanent installation. *Hippo Family* has some more special stories to tell. As visitors enjoyed playing with the hippos, scars and scratches became unavoidable, so the museum asked the artist to restore the works and put them on the grass near the Muse Lake, where they would wait for their friends, adults and children, to have some fun. The whole process from the making to the display of the works well proves the professionalism of Chimei Museum, whose full support helps to establish one of the best networks among artists, artworks, exhibition venue, display, and visitors.

Streaming and *Waving Hi! To the Sunshine at STSP*

LandMark Optoelectronics Corp. is an optoelectronic communication company. Following the discussion between decision-makers in the company and the artists, the project is developed from the idea to translate the language of chemical engineering, which is vital in the production process of optoelectronic communication, into artistic practice. For those with no chemical background, they probably will not know

what chemical process to be expected when seeing "InP" for the first time. The artists Kuo Chia-ling and Lai Pei-yu transform the elements throughout LandMark Optoelectronics Corp.'s production process into an artistic shape, while the ball and thread in the work *Streaming* respectively symbolizes the signs for streaming speed and message connection in fiber-optic transmission. LandMark Optoelectronics Corp. is located in the Southern Taiwan Science Park, while the artwork is displayed at the crossing between the company's grass yard and the streets in the park. If you come to LandMark, you will definitely notice this three-dimensional work of InP and materials.

MoTech is the biggest solar cell manufacturers in Taiwan and ranks top ten in the world. In this project, MoTech invites Lin Chien-jung and his studio to collaborate in the making of the installation *Waving Hi! To the Sunshine at STSP*, which becomes a clever match for this case. With his iconic "light bulb man," the artist Lin Chien-jung demonstrates a perfect integration between lighting and sculpture. The light bulb man comes to this major solar-cell manufacturing base in the world, where he sits on the solar panels outdoors, raises his hand to say hi as a gesture of greeting the cars and pedestrians passing by. His enthusiasm and vigorousness are the excellent embodiment of the company's products and spirit.

In fact, there are many public artworks around the Southern Taiwan Science Park, and it has already become a common scene here to make art a part of life when passing by the square blocks in the park and the well-ordered factories. In addition to the public artworks as requested by the regulation, the real value of the collaboration project, after overcoming all the challenges, is how the colleagues of the Southern Taiwan Science Park Bureau, a division under the *Ministry of Science and Technology*, have helped to recruit a great number of companies to join in the project that brings art to the science park. Throughout the process, they have helped to facilitate the communication and the signing of the contracts between the companies' decision-makers and the recruited artists case by case until the works are finalized and installed, as seen in the abovementioned cases of LandMark Optoelectronics Corp. and MoTech. By doing so, the companies are more willing to invest resources in art. The interdisciplinary communication with artists thus brings tech-professionals and artists closer to each other.

Not just a hotel, a wall-less art museum as well.

Folio Hotel was renovated from an old apartment building near MRT Daan Station and Xinwei Market. The hotel business has given the old building a new life; and by bringing arts into the space, it even has a soul now. Since the restoration project began in 2015, Fubon Art Foundation moved its Very Fun Park here and attracted 100 thousand visits. The foundation had been dedicated to the restoration since then, with the belief that art is inseparable from life, where the hotel guests and travelers are surrounded with artworks no matter they are in the reception hall, yard, hallway, or guest rooms. We see Yu Wen-fu's *Cloud* in the courtyard, with its white feather as ethereal as clouds illuminated by the shimmering LED lights. Artworks from the series *The Line* by Jen Ta-hsien are displayed in the reception hall and restaurant, while its simple wrought-iron patterns of sofas and cabinets extend the imagination and sentiments for a home. The four paintings by Lee Chi-hsiang are images as if filtered with traditional Taiwanese figured glass to represent the observation on the society. In Hu Hui-chin's clay sculpture *The Mold From Time- Pink Rabbit*, the artist transforms the idea of how time and objects are crystalized as specimens into her artwork. The lodging space is a real-life practice to make public arts a part of life, while art even becomes the main reason why travelers choose this hotel. Furthermore, the two hotel rooms exclusively for artists have already welcomed 14 artists since 2016. "Many people have come here to visit me, they are colleagues or hotel guests who know I am in residence here, while the interactions with people provide me with richer artistic imagination, it is a very different experience from my residence at Soulangh, Tainan," says Lin Chun-pin, the residential artist who has stayed here for two months since the October of 2018. He further brings up that the hotel staffs are extremely friendly for that they have tried their best to fulfill the artist's needs either in life or for art making. The artist is greatly taken care of, just like the guests staying here.

Conclusion

The community driven public art projects encourage us to reexamine the meaning of being "public." Without the legal definition or the legal process of case reviewing, is it possible to let art return to a substantial public sense? No matter it is about displaying an artwork in the public space or how the nature of an artwork should inspire a public dialogue; the idea is to expand the interest parties to include non-artists/project funders/ organizers and to create a comprehensive and immersive flow of art. What you put in with a price should come up with a priceless influence – that is the charm of public arts.

Folio Hotel 台北大安

Folio Hotel Daan Taipei

辦理單位｜富邦旅館管理顧問股份有限公司
策劃單位｜富邦藝術基金會

Organizer｜Fubon Hospitality Management
Curator｜Fubon Art Foundation

「Folio Hotel 台北大安」為一臺北典型舊公寓改建之旅館，透過旅館的進駐經營，而賦予了建築物新生命。其經營理念便是盡可能地保留原建築的特色、樣貌，不讓改建改變了社區原有的氛圍，反而是透過讓空間成為公共開放空間，同時透過人文與藝術的能量注入，為社區與環境帶來亮點，與鄰里共生共榮。以「無牆美術館」為策展主軸，讓藝術品走入了旅人的生活空間，進入了大廳、走廊、庭院、客房，讓藝術生活化更為具體的體現。來自全球的藝術作品，如同旅人一樣，對應著臺北的城市空間。當旅客走進 Folio Hotel 台北大安，留心看，會發現原來與藝術相遇是零公分的距離。

Converted from a traditional Taiwanese apartment building, Folio Hotel Daan Taipei has been given a new lease on life with the hotel operations. Its management philosophy is to retain the character and appearance of the original structure as much as possible, and to avoid altering the existing community feel with hotel renovation; instead, to highlight the local community and environment in a symbiotic and mutually beneficial existence by enabling the space to become an open public space and through the injection of cultural and artistic energy. With "a museum without walls" as a curatorial axis, works of art enter into the living spaces of the traveler, making their way into the lobby, halls, courtyard and guestrooms where the art of living can be more concretely realized. Like travelers, works of art from around the world respond to Taipei's urban spaces. On close inspection, when travelers walk into the Folio Hotel Daan, artistic encounters will be revealed to be up-close and personal.

《雨云（雲）》

Cloud

游文富 / 羽毛、鋼索、光纖與 LED 燈 / 300x250x200 cm
Yu Wen-fu / feathers, steel ropes, fiber optic and LED lights / 300x250x200 cm





《時間的霉－粉兔》
The Mold From Time- Pink Rabbit

胡慧琴 / 陶瓷 / 40x56x23 cm
Hu Huei-chin / clay / 40x56x23 cm





《落雨、灑、反方向的鐘、守候的方式》
Dripped Feather, Spilled, Counter clockwise, The Way of Waiting

李吉祥 / 油彩、畫布 / 162x112 cm
Lee Chi-hsiang / oil on canvas / 162x112 cm





《線代生活》
The Line

任大賢 / 鐵條 / 尺寸各異
Jen Ta-hsien / iron bar / Dimensions Variable







Folio Hotel 台北大安得獎感言
Folio Hotel Daan Taipei Acceptance Letter

翁美慧　財團法人富邦藝術基金會執行長
Weng Mei-hui, Executive Director of Fubon Art Foundation

富邦藝術基金會自 1997 年成立以來，即以開創的態度進行藝術分享，提供各種可能性與想像力活化社會與企業，透過各種平臺接合對象，展現美對於生活的加值效能，進而追求豐富個人、企業與環境的文化品味與素養，主要業務為舉辦當代藝術展「粉樂町」、生活美感充電站「富邦講堂」、創立線上刊物「媒婆報」等，在一次又一次的開創中自我檢核，將夢想具體呈現，落實初衷永續邁進。

與富邦旅管合作「Folio Hotel 台北大安」始於 2015 年於該地籌辦。第 10 屆「粉樂町東區當代藝術展」，邀請計 12 位藝術家展出作品，創造近 150,000 參觀人次，透過藝術與文化活動明亮了社區黑暗閒置的角落，並在保留原建物的特色與樣貌下賦予了開放空間新的生命。2016 年 6 月「Folio Hotel 台北大安」正式開幕，除將藝術品巧妙融入於公共區域中，將旅店空間注入無牆美術館藝術能量外，年輕創意與藝術工作者自此有更多機會與全球旅人遇見，藝術家駐點計劃、藝術家面對面與特色選品店。在輕巧的規模當中，「Folio Hotel 台北大安」真實成為藝術生活化與生活藝術化的實體範例，將藝術帶入臺北的巷弄之中。

「Folio Hotel 台北大安」從充滿歷史記憶的建築，蛻變為創意藝術旅店，有效展現了企業推動創意與支持藝術文創的絕佳示範，特別感謝所有合作團隊以及評審團隊的肯定，同時歡迎親身體驗藝術介入旅店空間的美好想像！

Since the establishment in 1997, Fubon Art Foundation has upheld a pioneering attitude in sharing art and providing different possibilities and imagination to vitalize society and the corporation. Through matching various platforms and subjects, the Foundation has also demonstrated the value and effect of beauty in life. These efforts have helped us enrich the cultural taste and artistic appreciation of individuals, corporates and the social environment. The main tasks of the Foundation are the planning and organization of contemporary art exhibition "Very Fun Park," living aesthetics lectures of "Fubon Forum," online publication "Mapper," etc. Over the years, the Foundation has evolved through continuous innovation, realized our dreams and substantiated our original intention while moving towards sustainability.

The Foundation's collaboration with Fubon Hospitality to create Folio Hotel Daan Taipei started from the 10th Very Fun Park at the hotel in 2015, which showcased the artworks of 12 artists and received nearly 150,000 audiences. The artistic and cultural event illuminated the previously gloomy, neglected neighborhood corners and created a new sense of vitality to the open space while maintaining the original features and look of the building. Folio Hotel Daan Taipei was inaugurated in June 2016. Not only were the artworks ingeniously integrated into the public areas, filling the hotel space with the artistic energies generated by the concept of museums without walls, creative ideas from young artists have also been given more opportunities to interact with global travelers. Meanwhile, the artist residencies, artist talks and art shop that feature a unique selection of products have adopted a lighter scale while truly transforming Folio Hotel Daan Taipei into a living example of integrating art and life, introducing art into Taipei's alleyways.

From an architecture that embodies historical memories, Folio Hotel Daan Taipei is now transformed into a hotel of artistic creativity; effectively exemplifying the corporate's efforts in promoting creative work and the support of arts and culture. We would like to especially thank all our partners and the recognition of the jury committee. We sincerely welcome all to personally experience the wonderful imagination materialized by incorporating art into the hotel space!

臺南科學工業園區第二期第二階公共藝術設置計畫（聯亞光電工業股份有限公司）

Public Art Project by LandMark Optoelectronics Corporation for the Phase II Stage II of the Southern Taiwan Science Park

辦理單位｜聯亞光電工業股份有限公司

Organizer ｜ LandMark Optoelectronics Corporation

《串流》
Streaming

郭嘉羚 、 賴珮瑜 / 鏡面不鏽鋼 / 烤漆 / 200x200x200 cm

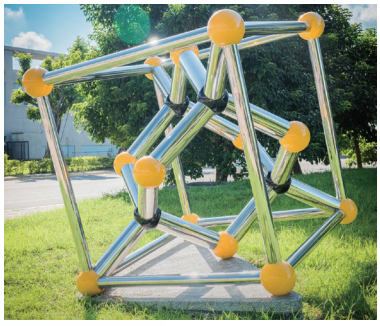
Kuo Chia-ling , Lai Pei-yu / stainless steel, coating / 200×200×200 cm

作品以球體與線型共構而成。球體是信息的送收與串流的樞紐；線型，代表著訊息的傳遞與速度感，象徵聯亞光電串連在地深耕與國際視野，掌握現在與迎接未來的期許。

This artwork is composed of spheres and lines. The spheres are hubs where signals are transmitted and connected. The lines symbolize the transmission of the signals and a sense of speed. The artwork represents LandMark Optoelectronics Corporation's profound local contribution and international outlook, as it aims to stays align with the present and connect with the future.







臺南科學工業園區第二期第二階公共藝術設置計畫（聯亞光電工業股份有限公司）得講感言

Public Art Project by LandMark Optoelectronics Corporation for the Phase II Stage II of the Southern Taiwan Science Park Acceptance Letter

郭嘉羚、賴珮瑜　藝術家
Kuo Chia-ling and Lai Pei-yu, Artists

設置於南部科學工業園區內的聯亞光電工業股份有限公司的公共藝術作品《串流》(Streaming, 2015)，榮獲第六屆公共藝術獎「民間自辦公共藝術」獎項。這個獎項，讓身為創作者的我們，受到莫大的鼓舞。

公共藝術作品創作的挑戰，不僅要面對自身的創作脈絡、亦要與環境空間、設置地點的精神概念相互結合。在得知獲獎的時刻，我們感到很開心也很感謝！

首先，感謝聯亞光電，還記得本案初期，聯亞的副董事長林蔚博士，幫我們上了一堂久違又有趣的化學課，使得我們對公司的產品特色與產業精神有深刻地認知。在幾度磨合後，終於完成了《串流》這件由科學與藝術生產出交集的作品，在此也感謝聯亞光電所有的工作人員之協助與支援。林副董曾提到，當國內與國外的客戶看到這件作品時，便可以立刻連結到聯亞公司的產業特色，這也是讓我們感到欣喜且與有榮焉的成果。

接著，亦要感謝媒合與促成本案的南部科學工業園區管理局、南科的公共藝術委員、與蔚龍藝術有限公司。在園區內推動公共藝術總是不遺餘力的南科管理局，在歷屆公共藝術獎項中皆屢獲佳績，身為其中的一員，我們既感到榮幸也感到驕傲；更要在此感謝本案的協力廠商與所有的工作人員，共享此份殊榮。

最後，感謝辛苦地、全臺跑透透的公共藝術評審委員們的鼓勵與肯定。評審當日，委員們所給予的既溫馨又寶貴的建議與提醒，我們皆謹記在心。

這是一個美好又激勵的起點，引領我們展望向充滿挑戰的未來。

The public artwork, *Streaming* (2015), installed in LandMark Optoelectronics Corporation (LMOC) in Southern Taiwan Science Park is awarded the Community Driven Public Art Award of the Sixth Public Arts Awards, which is a tremendous encouragement for us as artists.

The challenge of creating public artworks lies in the fact that artists must unify their artistic context with the environment, space and the spirit of the installation venue. Therefore, we have felt incredibly happy and grateful since the moment of being told that we were given the award.

First and foremost, we would like to express our gratitude to LMOC. We still remember the long forgotten yet fascinating chemistry lesson from the Vice Chairman of LMOC, Dr. Lin Wei, at the beginning of this project that gave us sufficient knowledge about their products and the industrial spirit. After much communication and discussion about our different ideas, we finally completed *Streaming*, which symbolized the conflux of science and art. We also thank all the staff of the LMOC for their assistance and support. Vice Chairman Lin once said that their domestic and international clients could immediately associate the work with LMOC's industrial features. This achievement has genuinely filled us with a sense of joy and honor.

We also express our thanks to the Southern Taiwan Science Park Bureau, the public art committee members of the Southern Taiwan Science Park and Blue Dragon Art Company for making the project possible. Having continuously endeavored in promoting public art, the Southern Taiwan Science Park has repeatedly won the Public Arts Awards throughout the years. Being part of this achievement has made us feel incredibly honored and proud, and we would like to share this honor with all our subcontractors and all the personnel involved in the project as a token of gratitude.

Finally, we thank the diligent jurors for travelling around Taiwan to evaluate all public art projects and for their encouragement and recognition. The heart-warming and precious advices and reminders they gave us on the evaluation day will always be remembered and appreciated.

This is a wonderful and encouraging start, which leads us to look forward to a future full of new challenges.

臺南都會博物館園區奇美館
Tainan Metropolitan Park—Chimei Museum

辦理單位｜奇美博物館

Organizer｜Chimei Museum

河馬家族作品，原為〈搖擺吧！動物藝術設計展〉所特製的作品，展覽以「動物」為主題進行創作，呈現自然與創作裡的兩大元素「生物多樣性」與「創意多樣性」為思考主軸，寫實與微胖的河馬，都以圓圓胖胖的造型為設計，滿足人類心中可愛的動物形象，也喚醒人們天性裡應該是喜愛動物的本性。展覽結束後，因湖面潮差固定問題，館方決定將作品上岸作永久設置，因此河馬家族就從繆斯湖面游上岸邊安置，由於民眾破壞力極高，作品不斷破損，但奇美博物館終究是專業的民間自營博物館，另提供修繕費用請藝術家修補作品，此舉值得肯定。今日，能再見到河馬家族悠閒地放置在繆斯湖一旁的草地空間。

This work depicting a family of hippopotamuses was originally created specifically for *Let's Dance! Animals - Art and Design Exhibition*. With "animals" serving as a creative theme, the exhibition presented the two major elements in nature and creativity, namely "biodiversity" and "creative diversity," as a contemplative axis. The stylistically rounded, plump design of the realistic and portly hippopotamuses satisfies the image of adorable animals in the hearts and minds of the viewer as it awakens the human instinct to love animals. Due to consideration of tidal shifts and anchoring issues, the museum made a decision to move the work onto land as a permanent installation at the conclusion of the exhibition. As a result, the hippopotamus family has made their way on to the shores of Lake Muse. The work has endured constant wear and tear at the hands of the public, but as a professional, privately-operated museum, Chimei Museum has designated funding for maintenance and repair of the work by the artist. This is a gesture that must be commended. The hippopotamus family can be seen once again, leisurely resting on a field of grass next to Lake Muse.

《河馬家族》
Hippo Family

陳奕彰（天印藝術有限公司）/ FRP、烤漆 / 400x260x160、320x220x220 cm
Chen Yi- chang / FRP, Painting / 400x260x160、320x220x220 cm



臺南都會博物館園區奇美館得獎感言
Tainan Metropolitan Park - Chimei Museum Acceptance Letter

陳奕彰　藝術家
Chen Yi-chang, Artist

奇美美術館
Chimei Museum

很高興榮獲 2018 民間自辦的公共藝術獎項，此次創作作品為河馬家族系列作品，放置在奇美博物館湖邊的草地上，作品因太過親民與可愛，民眾都非常熱情地親近牠們，以致於作品損壞嚴重。值得肯定的是奇美博物館在設置保固期滿後，又花經費請藝術家維護作品，此舉是在公共藝術發展值得肯定的，所謂「喜歡就得愛護它」，自我期許未來能有更好的作品與民眾分享。謝謝奇美博物館給我這個創作機會，謝謝各位委員對作品的肯定，也謝謝辛苦的工作人員，一同開創臺灣公共藝術更多的可能性而努力，非常感謝大家。

It is an honor to have received the Community Driven Public Art Award of the Sixth Public Arts Awards. The awarded work is of the *Hippo Family* series, which is installed on the lakeside lawn of Chimei Museum. Because the work is very close to visitors and really endearing, people have been interacted with it so enthusiastically that serious damages were made. However, we must applause the museum for having made the budget and invited the artist to restore the work after the guaranty period expired. This decision should be recognized and applauded for the development of public art because it is said that "to love something is to protect it." I hope that I can create even better works to share with the public in the future, and I would like to thank Chimei Museum for giving me this opportunity to participate in this project. My thanks also go to all the jurors for this honor and all the hardworking staff. Let us strive to create more possibilities for the public art in Taiwan. Thank you all very much.

奇美博物館是屬於大眾的博物館，陳奕彰先生的河馬家族正體現藝術擁抱大眾的精神。作品中動物原始且單純的形象，成功拉近民眾、藝術和博物館的距離，是戶外園區裏最受觀衆喜愛的公共藝術創作。

感謝榮獲文化部第六屆公共藝術獎的民間自辦公共藝術獎項，奇美博物館未來將持續努力，讓藝術能夠持續融入大眾的日常生活中。

Chimei Museum is a museum that belongs to the public. The work, *Hippo Family* by artist Chen Yi-chang, reflects the spirit that art embraces the public. The animal's nature and simple image of the work, successfully brings the people, art and museum closer to each other. It is the most popular public artwork in the outdoor park.

The work is awarded the "Community Driven Public Art Award of the Sixth Public Arts Awards" by the Ministry of Culture, and we feel very thankful. Chimei Museum will continue to work hard, in order to bring art into everyone's daily life.



《為生活增添色彩》Color Your Life
蔡根 Ken Tsai



藝術創作獎
Creativity Award

南科高雄園區第一期公共藝術設置計畫案 C 案委託創作案
The 1st Stage of Public Art Installation at Kaohsiung Science Park: A Commissioned Project, Project C

「南科高雄園區委託創作案」將公共藝術成為連結藝術與產業的公共資源，打造媒合平臺，導入園區廠商最新技術及材料，擴展藝術家創作上更大的可能性。

The commissioned project of public art installation at Kaohsiung Science Park managed to build up a platform for exchanging information, which has become the public resources playing as a linking channel between the industry and the art world. The platform which creates more possibilities of artistic creations has introduced the state-of-the-art technology and materials from companies located in Kaohsiung Science Park.

花東線鐵路整體服務效能提升計畫—新城車站公共藝術設置計畫
The Hualien-Taitung Line Railway Overall Service Efficiency Improvement Project—Public Art Project for Sincheng Station

新城車站公共藝術作品採突破性作法，讓已故知名畫家馬白水老師畫作及瀕臨消失的賽德克編織技術，在陳彥君及林介文兩位藝術家的巧思及努力之下，重現世人眼前。

The design process of the public installations at Sincheng Station is a major breakthrough, which recovers the almost extinct weaving techniques of the Sediq people and the painting drawn by Ma Pai-Sui, a famous painter who has passed away. The artists, Chen Yan-jun and Lin Gieh-wen, successfully rebuild their great achievement by putting great efforts and providing brilliant ideas.

捷運松山線松山站公共藝術設置案
Public Art Project for Songshan Station on MRT Songshan line

流動的巨型 LED 光穹雕塑連結捷運及臺鐵車站。燈光配合 24 節氣不斷變化，為車站大廳帶來令人震撼而難忘的視覺經驗。

The floating LED light ceiling provides the linkage between Songshan MRT Station and Songshan Railway Station. The lights are changing owing to the dates of 24 solar terms which bring a breathtaking and impressive visual experience.

當藝術成為敞開的社會參與行動

陳泓易／評審委員、國立臺南藝術大學創作理論研究所副教授

2018 年對臺灣的公共藝術而言是一個結算與探尋的轉折節點。首先，2018 年地方選舉揭示了九〇年代風起雲湧的野百合世代全面上位。而回顧臺灣公共藝術的發展與九〇年代野百合運動之後興起的空間解放有著千絲萬縷的密切關聯。

臺灣在 1987 年解除戒嚴，同時也解放了公共領域。倘若我們參照德國社會學者哈伯瑪斯的詮釋，當一個社會的公共領域中社會與國家出現斷裂，也就是說公共領域的產生不再是由國家所壟斷，而是由公民所自主形成，社會與國家各自建構其公共領域時，政治的現代性將開始可能在這此一社會建立。在解嚴之前，公共領域屬於國家，因此在輿論的公共領域乃由國家掌控意識形態與發言權，而在具體的公共空間，則是裝置了無所不在的政治符號與「正確」風格。解嚴之後，野百合運動所開啟的是臺灣社會公民意識的覺醒與公民逐步爭取公共領域自主的一個過程。

公共領域解放後的美麗與哀愁

解嚴後，短時間之內出現的上百家新聞媒體是自主公民對公共領域與話語權的佔領；與此同時的另一批理想主義者則是進入另一個更為具體的公共領域。於是有了公共藝術設置法令（註 1）、社區營造運動與社區大學等等對於具體公共空間的介入行動。社區營造讓自主性公民從對抽象公共空間的爭奪轉換成對實質公共空間的關懷，而公共藝術設置法令則是對公共領域的發言自主以及藝術出走美術館白盒子的落實。儘管在文本背景上他們原先是具有相同本質，然而，兩者卻有一個發展與呈現上的差異：在社區營造的概念與實踐中，公共性凌駕於藝術性；而公共藝術是跳脫純粹化（idealist）的凝視關係，置身於更複雜文本的藝術創作實踐，某種程度來說，其藝術性的關照要高於其公共性。

這個命題與思辯，在九〇年代末期以來的許多藝術介入社區運動中有了交集，也產生了相當多元的詮釋並且歧異紛呈。九〇年代積蓄的學（社）運能量以及 921 地震之後的悲情讓社區營造的實踐充滿動能。臺灣從向日本學習社造經驗逐漸內化吸收建構而成就某種典範，並開始輸出我們的社區營造成果與概念。然而，社區營造在這個過程也產生許多問題，包括資源使用的浪費、少數的社區工作室壟斷大部分公部門資源、社造模式的自我複製同語反覆、農村再生條例下隨之而來的許多政治綁樁、社區營造成果的難以評估等負面效應，讓社區營造似乎陷入某種動能停滯的瓶頸。

這樣的情況讓原本聲勢不如社造的公共藝術轉而變成某種主流，公共藝術政策因為有著穩定的 1 % 公有建築預算投入，加上法令規定以合議制作為執行程序，從而逐步厚實文化公民權的發展基礎，進一步成為翻轉公共藝術的發展動能。當然，這個相對興盛的過程卻引發另一種過剩生產與結構性危機，讓原來面對公共領域中最核心的文化本質與軟體內容，不得不向硬體的視覺表象「藝術」形式屈服。並且，某種程度而言，在公共領域中的溝通行動自然理應尊重某種眾聲喧嘩，包括民眾的與公部門的聲音。從社區營造到公共藝術的這些公共領域的發言者與實踐者，向政府爭取公共資源，或者從公共藝術法令所具體外溢的資本中獲取資源，遠比向民眾徵集容易。資源取得的單一化造成了藝術呈現形式的均質化，政府也發現從資源（包含象徵資本）的分配，可以間接收編這些行動者的自主意志。在某種弔詭的自覺共識之下，自主性變成一種口號，抗爭變成一種忸怩作態。公共領域的溝通行動變成一種鄉愿式的妥協與展演，藝術變得從眾（conformist）。於是生產出專門承包政府公共藝術工程的景觀或藝術公司，以及專門執行公共藝術的所謂「公共藝術家」等所有標準化作業流程模式。

公共藝術動能的挹注與突圍

藝術創作者的自主性被公部門資源綁架亦或者兩者形成一種共生關係？公共領域中的溝通行動，將轉化成是放棄原則的妥協或藝術成長的某種動能？藝術創作的主體性與「非同一性」在公共藝術的創作文本中，如何形成跳脫零和邏輯與二分法？而藝術品在空間之中將成為一種對空間性的附著或者參與？如何在公共領域的溝通行動中實踐一種態度的表達或者哪一種態度的表達？這些都變成當今公共領域文本中面對公共藝術的重要問題意識。此次觀察過程中發現不論是掌握資源的政府部門、興辦承包公共藝術的民間公司與執行公共藝術的藝術家明顯地有更為深刻的自覺與自省，甚至具有某些理想性與使命感，這是讓公共領域持續擁有能動性的重要基礎。

這次入圍「藝術創作獎」的作品們，各自以自己的方法回應這些思辨，詮釋其自身的意義，創造屬於這個時代的美學與藝術性。

新城車站的作品無疑是今年最大的亮點之一。賽德克族藝術家林介文以「織布」的太魯閣語義「交換」發想成創作主軸。她的執行策略是透過無國界的回收衣物募集，學習族裡長輩在五〇年代將美援物資中的舊毛衣拆成毛線再重新織成毛衣的作法，結合 32 位各族群的「織女」，以女性的生命能量織出作品《織路》。這件作品以一個纖維軟雕塑的形式呈現，懸掛於新城車站的天花板位置，向下垂吊成一巨型色彩繽紛的大型傳統被毯。作品陷落處向下延伸成喇叭狀開口，面向車站入口。讓人們進入一個充滿圖紋想像的世界。新城車站另一件作品是由花蓮在地藝術家陳彥君，使用窯燒玻璃的技法復刻了馬白水教授《太魯閣之美》六個主題的二十四聯作，藝術家將彩色玻璃燒融，並且搭配釉藥釉燒以企圖達到接近原作豐富的色彩表現。

臺北捷運小巨蛋站及松山站則是所謂的「專業藝術家」而非經常承接標案的「公共藝術家」創作，藝術家洪東祿、袁廣鳴及江洋輝跳脫白盒子與學院框架，充滿創意地在主題與空間的預設之下創作，其豐沛而完整的藝術性並沒有因為空間的侷限而受到影響，反而更增添某種以藝術作為媒體的溝通行動，也舉重若輕地回應了公共藝術中公共性高於藝術性的問題。

南科高雄園區第一期公共藝術設置案 C 案委託創作案的作品將園區廠商的技術或材料作為素材，創作出能量更為豐沛的作品。中和區公所鶴齡活動中心的公共藝術創作由策展人熊鵬翥的生命經驗出發，他邀請藝術家們為「安邦新村」這座已拆除眷村中的社群、生活與記憶提出深刻且溫暖的作品，彌合因眷村改建橫遭截斷的社區紋理與生活脈絡。這兩件公共藝術皆以獨特的角度處理面向公共領域的創作課題，對於馬勒侯主義的文化去中心化 (Decentralization) 與文化民主化 (Democratization) 形塑了一套活潑精彩的在地詮釋。

小結

我們期望公共藝術可以成為社會文化的某種重要溝通行動，形成一種敞開的社會參與行動以凌駕單向操作的政治工具性。而藝術創作的主體性能完整呈現並形成某種社會文化養成與藝術自覺。而另一個審視今天的公共藝術時需要反思的問題是九〇年代學運野百合世代開啟了公共領域的革命，在將理想付諸執行了二十多年之後成果或者成就如何？產生了什麼影響！？改變了多少社會樣貌！？如今他們逐步掌控了國家機器與社會資源，回顧這個歷程，這些成果，這個社會怎麼看待？整個社會或許需要稍微停下來思考怎麼樣往下走！而所有這些反省的辯證過程都會回過來對此後公共藝術的呈現與詮釋產生影響，進而建構新的意義。

註：
此係指 1992 年立法通過的「文化藝術獎助條例」，其中第九條規定「公有建築物應設置藝術品，美化建築物及環境，且其價值不得少於該建築物造價百分之一。」

When Art Opens to Society for People to Participate in Action

Chen Horng-yi / Juror, Associate Professor of the Doctoral Program in Art Creation and Theory at Tainan National University of the Arts

2018, a year of conclusion and for future exploration, has marked a turning point for the public art in Taiwan. To begin with, following the result of the 2018 local elections, the Wild Lily Generation, known for the movement of the same name surging over the whole society in the 1990s, is now taking center stage; and in Taiwan, the development of public art is indeed closely related to the liberation of space in the 1990s in many ways.

The lifting of martial law in 1987 also liberated the public sphere in Taiwan. If we follow the German sociologist Jürgen Habermas's definition, the political modernity is established when state and society are disconnected from each other in the public sphere. Before the lifting of martial law, the public sphere belonged to the state. Therefore, we would notice that the state dominated the ideology and the right to speak in terms of public opinion, while the public space, as a physical space, had been packed with "correct" styles and political signs. The lifting of martial law as well as the Wild Lily Movement thus started a journey for the civil society in Taiwan to endeavor for the subjectivity in the public sphere.

Beauty and mourning after the liberation of the public sphere

If we simply expand the public sphere into two systems, "public sphere" and "community," the hundreds of media companies burgeoning shortly after the lifting of martial law can be considered the citizen's independent and individual occupation of public opinion, while the ambitious idealists, with their providence and vision, attempt to (physically) enter another public sphere, resulting in Regulation of Public Art, community colleges, community development projects and other interventions in public space. Community development projects allow independent citizens to transform their relationship with public space from one informed with conflicts and fights to one showing genuine care. The purpose of Regulation of Public Art is to make sure one has one's voice in the public sphere and to bring art away from the white-cube museums. Although they share the same nature, as judged from the context, there is one significant difference in terms of development and demonstration: in community development, being public is prior to being artistic in concept and practice, while in public art, it departs from the idealist perspective and places itself within an artistic practice where the text employed is much more complex. To some degree, it is more important to be artistic rather than public.

The subject/discourse has found itself an intersection in the community-based art intervention projects/movements starting from the late 1990s and has thus come up with diverse interpretations and demonstrations. The social momentum in the 1990s and the post-921 earthquake sentiments greatly motivated the attempt of community development. Learning from Japan, Taiwan has gradually become another model in Asia to export our achievements and concepts of community development. However, the progress also comes with a great number of problems. Negative effects such as the waste of resources, the monopoly of limited community-based studios on resources provided by the public sectors, appositive repetition of community development models, vote-captain network strengthened by Rural Village Renewal Regulations, and the impossibility to accurately evaluate the results of the community development projects seem to weaken the momentum of community development.

A situation like this has brought the practice of public art, which used to have a minor voice than community development, to the mainstream and further reversed the distribution of resources. Furthermore, as how the government administration sees it, it is easier to evaluate the effect and "performance target" in public arts than community development projects, so it will be more convincing and legitimate to support the former, either with funding or resources. Consequently, the cultural content, which should be the essence of public sphere, has to yield to the appearance of "art" as a visual form.

Besides, the communication in public sphere should more or less respect the diversity in expressions, including the voice of the public and the voice of the public sector. From community development to public art, the speakers and practitioners in the public sphere find it easier to ask for public resources from the government than from the public, while the government also figures out that the distribution of the resources may indirectly incorporate the activists' free will. Under some tricky collective awareness, subjectivity becomes a slogan and protest becomes a pose. The communication in public sphere becomes a hypocritical, kitsch-like castrated action and performance, and the arts become the conformists. Therefore, art making becomes a standardized manufacturing procedure with public relations agencies specializing on the contracts with governments for public art projects as well as "public artists" specifically for the making of public arts.

How we fill in the energy source to public art as well as break free

The independence of artists is either kidnapped by the resources from the public sector or enjoys the co-existence with it, allowing the communication actions taking place in the public sphere to become a motivation for art to develop. How should the subjectivity and heterogeneity of art-making reject a zero-sum situation and dichotomy in the text of public art? The artworks in the space thus become a space-based attachment or engagement – how to practice the expression of an attitude or what attitude to be expressed through communication actions. These questions will find different answers in each Creativity Award nomination, which adopts its own approach to interpret its own meaning and to create the aesthetics belonging to the era.

The artwork at Sincheng (Taroko) Station is definitely the highlight of the year. Inspired by the word "weaving" in the Truku language, which also means "to exchange," elaborated as the theme of the work, the artist Labay Eyong (Lin Gieh-wen) collects used clothes through textile recycling without border, unravels the recycled sweaters into yarn balls, and recruits 32 female weavers to weave the work *Elug Tminum* with their female power evoked by life experiences. The final work displayed is a soft, textile sculpture hanging from the ceiling as a giant, colorful blanket designed in a traditional style. The sinking part of the artwork extends downward to create a bell mouth facing to the station entrance, inviting people to walk into a world full of patterned imagination. Another work also at Sincheng (Taroko) Station is a 24-piece kiln-glass replica of the six themes of Ma Pai-sui's *The Beauty of Taroko* by Chen Yen-chun, a local artist in Hualien. The artist burns and melts the colored glass for glaze firing, trying to perfectly capture the rich palette as seen in the original work.

The artworks at MRT Songshan Station and Taipei Arena are made by the so-called "professional artists" rather than contract "public artists." Getting rid of the white-cube or academic frameworks, the artists Hung Tung-lu, Yuan Goang-ming, Chiang Yang-huei make a clever use of the assigned themes and limited space, while the artistic richness and entirety are rarely damaged by the change of space but further welcome such an art-as-media communication instead. It also responds to the problem of public art that being public is prior to being artistic.

Meanwhile, the 1st Stage of Public Art Installation at Kaohsiung Science Park: A Commissioned Project, Project C and the artwork from the public art project held by Zhonghe District Office, both facing outdoors, create a bright and vivid localized interpretation of Malrauxian cultural decentralization and democratization.

Conclusion

We hope that public art can become a major communication culturally and socially, to provide an open social engagement movement that replaces the one-way instrumental politics. The subjectivity in art-making has thus made it possible to display and to develop the social, cultural, and artistic consciousness as a whole. However, the accusation is simply a cynical judgment from a self-righteous perspective. Aesthetics has always been a text paralleling with ethnics, and any talented artists and organizers will never lose their creativity merely because of the change of the conditions for their art making. What have the activists from the Wild Lily Movement in the 1990s achieved after spending more than twenty years putting their ideals into practice? What impact have they made? What changes have they brought to the society? Now they gradually control the state apparatus and social resources, how does the society review the journey and the achievement? Perhaps the whole society needs to take a break to think about where to go in the future! Eventually the self-reflective discussion will turn around to make an impact on the future interpretation and demonstration of public art and to further construct meanings.

南科高雄園區第一期公共藝術設置計畫案 C 案委託創作案

The 1st Stage of Public Art Installation at Kaohsiung Science Park: A Commissioned Project, Project C

興辦機關｜科技部南部科學工業園區管理局
代辦單位｜蔚龍藝術有限公司

Organizer ｜ Southern Taiwan Science Park, MOST
Administrative Agency ｜ Blue Dragon Art Company

本案為高雄園區一廠一特色公共藝術案，利用廠商與藝術家的媒合，由廠商提供材料或專業技術，打造出的作品。

This is a public art project created for the Kaohsiung Science Park to highlight the unique characteristics of each manufacturing facility. Artists and manufacturers have been brought together, with the manufacturer supplying the materials or professional techniques to be incorporated into the creation of the work.

《春風吹又生》

It Grows Again with the Spring Breeze

梁任宏 / 梁任宏工作室 / 不鏽鋼、烤漆、風動構件 / 最大迴轉半徑 306x 高 730 cm
Liang Ren-hong / stainless steel, coating, pneumatic component / maximum turning radius 306×height 730 cm

聯合骨科是關節患者的春風，利用科技的智慧，嫁接在生命的幸福之上。

United Orthopedic Corporation is the spring breeze for patients with joint problems. The work uses technology to bring people happiness in life.



《為生活增添色彩》

Color Your Life

蔡根 (蔡懷國) / 不鏽鋼、玻璃、紙漿、洗石子 / 380×70×290 cm
Ken Tsai / stainless steel, glass, paper pulp, washed pebble / 380 ×70 ×290 cm

透過有色透光玻璃，使色彩與箱型中的物件交疊，形成有趣的視覺色彩遊戲。

A fun, visual game of colors is provided through the use of translucent colored glass, which overlaps colors with the objects in the box.



《福拉克多之舞》
Fractals Dancing

黃蘭雅 / 蘭雅工作室 / 鋁、玻璃纖維強化塑膠、烤漆 / 1240×610、800×460、480×390 cm
Huang Lan-ya / aluminum, glass fiber reinforced plastic, coating / 1240×610 cm, 800×460 cm, 480×390 cm



作品如同生物體般大尺度的形態，被記錄在極小尺度的基因中，而碎形是我們觀察世界的新視角。

Large-scale living creature-like patterns are recorded in a very small scale gene, with the fractals providing a new perspective to see the world.

《鏈結》
LINK

袁廣鳴 / 焦禾藝術股份有限公司 / 不鏽鋼 / 250×600×600 cm
Yuan Goang-ming / stainless steel / 250×600×600 cm

虛實相映的人形，彷彿人走出框架，展開互動，象徵人與企業間的緊密合作關係。鏤空的圖示，則象徵企業研發與製造技術的卓越。

Reflections of human figures represent walking outside of the box to engage in interactions, symbolizing the close collaborative relationship between people and the corporation. The hollow-engraved image represents the company's excellence in research and development and manufacturing.



南科高雄園區第一期公共藝術設置計畫案 C 案委託創作案得獎感言

科技部南部科學工業園區管理局

南科高雄園區以「有 fu、有 fun、有 future- 創造科技藝術小鎮」作為園區生活環境塑造的理念，本次獲得「藝術創作獎」的「南科高雄園區第一期公共藝術設置計畫案 C 案委託創作案」，是為了實踐藝術與科技產業的結合，邀請園區廠商一同參與公共藝術作品創作，將其打造成科技與藝文小鎮的計劃之一。

本案因其特殊的公共藝術品主題，又稱為「一廠一特色」案，南科以全國首創的合作方式，媒合園區廠商友達光電 (參與計畫時為國際凸版公司)、東臺精密機械、益生生技及聯合骨科等，與擅長使用多種媒材創作的藝術家合作，藉由藝術家的巧思，讓藝術與產業端的技術、材料、理念精神互相結合。其成果極為豐碩，如藝術家黃蘭雅藉由了解益生生技公司的技術及提供的材料，創作出深具生物科技語彙的《福拉克多之舞》、藝術家蔡懷國以友達光電公司提供的材料及產業特性，創作極具令人懷念的色彩視覺感作品。

藝術創作跨領域的合作需要眾人的一致協力才能成功，本案四件主題橫跨機械、生技、醫療、光電產業的作品能順利誕生，是執行小組委員，與四家園區廠商及四位藝術家共同努力的結晶，感謝各位在藝術與科技端的雙方，在作品理念發想、設置的過程，都不斷地互相溝通理解，相互支援。

南科為了園區的藝文與永續發展，持續地推動公共藝術，這次獲得「藝術創作獎」，是評審對南科促成藝術與科技交流的肯定。歡迎大家若是路過南科高雄園區，不妨進來走走，來一趟科技產業與藝術之旅！

＊執行小組委員｜陳俊偉、陳建北、蘇志徹、熊鵬翥、蘇信義、康錦樹、林永壽、李國宏、陳瑞環

＊園區廠商｜友達光電、東臺精密機械、益生生技、聯合骨科

＊藝術家｜蔡懷國、袁廣鳴、黃蘭雅、梁任宏

＊代辦單位｜蔚龍藝術有限公司



The 1st Stage of Public Art Installation at Kaohsiung Science Park: A Commissioned Project, Project C
Acceptance Letter

Southern Taiwan Science Park, MOST

"Feeling, Fun, Future are all included in Kaohsiung Science Park: a creative and artistic technology area" is the core concept of modeling the living environment of Kaohsiung Science Park. The winner of Creativity Award, the 1st Stage of Public Art Installation at Kaohsiung Science Park: A Commissioned Project, Project C, is one of the solid plans for merging arts and technology industries which are also set for advancing Kaohsiung Science Park to a new level: an area featuring art and technology.

Owing to the special public installation feature which is also called "One Feature, One Park," the unprecedented method of collaboration has been applied in Sothern Taiwan Science Park. We invited AU Optronics Corporation (joined this project as Taiwan CFI Company Limited), Tongtai Machine and Tool Company Limited, Yeastern Biotech Company Limited, and United Orthopedic Corporation to start the cooperation with the artists who are good at creating installations with multi-media materials. This idea has combined the creativity provided by the artists, and the technology, the materials, and the spirits provided from the industries. The outcome is tremendous. For example, the gorgeous interpretation of the philosophy of bio-technology: Fractals Dancing designed by Huang Lan-ya is supported by Yeastern Biotech Company Limited which provided technological support and materials. The colorful and visual creation designed by Cai Huai-guo, which makes people be filled with a sense of nostalgia, is supported by AU Optronics Corporation that provided materials and its industrial features.

The success of the interdisciplinary collaboration of artistic creation projects needs the unselfish cooperation between different groups. The success of these 4 installations involving mechanics, bio-technology, medicine, and optoelectronics is made by the mutual dedication from four sponsor companies and four artists. We appreciate the both sides involved in this project, the people from art industry and technology industry. They continuously and mutually communicated with each other. They understood the difficulties their partners were facing and helped each other to conquer those problems together.

We consistently promote public art for the sustainable and artistic development of Southern Taiwan Science Park. Winning the Creativity Award is an encouragement from the jurors who praise the efforts we have made to facilitate the interaction between art industry and technology industry. We are pleased to invite you for dropping by Kaohsiung Science Park. Have a wonderful journey on the technology heartland with artistic atmosphere!

- Committee members | Chen Jun-wei, Chen Chien-pei, Su Zhi-che, Hsiung Peng-chu, Su Xin-yi, Kang Jin-shu, Lin Yong-shou, Li Guo-hong, and Chen Rui-huan
- Corporate sponsors | AU Optronics Corporation, Tongtai Machine and Tool Company Limited, Yeastern Biotech Company Limited, and United Orthopedic Corporation
- Artists | Cai Huai-guo, Yuan Guang-ming, Huang Lan-ya, and Liang Ren-hong
- Administrative Agency | Blue Dragon Art Company

黃蘭雅　藝術家
Huang Lan-ya, Artist

非常感謝文化部依據「文化藝術獎助條例」第九條規定所訂定之「公共藝術設置辦法」，也感謝台灣當代有一群人為公共藝術的發展開啟多樣化的定義，因為有大家的努力，讓藝術家個人的創作可以從小眾範圍的發表走出來，觸及廣大開放的公眾參與。我做為一個台灣原生土長的藝術創作者，創作的養分與形塑多是來自這個土地環境，期許自己能透過公共藝術的呈現把最好的創作回饋給大眾。

I am very grateful to the enactment of the Culture and Arts Reward Act, especially paragraph 5 of article 9, "Regulations Governing the Installation of Public Artwork". I am so thankful that there is a group of people in Taiwan, who are putting efforts in making public art more diverse. Thanks to everyone's effort, artists could be able to walk out from their very personal creativity zone, and could open to the public, allowing more people to join the creative process. Me as an artist, who was born and raised in Taiwan, most of my creativity and shape comes from the land and environment. I hope that I can devote myself to the society through my success in Public Art.



蔡根　藝術家
Ken Tsai, Artist

此次設計是針對廠商的特色，及由廠方提供在生產時有關的材料。我所選擇是廠商產品特色的 R.G.B 光學三色，及在運送材料時的保護紙。最後用彩色玻璃，將一些物件置於櫥內，產生不同的視覺效果。是一次與企業合作，激發出的想像，極為有趣的製作。

This awarded work was especially designed out of the specialty of the company. The company provided all the required materials for the work. The company that I had worked with is a company which specialized in R.G.B optical tri-color, and the paper material that is made for transportation purpose. Ultimately, I applied the translucent colored glass, and implemented some objects into the showcase, hence this created some versatile visual effects.

This cooperation with the company, stimulates more imagination, is indeed a very interesting experience.



花東線鐵路整體服務效能提升計畫—新城車站公共藝術設置計畫

The Hualien-Taitung Line Railway Overall Service Efficiency Improvement Project —Public Art Project for Sincheng Station

興辦機關｜交通部鐵道局東部工程處
代辦單位｜財團法人中華民國帝門藝術教育基金會

Organizer ｜ Eastern Region Engineering Office, Railway Bureau, MOTC
Administrative Agency ｜ Dimension Endowment of Art

新城車站公共藝術作品採突破性作法，讓已故知名畫家馬白水老師畫作及瀕臨消失的賽德克編織技術，在陳彥君及林介文兩位藝術家的巧思及努力之下，重現世人眼前。

The design process of the public installations at Sincheng Station is a major breakthrough, which recovers the almost extinct weaving techniques of the Sediq people and the painting drawn by Ma Pai-Sui, a famous painter who has passed away. The artists, Chen Yen-chun and Lin Gieh-wen, successfully rebuild their great achievement by putting great efforts and providing brilliant ideas.

《太魯閣之美》
The Beauty of TAROKO

陳彥君（高第國際藝術有限公司）/ 彩色玻璃片、彩色玻璃細砂、玻璃礦石粉、強化玻璃 / 2724x343.5cm
Chen Yen-chun (Gaudie International Art) / glass / 2724×343.5 cm

本作品依照國立歷史博物館收藏藝術大師馬白水先生作品《太魯閣之美（二十四聯作）》為本，以融燒與窯燒玻璃方式重製《太魯閣之美》作品，設置於新城車站東向立面入口處，以彩色玻璃呈現太魯閣山水之美。

This artwork is based on National History Museum's collection, *The Beauty of Taroko* (twenty-four diptychs) by Ma Pai-sui, with colored glass used to recreate the beautiful landscape of Taroko Gorge.



《織路 Elug Tminun》
Weaving Road

林介文 / 織布、回收衣物、不鏽鋼 / 450×390×235 cm
Lin Gieh-wen / fabric, recycled clothing, stainless steel / 450×390×235 cm

賽德克族藝術家林介文，透過無國界的回收衣物募集，拆解毛衣再重新作成線球，最後結合 32 位「織女」用女性的生命能量織出作品《織路 Elug Tminun》，此纖維軟雕塑作品如一塊色彩繽紛的大型 Gabang（傳統被毯）構成天花板，作品陷落處向下延伸的喇叭狀開口則面向車站入口，讓人們再度進入一個充滿圖紋想像的世界。

Inspired by the word "weaving" in the Truku language, which also means "to exchange," elaborated as the theme of the work, the artist Labay Eyong (Lin Gieh-wen) collects used clothes through textile recycling without border, unravels the recycled sweaters into yarn balls, and recruits 32 female weavers to weave the work *Elug Tminun(Weaving Road)* with their female power evoked by life experiences. The final work displayed is a soft, textile sculpture hanging from the ceiling as a giant, colorful blanket designed in a traditional style. The sinking part of the artwork extends downward to create a bell mouth facing to the station entrance, inviting people to walk into a world full of patterned imagination.



花東線鐵路整體服務效能提升計畫—新城車站公共藝術設置計畫得獎感言

The Hualien-Taitung Line Railway Overall Service Efficiency Improvement Project – Public Art Project for Sincheng Station Acceptance Letter

林介文　《織路 Elug Tminum》藝術家
Lin Gieh-wen, Artist of *Elug Tminun (Weaving Road)*

織路是紀念太魯閣族祖先被遷移下來的一段路，今天我們原住民要回家的路還在重建當中，希望可以透過創作讓更多人知道這段故事，感謝所有參與織路的織女們，還有愛我的家人們，這個獎是屬於所有會織布的織女們。

This work is created to memorialize the migration that our Truku ancestors experienced. As of today, the indigenous peoples are still rebuilding our way home. It is hoped that the work enables more people to know this story. I would like to give my thanks to all weavers that participated in the creation of the work as well as my loving family. This award belongs to all women that weave.

陳彥君　《太魯閣之美》藝術家
Chen Yen-chun (Gaudie International Art),
Artist of *The Beauty of Taroko*

新城車站公共藝術《太魯閣之美》是依馬白水教授水墨畫作，以彩色玻璃窯燒技法重新製作。過程中遇到許多的困難及技術的克服。

感謝在製作過程中協助的朋友及評審們，尤其是東工處黃鳳岡處長的關懷與協助，多次蒞臨打氣。

我要將這份榮耀歸功於周永暉前局長及馬白水教授。感謝！

This public artwork at Sincheng Station, *The Beauty of Taroko*, is an adaptation of an ink painting by Professor Ma Pai-sui and is re-created using the technique of kiln glass. During the production, we had to overcome many technical challenges.

My gratitude goes to all the friends that assisted us in the production and all the members of the jury committee, in particular, Director Huang Feng-kang of the Eastern Region Engineering Office, who visited the site many times to encourage us and express his care and support.

I would also like to share this honor with former Director-General Chou Yung-hui and Professor Ma Pai-sui. Thank you!

捷運松山線松山站公共藝術設置案

Public Art Project for Songshan Station on MRT Songshan line

興辦機關｜臺北市政府捷運工程局

Organizer ｜ Department of Rapid Transit Systems, Taipei City Government

流動的巨型 LED 光穹雕塑連結捷運及臺鐵車站。燈光配合 24 節氣不斷變化，為車站大廳帶來令人震撼而難忘的視覺經驗。

The floating LED light ceiling provides the linkage between Songshan MRT Station and Songshan Railway Station. The lights are changing owing to the dates of 24 solar terms which bring a breathtaking and impressive visual experience.

《河流彎曲之處，域見繁花光穹》

Winding River, Flourishing Flowers, Dome of Light

江洋輝 (麻粒國際文化試驗股份有限公司) / 不銹鋼管、水晶玻璃、LED 燈 / 1,240×2,180×130 cm

Chiang Yang-huei(VERY Conception Corporation) / stainless steel, crystal, light emitting diode / 1,240×2,180×130 cm

松山起源於河流彎曲之處所匯聚的精華薈萃之地，在自然地貌的圍繞下，開啟了豐富的文化繁景。作品藉由「域見」的空間詩意，轉換人與藝術，以及地理環境的「相遇」經驗。

Songshan District is a prime location where a river meanders, and surrounded by this natural landscape, a rich culture has emerged. This artwork is inspired by the special poetic sense of this place, transformed into an experience of encounters through art, the geographical surrounding, and people.



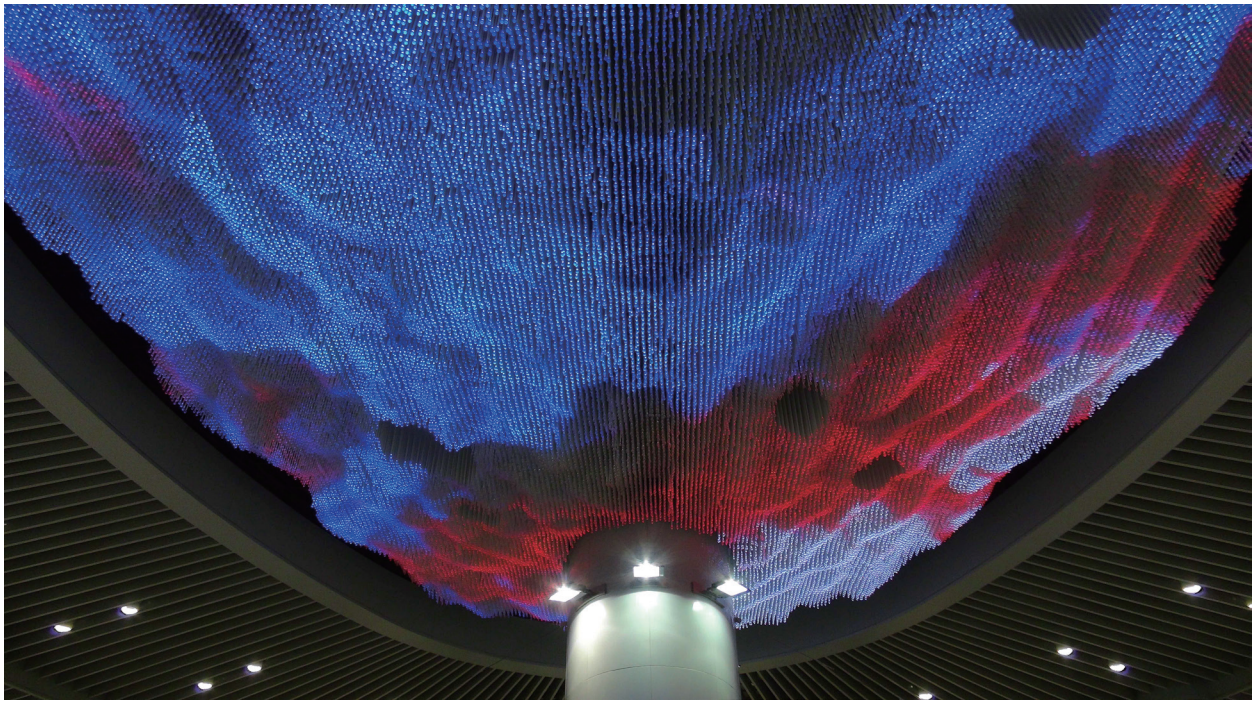
捷運松山線松山站公共藝術設置案得獎感言

臺北市政府捷運工程局

本局捷運松山線松山站公共藝術作品《河流彎曲之處，域見繁花光穹》獲得第六屆公共藝術創作獎之殊榮，除感謝評審委員對我們的肯定外，在此也要向戮力於捷運公共藝術策劃、設計與施工的團隊及藝術家致謝！

臺北捷運公共藝術歷經多年摸索，並隨著豐富的執行經驗累積，已發展出獨自卻能符合潮流趨勢之執行原則與策略，也就是在工程細部設計階段，要求設計團隊需有公共藝術策劃人之共同參與，針對車站所在地之人文歷史進行研析提出吻合在地化之公共藝術設計主題與初步構思，以彰顯都市空間的延續性和地域性，並據以執行後續公共藝術設置計畫之審議與藝術家遴選創作事宜。同時車站內外的建築設計，包含造型與裝修及色彩計畫等也與公共藝術主題結合成為空間美學，期望能與環境融合並呈現各站不同之風貌，以「環境藝術化、藝術環境化」的目標持續推動捷運公共藝術。

本次獲獎之作品位於捷運松山站與臺鐵車站相連通之重要路徑，利用兩者銜接地形與結構之特色，結合本站設計主題「光之慶典」，採「光」、「環」之設計構想，以「光」的豐富變化，讓乘客能明顯感受車站空間的特殊性，以「環」的抽象及具象意義之元素，來串聯與彰顯各區域中心空間之特色，運用拱型挑高之天花隱喻環形空間的連續性，搭配橢圓挑空的樓梯串聯整體空間感。作品係以五萬二千多顆 LED 燈與水晶玻璃打造巨型光雕作品，配合 24 節氣有著不同的展演變化，不只形塑 LED 燈為雕塑、更使作品超越三度空間的靜態展示而成為四度空間 - 隨時間變化的動態藝術，千變萬化的燈光設計，成為空間的亮點。



Public Art Project for Songshan Station on MRT Songshan line Acceptance Letter

Department of Rapid Transit Systems, Taipei City Government

The public artwork, *Winding River, flourishing Flowers, Dome of Light*, installed at the MRT Songshan Station was awarded the Creativity Award of the Sixth Public Arts Awards. We thank all the jury committee members for the honor and recognition as well as the artist and all teams that have endeavored in the planning, design and installation of the MRT public art projects.

After years of exploration and the accumulation of experiences through realizing the art projects, MRT public art has developed unique implementation principles and strategies that also correspond to social trends. At the stage of providing engineering detail design, the design team is required to include a public art curator to analyze the local culture and history where the station is situated and propose a matching theme of public artwork and an initial plan, which should ensure the continuity and territoriality of the urban space. Based on the design and planning, the evaluation of the public art project and the selection of artists would be carried out subsequently. At the same time, the exterior and interior design of the station, including the architectural form, decoration and color scheme, are also unified with the theme of the public art project to form an integral spatial aesthetics. The objective is to integrate the individual appearances of different stations with the surrounding environment to continuously promote MRT public art with the ideal of "making the environment artistic while incorporating art into the environment."

The award-winning artwork this year is installed in the space of an important connecting space between the MRT Songshan Station and the Songshan Railway Station. Incorporating the features of the bridged topography and structure as well as the design theme of the station, "Light Festival," the work adopts the design concept of "light" and "ring" and employs the rich variation of "light" to show the distinctiveness of the station space to the passengers while using the abstract meaning and concrete form of "ring" to connect and highlight the characteristics of the central spaces in different sections of the space. As a sky flower blooming on the high-rise ceiling, the work hints at the continuity of the circular space and corresponds to the stairways along the oval space to introduce a sense of spatial integration. Created with more than fifty-two thousand LED lights and crystal glass, this massive light sculpture demonstrates changes based on the twenty-four solar terms. Therefore, it is not simply an LED light sculpture but also an iridescent lighting design and a prominent feature of the space that transforms a still three-dimensional display into a four-dimensional dynamic artwork that changes along the course of time.

江洋輝　藝術家
Chiang Yang-huei, Artist

感謝文化部與評審委員們給予的肯定，很幸運能獲得本屆的藝術創作獎。深耕公共藝術十多年，無論是策展或創作，我特別聚焦於公眾在藝術參與過程中的多元經驗塑造，以探討更寬廣的藝術公共性，過程中也見證了台灣公共藝術環境日趨多元的包容性，讓更多不同形態的創作都逐漸成為官方定義下的 Public Art。

期望未來文化部可以包容更多當代的藝術創作形式，讓更多台灣優秀的藝術家也有機會以非典型的公共藝術創作形式進入公眾視野、進行公共性的提問，一起累積台灣公共藝術的創作能量。

I would like to thank the recognition from the Ministry of Culture and the jury committee. I am very fortunate to receive the Creativity Award of this edition. I have deeply devoted myself in public art for more than decades. Within this period of time, I have been actively involved in various creational or art experimental works. The purpose is to explore a liberal definition of artistic publicness,

I would especially focus on how to bring the variety of experiences when it comes to having the public involved in this creative process. During the process, I have witnessed the increasingly diverse public art environment in Taiwan. The increasing numbers of various creative forms can gradually cultivate the official definition of Public Art.

I hope the Ministry of Culture can include more forms of contemporary artistic work. The inclusion is to allow more outstanding Taiwanese artists to have the opportunity to create Public Arts. The style could be unconventional. This inclusion enhancement is to attract more supporters to recognize the artists' works, and understands the issues that the artists had brought to the table. Eventually, we can together accumulate the creative energy of Taiwan's public art.



《臺中風物志》Relics and Legends of Taichung
川貝母 Inca Pan



環境融合獎
Environmental Integration Award

臺中新市政公園暨地下停車場第二期建築及景觀等工程公共藝術設置案
Public art Project for Taichung City Hall Park and Phase II Underground Parking Lot Construction Project

「臺中新市政公園公共藝術」強化了基地的特色，導入光線，為繁忙的城市生活增添難得的幽默感。

The public artworks for Taichung City Hall Park have enhanced the feature of this base. Introducing light art adds a sense of humor into the bustling lifestyle of the city.

花東線鐵路整體服務效能提升計畫—新城車站公共藝術設置計畫
The Hualien-Taitung Line Railway Overall Service Efficiency Improvement Project—Public Art Project for Sincheng Station

本案兩件作品分別展現太魯閣峽谷鬼斧神工的自然美景及太魯閣族獨特的族群歷史，令這座離峽谷最近的小車站，散發強烈的在地特色。

The two works in this project express the sophisticated natural scenery of Taroko Gorge and the unique history of Truku individually. They give this small railway station, which is the closest to Taroko Gorge, a unique atmosphere with powerful local features.

國立東華大學新興工程等公共藝術設置案
Public Art Project for National Dong Hwa University

景緻優美的東華大學，在校園內陸續設置多達數十件公共藝術，大幅提昇這座花東縱谷內最高學府的美感價值與空間品質。

There are dozens of public artworks set in the beautiful campus of National Dong Hwa University. The works extraordinarily improve the artistic value and the space quality of the top-one university in East Rift Valley.

與環境融合、彰顯場所精神的公共藝術

郭瑞坤／評審委員、國立中山大學公共事務管理研究所教授

「公共藝術」不只是單純的藝術創作，不是藝術工作者（容我在此以「藝術工作者」來代表參與並成就好的公共藝術作品的所有參與者，包含：藝術家、興辦單位、執行小組委員、審議委員、製作工坊、代辦單位……等）可以恣意而創作。複雜嗎？困難嗎？或許是，或許不是。回歸到今年度公共藝術獎之「環境融合獎」獎項說明：「公共藝術特色表現出人文歷史，或表達藝術與環境相互結合之特色者」。

藝術如何融入環境

公共藝術設置乃源自「文化藝術獎助條例」，並依「公共藝術設置辦法」辦理，其經費來自政府公共預算，換言之來自人民納稅而公共藝術設置之基地，大都為各種類型之公共空間或準公共空間（未必開放給一般公共大眾，唯仍具有一定公共性，例如，軍事基地、監獄……等管制區域。或如變電所、污水處理場……等嫌惡性設施……），因此與環境融合自然為首要考量。

然而，或因地點不同，或因地點具特殊環境特質，或具特殊歷史涵構，藝術工作者除了致力於藝術創作之餘，更須審慎思考與環境之融合。如何成就與環境融合的公共藝術？或許從歷年來已經設置的公共藝術作品中，可以歸納如下：

1、Creation（創意）：依公共藝術設置目的，在特定空間，作品藉由獨特之藝術型式，詮釋空間與環境的特質。
2、Locality（地域感）：作品表達具地區環境特色，或在地之歷史文化脈絡，或藉由材料、材質之運用，呈現特定空間環境之獨特性。
3、Cooperation（合作）：作品設置地點之決策，藉由全體藝術工作者討論確定，而設置於最適宜之空間環境。
4、Surrounding Environment（周邊環境）：作品設置的地點與型式融入於環境中，而不是以凸兀的造型、尺度、色彩凸顯於所在的空間環境中。
5、Maintenance（維護）：作品設置完成後，仍然持續管理維護，不因時間或環境因素而減損作品在空間環境中的視覺品質。

喚醒藝術與環境的對話

回顧今年報名「環境融合」獎項中的諸多作品，藝術工作者在推動執行公共藝術作品的設置過程中，「與環境融合」幾乎是每一位參與其中的藝術工作者努力追求的目標。除了作品本身獨特的創意表現，更充分表現設置地點的地區環境特色與歷史文化脈絡；甚至藉由傳統或創新工法，展現地區素材創新的藝術型式。審視每

件作品之設置計畫書等資料時，更可見到藉由多方討論，多元觀點辯證的軌跡；或許中間有些許爭議，唯，終能捐棄成見，達成共識，促成作品完整呈現。

許多作品得以在空間精彩呈現，乃因將周邊環境納入深層思考，反覆討論作品在空間中的意義，最終以最適切方式將作品呈現於基地上，浸潤於環境中。作品完成啟用時皆是亮麗宣示，唯，經時間洗禮、環境焠煉，若無法妥善維護，就無法長久看到藝術最精彩的呈現。藝術家之於材質選擇與施作方式、興辦機關之於維護工項及頻率，在在成為影響作品日後觀賞品質的關鍵因素。公共藝術作品來自於公共預算，有公共財之實，自當不能欠缺作品維護。

公共藝術作品設置，實喚醒了藝術與環境之對話。不同於藝術家個人的藝術創作，可以恣意詮釋與表達其藝術信念、思想、與行為，也不同於作品展陳於美術館或特定私人空間之封閉性，公共藝術所呈現的公共性，是開啟公民美學實踐的一把鑰匙。原本是因應建築物新建或公共工程建設而設置的公共藝術，其實有機會成為促進「人、藝術、生活環境」緊密關係的橋樑，不只讓民眾對藝術有更多認識與想像，更進而讓藝術浸潤在環境中，展現空間的特質。更進一步而言，藉由公共藝術的推動，或許可以開啟空間文化與藝術產業結構新的可能性。

小結

從 2018 年第六屆公共藝術獎入圍、複選、決選作品選拔過程中，並藉由實地訪視觀察，國內公共藝術品質明顯進步，這是值得肯定的。藉由公共藝術獎的頒發，也是對於投入公共藝術的所有藝術工作者的肯定，這座獎項不只鼓勵了所有參與的藝術工作者，也宣示了公共藝術與環境融合的必要性與重要性。

Public Art Integrated with the Environment

Kuo Jui-kun/ Juror, Director of the Institute of Public Affairs Management at National Sun Yat-sen University

The rise of public art is not only a naïve art creation, it is not enough represented by artists. (Please allow me to use art professionals to represent all the accomplished participants of the public artworks that contributed, including but not limited to: Artists, Oganizers, Member of Executive teams, Member of Deliberation Committee, Production Workshops, Agency, etc.) They can be created unboundly. Does it sound complicated or difficult? Perhaps, or maybe not. Let's return to this year's award description of "Environmental Integration Award" , which mentioned "Public art features a humanistic history or the combination and interaction of art and environment."

How art is integrated into environment

The installations of public art are in agreement with the Culture and Arts Reward Act, therefore it is handled in accordance with the Regulations Governing the Installation of Public Artwork. The funding came from the government's public budget, in other words, from taxpayers. The sites of public art installation are mostly public spaces of various types or semi-public idle spaces (not necessary accessible to the general public, yet still have certain publicness, such as military bases, prisons and other controlled areas, including substations, sewage treatment sites and other not-in-my-back-yard facilities.) Thus, the blend with the natural environment is the main concern.

However, depending on the location, each location is unique, and has its own specific environmental characteristics or a specific historical structure. In addition to the artistic creation, the artists must therefore carefully consider the integration with the environment. How to achieve public art that integrates with the environment? The public works set up over the past few years might shed some light on the matter, and can be summarized as followings.

1. Creation: Based on the purpose of public art installation, in a given space, the art piece interprets the characteristics of space and environment by making a unique artistic style.
2. Locality: The expression of the art piece has a locational environment characteristic, and the historical and cultural context of the locality, through the usage of materials and substances to present the uniqueness of a specific spatial arrangement.
3. Cooperation: The decision to select the location of the art piece is determined by all the artists to confirm to be installed at the most appropriate spatial arrangement.
4. Surrounding Environment: The location and configuration of the art piece is unified with the environment, instead of having protruding shapes, dimensions, and colors emphasized itself in the spatial arrangement.
5. Maintenance: After the art piece is installed, it will continue to be managed and maintained, without degrading the visual quality of the art piece in the spatial arrangement, due to the wear of time and environmental factors.

Awaken the dialogue between art and the environment

Reviewing those various entries in this year's registration and participation of the Environmental Integration award, the integration of the art with the environment in the process of promoting the implementation of public artworks is almost the goal and effort of every participating art professional. Besides the unique creative performance of the art piece itself, it also expresses the local environmental characteristics of the place, and the historical and cultural context of which the art piece is installed. Through the traditional yet innovative methods, it still shows the artistic configuration of regional material innovation. When examining the proposal for each art piece, multiple discussions and dialectical pluralism can be observed. Though there were debates in between, eventually preconceived ideas were overcome to reach a general consensus, leading to the comprehensive presentation of the art piece. The installation of many art pieces is presented in the given space, and prompts insightful dialogues with the surrounding environment. The meaning of the art piece in space is being repeatedly discussed. The art pieces are then positioned in the most appropriate way, and therefore blended into the surroundings. It is not only the highlight when the art pieces are completed, but also endure the test of time and the austerity of the environment. If art pieces cannot be properly maintained, their brilliance cannot be seen fully. Since public art pieces are results of public budget spending, they are considered public goods. Art pieces must be maintained. Therefore, the artist's choice of materials, the construction method, the maintenance of the work and the frequency of its maintenance will also affect the quality of the art piece in the future.

The installation of public art awakens the dialogue between art and the environment. Public art is different from artists' personal artistic creations, which can be interpreted and expressed by individual artistic convictions, thoughts, and mannerism. It is also different from art pieces that can be displayed in art galleries or in specified private spaces. The openness presented by public art is the key to enable citizens' aesthetic practice. The construction of public artworks, which would have only been built due to the creation of new buildings or public engineering projects, now presents opportunities to bridge and truly solidify the relationship between people, art and the living environment. It not only allows the public to know more and imagine about art, but also further allows art to be blended into the environment, showing the features of space. Therefore, by promoting the public art, it may also open up new possibilities to connect space culture and art industry.

Conclusion

Observing the nomination, pre-selection and final selection of the Sixth Public Arts Awards in 2018 as well as the field visits conducted during the process, the quality of the public artworks in within the country has significantly improved, which is worthy of our recognition. The Public Arts Awards is also an affirmation of all artists, who have endeavored in creating public art. Through the establishment and presentation of the Environmental Integration Award, it not only encourages participating art professionals, but also demonstrates the necessity and importance of integration public art with the environment.

臺中新市政公園暨地下停車場第二期建築及景觀等工程公共藝術設置案

Public art Project for Taichung City Hall Park and Phase II Underground Parking Lot Construction Project

興辦機關｜臺中市政府建設局
代辦單位｜蔚龍藝術有限公司
策劃單位｜財團法人中華民國帝門藝術教育基金會

Organizer ｜ Construction Bureau of Taichung City Government
Administrative Agency ｜ Blue Dragon Art Company
Curator ｜ Dimension Endowment of Art

《春曉》
Crocus

艾德・卡本特 / 不鏽鋼、膠合熱硬化玻璃 / 580×580×2,300 cm
Ed Carpenter / stainless steel, glass / 580×580×2,300 cm

「光之拓樸」系列運用「光」為元素，拓展其變化性與趣味性，串連臺中豐美的人文溫度、歷史深度及城市文化。

Light is an element in the *Topography of Light* series, which expands the changeability and the entertaining quality of light to link together the warmth of the humanities, the depth of history, and the culture of the city, all found in rich abundance of Taichung.



《春曉》以獨特的曲度構築成飽滿的花苞，有如春天含苞待放的番紅花，象徵生命挺過寒冬後奮力破土，捎來春天的希望。

Luscious budding flowers are created with unique curves, like saffrons waiting to bloom in spring. This artwork symbolizes life's endeavor to push through the ground after winter and sprout with hope as spring arrives.

《草地上的嬉遊》
Frolicking on the Grass

黃沛瀅 / 不鏽鋼墊片 / 135-255 x 60-95 x 80-115 cm
Huang Pei-ying / stainless steel / 135-255cm x 60-95cm x 80-115 cm

《草地上的嬉遊》以華司元件模擬動物的形體，述說「親情」及「友情」的互動樣貌，邀請人們與大自然一同遊戲。

Hollowed washers are used to depict shapes of animals, as this artwork tells of the interactions between family and friends and invites everyone to join in the fun with nature.







《用餘光目擊一切》

Witness Everything with Peripheral Vision

崔廣宇 / 不鏽鋼、烤漆 / 26-170x0.5x70-235 cm

Tsui Kuang-yu / stainless steel, coating / 26-170cm x 0.5cm x 70-235 cm



創作構想來自生活中耐人尋味的現象與事件，運用簡潔的黑色線條與光影變化，為空間增添趣味性、幽默感，期待人們每一次路過時以餘光觀賞、從個人的生活經驗中挖掘圖像所揭露的人生百態。

This artwork is inspired by amusing everyday situations and occurrences. It uses simple black lines, changing light and shadows to bring an added sense of playfulness and humor to the space. It is hoped that, as people pass by and see the artwork, the artwork will resonate with their personal experiences in life.

《臺中風物志》

Relics and Legends of Taichung

川貝母 / 聚氯乙烯、數位影像 / 184-386x138-210 cm

Inca Pan / polyethylene, digital image / (L)184-386cm x (H)138-210 cm



本作品以臺中的市花、市鳥、市樹為主題，自然光與環境色彩映照交織於玻璃上的繽紛圖像，演繹出臺中特有的自然元素和城市人文意象。

Using the municipal flower, bird, and tree of Taichung, natural lighting and surrounding colors are reflected through the vivid images on the glass of this artwork, with Taichung's unique natural elements and urban culture depicted.

臺中新市政公園暨地下停車場第二期建築及景觀等工程公共藝術設置案得獎感言

熊鵬翥　財團法人中華民國帝門藝術教育基金會執行長



帝門團隊懷抱對文化藝術的熱忱與使命，多年以來深耕公共藝術各領域。臺中新市政公園公共藝術設置案，是帝門首次接受邀請，策劃且實現所堅持的公共藝術理念。

本次計劃，我們邀請優秀的藝術創作者參與，包括首次跨足公共藝術創作的崔廣宇及川貝母，以及藝術家黃沛瀅及美國藝術家 Ed Carpenter。藉由本次設置計劃，讓各領域的藝術創作者都能將創作恰如其分地融入環境的特質，塑造兼具公共性與藝術性的作品。並且以臺中市為基地，邀請在地團隊及專家共同規劃了城市走讀的活動。

推動本案的過程中，即使經歷許多波折與困難，所幸優秀的藝術家及帝門藝術教育基金會團隊，齊心努力協助本案順利完成。此次，榮獲「環境融合獎」的肯定，對於團隊來說意義非凡。尤其今年是帝門基金會成立 30 周年，此獎項是重要的里程碑，也是鼓舞我們繼續在公共藝術這條路堅持、前進的動力。任重而道遠，我們將繼續為臺灣帶來更多美好的公共藝術。

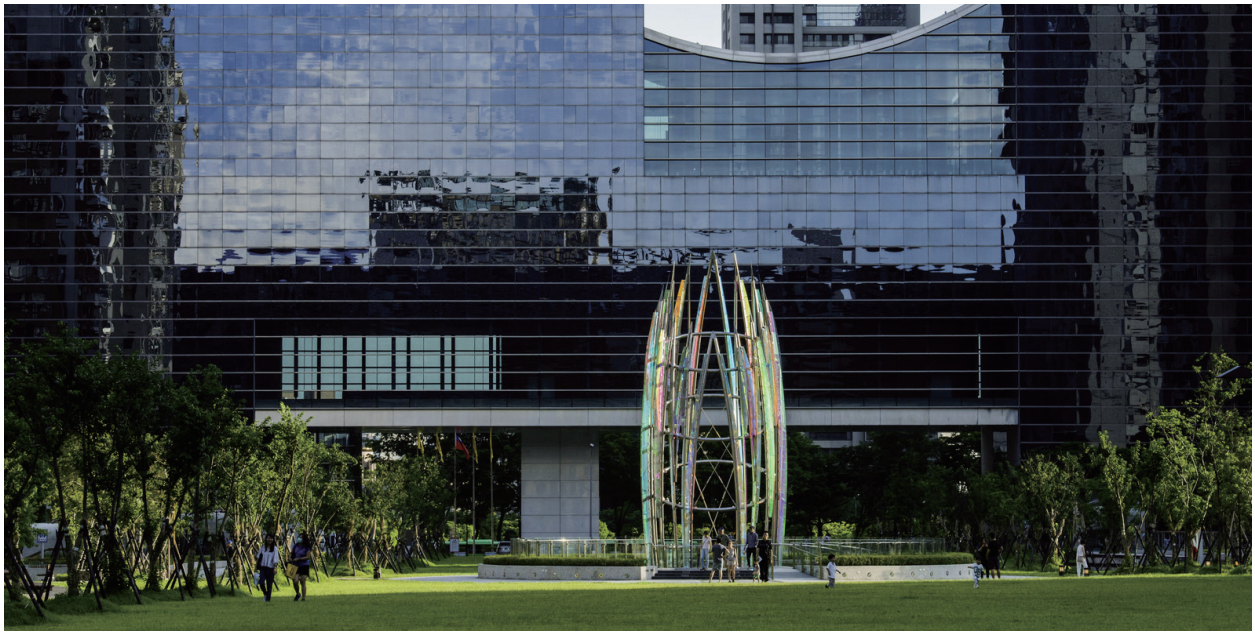
Public Art Project for Taichung City Hall Park and Phase II Underground Parking Lot Construction Project
Acceptance Letter

Hsiung Peng-chu, Director of Dimension Endowment of Art

Over the years, the Dimension Endowment of Art (DOEA) has dedicated in the cultivation of public art of multiple fields with passion and commitment. By accepting the invitation to organize the public art project for Taichung City Hall Park, DEOA was able to map out and fulfill its ideals on public art for the very first time.

In this project, we invited outstanding artists to join the creation of the art pieces. This includes Tsui Kuang-yu and Inca Pan, who stepped into the realm of public art for the first time. We also invited artist Huang Pei-ying and the US artist Ed Carpenter. Through the construction of this project, artists from diverse fields were able to integrate their works into the environment, and generate wonderful art pieces that not only render great atheistic pleasure, but also engage the public. With Taichung City being the base, the team also invited local groups and experts in organizing a city walking tour for the project.

Owing to the hard work of these remarkable artists and the project team from DOEA, this project was successfully completed regardless of all the obstacles and difficulties along the way. It is extremely significant for the team to be granted the Environmental Integration Award. This is an important milestone for DOEA as we celebrate our 30th anniversary. With this affirmation, we are much encouraged and motivated in our pursuit of public art development. As much still remains to be done, we shall continue our mission in presenting Taiwan with more amazing public art.



花東線鐵路整體服務效能提升計畫—新城車站公共藝術設置計畫

The "Hualien-Taitung Line Railway Overall Service Efficiency Improvement Project" —Public Art Project for Sincheng Station

興辦機關｜交通部鐵道局東部工程處
代辦單位｜財團法人中華民國帝門藝術教育基金會

Organizer ｜ Eastern Region Engineering Office, Railway Bureau, MOTC
Administrative Agency ｜ Dimension Endowment of Art

本案兩件作品分別展現太魯閣峽谷鬼斧神工的自然美景及太魯閣族獨特的族群歷史，令這座離峽谷最近的小車站，散發強烈的在地特色。

The two works in this project express the sophisticated natural scenery of Taroko Gorge and the unique history of Truku individually. They give this small railway station, which is the closest one to Taroko Gorge, a unique atmosphere with powerful local features.

《太魯閣之美》
The Beauty of TAROKO

陳彥君（高第國際藝術有限公司）/ 彩色玻璃片、彩色玻璃細砂、玻璃礦石粉、強化玻璃 / 2,724x343.5cm
Chen Yen-chun (Gaudie International Art) / glass / 2,724×343.5 cm

本作品依照國立歷史博物館收藏藝術大師馬白水先生作品《太魯閣之美（二十四聯作）》為本，以融燒與窯燒玻璃方式重製《太魯閣之美》作品，設置於新城車站東向立面入口處，以彩色玻璃呈現太魯閣山水之美。

This artwork is based on National History Museum's collection, *The Beauty of Taroko (twenty-four diptychs)* by Ma Pai-sui, with colored glass used to recreate the beautiful landscape of Taroko Gorge.



《織路 Elug Tminun》
Weaving Road

林介文 / 織布、回收衣物、不鏽鋼 / 450×390×235 cm
Lin Gieh-wen / fabric, recycled clothing, stainless steel / 450×390×235 cm

賽德克族藝術家林介文，透過無國界的回收衣物募集，拆解毛衣再重新作成線球，最後結合 32 位「織女」用女性的生命能量織出作品《織路 Elug Tminun》，此纖維軟雕塑作品如一塊色彩繽紛的大型 Gabang（傳統被毯）構成天花板，作品陷落處向下延伸的喇叭狀開口則面向車站入口，讓人們再度進入一個充滿圖紋想像的世界。

Inspired by the word "weaving" in the Truku language, which also means "to exchange," elaborated as the theme of the work, the artist Labay Eyong (Lin Gieh-wen) collects used clothes through textile recycling without border, unravels the recycled sweaters into yarn balls, and recruits 32 female weavers to weave the work *Elug Tminun(Weaving Road)* with their female power evoked by life experiences. The final work displayed is a soft, textile sculpture hanging from the ceiling as a giant, colorful blanket designed in a traditional style. The sinking part of the artwork extends downward to create a bell mouth facing to the station entrance, inviting people to walk into a world full of patterned imagination.



花東線鐵路整體服務效能提升計畫—新城車站公共藝術設置計畫得獎感言

交通部鐵道局東部工程處

交通部鐵道局東部工程處執行「花東線鐵路整體服務效能提升計畫」是東部鐵路重要的施政計畫，在車站規劃設計上將在地自然與文化的特色融入，在花東地區沿線27個改建車站當中，新城車站是位於最北的一個，也是旅客進入花蓮的門戶，車站設計以太魯閣的地形，塑造展現花東第一門面之氣勢與獨特迎賓視覺的意象。

新城車站內公共藝術作品，《太魯閣之美》由花蓮縣當地的高第國際藝術有限公司陳彥君藝術家，以彩色玻璃窯燒技法，重新呈現國寶級畫家馬白水教授作品，再度詮釋出太魯閣山水之美。

《織路 Elug Tminun》由太魯閣族林介文藝術家與32位原住民織女以編織技藝創作，紀念太魯閣族祖先被遷移下來的一段路，並述說原住民回家的路還在重建的故事。感謝兩位藝術家及工作團隊，成功將藝術與在地歷史記憶及原住民文化，結合於車站建築之中，構成花東新車站運動「建築、藝術、人文三重奏」之示範性效果。

再次感謝本屆公共藝術獎主辦機關文化部及評選委員們的肯定，讓新城車站公共藝術之美，從眾多優秀參選作品中脫穎而出，榮獲環境融合及藝術創作獎項殊榮，將公共藝術美學引領至公共空間，讓交通工程與人文藝術有著美麗的邂逅。



The Hualien-Taitung Line Railway Overall Service Efficiency Improvement Project — Public Art Project for Sincheng Station
Acceptance Letter

Eastern Region Engineering Office, Railway Bureau, MOTC



The "Hualien-Taitung Line Railway Overall Service Efficiency Improvement Project" implemented by the Eastern Region Engineering Office, Railway Bureau, Ministry of Transportation and Communications (MOTC) is an important administration plan for the eastern railway. The designs of the railway stations have incorporated local natural and cultural features. Among the twenty-seven renovated stations along the Hualien-Taitung Line, Sincheng Railway Station is in the farthest north as well as the first entrance for visitors in Hualien. The station design adopts the topography of Taroko to create a unique and majestic first impression that welcomes visitors to Hualien and Taitung.

Two public artworks can be found in Sincheng Railway Station. *The Beauty of Taroko* is created by artist Chen Yen-chun from Gaudie International Art, who uses kiln glass techniques to re-create the painting by Taiwan's national treasure painter Ma Pai-sui to re-interpret the beautiful landscape of Taroko.

Elug Tminun (Weaving Road) is created by Truku artist Lin Gieh-wen, who uses the weaving from thirty-two indigenous female weavers to memorialize the migration of their Truku ancestors and convey the story of the indigenous people's continuous efforts in building a way home.

We would like to thank the two artists and their teams, who have successfully integrated art, local history and memory as well as indigenous culture into the architecture of the railway station, rendering it a fine example of the new railway station movement in Hualien and Taitung, entitled "A Beautiful Harmony of Architecture, Art, and the Humanities."

Our gratitude also goes to the Ministry of Culture for organizing the Public Arts Awards and all the jury committee members for recognizing the public artworks in Sincheng Railway Station from all the outstanding works by awarding us the Environmental Integration Award and the Creativity Award, offering us a chance to introduce the aesthetics of public art to the public space and create a beautiful encounter between transportation engineering and humanistic arts.

國立東華大學新興工程等公共藝術設置案
Public Art Project for National Dong Hwa University

興辦機關｜國立東華大學

Organizer ｜ National Dong Hwa University

景緻優美的東華大學，在校園內陸續設置多達數十件公共藝術，大幅提昇這座花東縱谷內最高學府的美感價值與空間品質。

There are dozens of public artworks set in the beautiful campus of National Dong Hwa University. The works extraordinarily improve the artistic value and the space quality of the top-one university in East Rift Valley.

《山海洄瀾》
Winding Mountain and Sea

賴純純、饒愛琴 (義春實業有限公司) / 馬賽克、石 / 1,180x320 cm
Jun T. Lai, Rao Ai-chin (Jun T. Lai Studio) / mosaic, stone / 1.180x320 cm

以馬賽克拼貼藍色的水紋，作為地景步道，揉和花蓮的自然紋理，種子漂流在奔騰的洄瀾中。

Mosaic tiles are used to create blue water ripples on a scenic passageway, blending together Hualien's natural patterns with seeds floating within the energetic patterns of waves.



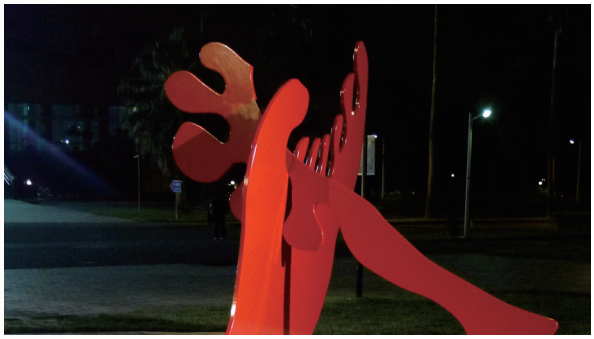


《日出東華》
Sunrise at Dong Hwa

賴純純 / 馬賽克、鋼、漆 / 366x428x315 cm
Jun T. Lai / mosaic, steel, coating / 366×428×315 cm

作品象徵東華大學為東方的光芒，能量萬千，如同鮮活跳動的新（心）動力。





This artwork symbolizes National Dong Hwa University as the light in the East, with dazzling brilliance and immense energy. This new momentum is like that of a vibrant, beating heart.

《自由和鳴》
Resonance of Freedom

賴純純 / 馬賽克、鋼、漆 / 690x580x920 cm
Jun T. Lai / mosaic, steel, coating / 690x580x920 cm

作品取自校歌〈東華頌〉之意涵，為東華廣場的自由精神指標。

This artwork is inspired by National Dong Hwa University's school anthem, "Ode to Dong Hwa," and is positioned as a spiritual landmark on the Dong Hwa Plaza.



《走過》
Passing Through

楊柏林 / 鋼鐵 / 30×197×187cm
Yang Po-lin / iron / 30×197×187 cm

珍惜曾經走過的風景，每一步都是人生的轉捩點。

Cherish every journey traveled in life, with every step a turning point.



《金剛樹》
Vajra Tree

劉柏村 / 鐵 / 145×138×250 cm
Liu Po-chun / steel / 145×138×250 cm

利用物體變形，塑造空間扭曲的視覺感受，象徵理想與完美的結合。

A visual experience of contorted space is created using a shifting form, representing the culmination of idealism and perfection.



《創造力的誕生》
The Creative to be Born

吳明聲 / 大理石 / 200×100×250 cm
Wu Ming-Sheng / stone / 200×100×250 cm

作品以「牛頓的蘋果」為發想，一半為具象飽滿的蘋果，象徵現實世界的秩序；另一半，則隱喻思考過程中，真理破繭而出的瞬間型態。

Inspired by Newton's apple, one half of this artwork a voluptuous apple, symbolizing order in the real world. The other half represents the moment when the truth is realized during the process of thinking.



《戲法》
Hocus Pocus

金成馥 / 花崗岩 / 250×110×110 cm
Kim Sung-Bok / stone / 250×110×110 cm

作品象徵學子在各領域追求學問過程中的變幻莫測，以及未來多采多姿的可能性與發展性。

This artwork symbolizes the different changes along the path of learning, with the future of the school's students full of various dazzling possibilities and potential.



《砂糖田》
Sugar Cane Field

砂川泰彦 / 白大理石 / 250×120×120 cm
Yasuhiko Sunagawa / stone / 250×120×120 cm

作品象徵東華大學係從甘蔗田與芒草叢中建設起來的學術殿堂。

This artwork represents National Dong Hwa University's rise from a sugar cane field and wild grass to become a temple of learning.



《永恆的時刻》
A Moment of Eternity

艾瑞爾・穆索維奇 / 白大理石 / 270×150×150 cm
Ariel Moscovici / stone / 270×150×150 cm

作品形似蓮的縣花—蓮花，又彷彿一粒種子或破殼的雞蛋，暗示成長和內在潛能的提升。

This artwork appears like Hualien's county flower –the lotus. It also looks like a seed or broken egg, symbolizing growth and inner potential.





《空行者》
Sky Voyager

凱莫耳 圖凡 / 鋼鐵烤漆 / 330×375×185 cm
Kemal Tufan / iron, coating / 330×375×185 cm

作品期許以自身的能量和動態的張力激發人民的動力。

This artwork is intended to inspire and motivate people through its energy and powerful dynamic.





《飛越新紀元》
Leap to a New Era

鄧善琪 / 灰大理石 / 150×82×105 cm
Teng Shan-chi / stone / 150×82×105 cm

作品以飽和的張力及穿透力，呈現世代萬象。

This artwork is dynamically charged and full of penetrative energy, with the world's diversity showcased.

《芽音》
The Sound of Bud

李紫晴 / 砂岩 、白大理石 / 230×90×80cm
Lee Tzu-ching / stone / 230×90×80 cm

學校是孕育學子茁壯的大地，給予灌溉的養分，有朝一日才能成為繁茂的大樹。

The school is a place where the students are nurtured so they can grow and become strong, thriving big trees in the future.



《新生》
Newborn

彭郡茹 / 灰大理石 / 278×152×112 cm
Peng Chun-ju / stone / 278×152×112 cm

椅背上的浮雕，呈現甦醒待飛翔的人之姿態，恬適而安詳。

The relief engraving on the chair symbolizes people's awakening and preparation to soar while also feeling at ease and peaceful.



《心的方向》
Direction of the Heart

董明龍 / 流紋岩 / 100×110×45 cm
Dung Ming-lung / stone / 100×110×45 cm

三件石雕作品量體呈現飽滿，比喻學子們求學求知的過程，習得人文各類專業領域知識。

These three stone sculptures are substantial and well-rounded, symbolizing the learning process of students as they become trained with various cultural knowledge and professional skills.



《波長》
Wavelength

辻 英明 / 流紋岩 / 60×130×120 cm
Hideaki Tsuji / stone / 60×130×120 cm

透過流暢的線條與自然的紋理，達到空間和形體之間的和諧共存。

A harmonious coexistence between the space and the form is achieved through the use of fluid lines and natural patterns.



《種子・兩人・生命的形》
Couple

天野浩子 / 流紋岩 / 150×106×118 cm
Hiroko Amano / stone / 150×106×118 cm

作品試圖表達生命與生命之間的關聯性。

This artwork seeks to convey the connections between different life forms.

《靜心與騷動》
Tranquility and Turmoil

柳順天 / 花崗岩、鋼索、玻璃纖維、烤漆 / 520×60×180 cm
Liu Shun-tian / stone, fiberglass, coating / 520×60×180 cm

作品呈現生命的流動與靜止，透過形體展現人性內在潛藏的能量。

Movements and stillness in life are showcased to represent the inner potential of people.



《藝托邦藝文環境創造》
Artopia Center Public Art—Light Hold

古爵誌與三浦光一郎 / 鋼構架、金屬擴張網、LED 字幕機等 / 1,680×1,300×930 cm
George Guu, Koichiro Miura / steel, metal, LED display / 1,680×1,300×930 cm

結合建築立面，將原有的舊建築物以藝術化的手法包裝。

The architectural façade is incorporated to repackage the old building in an artistic way.



《校園藝術化指標》
Campus Artistic Signage

洋蔥設計公司 / 熱浸鍍鋅鋼板、鋁板彩繪直印、高解析噴畫、反光噴畫 / 269×180 cm
Onion Design Associates / steel, aluminum, metal / 269×180 cm

以東華大學吉祥物之環頸雉的羽毛，作為校園指標設計的主題。

The feather of National Dong Hwa University's mascot, the ring-necked pheasant, is used as a design element for the signs placed on the campus.



國立東華大學新興工程等公共藝術設置案得獎感言

國立東華大學

國立東華大學位處花東縱谷平原上，佔地面積 251 公頃，湖光山色的環境，豐富多變的場域，透過知名建築家 Charles Moore 設計具後現代風格的校園規劃。校區內除建築體及公共設施外，其餘校地均保持綠帶，儘量以不破壞原有的動、植物生態為目標，讓本校擁有自然生態的景觀及全國大學中最優美的校園。此外，本校具備多元的院系及人文藝術資源，被譽為花東縱谷的學術殿堂，教學研究各項成就，屢獲名列於國內外大學排行榜，如《泰晤士報高等教育專刊》、《QS 亞洲大學排名》……等，顯見本校辦學績效已獲各界肯定。

本案公共藝術的執行與設置，期讓每件作品均能充分展現自我精神與藝術特色，並與環境結合產生對話的藝術價值，更藉由公共藝術作品的設置，彰顯教育的功能，讓藝術品與人、環境產生互動關係與美感教育，同時形塑全校師生奮發努力、追求知識與理想，以及自由民主的精神。

為使公共藝術的推動過程，可與本校產生更緊密聯結，讓部份藝術品不單單僅有視覺美感，還同時兼具生活使用功能，本校採用校園建築工程中挖掘出的大型原石，將石材活化運用，透過藝術家的巧思，賦予石材新生命，創作成具備功能性的藝術傢俱。並且將指標系統視覺色彩建置及營造美感空間等方式納入執行計畫，讓藝術可以巧妙地融入校園生活中，使所有公共藝術作品猶如寶石珠串，星羅棋布地點綴在校園，所流露的各種藝術語言與環境交互輝映，產生多層次的美感，各自燦爛發光，而流動於此區域時空的所有人，藉以潛移默化美學教育功能及建構校園美感價值，展現公共藝術作品對環境相互結合與畫龍點睛之效。

東華公共藝術設置歷經幾任校長的播種耕耘，在此刻開花結果，感謝東華總務處及藝術學院通力合作，更要特別感謝文化部及委員們的青睞與肯定，讓東華大學獲此殊榮，使更多人可以共享這藝術的成果，也讓公共藝術的精神發光發熱。



Public Art Project for National Dong Hwa University
Acceptance Letter

National Dong Hwa University

National Dong Hwa University sits on the plain of the East Rift Valley. The area of the university reaches 251 hectares and encompasses a beautiful landscape of lakes and mountains as well as rich, diverse sites. Designed by the renowned architect Charles Moore, the planning of the campus shows a distinctive post-modern style. Other than school buildings and public facilities, the rest of the campus is kept as a green belt designed with the objective of preserving its original ecology with flora and fauna. Therefore, the university proudly owns one of the most beautiful and natural landscape and campus among all universities in Taiwan. Moreover, the diverse faculties as well as humanity and art resources have won the university a fine academic reputation among others in the East Rift Valley. The achievements in education and research have put the university on domestic and international lists of university rankings, including Times Higher Education and QS World University Rankings, which are recognitions of the university's endeavors.

The realization and installation of this public art project aimed to allow each artwork to demonstrate its original spirit and creative qualities while being incorporated into the environment to generate dialogues of artistic value. It is hoped that the installation of public artworks can highlight the function of education, create interactions among artworks, people and the environment as well as advance aesthetic education. Another objective is to motivate all teachers and students to steadfastly pursue knowledge, ideals and honor the spirit of freedom and democracy.

To create a close connection between the public artworks and the campus, some of the artworks are not only aesthetic objects that display visual beauty but also functional objects in daily life. Using large stones excavated during the construction projects on the campus, the university has re-purposed the stones and combined artists' creativity to give them a new life, turning these stones into functional art furniture. Also, the realization of the public art projects was also incorporated with the color design of indicator system and the creation of aesthetic space, which enabled an ingenious combination of art and life on campus. All the public artworks are like jewel stones and pearls scattered on the campus. They speak a wide range of artistic vocabularies that interact with the environment with their respective beauty and create a multi-layered aesthetics. All people that pass through this area in any given time will be immersed in the effect of aesthetic education and can appreciate the value of constructing aesthetic campuses, demonstrating the mutual benefits of integrating public art into the environment and transforming the campus.

The installation of public art in the university is the result of the collective endeavors of several presidents, which has blossomed at this moment. We thank the university's Office of General Affairs and the College of Art for their collaborative efforts. We especially express our gratitude to the Ministry of Culture and all the jury committee members for the honor and recognition and awarding National Dong Hwa University. It has enabled more people to share this artistic achievement and illuminated the spirit of public art.



《安安的奇幻樂園》An-an's Wonderland
黃浩德、吳建福 Howard Huang, Wu Jian-fu



民眾參與獎
Public Participation Award

泰安服務區公共藝術計畫《安安的奇幻樂園》
Public Art Project for Tai-An Service Area "An-an's Wonderland"

「安安的奇幻樂園」裏一座座童話般造型的藝術遊具，持續吸引來到泰安服務區的大小朋友們，成功喚回人們失落已久的純真。

The artistic recreational facilities in "An-an's Wonderland" which have fairy-tale appearances attract adults and children to visit Tai-An Service Area continuously. They successfully aroused the pureness that people have forgotten for a long while.

中和區公所 88 － 99 年度鶴齡活動中心等 11 處新、增建工程公共藝術設置案
Public Art Project held by Zhonghe District office

新北市中和安邦新村因眷村拆除，原有的社區記憶及社群關係逐漸崩解。本公共藝術計畫讓分崩中的社群產生彌合的契機，並開啟凝鍊新社區文化的可能性。

The An bang New Village in Zhonghe District has been torn down owing to the renovation project of military dependents' communities The old memory of the community and the old social relationship are collapsing gradually. This public art project created a turning point for fixing the splitting community, and it also created the possibility of cultivating a new community culture.

臺南科學工業園區第二期第一階公共藝術設置計畫 A 案（委託創作）
Public Art Project for the Phase II Stage I of the Southern Taiwan Science Park, Project A

南科管理局邀請年輕藝術家進入公共藝術創作領域，一件件出人意表的作品為園區工作人員及往來民眾帶來驚喜。

The Southern Taiwan Science Park Bureau invited young artists to join the creating process of public art. Unexpected works bring surprises to the workers and the visitors one after another.

公共藝術的點睛之處：民眾參與計畫

李思賢／評審委員、東海大學美術系副教授

審查，是一份工作、一種身份，更是一種責任和學習。臺灣繞一圈，看山看海看作品、吃好睡好心情好，在千篇一律的作品設置邏輯中，還是能見到真正對土地、人文、環境和教育投注生命的藝術家工作者。在這些琳瑯滿目的作品案例中，有呼喚聆聽心靈聲音者、有提出先公共再藝術者、有試圖和歷史紋理呼應者、有廣發英雄帖招兵買馬者，也有藉著城市的植物座標喚起關注生活環境者，每個人、每個地方的故事，都在這種藝術設置過程中被搜尋、被考掘、被重新理解；藉由作品的設置和活動的設計，鑲嵌了人們的不復以往記憶，作品因為灌注了不凡的意義而顯得非凡。每每看到、聽到這些故事，以及凝煉了這些故事的藝術圖像和作品時，不免都要因為某種深刻的生命歷程和質量，而產生一種莫名的心裡觸動。這，或許正是公共藝術最耐人尋味、也是在午夜夢迴時難得探見縈繞不去的情感深處。

民眾參與 銜接情感、深化認同

公共藝術不是景觀雕塑，公共藝術也不是只是用來美化環境、增添生活情趣而已；公共藝術的最大特點，是在設置過程中因「民眾參與計畫」而形成的如漣漪泛開一般的藝術教育，那是公共藝術之所以為「公共藝術」、公共藝術不同於其他藝術的精神和價值。「民眾參與計畫」猶如畫龍點睛般，讓公共藝術設置的作品足以躍上另一個層次和高度，而這個高度所銜接的，是人的生活、人的情感、人的在地關係與生命的想像。沒有深刻融入民眾參與計畫的公共藝術，即便作品再如何優質，充其量不過就是一件優秀的藝術罷了。民眾參與計畫的規劃關鍵，在於通過包括居民和使用者在內的所謂「在地民眾」的參與，而形成對作品的認同、在地的歷史認知和土地的情感，進而對基地環境和周邊居民形成一種強烈的歸屬感和認同感。在這種高度認同之下所蘊含的有意味的作品設置，恰恰是在藝術範疇裡，公共藝術之所以和別的藝術科目最大的不同和主體精神之所在。

參與形式 豐富多樣、各善其長

同樣的「民眾參與」，型態卻也可以包羅萬象，而形成異樣的藝術風情。一般而言，藝術家多從人、土地、歷史、意涵等角度切入，在本屆「公共藝術獎」入圍「民眾參與獎」的幾項作品設置案中，也不難看出這種各善其長的狀態。其中，由臺北市開放空間文教基金會於國道中山高速公路泰安服務區所策劃的《安安的奇幻樂園》，最直接勾動人心。從一本童話繪本出發，在一個人來人往、車水馬龍的過道中途站裡，將每位駕駛員潛藏在心中的彼得潘、小公主、小天使給呼喚出來，讓每個大人回復到童年過往的記憶中。以如此角度看，童話般的遊具就已然超脫了遊戲器材本身，兼具功能性的設置裡，隱藏的是藝術家對每個人濃濃的感同身受。如此的設置計畫，讓公共藝術成為了一種觸媒、藥引，讓人們在不意間回返童年，追索自己遺忘已久的純真，捨棄那個因成長而過於世故的現在的自己。

此外，在新北市中和區公所的公共藝術案是情感最為濃烈、力道最深的計劃。這個由帝門藝術教育基金會

既是策劃也是藝術創作者的案例，與帝門執行長熊鵬翥有最直接的關係，原因在於此設置基地恰好是熊鵬翥自幼成長的眷村「安邦新邨」所改建。「安家，安邦，新公園」是他們所提出的設置主題，試圖談一塊土地的故事、尋找土地的記憶。在藝術界資歷深厚的帝門和熊鵬翥，在熟稔公共藝術程序及精義，和深刻生命情感的兩相交融之下，為一個已然消逝的眷村，通過公共藝術的設置鑲嵌了以熊鵬翥作為樣本的在地成長經驗。如此的設置計畫，讓公共藝術成為了一個足以依托生命情感、釋放生命情緒的庇護所；在民眾參與的活動過程中，讓一個看起來平凡無奇的公園，因為豐厚的人文承載，而顯得獨特而非凡。

相對於泰安服務區《安安的奇幻樂園》歡欣背後的反思和中和「安邦公園」生命記憶、生活片羽的深刻，在臺南科學園區「第二期第一階公共藝術設置計畫A案」的設置計畫便可謂是創意無限、青春無敵。此案雖為委託創作，但興辦單位是將民眾參與活動擴大為藝術教育，選定全臺5所藝術相關科系學生做說明會，並以廣發英雄帖的方式鼓勵學生提案。因此在這個設置案中所簽約的藝術家裡有數位仍在學，這次設置的作品也成為他們生涯中的第一件公共藝術品。由於創意、由於青春，許多不按牌理出牌的奇想在此案中出現；他們充分利用了建物與環境的空間特性，在玻璃牆面、樓面結構、路旁植栽與變電箱上，化腐朽為神奇。讓此一區域周邊的作品，顯得幽默、風趣、KUSO感十足，為在這兒的員工或前來洽公的民眾帶來一抹驚奇。如此的設置計畫，讓公共藝術成為了一道生活中的彩虹。因為創意，讓人報以會心一笑；因為教育，達到培育年輕藝術家的目的，一舉兩得。

小結

除上述三個此次獲獎的作品之外，如臺灣大學的全校型計畫、基隆國立海洋科技博物館，乃至於花蓮新城車站的公共藝術民眾參與，都是足以成為表率、成為教材的典範作品，然可能因獲其他獎項而不在此列，不算遺珠、更無遺憾。我的藝術活動參與很多，走南闖北；也許看多了，生成了一種凡是套路便覺百無聊賴的直覺。藝術創作貴在創意和情感，創作邏輯的千篇一律、視覺效能的五鬼搬運，沒有理想、理念匱乏的作品所在多有。然而相對地，我卻也偶爾能遇上滿懷抱負、頗具理想的藝術家，即便身為評審，也深受觸動。每逢此時，我便為臺灣藝術環境擁有這些藝術工作者而感到慶幸，也能再度湧上滿懷的希望和熱情，繼續為創造臺灣藝術環境、為文化藝術把關而奉獻、燃燒。

這篇小文算不得是什麼評論文，僅僅是我「藝術跑跳那卡西」最忠於內心的心得。恭喜本屆所有入圍和得獎的藝術家、藝術團隊、興辦和代辦單位！也謝謝本屆曾經參與和遞件的大家，感謝藝術家們為我們的土地留下了如此多美妙且深刻、悅目而賞心的藝術作品。僅以此，作為我身為本屆評審的簡短感言。

A Touching Aspect of Public Art: Public Participation Project

Li Szu-hsien/ Juror, Associate Professor of the Department of Fine Art at Tunghai University

Reviewing is a job, an identity, and a responsibility and learning. In a tour around Taiwan, appreciating the mountains, the ocean and the art pieces with good food and a good mood, in the monotonous mechanism of art piece installations, you can still tell there are artists who really betting their lives on the land, humanities, environment and education. In the case of these astounding projects, there are people who listen to the voices of their own calling. There are those who propose to prioritize publicness instead of art; and there are those who have tried to resonate with the historical context. There are people who have large recruitment from pool of talents, as well as people who pay attention to the living environment using plants as coordinates in cities. Each person and story of every place, has been searched, scrutinized, and re-understood in this art installation process. With the installation of art pieces and the design of events, people's lost memories are remembered. Art pieces are infused with extraordinary meanings and become extraordinary. Each time I see and hear these stories, and the artistic imageries and the works that condense these stories, I will inevitably have a mysterious sensation because of some profound experiences and essence of life and eminence. This may be the most intriguing aspect of public art, and it is also rare to find the depths of emotions that can still linger in midnight's dreams.

Public participation project connects emotions and deepens identity

Public art is not landscape sculpture. Public art is not just used to beautify the environment and add to the taste of life. The most important feature of public art is art education and its rippling effect – a result of public participation designed during the installation process. That is the reason why public art is therefore public art and how public art is different from other art forms. The public participation plan is like a finishing touch, so that the public art pieces installed can rise up to another level and height, and this height is connected with human life, human emotions, human relationships with locality and aspirations of life. There is no public art that is without deep and extensive public participation plans. Even if the work is of high quality, it is at best an excellent artwork only. The key to the planning of public participation is to form the recognition of the works, awareness of the land's history and the affection for the land through the participation of so-called "local people," which include residents and users, so that the surrounding environment and the surrounding residents form a strong sense of belonging and identity. A strong sense of recognition with meaningful intention marks the biggest difference that sets public art apart from other arts and embodies its spirit.

Forms of participation are diverse

Public participation can be all-encompassing in forms and different artistic styles. Generally speaking, artists often start with the perspectives of people, land, history and significance. In the case of several shortlisted works for the Public Participation Award in this year's Public Arts Awards, it is not difficult to spot the individual strength. Among them, An-an's Wonderland, which was designed by the Foundation for Open Space Research, Taipei in the Tai-An Service Area of the National Freeway No. 1, appeals most directly to people's heart. Starting from a fairy tale of a picture book and summoning characters like Peter Pan, little princesses, and little angels hidden in the heart of each driver, the work allows every adult to return to his or her childhood memories in the temporary stop of the highway, where people usually come and go. From such a perspective, the fairytale-like recreational equipment has already surpassed the equipment itself and the functional settings. Hidden in this is the artist's deep feeling for everyone. Such a plan has made public art a kind of catalyst, allowing people to return to their childhood unconsciously, to pursue their long-lost innocence, and to

abandon the present cynical self due to their growth.

In addition, the case of public art at the Zhonghe District Office in New Taipei City is the project with the most intense emotions. In this case, the Dimension Endowment of Art is both a curator and an art creator at the same time. It has the most direct relationship with Dimension Endowment of Art's Director, Hsiung Peng-chu. The reason for setting up the base is an exact remodeling of "An Bang New Village," where Hsiung Peng-chu grew up as a child. New Park Zhonghe is the theme they proposed, in attempt to discuss the story of a piece of land and the memory of finding the land. Dimension Endowment of Art and Hsiung Peng-chu, who are highly qualified in the art field, both are familiar with the procedures and quintessence of public art. Under the profound emotions of life, this public art project is embedded with Hsiung Peng-chu's local experience and childhood experience of growing up in a disappeared village. Such a plan has made public art a sanctuary that retains the memories of life and releases the emotions of life. In the process of public participation, a park that looks like ordinary becomes unique because of its rich humanistic history and culture it preserves.

In respect of the reflection behind the joy of An-an's Wonderland in Tai-An Service Area and the intense memory of the picturesque New Park Zhonghe, The installation plan in the Tainan Science Park (Public Art Project for the Phase II Stage I of the Southern Taiwan Science Park, Project A) can be described as displaying infinite creativity and invincible youthfulness. Although the case was a commissioned one, the organizer expanded the public participation activities into art education, and selected five art-related universities in Taiwan for the campaign to encourage the students to submit proposals. Therefore, some of the artists commissioned for this installation are still students, and the submitted works have become their first public art piece in their career. Owing to creativity and youth, many whimsical ideas that did not follow the rules appeared in this instance. They made full use of the spatial characteristics of the building and the environment, including the glass wall, floor structure, roadside planting and transformer boxes, transforming the decay into magic. The art pieces around this area appear humorous, funny, and totally KUSO (mischievous and playful), bringing a surprise to the employees here or the crowds who visit for official purposes. Such a plan makes public art a rainbow in life. Because of its creativity, it earns the smiles from people. Through education, it also achieves the purpose of nurturing young artists, effectively killing two birds with one stone.

Conclusion

In addition to the abovementioned three award-winning art pieces, National Taiwan University's school-wide project, that of Keelung's National Museum of Marine Science and Technology, and even the public art participation project of Hualien's Sincheng Station the exemplary works that can be textbook cases. However, it may not be listed here, because they have been awarded other awards; so there are no regrets. I have been active and involved in many art activities and often travel around the island; therefore, I have seen many works of public art. I may have developed a sense of intuition that I make me feel bored when all are routine. Art creation is valued by its creativity and emotion. There are many works that display monotonous motifs and cliché of visual effect, devoid of ideals and lack ideas. Nevertheless, I occasionally encounter ambitious and idealistic artists; even if I am their judge, I am indeed deeply touched. At moments like this, I feel fortunate to have these artists in the Taiwan art scene. I can also renew my hopes and enthusiasm, and continue to contribute my devotion to create a better Taiwanese art environment.

This snippet is not a formal commentary. It is just the most faithful experience of my "art hopping and jumping Nagashi (流　し)." Congratulations to all the finalists and artists, art teams, organizers and agencies that have won this award! I am also grateful to everyone who has participated and submitted their works. Thanks to the artists for leaving so many wonderful, profound, enjoyable and delightful works of art for our land. This is a short testimony of my own review as this year's judge.

泰安服務區公共藝術計畫《安安的奇幻樂園》

Public Art Project for Tai-An Service Area *An-an's Wonderland*

興辦機關｜交通部高速公路局
代辦單位｜喜恩文化藝術有限公司
策劃單位｜財團法人臺北市開放空間文教基金會
藝術創作者｜黃浩德、吳建福

Organizer | Freeway Bureau, MOTC
Administrative Agency | Shalom Arts Consulting, Inc.
Curator | Foundation for Research on Open Space, Taipei
Artist | Howard Huang, Wu Jian-fu

『松鼠引領著小主人翁「安安」進入一個奇幻的世界，安安陰錯陽差地搭乘了各種有趣的交通工具上山下海，經歷一連串追尋與探索的奇幻旅程，最後發現了一片傳說中的神秘松鼠森林……』 透過一個童話故事為主架構，以結合遊具的公共藝術營造出一系列故事中的場景，讓所有來到泰安服務區的旅客，特別是小朋友，都可以盡情體驗到這個可以休憩、可以遊戲、可以想像、帶來愉悅、充滿驚奇的神秘的奇幻樂園。

A squirrel is guiding the protagonist of the story, An-an, into a spectacular world to open up a series of fantastical adventures. Art is incorporated into this children's playground, creating an enigmatic, whimsical paradise in Tai-An.

《幻炫木馬》
Imaginative Carousel

耐候鋼板、玻璃纖維、馬賽克鑲嵌、彩色玻璃 / 420x220x420 cm
steel, fiberglass, mosaic, lazurite / 420×220×420 cm

旋轉木馬象徵著童年的歡樂回憶，充滿幻想的故事。作品中的旋轉木馬以剪影呈現，似真似假，讓故事主人翁安安進入一個絢麗的奇幻世界。

Merry-go-round is a symbol of happy childhood memory. This artwork presents a merry-go-round in silhouette; and with this realistic yet elusive image, the protagonist of the story, An-an, is taken into a dazzling magical world.



《酷閃重機》
Sparkling Heavy Motorbike

玻璃纖維強化水泥、馬賽克鑲嵌、不鏽鋼、交通用反光材質 / 300x140x215 cm
glass fiber reinforced cement, mosaic, stainless steel, glass, reflective materials / 300×140×215 cm

「重型機車」所代表的不只是交通工具，而是象徵一種追風飆速、無拘無束的生活態度。

A heavy motorcycle is more than just a mode of transportation; it is a symbol of speed and represents a lifestyle that is unbounded.



《蔓葉蹺蹺板》
Leaf-Shaped Seesaw

不鏽鋼、玻璃纖維、彈簧 / 400x 150x 180 cm
stainless steel, fiberglass, spring / 400×150×180 cm

想像傑克的魔豆，隨風搖曳的藤蔓上，有著幾顆晶亮的露珠，坐在葉子上下款擺，讓可愛的瓢蟲帶我們去那神奇的幻想國度。

Imagine several glistening dewdrops swaying in the wind on the magic beanstalk of Jack, and adorable ladybugs on the leaves could guide us into that magical kingdom.



《幸福轉轉輪》
Magic Wheel

不鏽鋼、玻璃纖維、馬賽克鑲嵌、窯燒陶板、抿石子 / 250x250x65 cm
stainless steel, fiberglass, mosaic, ceramic, close lightly pebble / 250×250×65 cm

轉動，帶來一股動能，讓我們勇往直前，也將我們帶到幸福的國度。傾斜的轉盤，透過自然重力帶動旋轉，小朋友可以在轉盤上與松鼠泰德有趣的互動！

Turn and propel a surge of energy to charge forward into a kingdom of bliss. Children could interact with a squirrel named Ted on this leaning magic wheel and spin with the support from nature's gravitational force.



《酷樂搖搖船》
Shaky Boat

玻璃纖維強化水泥、馬賽克鑲嵌、彈簧 / 210x105x170 cm
glass fiber reinforced cement, mosaic, spring / 210×105×170 cm

搖呀搖！我們一出生，總是在父母的臂彎中搖著長大，搖搖晃晃著，是我們成長的腳步；如同旅途的顛簸，滿載對旅行的回憶！

Wobbling in the arms of our parents is how we learned to walk. Memories of those unsteady wobbles as a child are linked with the ups and downs encountered on the journey, filling all travelers with countless memories from the travel.



《飄飄觔斗雲》
Cloud Swing

不鏽鋼、玻璃纖維 /
410x310x315 cm、250x200x260cm
stainless steel, fiberglass /
410×310×315 cm, 250×200×260 cm

飄呀飄呀，乘著雲朵飛上天際，觔斗雲帶著我們翱翔，穿過樹林，飛過草原，在快樂的國度裡展開一場奇幻的歷險。

Flying and floating, ride on a cloud and soar into the sky. The magical cloud will take us through the woods and over grassy plains to embark on a spectacular adventure in a kingdom of joy.



《電光樹精靈》
Tree Fairy

玻璃纖維強化水泥、馬賽克鑲嵌、不鏽鋼、腳踏發電裝置、LED 燈、窯燒玻璃 / 265x172x280cm
glass fiber reinforced cement, mosaic, stainless steel, pedal generator, light emitting diode, glass / 265×172×280 cm

當雙腳踩動踏板，動能轉化為電能，民眾用自己的力量讓作品發光之餘，也象徵著回歸自然，而自然就是最好的能量啟發者。

When the pedals of this artwork are stepped on, the movements are turned into electricity. People could use their own strength to light up the artwork, which also symbolizes returning to nature, with nature being the best source of energy



《飛天咘咘車》
Flying Chariot

玻璃纖維強化水泥、馬賽克鑲嵌、不鏽鋼 / 253x220x220 cm
glass fiber reinforced cement, mosaic, stainless steel / 253×220×220 cm

這是一輛長了翅膀的小玩具車，載著我們最心愛的寶貝，飛越高山，穿越時空，一同去探索繽紛多彩的世界。

This is a small toy car with wings, carrying with it all of our most precious treasures. It climbs up mountains and transcends space and time, taking us on a journey to explore the vivid and colorful world.



泰安服務區公共藝術計畫《安安的奇幻樂園》得獎感言

黃浩德　財團法人臺北市開放空間文教基會執行長

這是一次很特別的挑戰，也是一次很棒的經驗！

營運已超過 30 年的泰安服務區，長久以來一直是行經國道一號南來北往的旅客重要的休息點，而基本上會來到服務區的旅客，都是因為行經高速公路經過一段長時間的旅途後，需要適度休息。我覺得，在許多旅客當中，孩童為特別需要被關照到的族群，當孩子跟著大人坐在封閉的車廂長途跋涉，特別是坐在後座搖搖晃晃，視線又不如前座清晰，特別容易感到枯燥疲累而不耐煩，如何讓小朋友們在枯燥旅途中增加興奮期待的感覺，讓大人也可在此讓疲憊得到紓解，便是我創意發想的開始。

從初步構想到作品成形，一開始，這就是一個不容易的挑戰，一方面，作品不只必須考量藝術表現，還需要融合遊具功能，並兼顧娛樂性與安全性，符合所有遊具的安全規範。感謝吳建福老師，經過無數次的討論、修改，讓我天馬行空的幻想實現，真的創造出一系列以童書繪本為架構，有別於傳統雕塑的可坐可玩的遊具作品。

感謝所有評審委員及高公局長官們的信賴與支持，畢竟，在一個遊客眾多的環境裡，選擇一組互動性過高的作品相對維護管理的需求更大責任更重。而經營廠商南仁湖公司尊重創作，配合景觀改造，強化行銷及維管，更是讓整組作品廣受民眾喜愛的重要關鍵。

民眾參與及教育推廣一直是我心目中公共藝術最重要的價值，因此民參的深度與廣度也是本計畫的重點之一，感謝后里國小、泰安國小、后里國中及豐陽國中，54 堂創作課程超過 700 位師生的參與，還有參加《快樂松鼠窩》松鼠屋創意設計徵選比賽、《我的私房樂園》影像故事徵選活動、《我的奇幻旅程》創意攝影比賽之數百位民眾、網友們，都讓本次計畫更充實更豐富。

其實，最讓我感到開心的，不是有多少人在作品設置期間參與了活動，而是當作品完成後，看到民眾真的喜歡作品，不只小朋友開心地遊戲，就連大人們也能在這裡重拾童心，留下歡樂的回憶！



Public Art Project for Tai-An Service Area "An-an's Wonderland" Acceptance Letter

Howard Huang, Director of Foundation for Research on Open Space, Taipei

It has been a very special challenge and an awesome experience!

Tai-An Service Area, a service area operating for more than 30 years, is an important stop for travelers who drive through National Freeway No. 1 in years. The travelers who visit this service area need to rest properly after their long journeys. In my opinion, children are the group of people among all travelers that we have to pay more attention to. When a child is sitting in the back seat of the car for a long-distance travel with adults, he or she will feel bored, tired and impatient more quickly owing to the bumpy ride and the worse view compared with adults who sit in the front seats. How to make children feel more exciting during the tedious journeys is the start of my inspiration, and I also want to alleviate adults' fatigue in this service area.

We realized from the start that it would not be an easy challenge from the initial planning to the final creation of the work. The artistic expression should not be the only concern of this creation. We also have to add the functionality of recreational facility and think about its recreational value and safety. We have to ensure that it satisfies all the safety rules for recreational facilities. We appreciate the help from Wu Chien-fu who helped me to realize my unrealistic imagination. We managed to make this series of recreational facilities which is based on illustrated children's books. They are different from traditional sculptures. Children can sit on them and play.

We appreciate the trust and the support from all panelists and the officers at Taiwan Area National Freeway Bureau, MOTC. After all, we have to take heavier responsibilities on management and maintenance because we have chosen this mode, which has a higher level of interactive capability and is built in an environment with lots of visitors. The owner of Tai-An Service Area, Nan Ren Hu Entertainment Company Limited, has great respect for our creations. They also renovated the outdoor landscape design and improved their marketing and security systems which is one of the key factors to make the work successful in being loved by the public.

Education outreach and public participation are always the most important value in my mind. We thank the involvement of more than 700 teachers and students from 54 courses at Houli Primary School, Tai-An Primary School, Houli Junior High School, and Fengyang Junior High School. We also appreciate all participants in the below competitions: the design competition "Happy Squirrel's House," the photography competition "My Secret Paradise," and the creative photography competition "My Fantastic Journey." Citizens living in Taichung and internet users have made this project more brilliant and meaningful.

To be honest, the happiest thing is not the number of visitors who joined this event during the period. The happiest thing is that people really love my creations after they are installed. Not only have children enjoyed playing games here, even adults can also find their forgotten happiness in their childhood and had joyful memories!

中和區公所 88—99 年度鶴齡活動中心等 11 處新、增建工程公共藝術設置案

Public Art Project Held by Zhonghe District Office

興辦機關｜新北市中和區公所
代辦單位｜亦采資創國際有限公司
策劃單位｜財團法人中華民國帝門藝術教育基金會

Organizer ｜ Zhonghe District Office
Administrative Agency ｜ Beryl Information & Creativity International Co., Ltd.
Curator ｜ Dimension Endowment of Art

《安家・安邦・新公園》是開放參與式的公共藝術計畫：包括顏名宏《不斷繁衍的宇宙 - 臨時裝置作品、30 個土地記憶的故事》、黃耿茂、顏名宏《不斷繁衍的宇宙 - 安邦陶瓦燒》、廖憶玲《記憶盒子》紀錄片、黃瑞貞《中和新色彩》工作坊，透過本計畫追溯了中和的土壤基因、植物色彩，從中認識中和的多元族群。也透過紀錄片的深度訪談，回視那些屬於個人安家立命的情感記憶。

New Park Zhonghe is an open-participation public art project that includes the temporary installation work *An Ever Expanding Universe* and *30 Stories of the Land Memory* by artist Yen Ming-hung; *Anbang Raku* by Huang Keng-mao and Yen Ming-hung, the documentary *Memory Box* by Liao Yi-ling, and *The New Hues of Zhonghe workshop* by Huang Jui-chen. This project explores the geological genetics and plant pigments of Zhonghe, encountering Zhonghe's diverse community groups in the process while looking back on personal emotional memories of setting down roots through in-depth interviews conducted in the documentary film.

《不斷繁衍的宇宙》

An Ever Expanding Universe

顏名宏、帝門藝術教育基金會 /
木、竹、布 / 1200x1200x500 cm
Yen Ming-hung, Dimension Endowment of Art / wood, bamboo, textile / 1200×1200×500 cm

作品係開放性的活動空間；內外之間，光線與風穿越與流動，形成獨特的美學體驗。

This artwork shows an open space with light and air flowing between the outdoors and the interior, with a unique aesthetic experienced created.



《30 個土地記憶的故事》
30 Stories of the Land Memory

顏名宏、帝門藝術教育基金會 / 木、土壤 / 40x40 cm(30 個不等高土壤收集木箱)
Yen Ming-hung, Dimension Endowment of Art / wood, soil /40x40 cm (30 boxes)

以「土」作為媒介，揉合「時間」、「空間」以及「人」的共同記憶，創造在地的「新／心境域」。

With earth used as the medium, collective memories of time, space, and people are mixed together to create a new realm derived from the heart.



《安邦陶瓦燒》
Anbang Raku

黃耿茂、顏名宏、帝門藝術教育基金會 / 陶、樂燒陶、磚 / 25-281x20-65x45 cm
Huang Keng-mao, Yen,Ming-hung, Dimension Endowment of Art / ceramic, raku, brick / 25-281×20-65×45 cm

作品以民眾參與的樂燒作品作為主要素材，拼貼於座椅，如同陽光照耀、雨水灑落般，環繞這片土地。

Raku ceramic pieces created by the public are pieced together as collages on the chairs, creating an impression of sun and rain showering down on this land.



《記憶盒子》
Memory Box

廖憶玲 (風景映畫創作社)、帝門藝術教育基金會 / 數位錄像 / 23 分 (min)54 秒 (sec)
Liao Yi-ling (Life Scenery Film), Dimension Endowment of Art / digital video / 23 minutes 54 seconds

家，是儲存記憶的空間；是擺放情感回憶的盒子。藉由故事打開人們的記憶盒子，重新定義人與空間的存在感。

Home is where memories are stored; it is a box to put one's emotions in. This artwork uses a story to open up people's memory boxes to redefine the sense of existence between people and their surrounding space.



中和區公所 88-99 年度鶴齡活動中心等 11 處新、增建工程公共藝術設置案得獎感言
Public Art Project Held by Zhonghe District Office
Acceptance Letter

熊鵬翥　財團法人中華民國帝門藝術教育基金會執行長
Hsiung Peng-chu Director of the Dimension Endowment of Art

公共藝術除了公共意義之外，也可以非常個人。這個獎對我的意義非凡，我們家是民國 60 年搬到安邦新村，將近 50 年的時間，社區與我的情感很深。當基金會決定提案的時候，沒有其他原因，只是希望為我父親做一點事情。

安邦新村眷村改建大概是在 9 年前，很遺憾我父親生前沒能看到新的社區。這個計畫也是為我的父執輩做的計畫，因為在眷村改建的過程中，很多人搬出去沒有機會再回來。眷村的改建，改變了居住的型態，也改變了人際關係。雖然這個計畫是座落在安邦公園，但我們發掘的是一個更大有關於中和的故事。

我們非常感謝這次參與的藝術家，包括了顏名宏、廖憶玲、黃瑞貞、陳若軒及黃耿茂，這個計畫提案時原來有三位藝術家，完成的時候卻有五位，代表公共藝術計畫也是會成長的。我們也非常感謝中和區公所及執行小組委員對於我們的信任，從提案時只有一個想法，而在執行的過程中，慢慢落實成型。公共藝術很重要的是興辦機關與藝術團隊的信任關係，並且是夥伴的關係。也很感謝帝門同事的努力及計畫中參與的居民。這個獎除了獻給我的父親，也獻給安邦新村及中和所有的住民，謝謝。

Besides being public, public arts can also be very personal. This award means a lot to me personally. Our family moved to the An Bang New Village in 1971. For nearly 50 years, I am deeply bonded to the community. As the project was proposed within the Dimension Endowment of Art (DEOA), I immediately approved. The decision was made with the sole intension of honoring my father.

The An Bang New Village, which was a military dependents' village, was reconstructed around 9 years ago. Unfortunately, my father did not live to see the completion of the new village. This project is also a dedication to those of my father's generation; many of them moved out during the reconstruction, and didn't have the chance to move back again. The reconstruction of the military village has altered its residential pattern and community relationship. Although this is a project that locates in An Bang Park, we have unfolded a greater story about Zhonghe District.

We are grateful for the help of all the artists involved in the project. This includes artists Yen Ming-hung, Liao Yi-ling, Huang Jui-chen, Chen Ro-hsuan, and Huang Keng-mao. Originally, there were only three artists working on the project, but we had five in the end. This shows how a public art plan also develops along its process. We are also very grateful for all the trust that the Zhonghe District Office and the executive committee have shown us. The project started from a single idea, and was shaped along the executive process. The success of a public art highly relies on the trusting relationship and collaboration between the organizer and the art team. We also owe much to the works of our colleagues at DEOA and the residents who were involved in the project. This award is dedicated not only to my father, but also to all of those living in An Bang New Village and Zhonghe. Thank you!

臺南科學工業園區第二期第一階
公共藝術設置計畫 A 案（委託創作）

Public Art Project for the Phase II Stage I of the Southern Taiwan Science Park, Project A

興辦機關｜科技部南部科學工業園區管理局
代辦單位｜蔚龍藝術有限公司

為徵求具有「創意」精神的作品，並達成培育年輕藝術家之目的，本案並非邀請專業藝術家，而是以民眾參與之方式，於北中南進行徵件說明會，向全國民眾辦理作品徵件活動，並邀請 5 所藝術相關院校系所推薦作品，經過一系列的評選過程，最終選出 8 項作品提案進行簽約並製成成品。本次簽約之藝術家中，有 4 位仍為藝術院校在學之學生，本案作品也成為他們生涯中第一件公共藝術品。

Organizer ｜ Southern Taiwan Science Park, MOST
Administrative Agency ｜ Blue Dragon Art Company

In order to seek out works that embody the spirit of innovation, and to achieve the mission of nurturing young artists, information briefings on the call for submissions open to public participation were held in northern, central, and southern Taiwan for this project as an effort to actively call for submissions from the public nationally, rather by only inviting professional artists. Five fine arts educational institutions and departments also were approached to recommend works. After a thorough selection process, eight proposals were ultimately selected and commissioned for their works to be produced. Among the commissioned artists four are currently students in arts school and their work for this project has become the first public art project in their careers.

《Yummy!Yummy!》

江威儒、江宜瑾、張嘉珍、孫荷 / 玻璃纖維強化塑膠、烤漆、油漆 / 60×90×85 cm
Jiang Wei-ru, Jiang Yi-jin, Chang Chia-chen, Sun ho / glass fiber reinforced plastic, coating, paint / 60×90×85 cm

作品利用變電箱的外形，結合美味點心，為變電箱變換新的面貌。

Electrical transformer boxes are combined with images of delicious desserts, giving them a brand new look.





《鯨入水鏡》
Whale in the Mirror

盧柏臣、葉穎承(東方學校財團法人東方設計學院)/ 聚氯乙烯、金屬、玻璃纖維強化塑膠 / 身體1,600×480 cm、尾巴500×400×600 cm
Lu Bo-chen, Ye Ying-cheng (Tung-Fang Design Institute) / polyvinylchloride, metal, glass fiber reinforced plastic / whale body 1600×480 cm, whale tail 500×400×600 cm

鯨魚活潑地躍入水族箱，使觀者藉由視覺感官所引發聯想，達到緩和壓力的效果。

A whale is seen joyously leaping into an aquarium, sparking imaginative thoughts through the visual image to achieve a calming effect.



《螳螂捕蟬 黃雀在後》
Mantis Stalks the Cicada Oriole in the Post

董洋榮(東方學校財團法人東方設計學院)/ 不鏽鋼、烤漆 / 95×60、330×220、500×300 cm
Dong Yang-rong (Tung-Fang Design Institute) / stainless steel, coating / 95×60 cm, 330×220 cm, 500×300 cm

以「螳螂捕蟬，黃雀在後」的故事為主題，提醒我們，勝不驕敗不餒，勿忘一山還有一山高。

With the Chinese idiom "the mantis stalks the cicada, unaware of the oriole behind" as the theme of this artwork, it reminds us to keep improving and not to forget there is always something better that we have to work hard to achieve.



《勁量巴爹力》
Energy Battery

劉光盛、黃琮駿、謝孟君(東方學校財團法人東方設計學院)/ 不鏽鋼、烤漆、發光二極體、壓克力/ 274×113cm，共3件
Liu Kuang-Sheng, Huang Tsung-Chun, Hsieh Meng-Chun (Tung-Fang Design Institute) / stainless steel, coating, light emitting diode, acrylic / 274×113 cm (3 pieces)

園區環境宛如大型的元氣充電站，隨時替員工補足精力，儲備明天的戰鬥力，加滿油，再出發！

The science park is like a large energy charging station that is always there to fuel up the staff's vitality to get them ready for tomorrow's challenges!



《嗯！好吃》
Ah! Tasty

郭國相/ 鋼筋混凝土、陶、玻璃、不鏽鋼/ 240×240×300、220×100 cm
Kuo Kuo-hsiang / reinforced concrete, ceramic, glass, stainless steel / 240×240×300 cm, base 220×100×45 cm

圓渾的矮灌木，就像生動逗趣的毛毛蟲，一口一口地吃掉如「蘋果」般的外來敵人，無論對手多麼強大，絲毫不退縮。

The round and short bush looks like an adorable caterpillar that is eating away at the foreign enemy that appears like an apple.



《南科之星 GO! GO! GO!》
THE STSP STAR GO! GO! GO!

郭國相、魏晉興 / 不鏽鋼、玻璃、發光二極體 / 250×240×930 cm
Kuo Kuo-hsiang, Wei Chin-hsing / stainless steel, glass, light emitting diode / 250×240×930 cm

Go ！ Go ！ Go 上車了！準備探索孕育未來科技的秘密基地了嗎？請繫好安全帶，開往明日世界的南科之星！

Hurry, hurry, get on board! Ready to explore the secret base where they think up all that future cutting-edge technology? Buckle up! The STSP Star is bound for the world of tomorrow, and ready to go!



《勇渡南科》
Bravely Crossing the STSP Sea

郭國相 / 不鏽鋼 / 1300×500×200cm
Kuo Kuo-hsiang / stainless steel / 1300×500×200 cm

水裡來，浪裡去，發揮你的想像力，在日新月異的科技海洋中，乘風破浪，創意奔馳吧！

C'mon, c'mon, the ocean surges back and forth! Use your imagination and come here to ride the wind and waves of creativity in the endlessly changing sea of technological competition.



《桌迷藏》
Hide and Seek

陳宣羽、郭挹芬、邱惠琳 (樹德科技大學) / 鋼、鋁 / 410×855 cm
Chen Xuan-yu, Guo Yi-fen, Chiu Hui-lin (Shu-Te University) / steel, aluminum / 410×855 cm

引用孩童的童心，結合捉迷藏的元素，運用建築物的結構，賦予一種充滿幻想又真實存在的形象。

This design attempts to inspire the users' playful hearts. Integrating elements from the game of hide and seek, it employs a structure of architecture, which creates a realistic image of fantasy.



臺南科學工業園區第二期第一階公共藝術設置計畫 A 案（委託創作）得獎感言

科技部南部科學工業園區管理局

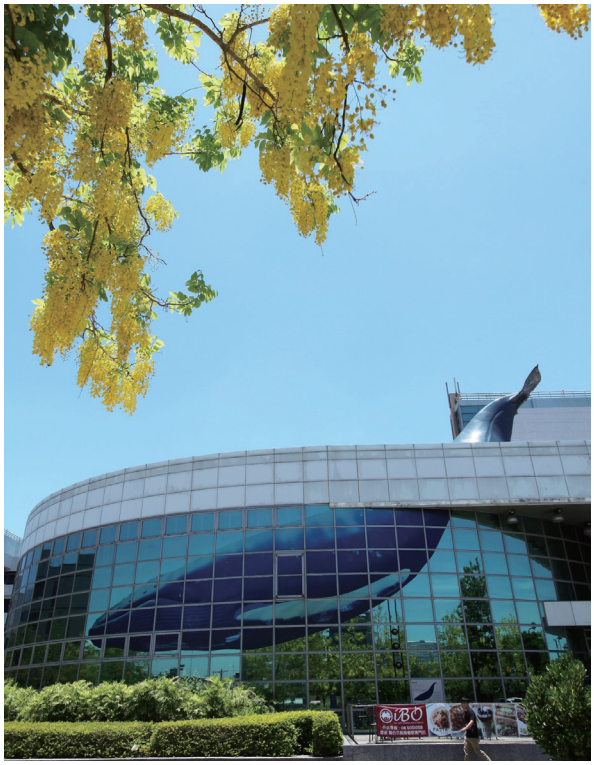
「南科第二期第一階公共藝術計畫 A 案」，是一個意寓南科永續發展精神的計畫，「南科展望未來」是為了徵選富含創意、令人會心一笑、未來精神，並且能與現有建物有所連結的作品，以期為臺南園區最早開發、歷史悠久的「老城區」注入新活力。

為能募集全國的創意能量，培養年輕藝術家，南科打破僅慣用的徵選方式，辦理不分男女老幼，不設任何資格限制的作品海選，利用網際網路與週刊向各大專院校徵選。197 件的海選投稿、57 件的學校稿件，得獎的計畫是南科集結臺灣北中南民眾力量，是南科與參與的學校及藝術家一同合作的成果。本案 8 件公共藝術作品都是藝術家發揮創造力的結果，其中 5 件更是臺北藝術大學、東方設計學院及樹德科技大學在學學生的創作，他們或許沒有豐富的經驗，但是無與倫比的活力卻感染了參與的每個人。

為了讓年輕學子完成作品，南科執行小組委員、入選學生的學校老師、南部專業資深藝術家、南科專業工程技術團隊，在契約簽訂、選材、作品製作、驗收的過程中，都提供許多專業建議與協助，南科感謝他們的付出與支持。

南部科學園區致力於科技產業的創新研發及生產，但我們對園區生活及工作的環境與藝術領域都沒有放棄，園區的作品與民眾息息相關，許多步入婚姻的新人選擇在南科的公園及公共藝術作品旁拍下人生中最重要的身影，作為人生新階段的起點記憶。南科的優質環境是南科人的驕傲，歡迎大家都來走走，南科邀請大家的光臨！

＊執行小組委員：陳俊偉、陳建北、蘇志徹、熊鵬翥、蘇信義、康錦樹、林永壽、李國宏、陳瑞環
＊藝術家：江威儒、江宜瑾、張嘉珍、孫荷、盧柏臣、葉穎承、董洋榮、郭國相、魏晉興、陳宣羽、郭挹芬、黃琮駿、劉光盛、謝孟君
＊學生藝術家諮詢顧問團：藝術家方惠光、藝術家王國益、藝術家蘇志徹、臺北藝術大學張乃文及陳建北老師、東方設計學院劉光盛及林沂品老師、樹德科技大學郭挹芬及邱惠琳老師
＊代辦單位：蔚龍藝術有限公司



Public Art Project for the Phase II Stage I of the Southern Taiwan Science Park, Project A
Acceptance Letter

Southern Taiwan Science Park, MOST

"Public Art Project for the Phase II Stage I of the Southern Taiwan Science Park, Project A" is a project which represents the spirit of sustainable development of the Southern Taiwan Science Park. "Looking Forward to the Future, Southern Taiwan Science Park" aims to collect good creations which are creative, smile-inducing, carrying the spirit of future, and connecting to the present buildings in the park, with the hope that this project can gain new vigor and add it into the "Old Area" of Southern Taiwan Science Park, Tainan, the earliest-developed and historic area.

For gathering creative energy from the whole country and cultivating young artists, Southern Taiwan Science Park broke the tradition and held a nation-wide competition without any requirements to collect good creations. We announced the information on the internet and also published it in magazines for collecting creations from colleges. There are 197 creations collected from 57 different colleges. The award-winning projects are the results of the collaboration between Southern Taiwan Science Park and the artists. They are also the results of gathering energy from local people in central and southern Taiwan. The eight public installations are the outcomes of our artists who have gotten involved in this project with their creativity. Five of them are created by students from Taipei National University of the Arts, Tung Fang Design University, and Shu-Te University. They are perhaps not experienced enough, but their unstoppable vigor has encouraged everyone who participated in this project.

For supporting these young students to finish their jobs, the commissioners in charge of the execution in Southern Taiwan Science Park, the professors at their schools, the experienced local artists in southern Taiwan, and the professional engineering teams of Southern Taiwan Science Park, who provided professional advice and assistance during several periods including signing contracts, choosing right materials, production, and assessments. On behalf of Southern Taiwan Science Park, we express our appreciation for their dedication and support.

We not only dedicate ourselves to the development and the production of the technology industries located in Southern Taiwan Science Park. We also

continuously support the improvement of the living, the environment, and the artistic atmosphere and never give up. The public installations are closely related to people who work here. There are many new spouses who selected these installations or the grassland in Southern Taiwan Science Park to take their wedding pictures and made their new milestones when they began the new stages in their lives. People who work at Southern Taiwan Science Park are proud of our great environment. We are pleased to invite you for paying a visit to Southern Taiwan Science Park!

＊ The committee members: Chen Jun-wei, Chen Chien-pei, Su Zhi-che, Hsiung Peng-chu, Su Xin-yi, Kang Jin-shu, Lin Yong-shou, Li Guo-hong, and Chen Rui-huan

＊ The artists: Jiang Wei-ru, Jiang Yi-jin, Chang Chia-chun, Sun Ho, Lu Bo-chen, Ye Ying-cheng, Dong Yang-rong, Kuo Kuo-xiang, Wei Chin-hsing, Chen Xuan-yu, Kuo Yi-fen, Huang Tsong-chun, Liu Guang-sheng, and Xie Meng-jun

＊ The consultants for supporting student artists:
Artists: Fang Hui-guang, Wang Guo-yi and Su Zhi-che
Zhang Nai-wen, Associate Professor, Taipei National University of the Arts
Chen Chien-pei, Assistant Professor, Tainan National University of the Arts
Lin Yi-pin, Assistant Professor, National Yulin University of Science and Technology
Liu Guang-sheng, Vice Principal & Associate Professor, Tung Fang Design University
Kuo Yi-fen, Professor, Shu-Te University
Qiu Hui-lin, Assistant Professor, Shu-Te University

＊ Administrated by Blue Dragon Art Company



《時光礦坑》Tunnel of Time
王喆、林幸長 Wang Che, Lin Hsin-chang

教育推廣獎
Education Outreach Award

臺灣大學全校性公共藝術計畫（第一期）
National Taiwan University Public Art Project (Phase I)

「臺灣大學全校性公共藝術計畫」跳脫單一作品的設置，藝術家開放與師生們共同定義作品，開拓校園公共藝術新的可能性，並在專業領域產生新的觸動與對話。

The artists in "The University-wide Project of Public Art for National Taiwan University" break the tradition of setting their creations one by one. They invited the faculty and all students to define the works together. This decision makes some new possibilities of the public art installations on campuses, and it also creates dialogues and new inspirations in the professional community.

2015 第三屆「遇見．白鷺鷥」公共藝術節
The 3rd edition of Encounters with Egrets Public Art Festival 2015

「遇見．白鷺鷥」公共藝術節策劃團隊以社區參與方式，串聯起內湖地區多所各級學校，數百位師生及民眾參與藝術創作，讓公共藝術走入日常生活，深化民眾對於生活環境的認同感。

The team of the *Encounters with Egrets Public Art Festival* successfully connects schools in Neihu by community participation. Hundreds of teachers and students participated in the design process of the artistic creations. Their efforts make public art enter our daily lives and improve people's sense of identity toward the living environment.

深澳 TANGO
ShenAo Tango Project

深澳國小的狗狗因老邁過世了，藝術家用藝術的手法，為小學生規劃一系列深刻又有意義的生命教育課程，令人動容。

The school dog of Shen Ao Elementary School died owing to his age. The artist uses artistic ways to design a series of life education courses. It moves people to tears.

擴散公共藝術影響力的活性因子

張惠蘭／評審委員、東海大學美術系專任副教授兼系所主任

臺灣在物質文化的發展上已具相當基礎，也由於物質文化的急速發展，美感經驗、價值觀、理想意識等層面的非物質文化發展相對緩慢，形成物質文化與非物質文化之間的失調。反映在過去公共藝術的設置方式上也有著這種失調現象，比較注重「有形」的物質性作品成果，較易忽略「無形」凝聚公共性的參與式藝術計畫與教育推廣的實質意義，而容易流於形式上的完備。

活性因子 觸動交叉對話

公共藝術和傳統視覺藝術作品最大不同處應在於具有「公共性」的特質。「公共性」是公共藝術一個重要的精神，不管是議題、空間或互動形式上的公共性，均指涉藝術和社區或社群之間具有創造性、有意義的連結；本屆公共藝術在「教育推廣」與「民眾參與」獎項方面有密不可分的關係，兩者也是彰顯公共藝術「公共性」的關鍵方式，對內能凝聚共識、對外能彰顯在地精神，在公共藝術設置計畫中扮演活性因子的角色。「民眾參與」提供參與公共藝術的管道與對話的平臺，「教育推廣」更可延續及推廣公共藝術的成果，並在議題及互動公共性上發揮其教育意義，對話的同時也在歧異中期許保有生命共同體的認識。

這裡藝術教育的實踐應該具有前瞻性與開創性，本屆報名「教育推廣獎」的二十四件中，主要以小學、中學與大學等校園的設置計畫居多；另外也涵蓋醫療、軍、警與交通設施方面的設置計畫。計畫型態包含了藝術工作坊、種子營、新類型公共藝術、計畫性公共藝術或是以公共藝術節為名的教育推廣計畫，透過群眾的參與達到藝術教育的作用。本項入圍者具有試圖喚醒在地人文歷史特色與地域環境生活的連結，加深民眾對於生活環境的認同感，並發掘在地生活特色與魅力的傾向。特別當關懷環境成為重要的社會意識，強化了作品與場域的特性與場所精神的探索，同時連結在地與自然的元素，藉此將社區人文、當地文化景點與社區居民的歷史記憶串聯；這裡突顯物質性與非物質性相互結合的計畫性公共藝術、藝術節慶或工作坊等形式，將更能揉合在地居民的生活經驗來達到教育推廣的實質意義。此類藝術形式運用各自可以獨立卻又環環相扣的子計畫結合藝術教育、跨領域展演活動，廣邀民眾建構自身創作經驗，再次省思人與土地之間的關係，讓習以為常的區域產生新的觸動與對話。

知識統整 厚植藝文養分

公共藝術進入多元開放社會的日常空間所發生的課題，實是對藝術教育的啟示，重點在於公共藝術的教育推廣能夠以「在地為本的藝術創作與欣賞」為基礎，再從「社群不同觀點」予以評價，並從不同角度對話加以理解，進一步探討及調適可能涉及衝突。本屆獲推廣

教育獎的「臺灣大學全校性公共藝術計畫」、「2015第三屆『遇見・白鷺鷥』公共藝術節」，以及基隆市信義區深澳國民小學《深澳 TANGO》主要以主題策劃方式，表現校園教學特色、藝術計畫或民俗、環境與生命教育等活動來展現深度參與及多元多樣的特色，結合社區及校內課程予以實踐。這些計畫開啟多元文化的發展，喚醒民眾對地域的記憶，並有助於生命教育、在地文化及生態環境的尊重。在教育推廣方面，尤其在藝術主體的改變與其型態的變化下，不論是所謂新類型公共藝術或是計畫性公共藝術本身，活動及工作坊的設計上多數具有類似「課程統整」的概念，以具公共性的「主題」貫穿所有推廣活動及工作坊內容的設計型態，使零碎的相關知識透過藝術手法交織出統整的風貌。

不論是以開創性的態度，在社會生活、法規規範與價值觀念之間取得有機的聯繫，延續及推廣其公共藝術的成果，或是喚起群眾更多的共鳴，並且在議題及互動公共性上發揮其教育意義，在在發揮藝術所能提供不同年齡層的個人成長、紓解壓力及蘊育文化與尊重環境的功能，也是本次得獎的公共藝術在教育推廣上有所突破之處。除了能夠把藝術工作坊、社區交流計畫、文宣媒體行銷活動等組織統整起來，並且扣合相關知識，將創作參與、美感體驗等經驗組織在一起，在日常的生活中使各部份知識、經驗緊密連結，讓民眾在學習的過程中參與公共藝術，培養欣賞、表現及審美能力，陶冶民眾的藝文興趣與嗜好。受此影響，或許日後更多民眾將主動參與相關藝術活動，提振其學習興趣以提昇感受力、想像力、創造力等能力與素養而達到更佳的教育推廣效應，形塑公共藝術令人感到歸屬感以及讓生命有意義的各種人文內涵，加深居民對於生活環境的思考和認同感，藉此深化公共藝術的「公共性」內涵，且讓公共藝術不再落入徒具形式的依法行事的模式。

Active Factors That Diffuse the Influence of Public Art

Chang Hwei-lan / Juror, Director of the Department of Fine Arts at Tunghai University

Taiwan has a rather developed foundation of material culture. As the result of rapid development of material culture, the development of intangible culture, such as aesthetic experience, perspective of values, and ideal consciousness are relatively slow, creating an imbalance between material culture and intangible culture. It is also reflected in how public art is fixed in the past. The focus on the tangible material works easily leads to ignorance of the actual meaning of the participating art project and continual education, turning the installation of public art into merely an act of formality.

Active factor facilitates cross-domain dialogues

The biggest difference between public art and traditional visual art works is the characteristics of publicness. Publicness is an important idea of public art. Whether it is the publicness of issues, spaces or interactive forms, it refers to the creative and meaningful association between art and community, and of the community. This year's Public Arts Awards has an inseparable relationship between continual education and the promotion of the public participation. The two aspects also form the principal way to demonstrate the publicness of public art, not only building the consensus internally, but also demonstrating the spirit of the local community in public art planning by playing an active role. The former can provide a platform of channel and discourse for people to participate. The latter continues and promotes the end result of public art, extending its educational significance in the issues and interactive publicness. Whilst creating a dialogue, it also ensures an understanding and a sense of community amongst different opinions.

The practice of art education ought to be forward-looking and groundbreaking. Among the 24 submitted pieces of this year's Education Outreach Award, most of them are projects by elementary schools, middle schools and universities. In additional, there are also projects covering medical, military, police and transportation facilities. The program includes educational workshops, seed camps, and new concept of public art, project-based public art, or public art festivals for education outreach, involving public participation to achieve the goal of art education. This year's finalists attempt to awaken the connection between the historical characteristics of the human and environment aspect of the locality, which reinforce people's recognition of their living environment, and explore the local characteristics and charm of local life, especially when the concept of caring becomes the social attitude of consciousness. It strengthens the characteristics of the works and the vicinity while combining the exploration of the spirit of the place with the elements of the locality and nature; it emphasizes the combination of material and intangible connections of public art and art,

using the forms of festivals or workshops to better incorporate the life experience of local residents to achieve the goal of education outreach. Each of them has independent yet interconnected sub-projects that combine art education and cross-disciplinary performances and invite the people to construct their own interactive creative experience. By reflecting the relationship between man and land, new areas of engagement and dialogue are being created from routine.

Knowledge integration increases artistic conservation

The arising problems as public art entering into the daily space of a multiculturalism society contribute to a revelation of art education. The emphasis is that the promotion of public art can be based on "local-based art creation and appreciation," evaluated according to "different perspectives of communities," and understood from different aspects of the dialogue, which may involve further discussions and adjustment of potential conflicts. The finalists of this are in promotion of education, especially in the change of the artistic subject and the change of its style, whether they are the so-called new types of public art, or the planning of public art itself, the design of activities and workshops mostly have a similar concept of curriculum integration, with themes manifesting publicness running through the design of all promotional activities and workshop content, and therefore, generating relevant knowledge to show the artistic techniques intertwined with a holistic style.

Whether it is to achieve an organic connection for the continuation and promotion of the achievements of public art between social life, regulations and value concepts through an innovative attitude or to arouse more repercussions among the public and to show its educational significances through interactive publicity, public art can provide a personal growth for different ages, relieve stress, enrich culture and show our respect to the environment. These are also the breakthroughs in education outreach achieved by this year's public art projects. They are able to integrate workshops, communal communication programs, media campaigns, and other media marketing activities while summing up relevant knowledge and organizing creative participation and aesthetic experiences, tightly connecting the knowledge and experience of daily life. They allow people to participate in public art in the process of learning, cultivate their abilities of art appreciation, artistic expression and aesthetic understanding, and also cultivate the interest and hobbies of the art and literature. As result of these influences, people may actively participate in relevant art activities in the future, which will boost their interest in learning and enhance their feelings, imagination, creativity and other abilities and taste. Consequently, a better effect of education outreach becomes possible, forming a sense of belonging and a variety of cultural references that makes life more meaningful due to public arts as well as reinforcing a deeper thinking and a sense of identity for the residents living within the environment. Through this, the publicness of public art will surely be deepened without again falling into the formality according to law.

臺灣大學全校性公共藝術計畫（第一期）
National Taiwan University Public Art Project (Phase I)

興辦機關｜臺灣大學
策劃單位｜喜恩文化藝術有限公司

印拓臺大 ISO Remix@NTU 跳脫了臺大校內長期以雕塑之單一物件為表現型態的「永久性」公共藝術設置形式，鼓勵生產不同尺度與表現類型的藝術創作，並經由師生參與，與藝術家共同定義作品。 4 位駐校藝術家分別以聲音、光影與物件的 3 個面向印拓性複製（Replication）來進行藝術教育資源的再創（Re-creation），進而達致反思（Reflection），以藝術概念來融合多種學科，開拓校園教職員師生對公共藝術的新認知。

Organizer | National Taiwan University
Curator | Shalom Arts Consulting, Inc.

ISO Remix@NTU breaks from the long-held mode of expression of singular sculptural objects on the campus of National Taiwan University as "permanent" public art installations by encouraging the production of artistic creations of varying scales and diverse modes of expression. Artists jointly defined the scope of the works with involvement from the student body and members of the faculty. Four artists-in-residence on campus achieve the re-creation of educational resources through the replication of sound, light, and objects in order to arrive at reflection. Various academic disciplines are amalgamated through artistic concepts, prompting a new awareness of public art among the students and faculty.

《臺大藏珍閣》
The Chamber of Uncanny Objects

鄧肯·蒙弗特和臺大學生策展群 / 木材、膠合板、漆料、舊有櫥櫃、現成物、博物館物件、玻璃、亞麻、燈、書 / 921.5x953.5x242 cm
Duncan Mountford, student curators from NTU / wood, coating, glass, linen, fluorescent light / 921.5×953.5×242 cm





小室之中，承載著非關真實的事件，透過物與物交雜的檔案系統，試圖迫近那懸而未解的「歷史」。使觀者在幽微的燈光下游移於虛實間，探究、思索、叩問。

Fictional events exist inside this chamber, with attempts made to break into suspended and unresolved "history" through an archival system woven together by material objects. The audience lingers under a dim light, wondering between facts and fiction, exploring, contemplating, and speculating.

《觀聽的邊境—微觀世界（植／物／像）》
At the Edge of Perception-A Microscopic World (Flora Anima)

蔡宛璇 / 單頻道錄像 / 19 分 50 秒
Tsai Wan-shuen / single-channel video / 19 min 50 sec

作品嘗試探索：對生命（植物）型態的觀察和感知能力，其實是一種理性、感官、手藝、和想像的聯覺過程。

Using a microscope to observe plants is different from using one's naked eye. A new way to perceive plants is proposed and subverts preexisting perceptions. It is a process of synesthesia involving reason, sensorium, craft, and imagination.present are awakened.





《觀聽的邊境－翼手計畫（（（^..^））））》
At the Edge of Perception-Sounds of Wings

澎葉生 / 聲音裝置 / 1 分 59 秒、2 分 16 秒
Yannick Dauby/ audio installation/ 1 min 59 sec, 2 min 16 sec

該聲音作品專門收錄臺大校園的蝙蝠生態音為主。搭配各項技術，為蝙蝠留下有趣的創作紀錄。

This sound work collects field recordings of echolocation calls from bats on the campus of National Taiwan University. The creative process included slowing down high-resolution recordings, sound frequency conversion, editing and mixing, resulting in this interesting creative record.



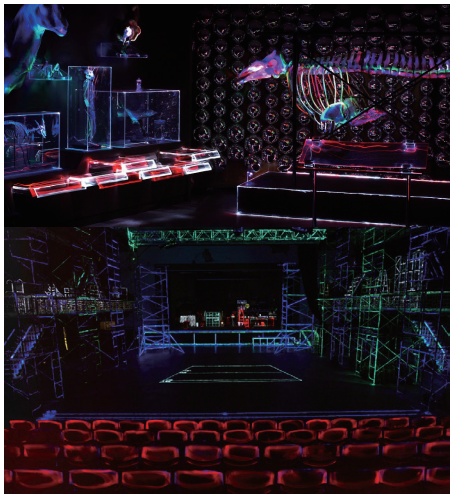


《光拓臺大》
NTU Lightscape

黃建銘 / 數位影像輸出 / 60×100cm，一組 5 件
Huang Chien-ming / digital image / 60×100 cm, a set of 5 pieces

在小小的空間中，景象如同是堆積、集結的現在與過去，以及廣大的世界，生命的演化如同按了快播鍵，轉眼即逝，使觀者近距離探索黑暗未知的世界。

Dazzling neon lights illustrating sceneries and objects are placed inside the space between the soon-to-be-renovated National Taiwan University Theater and the Heritage Hall of Physics. Like topography of light formed by compressing time, memories within history spanning from the past till the present are awakened. The present are awakened.



臺灣大學全校性公共藝術計畫（第一期）得獎感言
National Taiwan University Public Art Project(Phase I) Acceptance Letter

臺灣大學校園規劃小組
Campus Planning Office

臺大首次將多件新建工程公共藝術經費以「合併統籌運用」 方式推動之公共藝術計畫案。校園的使用主體是師生，因此我們的計畫主軸為結合藝術教育與公共參與，讓師生成為藝術生產的一份子。計畫內容以「駐校藝術家」的形式，讓藝術家能在多次的課程或社團活動中共同創作。另一方面 , 也給予藝術創作寬廣的空間，例如藝術家在創作提案之初僅須提出概念與媒材，不預先設定生產形式，而是透過參與過程來逐步修正原先規劃的藝術表現方向，賦予公共藝術更具貼切新穎的意義。

團隊喜恩文化藝術有限公司及四位藝術家，共同與師生一起讓校園中本來看不見的可以被看見，本來被看見的可以用另外一個角度去看它。更感謝評審委員對本案的肯定，讓臺大藝術校園的願景有了更進一步實踐的動力。

This project is National Taiwan University's first example of using several public art budgets for new constructions as an "integrated overall application" to realize public artworks. The main users of the campus are the students and teachers; therefore, the main axis of our project was to combine art education and public participation, so that they could participate in the production process of the artwork. The project took the form of an artist residency on the campus, allowing frequent collaboration between the artists, the staff and students, both in class and in student societies. We also made sure that the artists had ample creative freedom; e.g. we only requested them to state their concepts and materials in the initial proposals, without confining to any formal outcomes, so that the direction of the artworks could take shape gradually through the participatory process instead, giving public art a new and more fitting meaning.

We are grateful to Shalom Arts Consulting, Inc. and the four participating artists, who, together with our students and teachers, made the invisible visible on our campus, and brought new perspectives to that which was already visible. We also extend our gratitude to the judges for their recognition of our efforts, and for refreshing our motivation to realize the vision of an artistic campus for the NTU.

臺灣大學全校性公共藝術計畫（第一期）得獎感言
National Taiwan University Public Art Project(Phase I) Acceptance Letter

策劃人
陳惠婷　喜恩文化藝術有限公司總監
Curator
Chen Hui-ting, Director of Shalom Arts Consulting, Inc.

感謝文化部持續辦理公共藝術獎的評選，帶給興辦機關、策劃團隊、藝術家極大的鼓勵！臺大全校性公共藝術計畫（第一期）能獲得所有專家的肯定，頒予公共藝術獎。

首先要歸功於本案執行小組黃麗玲、康旻杰委員等的巧思，提出藝術家駐校創作的想法。其次是四位藝術家以熱情克服了啟動所有駐校創作、與師生溝通合作的種種挑戰。也要感謝外文系吳雅鳳教授與劉權富副教授願意開放其課程，讓學生參與其中。

「凡走過的必留下足跡，凡努力過的，必發生影響。」臺大全校性公共藝術計畫（第一期），已為第二期鋪好基礎；也在大學中，留下印記。期許我們能不斷精進，發想創意構思，讓藝術的感動力，蔓延到社會的每個角落；藉公共藝術參與行動，激盪新的人際關係，交流內心深處的思維，引發共鳴！

I thank the Ministry of Culture for holding the Public Arts Awards, as it is a great encouragement to organizing bodies, planning teams, and artists alike. The fact that the National Taiwan University Public Art Project (phase I) was able to win this award, is firstly thanks to the ingenuity of Ms. Huang Li-ling and Mr. Kang Min-chieh of the project execution team, as it was their idea to run an onsite artist residency. We are also very grateful to the four participating artists, whose passion overcame all obstacles that arose during the residency and in communicating with the teachers and students. Of course, we also extend our thanks to Professor Wu Ya-feng and Professor Liu Fu-quan of the Department of Foreign Languages and Literatures, who opened up their classrooms and allowed us to collaborate with their students.

"Every step leaves a mark, and every effort has an impact." Phase one of the NTU's campus-wide public art project has paved the road well for the phase two, and has left its mark on the campus. We will endeavor to constantly better ourselves, and continue to explore new creative ideas, so that the power of art can spread to every corner of society, sparking new relationships through the participation in public art creation as well as allowing hearts and minds to cross and exchange their innermost resonances.

2015 第三屆「遇見・白鷺鷥」公共藝術節

The 3rd Edition of Encounters with Egrets Public Art Festival 2015

執行單位｜財團法人臺北市開放空間文教基金會

由開放空間文教基金會主辦的「遇見・白鷺鷥」公共藝術節，自 2010 年開始共舉辦過四屆，已成為內湖地區重要的公共藝術參與活動。2015 年第三屆除了主要來自內湖地區共 31 所各級學校師生參與，還有多位藝術家、民眾共襄盛舉，超過 200 組的彩繪白鷺鷥及戶外裝置作品在內湖多個公園綠地及捷運站與民眾幸福邂逅。本屆活動主題為《溫柔的力量》，所有創作者均發揮創意，表達每個人都可以發揮溫柔的力量，一個親切的微笑，一個正向思考的思維……，都有機會可以改變自己，改變生活，甚至改變周遭的人們，改變我們的環境。 系列活動還包括廣邀地方社團參與之開幕、三場「飛翔的聲音」音樂饗宴、每週定時的導覽活動，及最後專輯的發行。

Executor ｜ Foundation for Research on Open Space, Taipei

Encounter with the White Egret Public Art Festival has been held four times since its inception in 2010, and has become an important public art participatory activity in the Neihu area. In addition to participation by students and teachers from 31 schools across all grade-levels, the third edition held in 2015 also included enthusiastic support from a number of artists and members of the public. Over 200 sets of painted egrets and outdoor installation works happily greeted members of the public in a number of green park areas and at MRT stations. *Yielding Soft Strength* is the theme for this edition. All the creators have unleashed their creativity, expressing how each person can exert a gentle power. A warm smile, a positive thought or contemplation. Each is an opportunity to transform the self, to transform ways of living, or even to transform those around us, and to transform our environment. The series of activities include an opening where community groups have been widely invited to participate, three performances of the *Soaring Sound* musical feast, weekly scheduled guided tours, and the publication and distribution of the resulting festival catalogue.

《溫柔的力量》
Yielding Soft Strength

達人女中等 31 所各級學校師生、23 位藝術家，及數十位民眾參與 / 木板、壓克力顏料 / 90x60x90 cm(單隻白鷺鷥)
31 schools, 23 artists, and dozens of participating citizens / wood, acrylic paint / 90x60x90 cm (per egret)



《彩虹花園》
Rainbow Garden

黃浩德 / 不鏽鋼、三菱鏡、夾板 / 480x240x90 cm
Howard Huang / stainless steel, dispersive prism, plywood / 480x240x90 cm



《心心相印 如魚得水》
Heart to Heart, like Fish meets Water

賴純純 / 夾板、壓克力顏料 / 240x120x240 cm
Jun T. Lai / plywood, acrylic / 240x120x240 cm



《颱風過後》
The Day after Typhoon

邱文傑 / 樹枝、LED 燈 / 500x500x30 cm
Chiu Wen-chieh / twigs, LED light / 500x500x30 cm



《風・光・▽・色》
Wind・Scene・▽・Color

黃中宇 / 不鏽鋼、鍍膜玻璃 / 300x20x120cm
Yves Huang / stainless steel, coated glass/ 300x20x120 cm



《母雞帶小雞》
A Hen and Baby Chicken

李億勳 / 馬賽克鑲嵌、GRC / 240x240x120 cm
Lee Yi-hsun / mosaic, GRC / 240x240x120 cm



《來自土地的智慧》
Message from the Earth

伊祐噶照 / 檜木、鐵 / 180x50x240 cm
Iyo Kacaw / Hinoki wood, iron / 180x50x240 cm



《飛翔的聲音》—音樂饗宴
Music Feast

南方二重唱與董運昌、廖柏青、吳金黛
The Southern Duet and Dong Yun-chang, Liao Po-ching, Wu Jin-dai
活動地點｜內湖公民會所
Location ｜ Neihu Citizen House



2015 第三屆「遇見 · 白鷺鷥」公共藝術節得獎感言

黃浩德　財團法人臺北市開放空間文教基會執行長

讓藝術參與成為一種溫柔的力量

很高興，「遇見 · 白鷺鷥」公共藝術節得到了公共藝術獎的肯定！

這是一個沒有興辦機關、沒有設置基地、沒有委辦經費，完全由非營利組織基於使命感，主動提案，靠著申請公共藝術基金補助，加上一筆一筆一千至一萬元不等的小額捐款，加上 31 所學校師生、數十位藝術家共襄盛舉而完成的一個公共藝術教育推廣計畫。

藝術節，並不只是定位在一個熱鬧繽紛的藝術活動，更希望藝術活動能成為一種觸媒，透過老師的傳達，透過同學們的創作，透過民眾的參與，進一步傳達一種態度，關於環境、關於生活美學、關於生命教育……。第一屆，我們「遇見」偶然的幸福；第二屆，進階地傳達了「珍惜」的概念；第三屆，我們希望大家重新思考與環境的相處方式，並如何去溫柔的守護它。同時，除了彩繪白鷺鷥之外，另由六位藝術家的裝置，更進一步用作品來傳達所謂「溫柔的力量」，而作品多元的表現形式，也讓民眾看到更多公共藝術的可能性。

幾年下來，這個活動已成為內湖地區許多居民熟悉而喜愛的活動，從一開始只有七所學校參與，到後來幾乎內湖區百分之九十以上的學校都參加，甚至許多學校把白鷺鷥元素納入課程中……，當我們在公園裡裝置這些作品時，看到民眾們開心與之合影，看到老師們帶著同學到公園裡導覽教學，一切的努力都是值得的！

最後，一定要感謝所有支持並參與這次活動的所有人：藝術家們在有限預算下情義相挺貢獻最好的作品、師長們費心調整教學計劃指導同學們、同學們在課業壓力之餘熱血參與、學校社團及社區媽媽以精彩的演出為活動揭開序幕，親臨現場欣賞作品為創作者打氣、三場音樂饗宴中跟我們一起感動傳遞溫柔力量的觀眾……，當然還要感謝捐款贊助、提供場地、熱心促成的所有單位、好朋友們……。

當我們在內湖「遇見 · 白鷺鷥」，原來，藝術的參與，就是一種「溫柔的力量」！



The 3rd Edition of Encounters with Egrets Public Art Festival 2015 Acceptance Letter

Howard Huang, Director of Foundation for Research on Open Space, Taipei

I am so glad that the *Encounters with Egrets Public Art Festival* has been recognized as an award-winner by the Public Arts Awards!

This is a promotional project on art education for the public. There are no governmental offices, no center bases, no budget involved in this project. It was voluntarily proposed by a non-profit organization due to a sense of mission. It is supported by the subsidy from the Public Art Fund and fundraising (individual donations range from NTD 1,000 to NTD 10,000). Additionally, there are numerous teachers and students from 30 different schools and dozens of artists who also put their efforts to make it happen.

In fact, our festival is not only set as an eye-taking and bustling artistic event, but also a facilitator. We expect that this artistic event can become a facilitator. Its energy can be expressed through the teaching, the creations made by students, and the public involvement. The festival further conveys a specific attitude toward the environment, the living art, and the life education. In the first year, we described the happiness we "met" serendipitously. In the second year, we further expressed the perception of "cherish." In the third year, we hope that people can re-consider their interaction between themselves and the environment and how to protect it tenderly. Additionally, besides illustrated egrets, the artistic installations built by 6 artists are also used to convey "the power of tenderness." The diverse expressionive ways of the installations also make people learn the idea that there are more possibilities for public art.

After several years, this event has become one of the most popular activities in Neihu. There were only 7 schools involved from the start, but almost 90% of the schools in Neihu are involved now. Many schools have taken the elements of egrets into their courses. When we see people taking photos with the installations joyfully and different teachers bringing their students to give outdoor classes, we realize that all efforts are worthy!

In the end, we must express our appreciation to all people who supported and participated in the festival: there were artists who have built their best creations with the limited budget, teachers who dedicated their time to the revision of their teaching plans, students who spent their spare time participating in our event enthusiastically, clubs in schools and local middle-aged women who performed wonderful shows to announce the start of the event and visited here to encourage artists, and audiences who shared "the tender power" during three musical performances with us together. Of course, we also have to thank the donators, the co-organizers, and the owner of the venue.

When we participated in *Encounters with Egrets* in Neihu together, we eventually realized that the public involvement in art is one kind of tender power!

深澳 TANGO
Shen Ao Tango Project

興辦機關｜基隆市信義區深澳國民小學
代辦單位｜中華民國公共藝術教育發展協會
策劃單位｜謙漢設計有限公司

Organizer ｜ Keelung Municipal Shen Ao Elementary School
Administrative Agency ｜ The Educational Development Association for Public
Curator ｜ H2O Design Associates

《碳狗故事窩》
Tango Dog

熊國興、林幸長 (謙漢設計有限公司) / 木、金屬、棉 / 50×50×50、880×820×300 cm
Xiong Guo-xin, Lin Hsin-chang (H2O Design Associates)/ wood, metal, cotton / 50×50×50 cm, 880×820×300 cm



「深澳國小多了一班？」「汪汪！我們是碳狗音樂班！」由碳狗的故事，帶領孩子進入一場奇幻的想像旅程，發揮創意創造腦海中的「碳狗」。由藝術的介入延續材料的生命，傳達永續與再造的無限可能。

"Is there a new class at the Shen Ao Elementary School?" "Woof, woof! We are the Tango Dog Music Class!" The story of Tango Dog takes the children on a magical journey, resulting in this unique creation. The application of art extends the life of the materials used, with the green concept of sustainability and recycling conveyed.

《時光礦坑》
Tunnel of Time

王喆、林幸長 (謙漢設計有限公司) / 玻璃纖維強化塑膠 / 500×200×200 cm
Wang Che, Lin Hsin-chang (H2O Design Associates) / glass fiber reinforced plastic / 500×200×200 cm



透過分割與重組，重塑對礦坑的想像。從前領著礦工們返航的光，如今幻化成豐富生活的七彩光暈，照耀著這片大地，領著後世人們前進，承繼先人留下的寶藏。

Imaginations for the coalmine are reshaped by dissecting and reconstructing the space. The light that used to guide the workers out of the mine is now transformed into a dazzling array of colors shining on the land, with children weaving within and inheriting the history and legacy left behind by the people before them.

《山海拼拼》
Feature of Shore

倪順成、林幸長 (謙漢設計有限公司) / 回收鋁罐、夾板、烤漆 / 800×75×26 cm
Ni Shun-chen, Lin Hsin-chang (H2O Design Associates) / recycled can, paints / 800×75×260 cm



以天然地形作為操作雛形，透過立體拼圖層疊交錯的型式，模擬大海潮汐滲入海岸地形之漸變交錯，結合與學生共同創作的釘畫作品，拼湊繽紛的基隆在地生活。

With Keelung's natural topography as the inspiration and by overlapping three-dimensional puzzle pieces, the artwork is a metal mosaic co-created with students. It simulates the ocean's tides crashing and shifting onto the coast, forming a regional impression that is vividly Keelung.

《深澳 TANGO》得獎感言
Shen Ao Tango Project Acceptance Letter

基隆市深澳國小
Keelung Municipal Shen Ao Elementary school

深澳國小以生命教育為主軸的公共藝術，結合環保教育以及在地化本土教育，帶領小朋友一起來採集社區老深澳坑的故事，讓公共藝創作有生命、有溫度、有趣味、有感動。

孩子們收集廢棄物，透過共創共學，完成一隻隻可愛的碳狗。收集各色鋁罐，號召北中南各界人士，大手牽小手，一起完成講述深澳坑故事的釘畫。一處被閒置的音樂教室，更在大學生們運用報廢課桌椅為素材，打造成為獨樹一格「碳狗音樂班」。精彩的碳狗微電影，帶大家一起來閱讀這趟生命藝術創作的奇蹟。

這一場用生命影響生命的藝術之旅，讓孩子學習到生活中「廢棄物」是可以透過智慧創作，重新賦予生命，發現美好的「藝術」價值，進而獲得感恩惜福、珍視生命的觀念與能力。

The public art of Shen Ao Elementary School emphasizes on life education. We combine environmental and local education, leading the children to collect stories from the old *Shen-Ao* Keng community. This is to bring life, warmth, fun, and heart touching moments into the public art creativity process.

The pupils collect wastes. Through the process of learning and creating together, they completed their own cute Tango dogs. We also gathered people from different backgrounds all over Taiwan, using the various colors of aluminum cans which pupils had collected. Together hands to hands, we accomplished the nail paintings about the story of Shen-Ao Keng. Furthermore, the college students applied the scrap desks and chairs as their materials, and turned an out-of-use music classroom into a unique "Tango dog music classroom". We also created a wonderful short film about Tango dogs, to show everyone this miracle journey of the creative art process.

This miracle-like creative journey was inspired by the life of the passed-away school dog. It inspired the pupils to learn that they had the capability to re-define "waste" through their creative wisdom.

Their artwork is to bring vivid spirit back to life through the artistic expression applied into their craft work. During this process, the pupils also discover the beautiful value of art. More significantly, in this learning experience, students have grown to be grateful, and gained the ability to value life.

《深澳 TANGO》得獎感言
Shen Ao Tango Project Acceptance Letter

林幸長　謙漢設計有限公司主持人
Lin Hsin-chang , Director of H2O Design Associates

共學關係的美學，一段具改革實驗的公共藝術計畫。對於基隆深澳國小逝去校狗小皮所帶來的啟示、住民們長期面對的生活困境，及聚落變遷等種種問題，遷校後的一段公共藝術計畫，在價值思維上，藝術，究竟可以形成何種影響力，除了美學，還可以去創造出更具積極性的教育意義？隨著計畫的逐步展開，昔日小皮遊走於校園與社區的生活角落，引導孩子們重新探索看似熟悉，但其實從未被深入瞭解的許多社區角落；原本僅是被定義為回收素材的鋁罐，運用馬賽克拼貼的技術，成為一幅講述社區歷史與生活的故事牆；更多的生活回收物重新組合與廢棄五金，透過創意的交疊，促使孩子們與汽車板金師傅激盪出更多元的創作新解；由老舊的鐵欄杆到繽紛的彩虹牆，荒廢多年的音樂教室，透過家具再生的概念，活化成為另一處閱讀與紀念的圖書室；耆老口中的礦坑，由原本產業性的存在意義，在校園裡，以閱讀角落的空間意象，轉換成為另一種生活場域。

整體計畫的價值核心，從班級到校園，再到社區，不斷向外擴張；由基隆連結新北、桃園、臺中、彰化甚至屏東與臺東地區的資源；由校園、社區持續向外發酵，大學師生、社區人士、更廣域的社會各界……等多元的美學創作觀點，不僅吸納了各式各樣的資材、技術與人力資源，相互激盪且發展出層層創意。透過這些人與物件的資源聯結，除了跳脫一般美術教育中「教」與「學」的二元狀態，亦重新定義出藝術家 (團隊)、輔導與監督執行之專家學者與公眾之間的角色扮演與互動關係，自然地形成不區分職業、社會階層、年齡與單一地方性，所建立出的一種彼此相互學習瞭解、平行性的「共學」關係，進而建構出一個跨越地理界線、人際間的連結，無形但卻有共同目標與合作關係的「共學圈」。

透過深澳國小的美學教育經驗，實證出公眾參與不需被歸類為配套公共藝術創作的附屬產物；甚就藝術之於公共的意義而論，藝術的價值其實不在於創作 (者) 本身，而在於以美學為介質，將理念相近的問題意識所倡議的公共議題、透過短期 (非永久性) 社群的人際關係聯結，來擴展出跨 (地理界線、社會關係) 領域性的能量，進而強化出對於議題的實踐度。公共藝術教育有別於一般的藝術教育，其核心價值在於如何學習完成自我與群我間的探討，並在共識下，協力建構公眾環境的自信與本能；透過基礎教育，不僅可以讓公共藝術教育成為生活美感的養成機制，更可以進一步學習到如何藉由藝術來作為一種公共議題的討論方式。因此，公觀點的公共美學概念，勢必成為未來推動公共藝術上最首要的教育課題，這裡所談論的教育，在於透過基礎教育上的學習規劃，讓這種以公民主導的概念，得以成為一種社群生活上的基本知識。

The aesthetics of co-learning relationships. A revolutionary experimental public art project. In Keelung, Shen Ao Elementary School was faced with the revelations brought about by the death of school dog Pipi, the long-term hardships faced by local residents, and the challenges that come

with a changing living environment. This public art project was executed after the school had moved to a new location, and we asked what impacts art could have on values and attitudes. Can it bring about a more proactive educational meaning in addition to aesthetics? With the launch of this project, we retraced Pipi's footsteps, guiding the children to rediscover corners of their campus and town, which seemed familiar but were never properly understood. Aluminum cans, which were destined to be recycled, were repurposed and used to create a mosaic that tells the area's history and local tales. Many other recycled materials and scrap metals were also used, sparking a multitude of creative ideas between the children and the automotive panel beaters. Old railings were transformed into colourful rainbow walls, and the long derelict music room morphed into a memorial reading space through the use of repurposed furniture. The mine that the elders often spoke of was also remodelled as a reading area, and thus transformed into another kind of living space.

The core value of the entire project extended out from the classroom to the entire school, to the local community, integrating resources from as far as New Taipei City, Taoyuan, Taichung, Changhua, and even Pingtung and Taitung. This expansion from campus to society carries on, engaging university teachers and students, members of local communities, and the wider society in general while bringing in all their different aesthetics that take the form of a great variety of materials, techniques, human resources, mutual inspiration, and many layers of creativity. By connecting these human and material resources, it not only jumps out of the binary model of "teaching" versus "learning," but also redefines roles and interactions of the artist (teams), the academia and specialists overseeing the project, as well as the general public, naturally forming a mutual understanding and learning process, a parallel "co-learning" relationship, which does not differentiate between professions, social classes, age or individual localities, creating an inter-geographical and inter-social, co-learning circle that is intangible yet has a shared goal and cooperative relationship.

Through this experience of aesthetic education at the Shen Ao Elementary School, we gained practical proof that public participation does not need to be categorized as a byproduct in support of public art projects, and that the value of art lies not in the artists or creators, but in using aesthetics as a medium to connect public issues that are similar and related, and to expand interdisciplinary (geographically and socially) energies through short-term (non-permanent) social relationships, to reinforce the practice of the issues in concern. Public art education differs from other types of art educations in that its core value lies in learning to complete the exploration of the self and the relationship of the self to others; and to create the confidence and instinct to jointly structure the shared environment under a common consensus. Basic education can not only turn public art into a nurturing mechanism of life aesthetics, but can also teach us how to discuss public issues through art. Therefore, public aesthetics based on a civil perspective will surely become the primary educational issue in the promotion of public art in the future. Education, under this context, means planned learning through basic education, led by the abovementioned civil perspective, to create a form of basic knowledge within social life.

附錄
Addendum

第六屆公共藝術獎簡章
Regulation and Procedures of the Sixth Public Arts Awards

評審紀實
Selection Process Documentary

入圍記者會紀實
Press Conference of Short List

頒獎典禮紀實
Award Ceremony

第六屆公共藝術獎簡章
Regulation and Procedures of the Sixth Public Art Awards

一、宗旨

本部推動公共藝術至今已 20 餘年，累積之公共藝術作品逾 3500 件，無論從建築、都市規劃、或是藝術美學角度來看，公共藝術已融入民眾生活中，環境空間在公共藝術的挹注下，也呈現出不同的風貌。且現今公共藝術形式漸趨多元，從最初的雕塑，現已擴大至民眾參與、教育推廣等樣貌，以各種型態與人們對話。本部為彰顯公共藝術辦理成果，並增進大眾對公共藝術的正確認知及瞭解，表現區域多元文化風貌，推廣公共藝術認知及鼓勵藝術創作，爰辦理公共藝術獎。

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) 第六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 104 年與 105 年，依據文化藝術獎助條例及公共藝術設置辦法所完成之公共藝術設置計畫。
2. 民間自辦計畫｜民國 104 年與 105 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，美化建築物及環境之計畫。

(二) 報名日期為 107 年 8 月 1 日至 9 月 10 日。

(三) 得獎名單將於「第六屆公共藝術獎」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、教育推廣等公共藝術之綜合性表現者。
藝術創作獎	1-3 案	設置計畫具特殊之藝術創意，或以獨特工法表現公共藝術之特質者。
環境融合獎	1-3 案	設置計畫之公共藝術特色表現出人文歷史，或表達藝術與環境相互結合之特色者。
民眾參與獎	1-3 案	設置計畫舉辦相關公共藝術活動，並增進民眾對於公共藝術認同、瞭解、推廣、宣傳，表現出公共藝術之精神與特色者。
教育推廣獎	1-3 案	設置計畫 (含設置經費 30 萬元以下之計畫) 著重於民眾藝術教育、文宣推廣、管理維護等公共藝術之特色者。
評審特別獎	依評審委員會議決議	由評審委員自各獎項報名計畫中選出。
民間自辦公共藝術獎	依評審委員會議決議	依評審委員會議決議。

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、策劃單位、代辦單位或藝術創作者，可自行至報名網站報名。

(二) 民間自辦計畫｜凡符合資格之民間自辦公共藝術計畫之藝術創作者、建築物起造人、建築物管理委員會或建築物使用人，可自行至報名網站報名

(三) 一設置計畫得報名兩個以上獎項。

(四) 入圍案件之興辦機關、策劃單位或執行者、藝術創作者，皆頒發入圍證書。獲獎計畫另頒獎座及獎狀。

六、報名流程

(一) 採網路報名，報名網址｜ 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) 報名截止時間民國 107 年 9 月 10 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。

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 公共藝術獎
報名應備資料	報名表 設置計畫資料表 設置計畫照片或影片 公共藝術設置完成報告書					報名表 設置計畫資料表 設置計畫照片或影片

＊評審特別獎由評審委員自各獎項報名計畫中選出

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) 第一階段初審｜評審委員就報名資料進行初選，經初審會議討論後決定入圍者。

(二) 第二階段複審｜

1. 實地勘查作業

(1) 公辦計畫

a. 藝術創作獎、環境融合獎：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 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。

b. 卓越獎、教育推廣獎、民眾參與獎：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。

(2) 民間自辦計畫：必要時，評審委員赴各設置基地實地勘查。

2. 複審會議：經評審委員討論後決定進入決審名單。

(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) 主辦單位得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，並同意授權主辦單位使用。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，如因此致主辦單位受損害時，入圍者應負賠償責任。

(二) 主辦單位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。報名者並同意主辦單位於報名參加「文化部第六屆公共藝術獎」之目的與範圍內使用該等個人資料。

(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主辦單位提出，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、策畫單位、藝術創作者等相關人士應配合參加複選會議，亦有義務出席記者會、公共藝術獎頒獎典禮及相關宣傳推廣活動。並同意授權本部、本部授權之人將計畫相關資料進行非營利推廣使用。

(七) 報名檢附之資料概不退還。

(八) 如同一設置計畫，有不同報名者報名同一獎項，將合併視為一案，交評審委員進行評選，並決定獲獎對象。

(九) 報名期間如有任何疑問，請連絡｜聯絡方式（略）

(十) 本簡章如有未盡事宜，得修訂並另行公布。

第六屆公共藝術獎評審紀實
Selection Process Documentation








入圍記者會紀實
Press Conference of Short List

















頒獎典禮紀實
Award Ceremony













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頒獎人　李思賢


頒獎人　石瑞仁


頒獎人　呂政道


頒獎人　胡永芬







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The Sixth Public Arts Awards Portfolio

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