



將藝術公共

文化部第七屆公共藝術獎專輯

The 7th Public Art Awards Portfolio



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部長序

點亮城市光景 讓公共藝術走入日常

自民國 81 年「文化藝術獎助條例」、87 年「公共藝術設置辦法」公告施行以來，經過 20 餘年的辛勤耕耘，公共藝術政策逐步收成，大眾能透過多元管道接觸藝術人文，民間建設也更有意識地以藝術拉近與民眾的距離，美學及美感已然從城市光景融入公眾生活。

為鼓勵公私部門投身公共藝術，文化部每兩年舉辦一屆「公共藝術獎」，給予所有奉獻於此的藝術家及公私部門肯定，並感謝其共同為提升美學環境而努力。「公共藝術獎」已邁入第七屆，本屆參賽作品創作媒材跳脫單一媒介，強化民眾參與動能，較往年更具規模的作品組件數及經費，顯見公共藝術計畫在整合溝通上的挑戰。

隨著公共藝術發展，藝術家們日漸著重與周圍環境、居民的互動溝通，將建物或場域承載的歷史記憶融入作品，讓觀者從中尋覓對地方的認同與想像。以本屆獲得卓越獎的《台灣電力股份有限公司總管理處公共藝術設置計畫》為例，從公司本體出發，將公共藝術內化為企業總體意識，並延伸至周遭社區環境，持續與居民對話，以

深厚的人文藝術氣息，打破台電原生形象。這也彰顯，公共藝術藉由融合人文環境所產生的溫度及影響力，更具重要性及必要性。

公共藝術正邁入下一個 20 年，因應日新月異的呈現形式及規模，「文化藝術獎助條例」的修法，期能迎來公共藝術嶄新樣貌，為文化環境發展營造更多可能性。文化部將持續與臺灣的藝術家、創意人才攜手耕耘文化沃土，再創公共藝術的下個世代。

文化部 部長



Preface by the Minister, Ministry of Culture

Lighting Up the City with Public Art

The Culture and Arts Reward Act passed into law in 1992, followed by the Regulations Governing the Installation of Public Artwork in 1998. Now, after more than 20 years' hard work, the fruits of public art policy are gradually being harvested. The general public can access arts and culture through multiple channels, and private buildings and institutions are consciously taking steps to open themselves up to the public through art. In this way, aesthetics and urban art are being integrated into public life.

The Ministry of Culture set up the biennial Public Art Awards to encourage the public and private sectors to get involved in this area. The award recognizes artists and public and private bodies that have dedicated themselves to public artwork, as a way of thanking them for their efforts to beautify the urban environment. The entries for this year's Public Art Awards, the seventh to date, have clearly met the challenge with gusto, including multimedia artworks, more dynamic public participation, and greater scope and funding for projects.

As public art has developed, artists have increasingly come to focus on interacting and communicating with residents in the local environment, infusing their work with the historical memory carried by buildings and sites, and portraying places that the viewer can recognize and imagine. This year's award,

for example, was won by an art project launched by the Taiwan Power Company (Taipower) head office. The project makes public art an integral part of the company's corporate consciousness, and then extends it to the surrounding community through ongoing interaction with local residents. By creating room for dialogue in a profoundly humanistic and artistic atmosphere, Taipower has broken down old ideas about the company and shown that by conveying the warmth and influence of the arts environment, public art becomes all the more important and necessary.

Public art has been underway in Taiwan for two decades. In response to ever-changing forms and scales of presentation, the amendment to the Culture and Arts Reward Act is expected to usher in a new face for public art and create more possibilities for the development of the cultural environment. The Ministry of Culture will continue to work with Taiwanese artists and creative talents to cultivate the fertile ground of culture and create the next generation of public art.

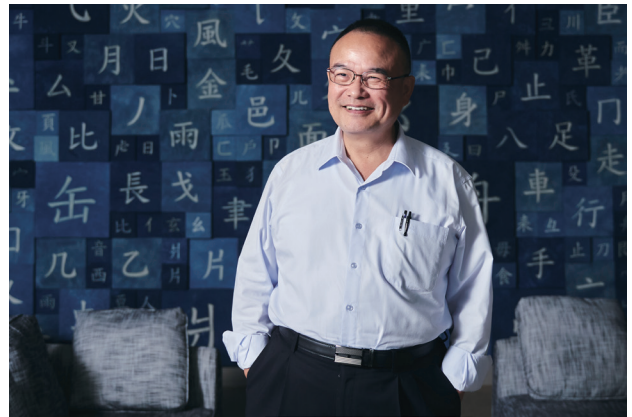


Minister of Culture



The Jury Panel

評審委員簡介



召集人 Chairman of the Jury

蕭宗煌 Hsiao, Tsung-Huang

現職 Present Position

文化部政務次長

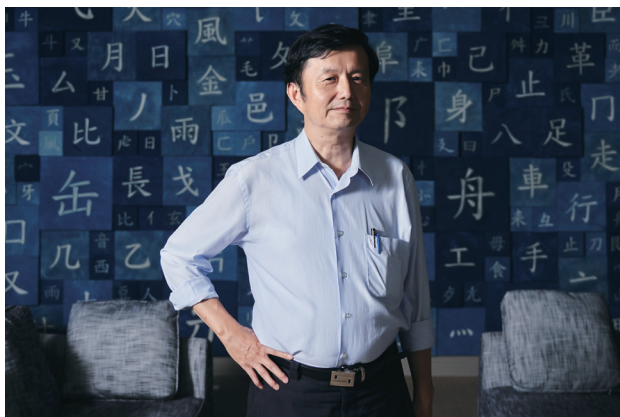
Deputy Minister of Culture

經歷 Experience

文化部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 Panel of the 6th Public Art Awards

Director, National Taiwan Museum of Fine Arts



副召集人 Vice Chairman of the Jury

張書豹 Chang, Su-Pao

時任文化部藝術發展司司長（2021 年退休）

Then-Director General, Department of Arts Development, Ministry of Culture (retired in 2021)

經歷 Experience

駐紐約臺北經濟文化辦事處臺北文化中心主任

駐洛杉磯辦事處臺灣書院主任

Director, Taipei Cultural Center of TECO in New York

Director, Taiwan Academy of TECO in Los Angeles



初審 & 決審委員 Primary & Final Selection Juror

薛保瑕 Hsueh, Pao-Shia

現職 Present Position

藝術家

國立臺南藝術大學榮譽教授

Artist

Professor Emeritus of Tainan National University of the Arts

經歷 Experience

文化部第二至四屆公共藝術獎評審委員

文化部公共藝術審議委員

國家文化藝術基金會董事

國立臺灣美術館館長

Juror of 2nd to 4th Public Art Awards

Member of the Public Art Committee, Ministry of Culture

Member of the Board of Directors, National Culture and Art Foundation

Director, National Taiwan Museum of Fine Arts



初審委員 Primary Selection Juror

吳瑪俐 Wu, Ma-Li

現職 Present Position

國立高雄師範大學跨領域藝術研究所副教授
Associate Professor of Graduate Institute of Transdisciplinary Art, National Kaohsiung Normal University

經歷 Experience

文化部第二至五屆公共藝術獎評審委員
文化部公共藝術審議委員
臺南市公共藝術審議委員
第十九屆國家文藝獎得主
Juror of 2nd to 5th Public Art Awards
Member of the Public Art Committee, Ministry of Culture
Member of the Public Art Committee, Tainan City
Recipient, 19th National Award for Arts, Taiwan



初審委員 Primary Selection Juror

尤瑪·達陸 Yuma Taru

現職 Present Position

藝術家
Artist

經歷 Experience

文化部公共藝術審議委員
第一屆公共藝術獎卓越獎及民眾參與獎得獎者
2016年獲文化部授予「重要傳統藝術保存者」名譽
Member of the Public Art Committee, Ministry of Culture
Winner, Excellence Award & Public Participation Award in the 1st Public Art Awards
Received the Important Traditional Art & Cultural Heritage Preservation Award in 2016 from the Ministry of Culture



初審委員 Primary Selection Juror

胡永芬 Hu, Yung-Fen

現職 Present Position

獨立策展人
國家文化藝術基金會董事
公共電視文化事業基金會監事

Independent Curator
Member of the Board of Directors, National Culture and Art Foundation
Supervisor, Taiwan Public Television Service Foundation

經歷 Experience

文化部第五及六屆公共藝術獎評審委員
臺北市公共藝術審議委員
宜蘭縣公共藝術審議委員
Juror of 5th to 6th Public Art Awards
Member of the Public Art Committees of Taipei City and Yilan County



初審委員 Primary Selection Juror

康旻杰 Kang, Min-Jay

現職 Present Position

國立臺灣大學建築與城鄉研究所副教授
Associate Professor of the Graduate Institute of Building and Planning,
National Taiwan University

經歷 Experience

文化部公共藝術審議委員
臺北市公共藝術審議委員
臺中市公共藝術審議委員
連江縣公共藝術審議委員
Member of the Public Art Committee, Ministry of Culture
Member of the Public Art Committees of Taipei City, Taichung City and
Lienchiang County



決審委員 Final Selection Juror

陳建北 Chen, Chien-Pei

現職 Present Position

藝術家
臺南市公共藝術審議委員

Artist
Member of the Public Art Committee of Tainan City

經歷 Experience

文化部第二、四、五屆公共藝術獎評審委員
教育部公共藝術審議委員
新竹市公共藝術審議委員
嘉義縣公共藝術審議委員
國立臺南藝術大學造型藝術研究所助理教授
台灣視覺藝術協會常務理事
Juror of 2nd, 4th and 5th Public Art Awards
Member of the Public Art Committee, Ministry of Education
Member of the Public Art Committees of Hsinchu City and Chiayi County
Assistant professor of the Graduate Institute of Plastic Arts, Tainan National University of the Arts
Executive Director of Association of the Visual Arts in Taiwan



決審委員 Final Selection Juror

陳惠婷 Virginia Hui-Ting Chen

現職 Present Position

喜恩文化藝術有限公司總監
Executive Director, Shalom Arts Consulting, Inc.

經歷 Experience

文化部公共藝術審議委員
教育部公共藝術審議委員
交通部公共藝術審議委員
臺北市公共藝術審議委員
高雄市公共藝術審議委員
基隆市公共藝術審議委員
Member of the Public Art Committee, Ministry of Culture
Member of the Public Art Committee, Ministry of Education
Member of the Public Art Committee, Ministry of Transportation and Communications
Member of the Public Art Committees of Taipei City, Kaohsiung City and Keelung City



決審委員 Final Selection Juror

龔書章 Kung, Shu-Chang

現職 Present Position

國立陽明交通大學建築研究所教授

TDA 台灣設計聯盟副理事長

臺北市政府市政顧問

Professor of the Graduate Institute of Architecture, National Yang Ming
Chiao Tung University

Vice Chairman of Taiwan Design Alliance

Municipal Advisor of Taipei City Government

經歷 Experience

CSID 中華民國室內設計協會理事長

文化部公共藝術審議委員

臺北市公共藝術審議會審議委員

第八屆中華民國傑出建築師

第二十四屆「臺北文化獎」得獎人

President of Chinese Society of Interior Designers

Member of the Public Art Committee, Ministry of Culture

Member of the Public Art Committee of Taipei City

Winner, The 8th Outstanding Architects Award

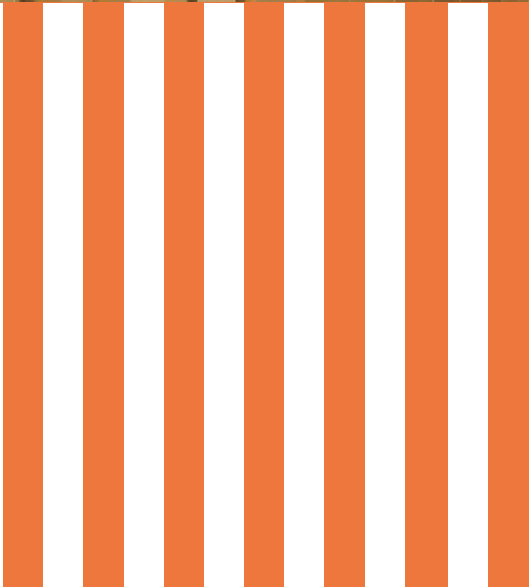
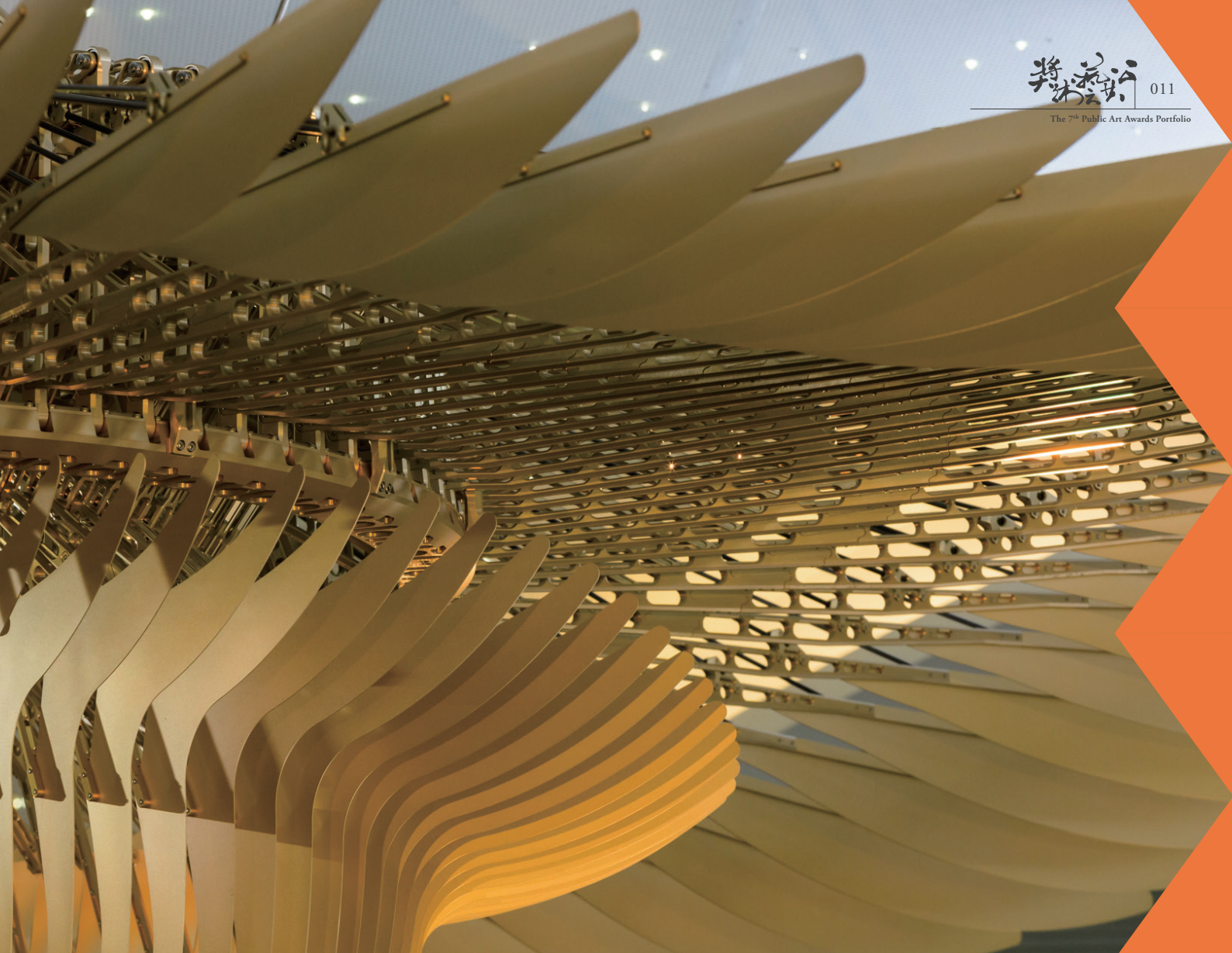
Winner, The 24th Taipei Culture Award



台灣電力股份有限公司總管理處公共藝術設置計畫
Public Art Project of Taiwan Power Company Headquarters

全案富含公共性及藝術性，整體規劃及資源投入相當完整，各層面表現十分均質，開啓公部門與社區互動的可能性。

The project demonstrates both a high level of public nature and aesthetics, with comprehensive planning and sufficient investment of resources. It performs well in all aspects, and creates possibilities for more interaction between the public sector and communities.



01

卓越獎

Excellence Award



陳惠婷／評審委員、喜恩文化藝術有限公司總監

論第七屆公共藝術獎「卓越獎」

營造友善環境 造就老建築新生命

什麼樣的公共藝術才能令人感動？獲得本屆公共藝術卓越獎的臺北台電總管理處並沒有國際大師的酷炫作品，也沒有寬廣的廣場或綠地足以襯托雕塑。而是針對台電的舊建築基地課題，及台電機關與人民的陌生關係進行處理，創造出令人驚豔的成果，值得許多機關借鏡，並給予表揚。這兩方面的成效卓著，因而獲得公共藝術卓越獎。

2016年，是台電迎接70週年的日子，也是羅斯福路上台電大樓啓用35週年之時。台電大樓一直與鄰近商店格格不入，夜間一片漆黑，又有高樓風的問題。再者，台電也面臨嚴苛挑戰，需要改善與民眾的關係，甚至需要改善機構形象。由台電營建處建築組公共藝術課執行的公共藝術案，因而企圖以外部景觀空間的改造、與鄰近的街坊建立新的都市建築關係，及藝術作為來改造都市空間，展現對路人親和友善的態度，讓羅斯福路成爲一條延續散步的道路。並透過公共藝術參與計畫，也與一般市民，建立新的友善關係，活絡溫羅汀一帶藝文氣息。台電熱情、積極的作為，的確有目共睹。

由喻肇青教授結合境群景觀、境向建築團隊進行《與自然來電》的環境（騎樓）大改造，消解高樓風，提供更佳的物理環境，以及人性尺度的舒適感，形塑友善的都市公共空間。宛如花架的白色飄帶「光能飄帶 Ribbon」提供遮擋高樓風的功效，騎樓也有了更好的空間機能。裝置在白色飄帶（遮雨棚）上的另一件作品《河飄風》，以450顆LED燈的風力發電裝置，創造出柔和的夜間照明，讓台電與鄰近商店一起照亮夜晚。取消訪客停車空間，重塑戶外景觀，轉變爲台電廣場，也改善了與鄰居的關係。這應該是以公共藝術來改善環境微氣候的臺灣首例。

以241盞回收路燈，重新組合成一件公共藝術作品，置身於台電大樓立面正中央的《日光域》，提供了燈光的饗宴，轉化台電大樓嚴肅的表情，並召喚對老路燈的懷舊情感，這些以公共藝術成就都市設計課題的作為，值得喝采。

室內公共藝術作品對於改造台電機關刻板的印象居功厥偉。豪華朗機工創作的《太陽之詩》以機械律動呈現緩慢舒壓的效果，充滿魅力。台電大樓會客區外牆帷幕玻璃上，兩片類似唱片的大型銅片圓盤《電聲仿》，有著引發

好奇的視覺效果，此裝置還透過揚聲器，在大廳發出蟲鳴、鳥叫、水聲、下雨聲等等微弱的聲音。科技藝術的裝置，一轉台電公司之機關形象。只可惜大廳配置過多作品，顯得擁擠，美中不足。藝術節期間的臨時性裝置作品，也讓台電大廳化為藝術實驗場，台電的形象改造用心，值得嘉許。

滾動式的民眾參與

超過 100 項的社區活動，讓台電與民眾的關係更親近，透過公共藝術進行社會溝通，在蟾蜍山播放老電影《尼羅河女兒》，為台電 2016 臺北藝術季展開系列活動的序幕，是項聰明的行動。剪紙做成的燈箱，表現在地的歷史文化特色。以一個個故事的燈，傳頌蟾蜍山類眷村的故事，讓許多在地平民老百姓也變身藝術家。而在羅斯福路三段 283 巷 30 號的台電停車場內，加羅林魚木大樹的景觀改造，也彰顯台電企圖營造友善的環境作為。

最佳的公共藝術，乃是與建築結合，形塑藝術化環境的作為。台電公共藝術案，主要成果在於大樓整體室內外空間

環境的改造，公共藝術在此為環境效力。雖然有作品過多的問題，但瑕不掩瑜。台電總管理處的公共藝術案例，成為全國南北各地台電機關公共藝術執行的標竿，引領著每一個台電公共藝術案，都成為該地區的真正亮點。



Virginia Hui-Ting Chen / Juror, Executive Director of Shalom Arts Consulting, Inc.

On the Excellence Award of the Seventh Public Art Awards

Building a friendly environment breathes new life into an old building

What kind of public art has the ability to touch people's hearts? This year's recipient of the Excellence Award in the Public Art Awards, Taiwan Power Company Headquarters (referred as Taipower below) in Taipei, does not include any dazzling works by international art masters; nor does it possess an expansive plaza or green field to serve as a backdrop for sculptures. Instead, the project achieves amazing results by tackling issues presented by the site of Taipower's existing building as well as the distant relation between Taipower and the public. The project is therefore much praiseworthy and serves as a role model for many organizations. It is because of the remarkable results in the two aspects that the project is awarded the Excellence Award.

The year of 2016 was Taipower's 70th anniversary; and it was also the 35th inaugural anniversary of Taipower Building that sits on Roosevelt Road. For a long time, Taipower Building had been out of tune with its surrounding stores. It was dark after sunset, and faced a problem of high-rise wind. Furthermore, the company also encountered a difficult challenge of needing to improve its relation with the public and even its public image. The public art project carried out by the Public Art Sector of the Building Division under Taipower's Department of Construction therefore aimed to renovate the headquarters' exterior landscape and

space, build new urban architectural relations with its neighbors, and transform urban space through art to demonstrate an approachable, friendly attitude towards pedestrians while turning Roosevelt Road into an avenue for taking a continuous walk. The public participation programs were also conceived to build a new and congenial relationship with citizens to further enliven Willow Den's artistic and cultural air. Taipower's enthusiastic and active actions are indeed obvious to all.

The environment (overhang) renovation art project, *Replug into Nature*, is created by Professor Yu Chao-Ching together with EDS International, Inc. with the objective to resolve the problem of high-rise wind and offer an improved physical environment imbued with a sense of comfort on the human scale while forming a friendly public space in the city. Ribbon, a white strip structure resembling a massive pergola shields people from high-rise wind and renders the overhang area more serviceable. Another work, *Flowingly Blows the Breeze*, installed on the white strip (canopy) consists of four hundred and fifty small wind turbines with LED lights. The work provides soft nighttime lighting and enables Taipower to light up the night together with the neighboring stores. Canceling visitors' parking areas to reshape the outdoor landscape into the Taipower Plaza also improves the relationship with the neighbors. In this regard, the project is likely the first case in Taiwan that utilizes public art to improve a place's microclimate.

With two hundred and forty-one recycled street lamps reconstructed into a work of public art, *Brightly Shines the Sun* is installed at the center of Taipower Building's façade. The work not only orchestrates a feast of light that changes the stern appearance of Taipower Building, but also evokes a nostalgic sentiment towards old street lamps. These efforts to achieve the goal of urban design with public art are very applaudable.

The indoor public art works have played a crucial role in altering the stereotypical impression about Taipower. Luxury Logico's *Poetry of the Sun* exudes much charm with its mechanical rhythm and a slow-paced, soothing effect. Installed outside Taipower Building's reception area and on the glass panels is *Electro-Acoustic* comprising two large bronze discs. With a visual effect that triggers people's curiosity, the installation also emits faint sounds of insects, birds, running water and rainfall through speakers in the lobby. These installations of technology art have decisively changed the institutional image of Taipower Company. The only imperfection is that there are too many works in the lobby, making the space somewhat crowded. During the public art festival, the temporary installations also turned the company's lobby into a site of artistic experiment. Taipower's endeavor in renewing its image deserves recognition.

Rolling-wave public participation

Over one hundred community events have also brought Taipower closer to people. To achieve social communication through public art, it was a rather clever decision to screen the old film, *Daughter of the Nile*, at Toad Mountain's settlement as the overture of the Taipower 2016 Taipei Public Art Festival. The lanterns made with paper-cutting art displayed historical and cultural characteristics of the local community. Each lantern told a story of the Toad Mountain settlement, a semi-military dependents' village, turning many residents into artists. Moreover, the landscape renovation around the large Spider Tree in Taipower's parking lot at the address of No. 30, Lane 283, Section 3, Roosevelt Road has also highlighted the company's objective to create a friendly environment.

The best public art merges with architecture to form an artistic environment. The primary achievement of Taipower's public art project lies in its transformation of the building's indoor and outdoor spaces. Public art in this case effectively serves the environment. Although there are too many works, it does not reduce the project's merit. The Public Art Project of Taiwan Power Company Headquarters has become a benchmark for all Taipower offices around Taiwan in the realization of public art, leading the company's public art projects to be the highlights in each of their designated areas.



Public Art Project of Taiwan Power Company Headquarters

台灣電力股份有限公司總管理處公共藝術設置計畫

興辦機關 |
台灣電力股份有限公司營建處

策劃單位 |
原典創思規劃顧問有限公司
華麗邏輯有限公司
噪咖藝術有限公司

Organizer |
Construction and Planning Department of Taiwan Power Company

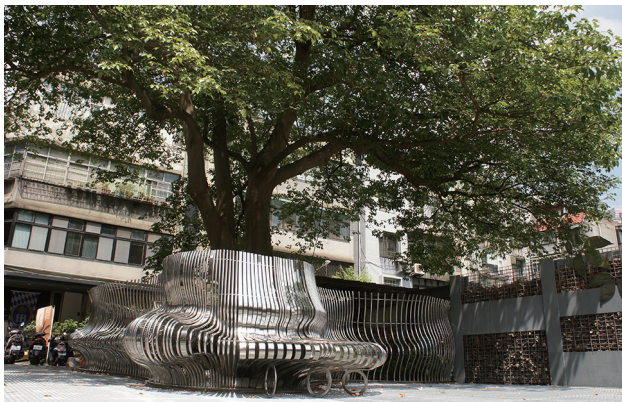
Curator |
Collaborative O. Company
Luxury Logi Co.
Noise Kitchen Art Co., Ltd.

「台灣電力股份有限公司總管理處公共藝術設置計畫案」以藝術改造空間後再設置作品，希望透過藝術環境改造，設置總計共九件（組）永久性公共藝術作品。藉由新型態的公共藝術，拉近和民眾的距離，與民眾對話交流，重新連結周邊慢行網絡及自然資源，提供更友善的環境，傳達綠生活的新思維。作品皆扣合主題，整體表現卓越。

本案的公共藝術計畫及教育推廣則深入溫羅汀，以「給新溫羅汀一道不一樣的光」為主題，舉辦在地「公共藝術季」，活動多達 100 多場，藉由參與者身體的五感知進行場域的探索、發掘與實驗，創造民眾對新溫羅汀更進一步的認識和解讀，引領參與者漫步在不一樣光影交織的風景中感受新溫羅汀。

The “Public Art Project of Taiwan Power Company Headquarters” is to transform the space with art and install artwork, aiming to set up nine permanent works/projects of public art to change the environment. Through a new form of public art, the project aims to bring the public closer and stimulate conversation. Furthermore, the project seeks to reconnect the surrounding walking network and natural resources and provide a more friendly environment, conveying new green living thinking. All artworks are in line with the theme and perform excellently.

The public art program and educational events will go deeper into the Willow Den region under the theme “A Different Light” with more than 100 events in the local “Public Art Festival.” Through participants’ investigations, explorations, and experiments with their five senses, the project will better understand and interpret the new Willow Den and guide the participants to experience the area in a different landscape woven by light and shadow.



《與自然來電》

Replug into Nature

藝術創作者／喻肇青、境群國際規劃設計顧問股份有限公司、
境向聯合建築事務所

作品材質／鍍錫鋼、烤漆、石、振石子、木、植栽、土

作品尺寸／依場地而定

作品說明／「與自然來電」是一項藝術環境改造計畫，強化台電總部基地在都市空間的角色，縫合大樓與街區的關係，同時將互動型公共藝術與環境改善措施整合，提供可親可近的公共空間，彷彿引領著人們的腳步，漫步林間。
設置地點／台電總管理處

Artist / Yu, Chao-Ching, EDS International, Inc., EDS International Environmental Dimension Studios

Medium / Galvanized steel, coating, stone, close lightly pebble, wood, plants, soil
Dimensions / dimensions variable

Introduction / *Replug into Nature* is an environmental renovation project that uses art to reinforce the role of the Taiwan Power Company in its urban space. The project connects the building with its surrounding area, and comprehensively brings together interactive public artwork with improvements made to the adjacent space. The result is an approachable and friendly public space that invites people to come closer and stroll through the forest it has created.

Location / Taipower Building



《魚木的心跳》

Heartbeat of the Spider Tree

藝術創作者／劉柏宏、原典創思規劃顧問有限公司

作品材質／不鏽鋼、混凝土板、土

作品尺寸／830×520×120公分

作品說明／魚木樹下，我們透過文學作品的節錄，學習用心傾聽，並互相理解、互相妥協、互相體諒。

設置地點／台電總管理處—溫州公園對面

Artist / Liu, Po-Hung, Collaborative O. Company

Medium / Stainless steel, concrete board, soil

Dimensions / 830×520×120 cm

Introduction / Placed under the spider tree are excerpts of literary works, as the artwork encourages listening, understanding, compassion, and empathy.

Location / Taipower Building



《日光域》

Brightly Shines the Sun

藝術創作者／豪華朗機工

華麗邏輯有限公司

作品材質／回收燈具、電控系統

作品尺寸／直徑 1,027 公分

作品說明／一顆顆由街坊卸任的燈具，排列成如太陽般的圓形，以 LED 燈做為光源的材料，實踐「環保」價值，也闡述著家戶的懷念。

設置地點／台電總管理處一主樓外牆 4 至 6 層

Artist / Luxury Logico

Medium / Recycled lighting, electronic control system

Dimensions / Diameter 1,027 cm

Introduction / Composed of discarded lamps arranged in a circular shape like the sun, the artwork uses environmentally friendly LED lights as its light source and conveys a sense of nostalgia for home.

Location / Taipower Building



《樹雨霧》

Mistily Rain the Trees

藝術創作者／豪華朗機工

華麗邏輯有限公司

作品材質／不鏽鋼、微霧系統

作品尺寸／412×540×900 公分

作品說明／早期電線桿以實木為材，捕捉此意象，將電線桿象徵一棵樹，金屬配件如同樹幹枝椏。隨著時間的演進，四周的樹木茁壯了，圍繞著「電線桿樹」，最終作品將與自然融合共生。

設置地點／台電總管理處—台電廣場靠 244 巷側

Artist / Luxury Logico

Medium / Stainless steel, fog and misting system

Dimensions / 412×540×900 cm

Introduction / In the past, electrical poles were made entirely with wood. In order to capture this essence, these poles have been transformed to resemble trees, with branches and twigs made from metal. Through time, the trees around this "electrical pole tree" will grow stronger and taller, and ultimately, the artwork will fuse and form a symbiotic relationship with nature.

Location / Taipower Building

《河飄風》

Flowingly Blows the Breeze

藝術創作者／豪華朗機工

華麗邏輯有限公司

作品材質／金屬、發電模組、強化膠合玻璃

作品尺寸／10,789×795 公分

作品說明／以單純的元件，分佈於前門走道上方，組件的上半部因風向流動而發電，下半部則轉化為群聚的視覺意象，隨風舞動。

設置地點／台電總管理處—主副樓前方光能飄帶上方

Artist / Luxury Logico

Medium / Metal, generator module, laminated tempered glass

Dimensions / 10,789×795 cm

Introduction / Simple components are distributed atop the entryway by the front entrance, and energy is produced as wind moves through the top portions of the units. As the bottom portion dances along with the wind, the entire work comes together to visualize and represent a notion of gathering.

Location / Taipower Building





《鏡山水》

Poetically Mirrors the Landscape

藝術創作者／豪華朗機工
華麗邏輯有限公司

作品材質／不鏽鋼、陶

作品尺寸／644×736×72 公分

作品說明／作品中央的鏡面映照出一幅山水，當觀眾坐在其間觀看，自身與身後的天空、街景、車流，都將變形模糊，那個瞬間，使觀眾投身在山水之間。

設置地點／台電總管理處一副樓前方

Artist / Luxury Logico
Medium / Stainless steel, ceramic
Dimensions / 644×736×72 cm

Introduction / The landscape is reflected onto the mirror surface in the middle of the artwork. When sitting in the midst of the piece, the sky, streetscape, cars, and people passing by in the back all become distorted and blurred, immersing the viewer in the landscape of that given moment.

Location / Taipower Building

《城市光譜》

City Spectrum

藝術創作者／張立人

作品材質／光雕投影、壓克力燈箱、3D 列印模型

作品尺寸／1,620×300 公分

作品說明／作品以全知觀點的角度呈現我們所在的城市，使用光雕投影裝置讓電力與城市的關係再現，呈現城市與人文的光譜。

設置地點／台電總管理處一大廳主牆

Artist / Chang, Li-Ren

Medium / Light sculpture projection, acrylic light box, 3D printed models

Dimensions / 1,620×300 cm

Introduction / This artwork presents a comprehensive view of the city we are in, using projection mapping to create an installation that represents the relationship between electricity and the city, and presenting an urban and cultural spectrum of light.

Location / Taipower Building





《太陽之詩》

Poetry of the Sun

藝術創作者／豪華朗機工

華麗邏輯有限公司

作品材質／不鏽鋼、碳纖維棒、馬達

作品尺寸／直徑 490 × 高 100 公分

作品說明／從基礎建設、能源多元化到節能減碳時代，台電猶如一顆照亮全民的太陽，複多而永續的完美運作，是其永遠無法懈怠的使命。

設置地點／台電總管理處一大廳天花板

Artist / Luxury Logico

Medium / Stainless steel, fiberglass rod, motor

Dimensions / Diameter 490×height 100 cm

Introduction / The Taiwan Power Company has brought light to the people for years, from the era of infrastructure development to that of energy diversification, and now into an era of energy conservation and carbon reduction. It strives to function immaculately in a complex and sustainable way in its mission to shine on everyone like the sun.

Location / Taipower Building

《電聲仿》

Electro-Acoustic

藝術創作者／王仲堃

噪咖事務所

作品材質／金屬、壓克力、馬達、喇叭、電子設備

作品尺寸／1,100×480×200 公分

作品說明／機械雕塑用發電過程中產生的音頻與自然環境中存在的蛙鳴、雨珠或蟬鳴等連結，將原始的聲音透過電力帶入建築場域中。

設置地點／台電總管理處一大廳會客區

Artist / Wang, Chung-Kun, Noise Kitchen

Medium / Metal, acrylic, motor, speaker, electronic device

Dimensions / 1,100×480×200 cm

Introduction / This mechanical sculpture uses the sound frequencies it produces in its electricity generation process to connect to sounds found in nature — such as the sounds of croaking frogs, raindrops, or singing cicadas — as it brings those primal sounds into the architectural space through the power of electricity.

Location / Taipower Building





得獎感言

台灣電力股份有限公司總管理處公共藝術設置計畫

文／台灣電力股份有限公司總管理處

「總管理處公共藝術設置計畫」很榮幸從來自全國 18 個縣市共 236 案報名中，獲得文化部第七屆公共藝術獎「卓越獎」的肯定，更是首次獲此殊榮之國營事業單位，本公司備感榮幸。

「總管理處公共藝術設置計畫」從 102 年開始經過三年的規劃施工，經由專業的協助及同仁的努力，105 年隨著本公司七十週年慶的到來，大樓外觀風貌改造及公共藝術於大眾面前登場，透過專業團隊從景觀、建築、生態、照明等方向進行整體的評估，以「與自然來電」的概念，發展室外 4 項作品以風、光、水等元素創作，呼應本公司積極推廣的綠色能源、室內 3 項作品以呼應電力輸送至城市所傳達的意象為創作，共 7 項公共藝術作品設置，改善了台灣電力公司總處大樓原本的肅穆形象。大樓空間變得更友善、活潑，在此駐足欣賞作品的民眾變多了，也變成民眾相約碰面的場所，散步、聊天的好地方。

本公司希望將民眾由外圍環境引導入大廳，創造更多的交流空間，使本公司與社區連結更加緊密，既可提升台電同仁的人文氣息，同時讓周圍鄰里多了一個可以放鬆心靈的友善環境。

本計畫除了台電大樓的友善環境改造之外，也與在地人文環境融合，台電在公館溫羅汀街區（溫州街、羅斯福路、汀洲路）舉辦了超過 100 場的藝文活動，其中包含表演藝術、影展、手作工作坊和國際交流展等等，都是希望讓台電這樣的一個公部門單位，也有機會成為「讓城市更美好」一份子的推手。

近年來台電除電業之外，持續在藝文活動、公共藝術設置領域努力耕耘，希望能善盡台電作為國營事業的社會責任，而這次獲得卓越獎之殊榮，感謝文化部的肯定、也謝謝計畫參與過程中執行小組外部專家學者協助、各個藝術團隊及本公司相關單位的努力付出，台電希望發揮國營事業的社會責任與使命感，在供電之外，也努力透過公共藝術設置與舉辦各種藝文活動，讓民眾可以很容易的親近藝術、了解藝術、豐富我們的生活，進一步成為文化發展的基礎。



Acceptance Letter

Public Art Project of Taiwan Power Company Headquarters

Taiwan Power Company Headquarters

The “Public Art Project of Taiwan Power Company Headquarters” is honored to receive the Excellence Award of the 7th Public Art Awards hosted by the Ministry of Culture from a total of 236 entries from 18 counties and cities across the country, and this is the first time a state-run institution has received such an honor.

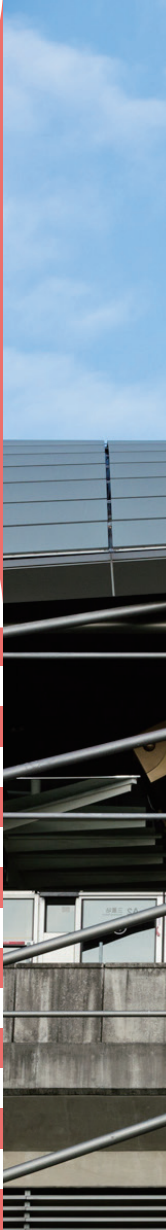
The “Public Art Project of Taiwan Power Company Headquarters” was planned and constructed for three years from 2013, and with the professional assistance and efforts of our colleagues, the exterior of the building was remodeled and public art was introduced to the public in 2016, as our company celebrated its 70th anniversary. With the concept of “Electricity from Nature,” the professional team conducted an overall assessment of the landscape, architecture, ecology, lighting, etc., and developed four outdoor artworks based on the elements of wind, light and water, echoing the green energy actively promoted by the company, as well as three indoor artworks created in response to the imagery conveyed by the transmission of electricity to the city. A total of seven public artworks have been installed, improving the original solemn image of the headquarters of Taiwan Power Company. The space in the building has become friendlier and livelier, with more people stopping by to admire the works, and has become a place for people to get together, take a walk, or have a chat here.

We hope to draw people from the surroundings into the lobby and create more space for communication, so that our company

can be more closely connected to the community. This not only enhances the humanistic air of our colleagues at Taiwan Power Company, but also creates a friendly environment for our neighbors to relax and take a break.

In addition to the remodeling construction of the building for a friendly environment, this project also integrates with the local cultural environment. In the Willow Den region (Wenzhou Street, Roosevelt Road, and Tingzhou Road) of the museum, Taiwan Power Company held more than 100 art and cultural events, including performing arts, film festivals, handicraft workshops, and international exchange exhibitions, all in the hope that a public institution such as Taiwan Power Company would have the opportunity to become part of the “Better City” initiative.

In recent years, in addition to the power industry, Taiwan Power has continued to work hard in the field of art and cultural activities and public art installation, hoping to fulfill its social responsibility as a state-owned enterprise. In addition to power supply, we also strive for one thing: We can make the public know art better and get closer to art by public art installation and holding different varieties of art and cultural activities. We would like to enrich our lives, and further become part of the foundation for cultural development.



交通部高速鐵路工程局臺灣桃園國際機場聯外捷運系統建設計畫公共藝術設置計畫 — 交·感知區
Taiwan Taoyuan International Airport Access MRT System Public Art Installation Project - Interaction Crossing Zone

捷運系統是旅途的過道，在強調速度的科技氛圍下，配合機場捷運通車，以軟硬兼具的互動方式呈現，富有時代意義。

The MRT system is the pathway of travel. The project emphasizes the technological aspect of modern society, which focuses a lot on speed. As the Taoyuan Airport MRT began operation, the interactive artworks carry special meanings in the sense of marking a great milestone.



02

評審特別獎

Jury Award



薛保瑕／評審委員、國立臺南藝術大學榮譽教授

步步印記：淺析第七屆公共藝術獎「評審特別獎」

此次由文化部舉辦的第七屆公共藝術獎項中的「評審特別獎」是著重在公共藝術建置方案所展現的「藝術創意、環境融合、或參與推廣等各項元素中，具有前瞻性、特殊性之設置計畫」。榮獲「評審特別獎」的《交·感知區》是交通部鐵道局臺灣桃園國際機場聯外捷運系統建設計畫，也是一件歷經多年才完成的大型策展公共藝術設置計畫案。此策展方案質量俱精，且作品以獨特的創造性，為機場內部與外部的公共空間場域，增添了许多啟發性的感知層次，和多樣化的空間現場。

《交·感知區》以九件作品貫穿三重、新北產業園區、新莊副都心、長庚醫院、林口、機場第一航廈、機場第二航廈與高鐵桃園站等八個車站據點。而這九件作品連結了人與城市之間的行跡，也衍生了在穿梭移動進出桃園國際機場八個捷運交通樞紐系統中，特有的城市印象與記憶。

「感知」是人與生具有的能力，也是我們接收訊息的重要管道。經由感知的覺察，促使我們對外在世界的觀察與理

解，也建立對應週遭與自我折射的基礎。行走之間，我們可以隨著這九件作品調整自己駐留觀察的速度，使得這個「有機」的覺察方式，形成了充滿激發與驚奇的藝術感知之旅。

《交·感知區》的九件作品含括雕塑、平面、影像裝置、數位互動裝置等等，整體而言，每一站體所部署的作品，在理念上都與環境相互呼應，且多數作品皆關注主客體互動的的交替關係，召喚著觀者駐足體驗與欣賞。

八個站體在陶亞倫的作品《夢想與回憶的輸送帶》開啓了象徵踏上旅程與創造感知空間的序幕；隨之賴珮瑜《□城市鄰居》將數個國際都會的景象轉化為口型的光點，與現場反射在景窗的環境意象交錯並置相互穿梭，營塑了白天與夜晚跨越時空的多變景觀。而蘇尼爾·高帝(Sunil Gawde)以作品前方30個速度不同與大小不一的月亮影像與光暈，和後方展現的運轉齒輪，展現時空的刻度與交融的變化。任大賢的《幸福之旅》則以放置與懸掛的不銹

鋼條焊接出的物件輪廓，構建出象徵居家環境中一角的情境，在虛實表現之間點出了存在又逐漸消逝的生活記憶；然而記憶的留存也有人與人互動片段的印記，一如日本當代藝術團體 Paramodel 將由小學生與民眾以鐵軌玩具拼出的圖案彙整後，再以琺瑯重製加以保存，陳列在車站兩側延續性的圖式，也凝結了空間中不同的人文溫度。

接續豪華朗機工在屋頂上方的活化仿生物的飛行裝置，加上林俊廷在天花板上鏤刻的世界各大都市的經緯度，發展出對應這些不同都市的科技幻窗景，皆創造了捷運上下空間的異質關係。丹尼爾·羅森（Daniel Rozin）的《數位鏡面》則以互動的方式，使用程式設計的不同筆觸，將停留在鏡像中的旅客，以動態速寫方式呈現在五個螢幕中；而佛羅里安·克拉爾（Florian Claar）以氣流壓縮與擴張的特性發想，在戶外創造律動形體的大型雕塑，再現可見與不可見之間的延續動力，都提供特殊的創意與脈動的流變時空。

而如何在捷運站營造出「公共藝術博物館」的特性，與創造交通樞紐「文化地標」的面向，也是策展人胡朝聖的關鍵訴求。因此，強化由這個重要的機場國際門戶，在旅客步步前進中，體會與經驗臺灣的人文氣息，留下深刻的臺灣印象，就是《交·感知區》這件蘊育多元創意表現的策展方案，留存印記的精湛之處。



Hsueh, Pao-Shia / Juror, Professor Emeritus of Tainan National University of the Arts

Every Step is an Imprint Made: A Preliminary Analysis of the Jury Award in the Seventh Public Art Awards

The Jury Award in the 7th Public Art Awards organized by the Ministry of Culture emphasizes on public art projects that demonstrate “forward-looking and unique qualities in projects of creativity, environmental integration or education outreach.” The recipient of the Jury Award, *Interaction Crossing Zone*, is a large-scale curatorial public art project of the Taiwan Taoyuan International Airport Access MRT System. The curatorial project is not only refined in both quality and quantity, the idiosyncratic creativeness of the works have increased inspiring layers of sensory perception and diversified the spaces within and without the public sites of the airport.

Intersection Crossing Zone comprises nine artworks installed along a line of eight stations, including Sanchong, New Taipei Industrial Park, Xinzhuang Fuduxin, Chang Gung Memorial Hospital, Linkou, Airport Terminal 1, Airport Terminal 2 and HSR Taoyuan Station. The nine works have connected people’s movement between cities as well as given rise to distinctive impressions and memories of cities when passengers travel through the eight hubs along the Taoyuan Airport MRT system.

“Sensory perception” is a natural ability that human beings are born with. It is also a crucial channel for receiving information. Sensory perception drives us to observe and understand the external world and establish a foundation of responses towards the

surroundings and refraction of the self. As we walk in the stations, we can adjust our pace to stay and observe the nine works, which transform this “organic” way of perception into an artistic journey of sensory perception filled with simulations and surprises.

The nine works of *Interaction Crossing Zone* range from sculpture, graphics, video installation, to digital interactive installation. Overall, every work deployed at each station conceptually responds to its environment. Moreover, most of the works center on the interrelation of interaction between subject and object, and engage the spectator to pause for experiencing and appreciating the works.

Tao Ya-Lun’s *Conveyor Belt of Dreams and Memories* incorporates the eight stations and symbolically unveils an overture of a journey’s beginning and creating spaces of sensory perception. Lai Pei-Yu’s *City-neighbors* converts several metropolises into □-shaped dots of light, which interweave and intermix with the reflection of the surrounding environment on the glass panels, creating an ever-changing landscape of both daytime and nighttime that transcends time and space. Sunil Gawde’s work shows a front of thirty moons and halos of different sizes moving at different speeds and, together with the rotating gear wheels displayed at the back, demonstrating the gradient of space-time and integrating changes. Jen Ta-Hsien’s *Blissful Journey*

delineates the silhouettes of objects with welded stainless steel rods placed on the floor or suspended in the air, constructing a symbolic corner of the domestic sphere and portraying existing yet gradually fading memory of life in the interplay of the real and the unreal. On the other hand, the preservation of memory can also be imprints of segments of human interaction. This is the case in the work of the Japanese contemporary artist collective, Paramodel. They first collected images extracted from patterns of railroad toys arranged by elementary students and the public before reproducing and preserving the images with enamel plates to be shown as continuous patterns along the walls of the station, crystalizing varying humanistic warmth in the space.

Both Luxury Logico's animated, creature-like installation flying near the ceiling and Lin Jiun-Ting's work, which combines longitude and latitude of global metropolitans engraved on the ceiling with technological window views corresponding to these cities, engender a heterogenous relationship between the upper and lower spaces in the MRT stations. Daniel Rozin's *Software Mirror* adopts an interactive approach and uses different brushstrokes rendered by programming to dynamically sketch out passengers in the mirrors, showcasing them in five screens. Florian Claar draws his inspiration from the compression and expansion of air streams. His large-scale outdoor sculpture materializes a rhythmic form that represents the continuous

momentum between the visible and the invisible. Both works give demonstrations of individualistic creativity and the pulsating changes of space and time.

The aspects of creating characteristics of “a public art museum” with MRT stations and reinventing transportation hubs as “cultural landmarks” are the key appeals of curator Hu Chao-Sheng. Therefore, reinforcing this important airport's status as an international gateway and enabling passengers to experience Taiwan's culture in every step of their way so that they can have a deep impression of Taiwan have formed the imprint-preserving brilliance of *Interaction Crossing Zone*, a curatorial project that nurtures diversely creative expressions.



Taiwan Taoyuan International Airport Access MRT System Public Art Installation Project - Interaction Crossing Zone

交通部高速鐵路工程局臺灣桃園國際機場聯外捷運系統建設 計畫公共藝術設置計畫 — 交·感知區

興辦機關 |
交通部鐵道局

策劃單位 |
胡氏藝術有限公司

Organizer |
Railway Bureau, MOTC

Curator |
HU's Art Company

《交·感知區》在概念上則劃分成交感以及感知兩種觀念，除強調作品與捷運之間的融合，就如同人類的交感與副交感神經，在交互促進與抑制的正常拮抗調節下，以維持自律神經之正常運作外，他們也成爲一種經由情感交流下而產生的感知區域，於是期待旅人可以在短暫的穿越之間，從身體的接觸到精神的撞擊而感知到藝術家爲機場捷運空間創造的人文氛圍，不論是離去或歸來，都可以經由藝術創作留下美好的記憶與經驗，並爲下次的相遇留下心中的伏筆與思念。

The *Interaction Crossing Zone* is divided into two concepts based on sensitivity and perception. An emphasis is placed on the integration of the artworks with the MRT system, which is similar to the human sympathetic and parasympathetic nervous systems that under the normal antagonistic regulation would become a kind of emotional communication that generates a perception zone. Therefore, as travelers briefly pass by, they are encouraged to make contacts physically and emotionally with the unique ambiance these artists have created for the airport MRT space. Regardless if they are leaving or returning, they could all make great memories and experiences because of these artworks, and the feelings could linger and carry on till the next encounters to come.



《夢想與回憶的輸送帶》

Conveyor Belt of Dreams and Memories

藝術創作者 / 陶亞倫、胡氏藝術有限公司

作品材質尺寸 / 烤漆、金屬 / 1,300×1,000×600 公分

作品說明 / 作品結合軌道、站體，將月台與軌道視為巨大的輸送帶，機房則為珍藏了回憶的行李箱。乘載無數啟程、歸來旅人的中介站的機場捷運，串聯起人與城市的情感連結，如同典藏回憶與夢想起飛的超時空行囊。

設置地點 / A2 三重站一月台層南側機房建築體

Artist / Tao, Ya-Lun, HU's Art Company

Medium & Dimensions / Coating, metal / 1,300×1,000×600 cm

Introduction / The station's platform and tracks are transformed into a giant conveyor belt, turning the electrical room into a big suitcase. The Airport Access Mass Rapid Transit contains memories of different journeys as it links together people with the city – it is like a time capsule of memories and dreams, transcending time and space.

Location / A2 Sanzhong Station



《伽利略與他朋友們留給我的月亮...》

Galileo and His Friends Left Me with these Moons...

藝術創作者 / 蘇尼爾·高帝、胡氏藝術有限公司

作品材質尺寸 / 鋼、玻璃 / 259×396×100 公分

作品說明 / 作品正面呈現不同速度、大小的月亮影像，覆蓋著透明玻璃的作品背面則是由傳動輪軸組成的機械裝置，彼此相互銜接運轉，就像精緻的月之舞動。

設置地點 / A3 新北產業園區站一站體付費區大廳穿堂

Artist / Sunil Gawde, HU's Art Company

Medium & Dimensions / Steel, glass / 259×396×100 cm

Introduction / The front side of this artwork shows images of the moon in various sizes moving at different speeds, and the backside is covered by transparent glass showing mechanical gears inside. As the rotation devices connect and turn, the movements of the artwork resemble that of an exquisite lunar dance.

Location / A3 New Taipei Industrial Park Station



《□ 城市鄰居》

□ City-neighbors

藝術創作者 / 賴佩瑜、胡氏藝術有限公司

作品材質尺寸 / LED、數位輸出 / 340×3,400×600 公分

作品說明 / 在遠觀的國際都市景窗中穿梭著臺北的都市影像，如同機場捷運承載並迎接四方旅客。透過藝術語彙轉譯，景窗化作一個個「□」的符碼，創造無疆界並空間相鄰的國際觀。

設置地點 / A3 新北產業園區站一入口弧形玻璃牆面

Artist / Lai, Pei-Yu, HU's Art Company

Medium & Dimensions / LED, digital print / 340×3,400×600 cm

Introduction / Here, images of various international cities are merged with the city views of Taipei to symbolize the Airport Access Mass Rapid Transit, which welcomes travelers from around the world. Through art, the window views are turned into abstract icons in the shape of "□", conveying a borderless view of the world.

Location / A3 New Taipei Industrial Park Station



《銀河鐵道印記》

Trace of Paramodel

藝術創作者 / Paramodel

胡氏藝術有限公司

作品材質 / 琺瑯板

作品尺寸 / 149×872×155 公分

作品說明 / 邀請民眾使用鐵軌玩具為站體空間製作新衣，並將形構成不同圖案的軌道以琺瑯板保存，蔓延在車站兩側壁面，凝結著想像力與向心力於時間脈絡中。

設置地點 / A8 長庚醫院站一二層穿堂層

Artist / Paramodel, HU's Art Company

Medium / Enamel panels

Dimensions / 149×872×155 cm

Introduction / This artwork invites people to use toy train tracks to create different patterns for the space – the creations are then preserved using enamel boards and spread out on the walls in the station. The outcome is the result of a collective effort, joining together people's imaginations and sense of teamwork.

Location / A8 Chang Gung Memorial Hospital Station



《幸福之旅》

Blissful Journey

藝術創作者 / 任大賢

胡氏藝術有限公司

作品材質 / 不鏽鋼

作品尺寸 / 300×300×250 公分、80×60×250 公分、40×40×180 公分、
45×45×80 公分、60×30×120 公分

作品說明 / 以金屬條形作品的輪廓，將具體的物質形式轉化為纖細的線描，將觀者捲入虛擬的想像空間，一覽無遺的穿透性與生活空間私密性的對比感啟發了新的觀看方式，也呈現出虛與實的對話。

設置地點 / A4 新莊副都心站一二層連通層、五層月台層南北向月台

Artist / Jen, Ta-Hsien, HU's Art Company

Medium / Stainless steel

Dimensions / 300×300×250 cm, 80×60×250 cm, 40×40×180 cm,
45×45×80 cm, 60×30×120 cm

Introduction / This artwork is formed with strips of metal, using fine lines to transform tangible objects. Viewers are transported into a fictional imaginative space that contains a contrast between the see-through structure and the intimate quality of an everyday living space, thereby sparking a dialogue between fiction and reality.

Location / A4 Xinzhuang Fuduxin Station





《一個自在的遊晃》

Swaying Freely

藝術創作者／豪華朗機工

胡氏藝術有限公司

作品材質／動力裝置、金屬、電子設備

作品尺寸／400×350×25 公分

作品說明／以輕鬆的旅程出發，將金屬仿生物裝置懸吊於熙來攘往的車站大廳，如同飛行意味著旅人們對旅行的期待與夢想。

設置地點／A9 林口站一地面層入口大廳天花板

Artist / Luxury Logico, HU's Art Company

Medium / Kinetic installation, metal, electronic device

Dimensions / 400x350x25 cm

Introduction / This artwork portrays a leisurely journey with a biomimetic metal installation hung from the ceiling of the busy station's lobby. It conveys the notion that flying embodies the anticipation and dreams of travelers.

Location / A9 Linkou Station



《過境 — 心航線》

Transit - Heartfelt Route

藝術創作者 / 林俊廷

胡氏藝術有限公司

作品材質 / 螢幕、金屬

作品尺寸 / 271×853×20 公分

作品說明 / 將世界城市迸發為一幕幕的奇幻窗景，帶領旅人回溯美好回憶和未知的冒險，也說明機場上演無數航程的起落，身心靈在此轉機到心航道，讓想像力過境於一幕幕的異國瑰麗奇景。

設置地點 / A12 第一航廈站—驗票匣門口聯通至航廈之通道牆面

Artist / Lin, Jiun-Ting, HU's Art Company

Medium / LCD display, metal

Dimensions / 271×853×20 cm

Introduction / By transforming cities around the world into various spectacular window views, this artwork lets travelers relive wonderful memories and embark on new, unknown adventures while also showing the countless journeys unfolding at the airport. As your body, mind, and spirit move through this "Heartfelt Route," let your imagination fly through various magnificent and exotic scenes.

Location / A12 Airport Terminal 1 Station



《數位鏡面》

Software Mirror

藝術創作者／丹尼爾·羅森、胡氏藝術有限公司

作品材質／螢幕、電腦、攝影機、人造石、軟體

作品尺寸／149×872×155 公分

作品說明／反映像素、線條、色彩和時間觀點的互動藝術裝置，與空間、藝術品、民眾交流與對話，民眾也由被動的觀賞轉為主動的參與，每個人都可以創造屬於自己的獨特數位美學。

設置地點／A13 第二航廈站—地下一層穿堂層主要入口公共區

Artist / Daniel Rozin, HU's Art Company

Medium / LCD display, computer, webcam, artificial stone, software

Dimensions / 149×872×155 cm

Introduction / This is an interactive art installation that reflects pixels, lines, colors, and temporality. It evokes exchanges and communications between the space, the artwork, and the public, transforming viewers from passive observers into an active part of the artwork, and allowing each person to enjoy their own unique digital art experience.

Location / A13 Airport Terminal 2 Station

《氣門 9 號律動》

MOVEMENT No.9-Airgate

藝術創作者／佛羅里安·克拉爾

胡氏藝術有限公司

作品材質／金屬、不鏽鋼

作品尺寸／612×300×330 公分

作品說明／取自於日常交通工具如汽車與飛機等移動時所產生的律動形體，寬闊的幾何形體描繪運動中的飛行現象，內部則表現出持續移動的特質，帶出氣流穩定流動的意象。

設置地點／A18 高鐵桃園站—中間廣場

Artist / Florian Claar, HU's Art Company

Medium / Metal, stainless steel

Dimensions / 612×300×330 cm

Introduction / This artwork is inspired by the rhythms observed in common modes of transportation, such as automobiles and aircrafts, and applies broad geometric shapes to depict the act of flying. The internal design shows features of constant motion and a sense of smooth stability with the airflow.

Location / A18 Taoyuan HSR Station





得獎感言

交通部高速鐵路工程局臺灣桃園國際機場聯外捷運系統建設計畫公共藝術設置計畫 — 交·感知區

文／胡氏藝術有限公司

胡氏藝術於 2008—2014 年間策劃並執行之《交·感知區》—桃園國際機場聯外捷運系統建設計畫公共藝術設置案，榮幸獲得 2020 年文化部主辦之第七屆公共藝術獎「評審特別獎」，此殊榮當屬九位國內、外優秀藝術家、辛勤付出的策劃及執行團隊成員、協助單位間協調的交通部鐵道局、臺北市都發局同仁和長官們，以及所有曾參與本案的相關工作人員。

本案於設置之初，即期待能藉捷運系統連結出發與目的地兩端所形成的交通網絡，深刻融入藝術與場域對話的重要精神，嘗試在強調「速度」的科技氛圍下，以軟硬體共構的互動模式，為人來人往的交通設施與建築體覆上柔性的衣膜，並發展出獨特的空間美感與詩意情境。

而設置作品類別涵蓋雕塑、互動裝置、機械動力、平面影像等多項媒材，由臺灣藝術家陶亞倫、林俊廷、賴珮瑜、任大賢、與豪華朗機工、美國藝術家丹尼爾·羅森 (Daniel Rozin)、德國的佛羅里安·克拉爾 (Florian Claar)、印度藝術家蘇尼爾·高帝 (Sunil Gawde)、日本的

Paramodel，共九位（組）藝術家所創作之結晶，形塑乘客們在旅途中精采且豐富的藝術體驗。

當代的公共藝術強調與設置場所的協調性，以及與民眾之間的互動方法，藉藝術作品的意義，讓大眾思考人與環境之間的關係。胡氏藝術常年致力於深耕臺灣藝術環境、推廣優秀藝術家與作品，今獲第七屆公共藝術獎「評審特別獎」之肯定，期望往後持續透過藝術的力量，提升都市美學紋理、增進公共空間之品質，亦期盼藝術得以融入大眾日常的生活之中，並在未來開創一條引領美學想像與充滿活力的路徑。



Acceptance Letter

Taiwan Taoyuan International Airport Access MRT System Public Art Installation Project - Interaction Crossing Zone

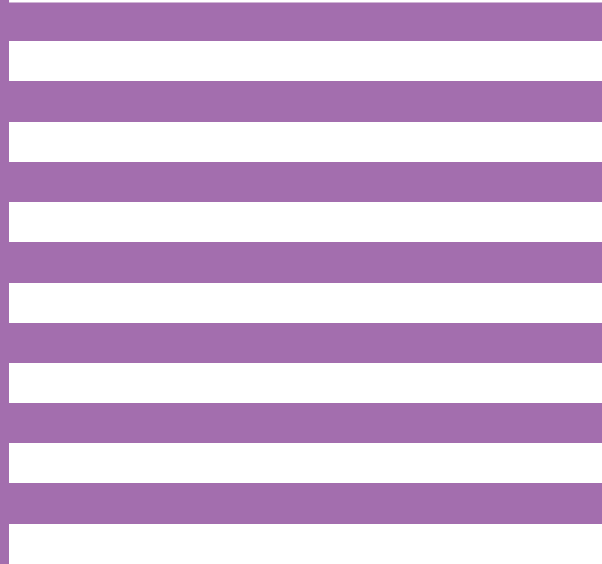
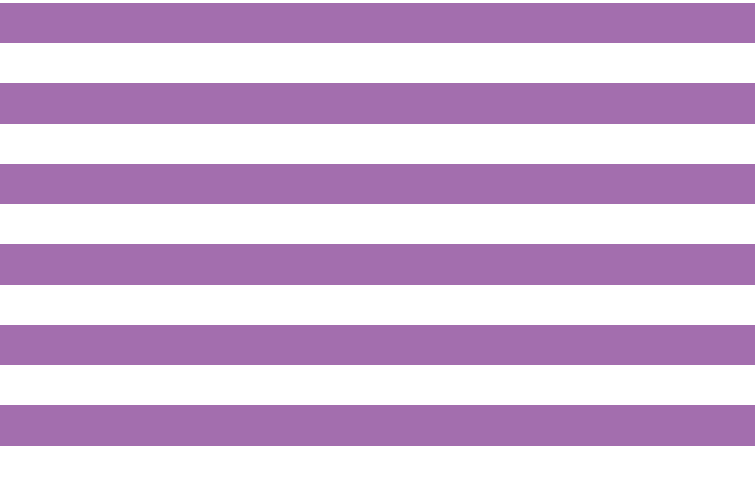
HU's Art Company

HU's Art Company planned and executed the "Taiwan Taoyuan International Airport Access MRT System Public Art Installation Project - Interaction Crossing Zone" from 2008 to 2014. It is a privilege to become the recipient of the Jury Award in the 7th Public Art Awards organized by the Ministry of Culture in 2020. This honor indeed belongs to the nine outstanding artists from Taiwan and abroad; the diligent and dedicated planning and executive team members; the Railway Bureau, Ministry of Transportation and Communication that assisted with the coordination affairs; the officials and staff of the Department of Urban Planning, Taipei City Government; as well as all personnel that were involved in this project.

This project, since its very beginning, has been expected to connect the transportation networks formed by departure and destination through the MRT system, and has deeply incorporated the key spirit of creating dialogues between art and the sites. With an interactive mode based on the co-construction of software and hardware in the technological atmosphere that emphasizes on "speed," the project clads a soft membrane-like cover unto busy transportation facilities and buildings to further develop a unique spatial aesthetics and poetic ambience.

The project comprises a wide range of art media, including sculpture, interactive installation, kinetic machine, graphic image and video. The works are respectively created by nine artists and art groups, including Tao Ya-Lun, Lin Jiun-Ting, Lai Pei-Yu, Jen Ta-Hsien and Luxury Logico from Taiwan, American artist Daniel Rozin, German artist Florian Claar, Indian artist Sunil Gawde, and Japanese art collective Paramodel. The crystallization of their creativity have shaped the brilliant and rich artistic experiences for the passengers in their journeys.

Contemporary public art focuses on its harmony/compatibility with the site as well as how it interacts with people, engaging the public in thinking about the relationship between human beings and the environment through the work of art and its meaning. HU's Art Company has dedicated many years to enrich Taiwan's artistic environment while promoting excellent artists and artworks. With the recognition of the Jury Award in the 7th Public Art Awards, we hope to continue utilizing the power of art to enhance the texture of urban aesthetics and better the quality of public space in the future. It is also our hope that art can be integrated into the everyday life of the public and create a route that guides our aesthetic imagination with brimming vitality.



中國信託金融園區藝術裝置

Public Art Installation Project at CTBC Financial Park

集合全球經典藝術家作品，打造開放式的藝術公園。

An open art park is created, with a collection of works from renowned international artists.



大灣草圳計畫

Public Art Installation at Daan Forest Park

透過互動藝術結合生態復育概念，打造活水飛輪裝置，讓藝術與環境更緊密。

The project is a combination of interactive art and ecological restoration. The “water cycling” device circulates the pond water, bringing art and environment closer.



富邦人壽 A25 綜合商業大樓新建工程

Public Art Project for Fubon Xinyi A25 Commercial Building Complex

藝術家將生活中常見的工地圍籬帆布，透過設計而成為有趣的作品。

The artists turn canvases commonly seen in construction sites into interesting artworks.



03

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



胡永芬／評審委員、獨立策展人

論第七屆公共藝術獎「民間自辦公共藝術獎」

文化部迄今已經行之七屆，兩年一度的「公共藝術獎」，不只是對於業界產生了很好的良性競爭，而且對於大眾、對於民間企業，也產生了很好的鼓勵與示範作用；因此從2014年的第四屆開始，公共藝術獎增設了「民間自辦獎」的獎項，其中第五屆雖有徵件但無計畫獲獎，因此迄今只有第四屆、第六屆與本屆選出了獲獎者，而且我們可以看到成果越見精彩優秀。

今年獲獎的三個案例，其中財團法人富邦藝術基金會，是連續兩屆的常勝軍、模範企業。上屆獲獎的「Folio Hotel」案以藝術性、專業性，獲得各方好評；這屆富邦藝術基金會再推出富邦人壽 A25 綜合商業大樓新建工程，兩件各 40 公尺的外圍籬作品，分別是以色列藝術家 Maya Barkai《小綠人在臺北》，以及義大利藝術家 Philip Giordano《一個星球，同一命運，一起漫長的旅程》。

《小綠人在臺北》是藝術家 Maya Barkai「全球小綠人計畫」的延伸，呈現每個城市不同文化背景的行人燈號，

臺灣可愛的奔跑小綠人因此加入這世界性的藝術行動，同時藝術家也為臺北獨創了植生牆小綠人。《一個星球，同一命運，一起漫長的旅程》則是以鮮豔明亮的擬人化動植物圖像手牽手包圍工地，讓在城市裡進行的建案也能有時尚可愛的外衣。是兩件非常親切又有創造性的作品，再次展現富邦藝術基金會的專業品質。

中國信託集團是臺灣藝術品收藏歷史上最資深的知名企業，辜濂松先生於 1989 年以一億八千萬臺幣拍回了莫內的《翠堤春曉》，自此，中國信託就成為臺灣企業藝術收藏的標竿。這次獲獎的是座落於南港的中國信託金融園區公共藝術案，該銀行 1990 年購入的知名藏品 Henry Moore《臥女像》，這次也從原本的松壽大樓跟著搬遷到南港的新總部來。

金融園區 A 棟東側木平台是點點女王草間彌生巨大的銅《南瓜》，也剛維護清潔得漂漂亮亮地回來；B 棟大廳則是丹麥籍冰島藝術家 Olafur Eliasson 的光學作品

《Enlightenment Sphere》；另有一件阿根廷藝術家 Tomás Saraceno 以他著名的蜘蛛網結構創作的不鏽鋼鏡面雕塑《雲城市 Cloud City: HAT-P-12》，放置在新總部旁的三重世貿公園，回饋社區。三件大手筆的作品，再度展現中國信託集團的收藏魄力。

獲獎案中特別有趣的一件是大安森林公園之友基金會，在臺北市大安森林公園邀請噪咖創作的《活水飛輪》。這是一件在地住民認知到「以城市的能量涵養一座森林」的精神，所發展出結合生態共生工法的科技藝術互動裝置，讓都市的住民，來到公園休憩運動、釋放壓力的同時，也以身體的運動化為滋養自然的能量。整個裝置在林草水道中的機械互動作品有趣親切且具意義，市民自發與藝術創作者共構，更加提昇在地住民的認同與榮譽感。

本屆三件獲獎作品，再次開拓了「民間自辦公共藝術」多樣而優秀的示範。



Hu, Yung-Fen / Juror, Independent Curator

On Community Driven Public Art Award of the Seventh Public Art Awards

The Ministry of Culture has organized seven editions of the biennial Public Art Awards since its launch, which has not only fostered healthy competition in the industry, but also served the purpose of providing encouragement and demonstration for both the public and the private sectors. Therefore, since the 4th edition in 2014, the category of “Community Driven Public Art Award” has been added. Although submissions were accepted in the 5th edition, none of the projects was selected for this category. Consequently, only the 4th, 6th and the current editions have honored recipients in this category. Nevertheless, it is clear that the results have been getting more and more brilliant.

Among the three recipients, Fubon Art Foundation is a model enterprise that has won the award for two consecutive editions. In the previous edition, they won the award with the public art project of Folio Hotel, which received accolades for its artistry and professionalism. In this edition, Fubon Art Foundation submitted the Public Art Project for Fubon Xinyi A25 Commercial Building Complex, which includes two forty-meter long works mounted on exterior fences, which are *Walking Men Taipei* by Israeli artist Maya Barkai and *One Planet, Same Destiny, A Long Journey Together* by Italian artist Philip Giordano.

Walking Men Taipei is a continuation of Barkai’s art project, entitled *Walking Men Worldwide™*, which artistically transformed pedestrian signals from different cultures. Taiwan’s adorable running green man has therefore joined this global art initiative. At the same time, the artist also creates a unique Taipei version of the walking men with green walls. *One Planet, Same Destiny, A Long Journey Together*, on the other hand, utilizes images of personified, hand-holding animals and plants in vibrant, bright colors to surround the construction site so that a construction project in the city can also enjoy a chic and endearing outfit. These two highly friendly and creative works once more validate the quality of professional work by Fubon Art Foundation.

The CTBC Financial Holding Co., Ltd (otherwise known as “CTBC Holding”) is the most experienced, well-known enterprise in Taiwan’s history of art collection. In 1989, Jeffrey Koo, Sr. purchased Monet’s *Riverbank at Argenteuil* for the price of NTD 180 million in an auction; and since then, CTBC Holding has become a yardstick of corporate art collection in Taiwan. The awarded project in this edition is the Public Art Installation Project at CTBC Financial Park. Purchased in 1990, the company’s prized possession, Henry Moore’s *Reclining Figure*, has

also been relocated from the company's previous headquarter on Songshou Road to the new headquarter in Nangang.

Displayed on the eastern wooden platform of Building A in CTBC Financial Park is a large bronze version of *Pumpkin* by Yayoi Kusama, known as the "Queen of Polka Dots." The sculpture has just been returned from scheduled maintenance and cleaning. On view in the hall of Building B is Danish-Icelandic artist Olafur Eliasson's optic work, *Enlightenment Sphere*. Argentinian artist Tomás Saraceno uses his well-known web structure to create the stainless steel, mirror-surfaced sculpture, *Cloud City: HAT-P-12*, which is installed in Sanchong World Trade Park next to the new headquarter as a way to give back to the community. These three highly valuable works have once again shown CTBC Holding's mighty resolution in art collection.

One particularly interesting project receiving the honor is *Water Cycling* created by Noise Kitchen, commissioned by Friends of Daan Forest Park Foundation for Taipei City's Daan Forest Park. This work is inspired by the fact that the local residents are aware of the spirit of "nursing a forest with the city's energy." Combining the approach of ecological co-existence and the form

of technological interactive art installation, the work allows urban dwellers to exercise in the park and release pressure while converting physical movement into nature-nurturing energy. The mechanical interactive work installed amidst woods, grass and water channels is fun, approachable and meaningful. The co-creation of citizens and artists has even enhanced the residents' sense of identity and honor.

The three recipients in this edition have once again increased the diverse, excellent examples of the "Community Driven Public Art Award."



Public Art Installation Project at CTBC Financial Park

中國信託金融園區藝術裝置

辦理單位 |
中國信託商業銀行股份有限公司

策劃單位 |
中國信託商業銀行股份有限公司

Organizer |
CTBC Bank Co., Ltd.

Curator |
CTBC Bank Co., Ltd.



《雲城市 Cloud City: HAT-P-12》

Cloud City: HAT-P-12

藝術創作／托馬斯·薩拉切諾

作品材質／金屬、鏡面板、繩

作品尺寸／470×800×480 公分

作品說明／《雲城市 Cloud City: HAT-P-12》體現藝術家擘劃之永續城市的理想，借用「雲」的意象，象徵自由的居住狀態；坐落於如茵的綠地，卻又如雲朵般依循周圍環境而改變，更與本行總部建築體象徵山岳，白色帷幕象徵雲嵐的設計理念巧妙共融，相得益彰。

設置地點／南港三重世貿公園

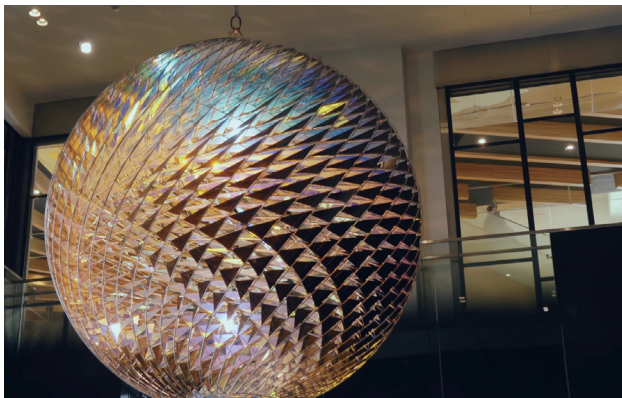
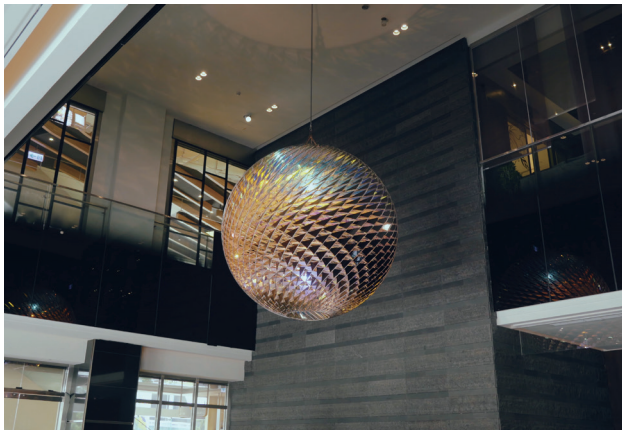
Artist / Tomás Saraceno

Medium / Metal, mirror panel, rope

Dimensions / 470×800×480 cm

Introduction / *Cloud City: HAT-P-12* embodies the artist's vision of a sustainable city. Tomás Saraceno borrows the image of "clouds" to symbolize the free state of dwelling. The work is located on a green meadow; however, it changes with its surroundings like a cloud. This work even integrates into the headquarter building design concept, which takes the building as a mountain and white curtains as clouds.

Location / Sanchong World Trade Park



《Enlightenment Sphere》

Enlightenment Sphere

藝術創作者／奧利佛·埃利亞松

作品材質／不銹鋼、鋁、鍍金、彩色玻璃、燈泡

作品尺寸／直徑 275 公分

作品說明／「Enlightenment」一詞原意是「照亮」，與「光」有共通的意象；除了物理上的指涉，更包涵人類智性的啟蒙，兼具哲學啟發。藝術家以 Enlightenment 寄喻藝術之光為人們劃開思想的混沌。

設置地點／中國信託金融園區－B 棟大廳

Artist / Olafur Eliasson

Medium / Stainless steel, aluminum, gold-plated, stained glass, light bulb

Dimensions / Diameter 275 cm

Introduction / The word "enlightenment" originally means "illumination," which connotes "light." In addition to physical phenomenon, the word also suggests the illumination of human intellect and philosophical inspiration. Olafur Eliasson takes "enlightenment" as a metaphor for the light of art to break the chaos of human's mind.

Location / Lobby of Building B in CTBC Financial Park

《南瓜 (L) 》

Pumpkin (L)

藝術創作者／草間彌生

作品材質／銅

作品尺寸／235×235×241 公分

作品說明／本件作品以黃銅自然的質感為底，搭配周身密集分布的墨黑圓點，當觀者視線沿著雕塑上大小圓點的韻律移動，彷彿能感到一股向上生長的力量，靜默卻熱烈。

設置地點／中國信託金融園區－A 棟東側木平台

Artist / Yayoi Kusama

Medium / Copper

Dimensions / 235×235×241 cm

Introduction / The artwork takes the copper's natural texture as its base, and decorates itself with the dense black dots. As the viewer's vision moves with the rhythm of the dots, they can seemingly feel a force of growth, silent but fervent.

Location / Eastern Side of Building A in CTBC Financial Park





《臥女像》

Reclining Figure

藝術創作者／亨利·摩爾

作品材質／銅

作品尺寸／144×244×133 公分

作品說明／《臥女像》為亨利·摩爾畢生最大型的創作，作品雖外觀抽象，但觀者仍可辨識出斜倚姿態的人形，藝術家以流線型態及凹凸孔洞展現人體結構與空間的關係，發展出仿若自然脈動的造型語言。

設置地點／中國信託金融園區－C 棟大廳

Artist / Henry Moore

Medium / Copper

Dimensions / 144×244×133 cm

Introduction / *Reclining Figure* is Henry Moore's largest work. Although the work is abstract in appearance, the viewer can still recognize the reclining human figure. Moore used curves and holes to demonstrate the relationship between human bodily structure and space, developing a vocabulary of forms that resembles natural pulsation.

Location / Lobby of Building C in CTBC Financial Park



得獎感言

中國信託金融園區藝術裝置—藝術勝景，如光如澤如歲月！

文／中國信託商業銀行股份有限公司

緣自藝術分享、公益回饋的真摯心意，中國信託典藏國際級藝術品，讓民眾能悠遊穿梭於中國信託金融園區建築之間，品味兼容東西、跨越媒材的當代藝術。中國信託金融控股公司創辦人辜濂松先生曾如此讚頌藝術的美好：「在短暫人生中，我們靈魂最高等的享受，就是欣賞藝術。」我們何其有幸能擷取浩瀚藝海中的美好，以高度互動性與可看性消弭民眾與當代藝術的「社交距離」，用宏觀的視野擁抱人群，讓金融園區充滿溫度，具體實現 We are family 品牌精神。

爾後，若您行經中國信託金融園區，別太匆匆，且跟著我們的藝術地圖走吧！北歐藝術家 Olafur Eliasson 的經典之作—《Enlightenment Sphere》在大廳迎賓，那無數玻璃折射的炫爛光影，解構未知的多維宇宙，等待著神祕的剎那；阿根廷藝術家 Tomás Saraceno 的《雲城市 Cloud City: HAT-P-12》坐落在如茵綠草上，以多邊形不銹鋼鏡面，勾勒對未來的無限想像；英國重量級雕塑家 Henry Moore 用《臥女像》起伏的流線造型和凹凸孔洞開展空間對話，銅雕上的「神秘彩蛋」，是

藝術家留給觀者的小驚喜；草間彌生的《南瓜》則在大小圓點游移間，延伸出一股向上生長的力量。園區公共空間設置近十件藝術品就像一場美育旅行，大家不用出國就能親炙大師級、歐美美術館等級創作，學子更能近距離觀摩學習，用藝術浸潤心靈。

推廣藝文是最無價的文化投資，由衷希望這道美麗的藝術光景，映照在南港的天空下，投射進你我的如常生活。



Acceptance Letter

Public Art Installation Project at CTBC Financial Park – Art Is as Beautiful as the Light, as Glorious as the Years

CTBC Bank Co., Ltd.

With the sincere intention of sharing art and giving back to the public, CTBC Bank Co., Ltd. collects world-class artworks, allowing people to wander through the buildings of the CTBC Financial Park and enjoy contemporary art that embraces the East and the West and crosses media. The founder of CTBC Bank, Jeffrey Koo, Sr., once praised the beauty of art: “In our short lives, the sheer bliss of our souls is to appreciate art.” How fortunate we are to be able to capture the beauty of the vast world of art, to remove the “social distance” between the public and contemporary art with high interactivity and visibility, to embrace the crowd from a holistic perspective, to make the CTBC Financial Park full of warmth, and to realize the brand concept: We are family.

Afterwards, if you are visiting the CTBC Financial Park, don't be in a hurry and follow the floor plans featured with artworks! The classic one created by Scandinavian artist Olafur Eliasson, *Enlightenment Sphere*, welcomes you in the lobby. The dazzling light and shadow reflected by the countless glass deconstructs the unknown multi-dimensional universe, and a mysterious moment is waiting to happen. Argentinian artist Tomás Saraceno's *Cloud City: HAT-P-12* sits on the grassland and uses a polygonal mirror made by stainless steel to convey our infinite imagination of the future; Henry Moore, a British legendary sculptor, uses the

undulating lines and concave-convex surface of *Reclining Figure* to have a communication between the work and its space; The “mysterious egg” on the bronze sculpture is a small surprise for the viewer. Yayoi Kusama's *Pumpkin (L)* expresses the power of growth by shifting the size of the dots. Enjoying the installation of ten artworks in the public space of the CTBC Financial Park is like having a journey of aesthetic education, where people can see masterpieces and excellent creations collected by European art museums without going abroad. Students can feel and get inspired by them at a close distance and enrich their souls with art.

CTBC Bank believes that the most priceless cultural investment is promoting arts and culture. We sincerely hope that the beauty of art will be blended into the sky of Nangang, and will be projected into the normal lives of you and me.



Public Art Installation at Daan Forest Park

大灣草圳計畫

辦理單位 |
大安森林公園之友基金會

策劃單位 |
噪咖藝術有限公司

Organizer |
Friends of Daan Forest Park Foundation

Curator |
Noise Kitchen Art Co., Ltd.



《活水飛輪》

Water Cycling

藝術創作者／噪咖藝術有限公司

作品材質／304 不鏽鋼烤漆、桌板炭竹板、電子板、電路板、傳動裝置、抽水泵浦、地下水撲滿系統

作品尺寸／80×150×200 公分

作品說明／「以城市的能量涵養一座森林」為宗旨，結合生態共生工法，以及具備人文生態底蘊的科技藝術互動裝置，邀請市民在釋放工作壓力、休憩運動之際，也同時替整座森林提供養份。裝置上的 QR Code 電子標籤，掃描後可以觸發手機互動，多種競賽模式讓市民們的關係更緊密。

設置地點／大安森林公園

Artist / Noise Kitchen Art Co., Ltd.

Medium / 304 stainless steel paint, table-shaped charcoal bamboo board, electronic board, circuit board, transmission device, water pump, groundwater system

Dimensions / 80×150×200 cm

Introduction / With the aim of "nurturing a forest with the city's energy," the artist collective Noise Kitchen combines ecological symbiosis concept and interactive technological art installation to create the installation based on a humanistic ecological thinking. The collective invites the public to release their work pressure and exercise while providing nutrients for the entire forest. The public may scan the QR code tag on the installation to interact with the artwork on their smartphones. Various game modes bring the public closer to each other.

Location / Daan Forest Park



得獎感言

大灣草圳計畫

文／楊平世 大安森林公園之友基金會執行長

《活水飛輪》是大安森林公園之友基金會想在大安森林公園內重建往昔圳溝生態文化，以水撲滿儲水，再藉由民眾踩踏飛輪運動將水引流活化循環，並吸引野生動植物進駐，帶動市民在公園內體驗自然的精緻裝置藝術；如今能獲得評審委員們及文化部肯定，十分感謝！

當許多民眾熱中在運動中心從事各項健身運動，我們更期許市民朋友及遊客體驗《活水飛輪》的絕妙設計：在運動中可以仰視藍天綠樹、俯瞰水草幽靜與蜻蜓蝴蝶飛舞之美，鼻吸清新空氣與花草香味、耳聽啾啾鳥鳴，在自然環境中享受揮汗運動的暢快淋漓！

得獎是榮譽，但並非大安森林公園之友基金會創設《活水飛輪》的目的。得此獎項除了鼓勵年輕文化創意團隊參與公共藝術外，我們期許更多的市民朋友及來自各地的遊客，到此感受原來公共藝術也可以這麼實用與動態。

邀請大家親自來大安的《活水飛輪》體驗世界首創的生態共好設施，讓臺北森林因你更加美麗吧！



Acceptance Letter

Public Art Installation at Daan Forest Park

Yang, Ping-Shih
CEO, Friends of Daan Forest Park Foundation

Water Cycling marks Friends of Daan Forest Park Foundation's attempt to retrieve Daan Forest Park's waterway ecology and culture. The work saves water with a water piggy bank system, creates a vitalizing system of water cycle by engaging people in the cycling exercise, and attracts wild animals and plants, inviting citizens to experience a work of nature-based, delicate installation art in the park. We are truly grateful for the recognition from the jury committee and the Ministry of Culture!

Many people are passionate about working out and doing exercise in sports centers, but we hope that our citizens and tourist friends can experience the clever design of *Water Cycling*: while doing exercise, they can look up and see the azure sky and green trees, appreciate the beauty of tranquil water weeds with dancing dragonflies and butterflies, breathe in fresh air and the fragrance of plants, and listen to birds singing and chirping, having a great work out in the natural surroundings.

It is an honor to receive the award, but winning awards is never the purpose of *Water Cycling* for the Friends of Daan Forest Park Foundation. As this honor encourages more young cultural and creative teams to participate in public art, we also hope that more citizens, friends and tourists from different places could see how practical and dynamic public art can be.

We sincerely invite all to visit Daan Forest Park and experience *Water Cycling*, the world's first public facility designed for co-prosperity with the ecology. Come and let Taipei's Daan Forest Park become more beautiful because of you!



Public Art Project for Fubon Xinyi A25 Commercial Building Complex

富邦人壽 A25 綜合商業大樓新建工程

辦理單位 |

利晉工程股份有限公司

策劃單位 |

財團法人富邦藝術基金會

Organizer |

Li Jin Engineering Co., Ltd.

Curator |

Fubon Art Foundation



《一個星球，同一命運，一起漫長的旅程》

One Planet, Same Destiny, A Long Journey Together

《小綠人在臺北》

藝術創作者／瑪雅·巴凱

作品材質／帆布、植栽設計

作品尺寸／40,000×360 公分

作品說明／以色列藝術家 Maya Barkai 「全球小綠人計畫」，透過世界各地攝影師，提供他們居住城市的行人燈號小綠人照片。每個城市的行人燈號，都有其設計上的意義與典故。本作品首次嘗試植栽設計，將小綠人的造型應用於植生牆上，在總長逾 400 公尺的外牆上，設計了 115 個真人大小、生動而活潑的小綠人，打破原本制式的圍籬設計，賦予城市公共空間另一番風景，也呼應臺北高度國際化與多元文化融合的城市特色。

設置地點／富邦人壽 A25 綜合商業大樓新建工程—外圍籬

Artist / Philip Giordano

Medium / Canvas, plants design

Dimensions / 40,000×360 cm

Introduction / Initiated by Israeli artist Maya Barki, the project *Walking Men Worldwide™* is a photographic collage assembled from photographers around the world who provide photographs of pedestrian traffic icons in their cities. Each city's pedestrian traffic icon design has its meaning and historical background. In *Walking Men Taipei*, Barkai tries to experiment with planting design, applying the form of the green man on the planting wall. 115 walking green men are presented in human scale on the wall with a total length of 400 meters, breaking the framework of conventional fence design. The installation provides an alternative urban landscape, echoing the highly internationalized and multicultural urban characteristics of Taipei City.

Location / On the fence of Fubon Xinyi A25 Commercial Building Complex construction site

藝術創作者／菲利普·喬丹諾

作品材質／帆布、植栽設計

作品尺寸／40,000×360 公分

作品說明／藝術家以其獨特的描繪手法，將近百種生物栩栩如生地呈現於長牆上，這些擁有豐富表情與肢體動作的動物們，依序排列，並巧妙地以「牽手」做為串連，象徵地球上各種生物間的共通性與相互依存關係。希望透過作品，喚醒觀眾對於同樣生長在這片土地上其他物種的尊重，了解每種生物的生存價值，並好好享受與大自然共處時更豐富的感受及體驗。

設置地點／富邦人壽 A25 綜合商業大樓新建工程—外圍籬

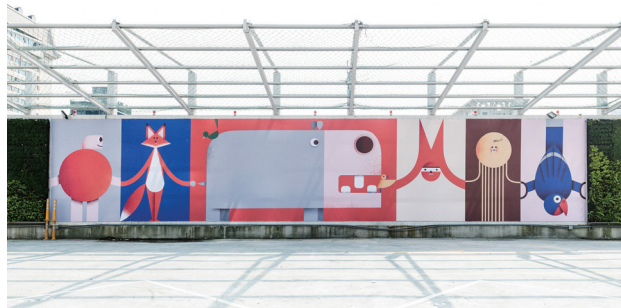
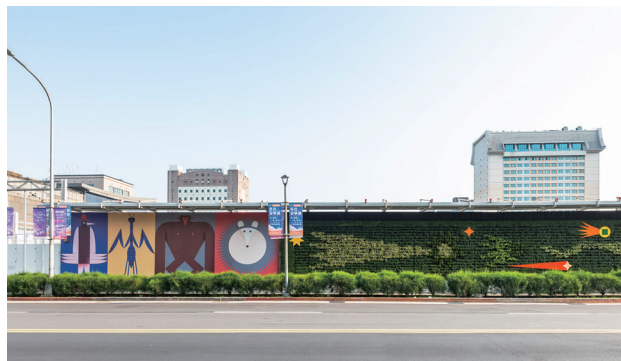
Artist / Philip Giordano

Medium / Canvas, plants design

Dimensions / 40,000×360 cm

Introduction / Artist Philip Giordano depicts nearly 100 species of creatures vividly on the long wall in his unique fashion. These animals with rich expressions and body postures are arranged in order. The artist wittily links every animal by "hand-holding," symbolizing the commonality and interdependence among various creatures in the world. Through this work, Giordano aims to awaken the audience's respect for other species living on this land, to realize other species' survival value, and to enjoy the rich experience of living with nature.

Location / On the fence of Fubon Xinyi A25 Commercial Building Complex construction site





得獎感言

富邦人壽 A25 綜合商業大樓新建工程

文／富邦藝術基金會

很榮幸以富邦人壽綜合商業大樓新建工程（以下稱富邦人壽大樓）一案，獲得文化部頒發第七屆公共藝術獎「民間自辦公共藝術獎」的肯定。利晉工程秉持著永續經營並與臺灣共同發展的理念，委託富邦藝術基金會協作，將富邦人壽大樓超過 400 公尺的圍籬與植栽牆，在有限的載體與尺寸中，兼具美化市容與藝術創作平台。打破傳統圍籬帶給民眾只有工程與安全的呆板，在藝術巧思中，作品的視覺讓可能性落實，並透過宣傳與導覽，了解國際藝術家介入此場域的作品語言，同時也將臺北城的風貌透過藝術家傳到世界各地。

富邦人壽大樓位於臺北信義區商圈，是人潮與國際精品聚集的熱區，在施工中的工地圍籬，也透過藝術相容於商圈，善盡身為社區一份子與企業品牌的社會責任。富邦集團旗下的富邦藝術基金會，是受到社會肯定與獲獎無數的法人機構，其最為人熟知的「無牆美術館—粉樂町當代藝術展」，即是將藝術品介入空間形塑出藝術源自於生活的風貌，藉由他們的專業，分別於 2018—2020 年引進國際知名藝術家 Maya Barkai（以色列）、與 Philip Giordano（義大利），針對長型的工程圍籬進行提案與創作。也開啓了工程圍籬的全新可能性，利晉工程也在此當中收穫良多。

「扎根臺灣，放眼世界」是利晉工程與藝術基金會的共同理念。當圍籬成爲了國際藝術家的創作載體，從安全、保護遮蔽、美觀、展示，一步步成爲民眾與國際藝術的交流平台與話題焦點，同時也策劃將展閉後的作品帆布進一步循環再利用。裁製成環保袋或野餐墊等用途，延長作品的影響力與民眾的參與。

最後，感謝所有評審委員的嘉許，利晉工程將持續落實初衷、永續邁進，並持續支持藝術與文化的發展，讓美學品味軟化工程的剛硬，共築雙贏。



Acceptance Letter

Public Art Project for Fubon Xinyi A25 Commercial Building Complex

Fubon Art Foundation

It is a privilege that the Public Art Project for Fubon Xinyi A25 Commercial Building Complex (referred as Fubon Xinyi A25 below) is honored by the Community Driven Public Art Award in the 7th Public Art Awards. Upholding the ideal of sustainable operation and the co-development with Taiwan, Li-Jin Engineering has commissioned and collaborated with Fubon Art Foundation to transform Fubon Xinyi 25's more than four hundred meters of construction fences and green walls into a platform of urban beautification and artistic creation, despite the limiting structure and size. The project shatters the stereotypical impression that fences only serve the tedious purposes of construction and safety. With artistic creativity, possibilities were realized by the visuality of the works; and through promotion and guided tours, the creative language used by the international artists to intervene in this site with their works is understood while the visage of Taipei City is introduced to the globe through the artists.

Fubon Xinyi 25 sits within Taipei Xinyi District, which is a hot zone of crowd flow and global luxury brands. Artistically transformed, the fences of the construction site have been rendered compatible with the district, fulfilling the social responsibility of the corporation as a member of the community and an entrepreneurial brand. Fubon Group's Fubon Art Foundation is known for its much deserved social recognition and countless awards. "Museum Without Walls - Very Fun Park

Contemporary Art Exhibition" organized by the foundation adopts the approach to introduce works of art into urban spaces to convey and shape the concept of "art originates from life." Through their professional work, internationally renowned artists Maya Barkai (Israel) and Philip Giordano (Italy) submitted proposals and created works for the long construction fences. Their works not only ushered in unprecedented possibilities for construction fences; and Li-Jin Engineering also reaped abundant rewards from the collaborations.

"Rooting in Taiwan, Eyeing the World" is an ideal shared by Li-Jin Engineering and Fubon Art Foundation. When the fences became a stage for the creative works of international artists, they have also gradually evolved from an instrument of safe-keeping, protective, shielding, cosmetic and display purposes into a platform of exchange between the public and international art as well as a conversation piece. Furthermore, after the exhibition ends, the artwork canvases are planned to be recycled and repurposed for making eco-bags or picnic mats to further extend the works' influence on and engagement with the public.

Finally, we thank all jurors for this recognition. Li-Jin Engineering will keep carrying out our original intention and marching forward sustainably while continuously supporting the development of arts and culture to soften construction's rigidity with aesthetic taste and strive for a win-win situation.



「臺鐵高雄—屏東潮州捷運化建設計畫」屏東車站公共藝術設置計畫

Taiwan Conventional Railway Upgrading into MRT-Type Railway (Kaohsiung - Chaozhou, Pingtung) - Public Art Project for Pingtung Station

本案作品融入排灣族的符號及圖騰，透過藝術作品發揚在地原民精神。

The project incorporates symbols and totems of the Paiwan people, promoting the spirit of local indigenous people through works of art.

臺灣桃園國際機場聯外捷運系統臺北車站（A1 站）公共藝術設置計畫

Public Art Project of Taoyuan International Airport Metro -Taipei Main Station (A1)

在交通節點空間，透過單點營造或多點串聯，打造藝術性的乘車環境。

The project creates an artistic environment through installing works of public art at multiple locations in the traffic nodes.

國立清華大學合併工程國際公共藝術設置計畫

Public Art Project for National Tsing Hua University

巨型樹葉造型裝置，作品傳達對自然的尊敬，帶來令人難忘的視覺經驗。

The large-scale leaf-shaped installation conveys respect towards nature and offers a memorable visual experience.





04

藝術創作獎
Creativity Award





陳建北／評審委員、藝術工作者

第七屆公共藝術獎「藝術創作獎」作品賞析

一件優質的、傑出的藝術作品，絕對是創作者從多年積累的思維中所萃取出的結晶，它時常具有可以化腐朽為神奇的力量。

在第七屆公共藝術獎藝術創作獎，清華大學一案中的創作者 Juanjo Novella 就給了我們這樣的一個作品—《葉子》(Leaf)。偌大寬廣的草地猶如置身曠野，在不預期的情況忽與一片忘形尺寸的枯葉相遇，這番景況賦予觀者宛如詩般的際遇。而當我們與作品近距離接觸時，不得不對創作者在材料的掌握度上給予莫大的稱讚。那是以接近手掌般厚度的生鐵所塑造出的數丈高枯葉，再當更貼近觀賞時，那一條條似網般錯綜的葉脈竟如此地生動有感，讓我們在讚嘆其巧奪天工時，卻又渾然忘卻它是由充滿鏽斑的生鐵所形塑出來的生命，其如此地飄然神奇，好比是一對落入凡間的羽翅。

臺北市政府捷運工程局，在臺灣桃園國際機場聯外捷運系統，臺北車站 (A1 站) 公共藝術設置案，共有四位藝術

家作品分別獲得藝術創作獎：

第一位是由日本雕塑家高田洋一，所提出《文化基因—Meme》。在出入境國門時必經的機捷大廳，可看到三顆形似漂浮的種子在空氣中微微飄蕩、但又各自不斷尋求自我平衡。作品給予觀眾某種「具象」生命開展的姿態，也同時帶出自由飄移的意涵。在全由不同材質構成的大廳中，該作品完全融入並成為其中的一部份，同時也烘托出國門的氣度。

第二位是被譽為臺灣低限藝術宗師林壽宇，提出的《宇宙》和《遠山無盡碧層層》兩件作品。我們從作品本身可以欣賞到創作者對作品之間的組合、材料、尺寸、顏色都給予最嚴謹的思考和彼此間極大對話的可能性，毫無贅語。看似簡單但卻是深思熟慮後的結果，給予作品無限的能量和想像。

第三位 Joseph Kosuth 的《‘紛紛從田裡飛起’，

2013》。這是件觀者必須在行進間逐一閱讀的作品，既充滿懷鄉思緒，又帶著些許對自身（臺灣人）片刻沉思該何去何從後，再予出發的文學性視覺作品。這件創作的文本出自郭松棻先生的文學作品《奔跑的母親》。Kosuth 的成名之作《三張椅子》完全隸屬於觀念藝術的範疇，並以思辯著稱。在 A1 站的作品，不僅改變了我們的閱讀習慣，也提供不同旅者的處境給予各自重新定位的可能性。

第四位創作者黃心健，《天地之窗》、《遊子之境》這兩件科技互動藝術作品，影像的內容給予我們四個不同時期的符號，分別為清朝、日據、戒嚴與現代，作者挪用這四個時期在北門周遭的建築語彙，將觀者身影即時呈現在作品中，建築影像不斷在建構與解構中激起觀眾感官時代的變遷，同時也讓觀者回溯聯想臺灣在這四個時期所經歷的種種。

最後一件獲得藝術創作獎的作品，是由交通部鐵道局南部工程處在屏東車站所提出的《太陽的孩子／父親的肩膀》，

作者撒古流·巴瓦瓦隆將象徵著族人一家幸福的景象呈現給我們。作品由狗的視線投向滿臉洋溢幸福的懷孕妻子，她手持竹蜻蜓正逗弄著小孩，而家庭生命核心支撐者的丈夫，肩膀上正是嬉戲的兒子。在整組雕塑的底座還有 250 個排灣族古老圖騰，讓我們可以瞭解圖騰所代表的含義。此外，作者更別具匠心地為母親的裙擺鑄上盲人點字。

身為第七屆公共藝術獎的審委之一，我個人深深認為這一屆「藝術創作獎」所有得獎的作品皆非常傑出亮麗，也看出我國在這一方面多年的努力已經達到國際水平，跟歐美各國相較之下毫不遜色，並且完完全全能夠呈現我們自己的特色。



Chen, Chien-Pei / Juror, Artist

Appreciating the Creativity Award-winning Works in the Seventh Public Art Awards

A fine, remarkable work of art is definitely the crystallization of its creator's thinking matured over the course of many years, and most of the time, it possesses the transformative power to turn the ordinary into the extraordinary.

The first recipient of the Creativity Award in the 7th Public Art Awards, Juanjo Novella's *Leaf* commissioned by National Tsing Hua University, is indeed such a work. On the vast, wilderness-like meadow, we unexpectedly see a sizable withered leaf. The scene resembles a poetic encounter for spectators. When we approach the work, we cannot help but praise the artist's mastery of the material. The work is a several-meter-tall leaf entirely created with cast iron as thick as one's hand. A closer view reveals the vivid, web-like, interweaving veins of the leaf. While being amazed by its superb craftsmanship, we have completely forgotten that the lifelike work is made of rusted cast iron, as it simply looks like a pair of wings that have magically fallen into the world.

The Public Art Project of Taoyuan International Airport Metro – Taipei Main Station (A1) is presented by the Department of Rapid Transit Systems, Taipei City Government, and comprises the works by four artists.

The first artist is Japanese sculptor Yoichi Takada's *Cultural Gene – Meme*. Stepping into the hall of Taoyuan International Airport Metro on the way of leaving Taipei and heading towards Taoyuan, one can see three floating seeds gently moving in the air; each of them seems to consistently seek self-balance. The work unveils itself as a certain "concrete" form of life while conveying the meaning of drifting freely at the same time. In a hall constituted of different materials, the work has utterly blended into the space and foregrounded the majesty of a national gateway.

The second artist Richard Lin, who is reputed as Taiwan's minimalist art master, presented *Cosmos* and *Infinite Mountains*. From these two pieces, we can appreciate how the artist had carefully considered the combination, material, size and color of his works to maximize the possibility of dialogues between these elements without any redundant part. What seems simple is the result of thorough contemplation, demonstrating infinite energy and imagination through the works.

The third artist Joseph Kosuth's *'One Field to the Next', 2013* requires spectators to read while walking along the work. It is a literary visual work that brims with nostalgic sentiments and

engages people (Taiwanese) to think about where they are heading before embarking on their journey. The text of the work is taken from the literary work, *Running Mother* by Guo, Song-Feng.

Kosuth's signature work, *One and Three Chairs*, is the definitive work of conceptual art, and the artist is known for his dialectic thinking. His work installed at Taipei Main Station (A1) changes our habit of reading as well as offers passengers in different situations a possibility for re-positioning themselves.

The fourth artist Huang Hsin-Chien presents two technological interactive works, respectively entitled *Window of the Heaven* and *Earth and Mirror of the Traveller*. The video content of the works offers symbolism from four different time periods, which are Qing dynasty, Japanese occupation period, martial law period and modern period. The artist appropriates architectural vocabularies around Beimen during these four periods, and embeds spectators' images in the works using real-time technology. While the works arouse spectators' sensory perception of the changing times through consistently constructing and deconstructing images, they also enable spectators to trace and associate together what had happened in Taiwan during the four periods.

The final recipient of the Creativity Award is *The Child of the Sun*, the public art project for Pingtung Station presented by the Southern Region Engineering Office of the Railway Bureau, Ministry of Transportation and Communications. The artist Sakuliu Pavavalung unveils a blissful scene of a family symbolic of his people. The work starts with the dog's line of vision that is cast towards the pregnant wife, whose face glows with joy and happiness. She is holding a bamboo copter and playing with her child, who is sitting on the shoulders of her husband, the core and pillar of the family life. Carved on the base of the sculptures are two hundred and fifty ancient Paiwan symbols that help us understand their meanings. The artist also ingeniously incorporates braille characters to adorn the hemlines of the mother's dress.

As one of the jurors of the 7th Public Art Awards, I personally think the recipients of the Creativity Award in this edition are all very exceptional and outstanding, which also show that Taiwan has reached the international level after years of efforts. Comparing to Western countries, we are not inferior in any respect and can fully demonstrate our own characteristics.



Taiwan Conventional Railway Upgrading into MRT-Type Railway (Kaohsiung - Chaozhou, Pingtung)
- Public Art Project for Pingtung Station

「臺鐵高雄—屏東潮州捷運化建設計畫」屏東車站 公共藝術設置計畫

興辦機關 |
交通部鐵道局南部工程處

代辦單位 |
財團法人中華民國帝門藝術教育基金會

策劃單位 |
財團法人中華民國帝門藝術教育基金會

Organizer |
Southern Region Engineering Office, Railway Bureau, MOTC

Administrative Agency |
Dimension Endowment of Art

Curator |
Dimension Endowment of Art



《太陽的小孩》

The Child of the Sun

藝術創作者／撒古流·巴瓦隆
古流工藝社

作品材質／金屬

作品尺寸／直徑 390 × 高 410 公分

作品說明／作品傳遞著親情間的溫暖，喚醒大眾對「人情味」的重視，猶如微微的太陽般，讓陰暗、冷漠的角落裡填滿溫馨。

設置地點／屏東車站一車站大廳

Artist / Sakuliu Pavavalung

Medium / Metal

Dimensions / Diameter 390×height 410 cm

Introduction / This artwork conveys the heartwarming and intimate interaction between family members and reminds us to value "human touch." Like the shining sun, it fills every dark and cold corner in the world with warmth.

Location / Lobby of Pingtung Railway Station



得獎感言

「臺鐵高雄－屏東潮州捷運化建設計畫」屏東車站 公共藝術設置計畫

文／撒古流·巴瓦瓦隆（《太陽的小孩》藝術家）

見到好的作品，可以使心情沉重的人內心得以舒解，從中分享到喜悅。

美的事物，是臺灣這塊土地非常需要的元素，可以使人們生活中的紊亂得以淨化，使人的心靈得以平靜。

臺灣，我們的島，需要「美」的妝扮，給島外的人們看見她的美麗，咱們為她一起努力吧！

在此，特別感謝主辦單位及評委們的辛勞，尤其謝謝南工處及屏東火車站，和辛苦的創作團隊們，我們一起打造了該作品，這份榮耀，屬於大家的，辛苦了謝謝你們，謝謝！



Acceptance Letter

Taiwan Conventional Railway Upgrading into MRT-Type Railway (Kaohsiung - Chaozhou, Pingtung) -Public Art Project for Pingtung Station

Sakuliu Pavavalung, Artist

Meeting an outstanding work can help people who are in a bad mood to be relieved from anxiety and stress and have some pleasure from the creation.

Beauty is a much-needed element for Taiwan to fix the chaos in people's lives as well as to calm the mind.

Taiwan, our island, needs to be adorned with "beauty" so that people outside this island can feel its charm. Let's work together for her!

I would like to thank the organizer and the jurors for their hard work, especially the Southern Engineering Office, Railway Bureau, MOTC, and the Pingtung Railway Station, and all diligent team members, who worked together to create this work. This honor belongs to all of you. Thank you for your great effort! Thank you all!



Public Art Project of Taoyuan International Airport Metro - Taipei Main Station (A1)

臺灣桃園國際機場聯外捷運系統臺北車站（A1 站） 公共藝術設置計畫

興辦機關 |

臺北市政府捷運工程局

策劃單位 |

臺灣世曦工程顧問股份有限公司
吳慧貞

Organizer |

Department of Rapid Transit Systems, Taipei City Government

Curator |

Ceci Engineering Consultants, Inc., Taiwan
Wu, Hucui-Chen

A1 站公共藝術設置計畫歷經 11 年多，以「壯遊」為主題，囊括中西藝術大師及臺灣新生代的作品，讓 A1 站成為最具藝術份量的車站，也為機捷的旅客打造最具地緣性又有國際觀的國門。每件作品都與環境融合；無論是作品型式、色彩及材質，皆與環境互相搭配、融為一體，不喧賓奪主但也安靜地在空間中綻放光芒。

The A1 station public art installation marks a journey of more than 11 years with the theme of "grand tour." It includes works of both Eastern and Western masters and Taiwan's new generation artists, making itself the most significant artistic station. The A1 station also creates a local and international gateway for the MRT Taoyuan Airport Line. Each artwork integrates with the environment in terms of form, color, and material. They also blossom silently in the site.



《‘紛紛從田裡飛起’，2013》

‘One Field to the Next’, 2013

藝術創作者／約瑟夫·科蘇思

約瑟夫·科蘇思工作室

作品材質／金屬、玻璃

作品尺寸／570×1,440×110 公分

作品說明／以作家郭松棻的文字為創作文本，藉由行旅者立定思考與所在之處的片段，對照作品與臺北車站於歷史與文化的社會脈絡，透過關聯性形構作品意義。

設置地點／桃園國際機場捷運臺北車站（A1 站）—地下一層旅客上下車處

Artist / Joseph Kosuth, Joseph Kosuth Studio Limited

Medium / Metal, glass

Dimensions / 570x1,440x110 cm

Introduction / This artwork is based on words written by author Guo, Song-Fen, presenting snippets from a traveler's reflection on one's existence. By juxtaposing it next to the history and cultural social context of Taipei Main Station, connections are formed that enhance the meaning of the artwork.

Location / Taoyuan International Airport Metro - Taipei Main Station (A1)

《文化基因—Meme》

Cultural Gene — Meme

藝術創作者／高田洋一

作品材質／不鏽鋼、鋼、金屬

作品尺寸／390×550×550 公分，共 3 件

作品說明／我們存在這個世界，在異文化相會下出現衝擊隔閡，卻仍不斷挑戰、努力理解彼此，《文化基因—Meme》如呼吸般的藝術，以抽象無形的感受傳遞的文化種子。

設置地點／桃園國際機場捷運臺北車站（A1 站）—車站挑空區

Artist / Yoichi Takada

Medium / Stainless steel, steel, metal

Dimensions / 390x550x550 cm, 3 pieces

Introduction / In our world today, as we encounter different cultures, there is always a struggle in trying to reach a mutual understanding. *Cultural Gene—Meme* is a breathing artwork that passes down the seeds of culture in an abstract, intangible way.

Location / Taoyuan International Airport Metro - Taipei Main Station (A1)





《遠山無盡碧層層》

Infinite Mountains

藝術創作者／林壽宇

中怡行有限公司

作品材質／複合媒材

作品尺寸／64×38 公分、73×73 公分、80×113 公分、112×112 公分、
122×184 公分、127×244 公分、128×294 公分

作品說明／作品以疊層的顏色與線條、光影變化表現老莊哲思，消除空間的存在性與多餘的反思，延伸大與小無限，空白的畫布留下空無的意念及時間的消失，表現藝術無形之形。

設置地點／桃園國際機場捷運臺北車站（A1 站）一車站大廳連通松山線北門站西側端景牆區

Artist / Richard Lin

Medium / Mixed media

Dimensions / 64×38 cm, 73×73 cm, 80×113 cm, 112×112 cm,
122×184 cm, 127×244 cm, 128×294 cm

Introduction / This artwork is composed with overlapping colors and lines, using shifting light and shadows to express Taoist philosophies by Laozi and Zhuangzi. Aiming to alleviate the un-necessities in the space while simultaneously extending the image into infinite sizes, the blank canvas is left with emptiness and resembles the vanishing of time. It is this awareness towards art that evokes this invisible form.

Location / Taoyuan International Airport Metro - Taipei Main Station (A1)

《宇宙》

Cosmos

藝術創作者／林壽宇

中怡行有限公司

作品材質／不鏽鋼

作品尺寸／60×60 公分，共 36 件

作品說明／蒼穹中，時間與空間重疊，無邊無際、無色無我。作品詮釋旅行移動與存在的意義，如同人群的聚散，也代表不同人事物同時存在與時間的消失，而每次行旅都是無數自我的連結。

設置地點／桃園國際機場捷運臺北車站（A1 站）一車站大廳連通臺高鐵路臺北站東側端景牆

Artist / Richard Lin

Medium / Stainless steel

Dimensions / 60×60 cm, 36 pieces

Introduction / Time and space overlap in the immeasurable sky, ever so boundless and vast, inherently empty and selfless. This artwork expresses the meaning behind moving and sense of existence as one travels. As people meet and gather, it indicates that different people, things, and events simultaneously exist and dissipate. Each journey consists of endless connections to the self.

Location / Taoyuan International Airport Metro - Taipei Main Station (A1)





《遊子之鏡》

Mirror of the Traveller

藝術創作者／黃心健

作品材質／螢幕、電腦、互動軟體

作品尺寸／317×193 公分

作品說明／作品以體感偵測捕捉裝置前旅客影像，轉化為臺北車站各時期的建築風貌。如同使人正衣冠的鏡子，映照出遊子的心靈的思想之鏡。

設置地點／桃園國際機場捷運—臺北車站（A1 站）地下一層大廳等候區牆面

Artist / Huang, Hsin-Chien

Medium / LCD display, computer, interactive software

Dimensions / 317×193 cm

Introduction / This artwork uses body-sensing technology to capture images of passersby and transforms them into features incorporated with buildings from various eras found in the area of the Taipei Main Station. Like a mirror that reflects people's appearances, this mirror reflects travelers' inner states of mind.

Location / Taoyuan International Airport Metro - Taipei Main Station (A1)

《天地之窗》

Window of the Heaven and Earth

藝術創作者／黃心健

作品材質／螢幕、電腦、互動軟體

作品尺寸／193×317 公分

作品說明／映照天地的窗戶涵括臺北車站從清到現代的四個時期的建築元素—游魚、花朵、月、草，象徵遊子對於世界風景的憧憬與嚮往，也是人們旅行的緣由。

設置地點／桃園國際機場捷運臺北車站（A1 站）—地下一層大廳等候區牆面

Artist / Huang, Hsin-Chien

Medium / LCD display, computer, interactive software

Dimensions / 193×317 cm

Introduction / A window reflects heaven and earth, incorporating architectural elements found in the Taipei Main Station from four distinct eras, spanning from the Qing dynasty to modern times. These buildings showcase natural symbols, such as fish, flowers, the moon, and grass, to denote travelers' yearnings to explore the world and the reasons why people travel.

Location / Taoyuan International Airport Metro - Taipei Main Station (A1)





得獎感言

臺灣桃園國際機場聯外捷運系統臺北車站（A1 站） 公共藝術設置計畫

文／臺北市政府捷運工程局

臺灣桃園國際機場聯外捷運系統臺北車站（A1 站）位處進入首都門戶之重要據點，因此本局以「壯遊」為公共藝術創作之主題，分別於車站 4 個節點，邀請國內外藝術創作大師依據設置地點的特性，創作了風動藝術（高田洋一的《文化基因—Meme》）、觀念藝術（Joseph Kosuth 的《‘紛紛從田裡飛起’，2013》）、極簡藝術（林壽宇的《宇宙》、《遠山無盡碧層層》）、互動藝術（黃心健的《天地之窗》、《遊子之鏡》）等 4 類型的作品，希望能展現國內公共藝術之創作豐富性及高品質，讓國內外旅客進出國門有另一番文化洗禮的體驗。

A1 站公共藝術設置案歷經 11 年多，在漫長的創作歲月中，部分插曲值得特別說明；首先林壽宇先生的創作為生前之最終代表，留下了大師的經典作品供世人緬懷；而 Joseph Kosuth 也因創作理念之詮釋而更換了 3 位代理人；此外，高田洋一先生對於作品的呈現方式也與公共藝術委員會多次溝通磨合，最終才確定；至於黃心健先生則在漫長的施工等待期，也遭逢倉庫失竊風波。總之，創作歷程雖有波瀾，但在藝術家的積極配合與堅持信念之下，

總算圓滿落幕並能獲得本屆公共藝術獎之藝術創作獎殊榮，乃實至名歸之成果。

本局興建捷運工程首重品質與安全，但對於公共藝術之投入亦不遺餘力，且多次獲得肯定，有目共睹。本屆公共藝術獎再度獲得殊榮，除感謝各位評選委員之支持外，對於藝術家、捷運公共藝術委員、細部設計團隊、施工團隊、維管單位之共同努力也予以致謝。本局秉持「捷運不只是運輸工具」之理念，希望再接再厲，為重大公共工程建設一興辦公藝術盡一份心力，持續創作佳績！



Acceptance Letter

Public Art Project of Taoyuan International Airport Metro - Taipei Main Station (A1)

Department of Rapid Transit Systems, Taipei City Government

The Public Art Project of Taoyuan International Airport Metro - Taipei Main Station (A1) is situated at the important venue that is the gateway to the capital city. For this reason, the Department of Rapid Transit System, Taipei City Government (referred as DORTS below) used “grand tour” as the theme of the public art project, and invited renowned artists from Taiwan and abroad to create works based on four artistic genres – kinetic art (Yoichi Takada’s *Cultural Gene—Meme*), conceptual art (Joseph Kosuth’s ‘*One Field to the Next*’, 2013), minimalist art (Richard Lin’s *Cosmos* and *Infinite Mountains*) and interactive art (Huang Hsin-Chien’s *Window of Heaven* and *Earth and Mirror of the Traveller*) – for four nodes in the station according to the sites’ characteristics. The objective is to demonstrate the creative richness and superb quality of Taiwan’s public art and offer domestic and international passengers a fresh and different cultural experience.

The Public Art Project for Taipei Main Station (A1) underwent a period of more than eleven years. It is worthwhile to mention some of the episodes that occurred during the extended period of creation. Firstly, the works by Mr. Lin were his last works before his departure from this world. The project has kept his signature pieces for the world to reminisce about the art master. Mr. Kosuth’s project representative changed three times due to

the interpretation of his creative concept. Mr. Takada and the public art committee had multiple discussions and differences of opinion regarding the presentation of the work before the plan was finalized. Mr. Huang encountered a theft at his warehouse over the prolonged installation period. In short, with the artists’ active cooperation and unwavering faith, the project was finally and perfectly completed despite the challenging creative process. It is indeed well-deserved that the project is honored with the Creativity Award in this year’s Public Art Awards.

While DORTS has always prioritized the quality and safety of the MRT construction, we have spared no effort in our public art, which has been honored various times and recognized by the public. Winning the Public Art Awards again, DORTS would not only like to thank the support of every juror, but also express our gratitude towards the artists, the MRT public art committee members, the detail design teams, the installation teams and the maintenance organizations for their joint effort. DORTS upholds the ideal of “MRT is more than just transportation,” and hopes to continue contributing to major public construction projects as well as public art projects for more creative success to come!



Public Art Project for National Tsing Hua University

國立清華大學合併工程國際公共藝術設置計畫

興辦機關 |
國立清華大學

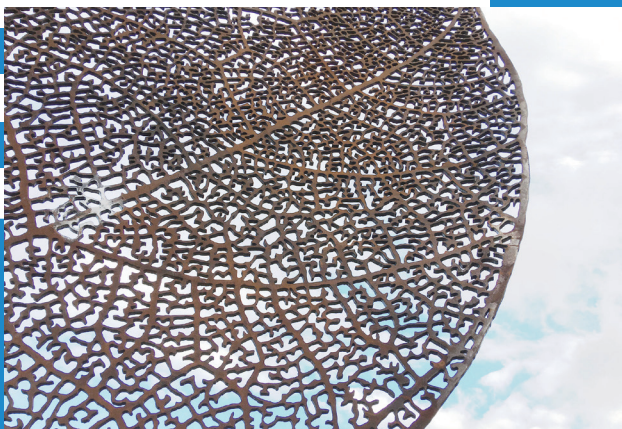
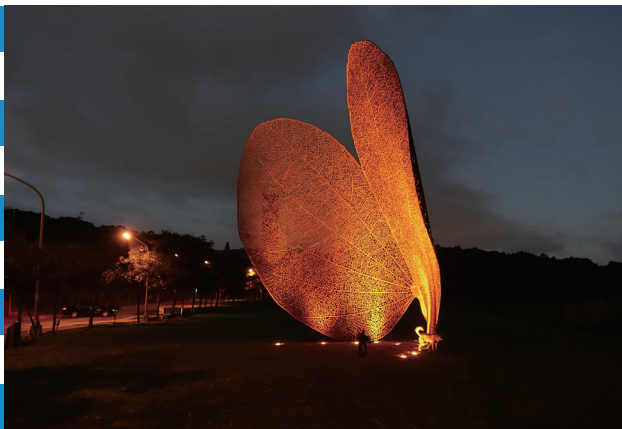
代辦單位 |
亞洲版圖創藝有限公司

策劃單位 |
Novella Arte Publico, S.L.

Organizer |
National Tsing Hua University

Administrative Agency |
Asia Territory Co.

Curator |
Novella Arte Publico, S.L.



《葉子》

Leaf

藝術創作者 / 瑣侯·諾維拉

Novella Arte Publico, S.L.

作品材質 / 鋼

作品尺寸 / 800×830×780 公分

作品說明 / 以「葉子」表達對大自然的尊敬，鋼材雖是堅硬的，但藍天綠地搭配光線，柔和地相互輝映。永恆不朽的葉子佇立在這裡，不斷的延續，是校園的地標，也激起許多美麗的聯想。

設置地點 / 國立清華大學—南校區大草原

Artist / Juanjo Novella, Novella Arte Publico, S.L.

Medium / Steel

Dimensions / 800×830×780 cm

Introduction / The *Leaf* pays homage to nature – although the steel material is hard and stiff, by juxtaposing it next to the blue sky, green grass, and natural lighting, it contrasts with its surrounding environment in a gentle and glorious way. This leaf is permanently installed and will serve as the school's landmark, continuing to spark more beautiful thoughts and associations.

Location / National Tsing Hua University



得獎感言 Acceptance Letter

國立清華大學合併工程國際公共藝術設置計畫 Public Art Project for National Tsing Hua University

文／璜侯·諾維拉（《葉子》藝術家） Juanjo Novella, Artist

「地方」（place）在公共藝術中具有決定性，至少對我來說是如此。「地方」有其意義和精神，這也是公共藝術應強調的主題，人們需要景觀（scene），而公共藝術則讓景觀與人連結，產生獨特的關係。

我為新竹清華大學創作的《葉子》是在同一地點搜集的，它也將永久安置在這裡；在此拾起以安放於此，這即是一份永恆的禮物，這代表救起一片簡單的樹葉，賦予它價值。這像是一種樹葉的畫像，因為它完全按照真實葉子複製，每條葉脈都相同，是仔細而精準的工作。

同時，葉子也呈現出美感，即可能表現的極大化。它以一種庇護（refuge）之姿展現，與人的距離極為親近，讓人成為藝術作品的一部份，而非僅是單純的見證者。

今天我的作品已成為理解這個地景時不可獲缺的一部份，《葉子》已與校園生活和人的記憶融為一體。

The importance of place in public art is decisive, at least for me. A place has a meaning and a soul; public art should emphasize this theme. People need a scene and public art puts the scene in contact with the human being in a unique relationship.

The *Leaf* I made for Hsinchu at Tsing Hua University was collected in the same place that would later be placed forever. I picked it up here to be placed here. The present lasts forever. That meant rescuing a simple tree leaf and putting it in value. A kind of leaf portrait because that leaf was reproduced exactly like the real one, vein by vein. It is a meticulous and precise job.

On the other hand, the leaf sought beauty, the maximum possible expression, and it showed itself as a refuge, very close to the human being. The human feels part of the work of art, not just a simple witness.

Now that landscape cannot be understood without my piece. The *Leaf* is now part of campus life, a part of our memory.



臺中大都會歌劇院新建工程公共藝術設置計畫 Public Art Project for National Taichung Theater

在公共藝術設置初期，充分與建築師溝通，巧妙將藝術作品融入建築體與周遭公園相得益彰。

During the initial stage of the installation, the artist fully communicated with the architect. The piece fits into the architecture and the surrounding environment perfectly.

蘭陽博物館公共藝術設置計畫 Public Art Project for Lanyang Museum

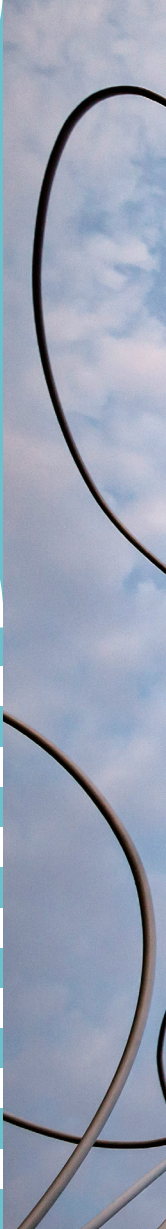
全臺首件建築物本身即為公共藝術的代表，以地理符號作為反映文化的出發點，將建築與自然地景相結合。

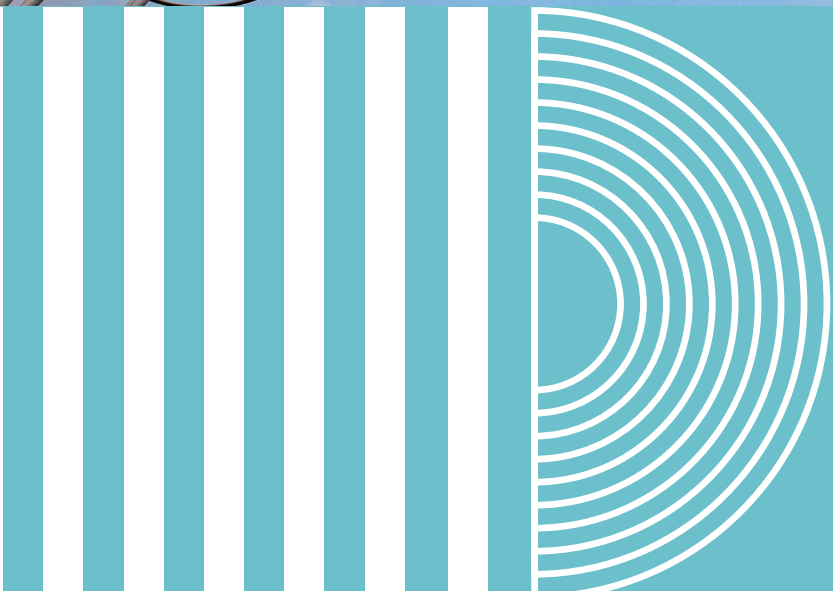
The project marks the first example of presenting a building itself as a work of public art. Geographical image is used to reflect culture, and the architecture is smoothly incorporated with the natural landscape.

桃園國際機場第一航廈改善工程專案計畫公共藝術設置計畫 The Public Art of Taiwan Taoyuan International Airport Terminal 1

本案規劃具臺灣自然、人文、歷史精神作品，刻畫出桃園機場新藝術形象。

The project celebrates Taiwan's nature, culture, and history, creating a new artistic image for the Taoyuan Airport.





05

環境融合獎

Environmental Integration Award



龔書章／評審委員、國立陽明交通大學建築研究所教授

好的公共藝術，都是有態度的！

如何在公共場域當中讓人感受到藝術性的靈光與詩意、或者如何在藝術性當中引發出公共性的共感思考或反省，是一件好的公共藝術作品最核心的價值！而公共藝術作品之於環境而言，也往往不只是單向地和環境融合，而也可能是對原有環境作出積極的提問、甚至於與環境成爲一個相互對抗或對話的他方，積極地觸發了環境的公共性關照，進而讓環境有所變動。因此，今年的三組獲得「環境融合獎」的公共藝術作品—有以建築型態獨特地回應自然地景、有以藝術形式來與建築空間合唱對話、也有爲公共場所建構出動人的人文、自然力量等—恰好呈現了藝術面對公共環境的幾種不同態度、不同向度的典範！

由姚仁喜建築師和大元聯合建築師事務所團隊所建構的《蘭陽博物館》，是一件難得的傑出「建築」作品，同時也是獲文化部審議通過以建築物爲「公共藝術」，而成爲了建築和環境融合的最佳典範。這件作品坐落於宜蘭頭城的烏石港濕地一側，一方面以純淨的「單面山」量體形式來面向海洋，展現出充滿力量的地景藝術；而另一方面則

低調地讓如此大的博物館，能和周遭豐美的自然濕地環境共融，讓人從喧囂的車道轉入靜謐自然的濕地，再轉入博物館之內回望大海。整個建築不僅完成了自身空間的整體性和時代性，而且也讓這件公共藝術回應了整個浩瀚無邊際的地景，而成爲烏石港的另一座礁石！

而臺中國家歌劇院的三件公共藝術作品，則是座落在日本建築師伊東豊雄所設計的非典型建築當中的戶外公園、室內以及屋頂等不同空間。這一系列的藝術創作，不僅回應了歌劇院自成一格的曲牆建築所創造出來的獨特空間性格，同時也創造了具有三位藝術家各自完整的創作表現和場域精神！就像在劇院六樓空中花園，日本藝術家藤江和子以一系列或散、或聚、或浮游的《風的花·花的風》，來和伊東豊雄波浪起伏的地景對話；而蘇孟鴻的《翩翩》則以多彩飄盪、連續層疊的蝶與鳥，讓歌劇院參與者的臉龐印記在純白的大廳當中，引動了這個垂直曲面空間的多重想像。林舜龍的《聆·聽》則選擇在歌劇院對側公園中的大片樹蔭下，以一個隆起的草坡來讓伏於大地、自由有

機的作品與建築對望，讓人聆聽著來自自然的聲音。這三件作品與歌劇院之間在環境上對映與融合，的確激發出非常積極的地景公共性，實屬難得。

相對於前兩組作品的環境關照和地景形塑，桃園國際機場第一航廈的三件公共藝術作品，則是讓出入於臺灣機場的旅客們，因為進出海關這條「國界的線」之間，對「離開」和「到達」有了更生動、更深刻的經驗。就像李再鈺的《即時即地》和楊元太的《致臺灣系列—山韻》，都在旅客出關的一刻，讓建築的天光映射在水平長軸般的一系列抽象量體作品，而開啓了一場有關臺灣人文、山水的體會。而另一側尤瑪·達陸和野桐工坊的《島嶼·四季》，則在長向曲牆上，以一系列的傳統多彩的手工織紋，伴隨原住民吟唱著自然四季的林霧、山峰、波浪、雲海的浪漫情感，帶出了臺灣地景的大美。正因為這三件公共藝術作品的融合和開展，讓原本平凡冷冽的機場，有了屬於臺灣自身的文化溫度和生命力量！

一個好的公共藝術，都是有態度的！當一個神聖又危險的藝術創作，面對一個充滿挑戰的公共環境或地景場所，往往會是一個最值得期待的開始！今年如此多樣的藝術創作表現，也為我們 2020 寫下了一個很具啟發性的註腳。



Kung, Shu-Chang / Juror, Professor, Graduate Institute of Architecture, National Yang Ming Chiao Tung University

All Good Public Art Has Its Attitude!

The very core value of good public art often rests on how a work inspires people to perceive the artistic aura and poetry in a public site or how it emphatically engages people in thinking about or reflecting on publicness through its artistry. In its relation to the environment, public art does not just unilaterally integrate into the environment but might also serve as an active way of questioning the existing environment, even to the point of becoming another that engages the environment in opposition or dialogue to actively raise awareness to the environmental publicness and further potential changes. Therefore, the three recipients of the Environmental Integration Award this year – one distinctively responds to the natural landscape in the form of architecture; another creates duets and dialogues with the architectural space in the form of art; and the other constructs the affecting cultural and natural forces of public sites – have all precisely embodied varying artistic attitudes towards public environment and serve as exemplars in different aspects.

Created by architect Kris Yao and ARTECH, Lanyang Museum is a rare and remarkable “architectural” work, which is designated by the Ministry of Culture as “public art,” making it the best exemplar of integrating architecture and environment. The work

sits adjacent to the wetland of Wushi Harbor in Yilan’s Toucheng. On the one hand, it faces the ocean with its sheer volume as a “cuesta” and reveals itself as a powerful work of landscape art. On the other hand, it unobtrusively blends a massive museum with the surrounding abundance of natural wetland environment, allowing visitors to digress from boisterous roads into the tranquil wetland before looking back on the ocean upon entering the museum. The entire architectural space not only completes its own integrity and zeitgeist, but also enables the public art to respond to the vast, boundless landscape, transforming itself into another reef rock at Wushi Harbor!

National Taichung Theater’s three public artworks are respectively located in the outdoor park, the indoor space and the rooftop of this atypical architecture designed by Japanese architect Toyo Ito. While echoing the unique spatial characteristics produced by the architecture of curved walls, the works also convey the three artists’ creative expression and site spirit in an integral manner. In the sixth-floor rooftop garden, Japanese artist Kazuko Fujie’s *Wind of Flower, Flower of Wind*, in a dispersing, clustering or drifting manner, creates a dialogue with Toyo Ito’s wavy architectural landscape. Su Meng-Hung’s *Lightly* adopts the images of colorful,

dancing, continuously interlacing butterflies and birds to preserve the visages of those who worked on the theater in a pure white hall, triggering multifaceted imagination of the space with vertical and curved planes. Lin Shuen-Long's *Listening to Nature* is located in the park across the theater, under the extending shade of trees. On the rolling meadow, the land-hugging, freely organic work faces the theater and invites visitors to listen to the sounds of nature. The way that these three works reflect and integrate with the environment of the theater have indeed produced extremely active publicness of the landscape, making this project a very valuable example.

In contrast to the previous two projects that either attend to the environment or engage in the formation of landscape, the three works in Taiwan Taoyuan International Airport Terminal 1 have allowed passengers going through the “national border” at the airport customs to have a livelier and more profound experience regarding “departure” and “arrival.” Both Lee Tsai-Chien's *Here We Are* and Yang Yuan-Tai's *Dedicate to Motherland – Mountain Rhythm* employ natural light shining through the architecture to reflect on a series of abstract, horizontal-scroll like works of volume, immersing the passengers in the experience of Taiwan's

culture and nature upon exiting the customs. On the other side, *Island Four Seasons* by Yuma Taru and Lihang Workshop unveils a series of traditional and multicolored hand-woven patterns. With the romantic sentiments of the indigenous people visualized by the forest mist, mountain peaks, sea waves and sea of clouds in four seasons, the work introduces the majestic beauty of Taiwan's landscape. The orchestration and unraveling of the three public art works have infused the previous ordinary, cold space of the airport with the warmth of Taiwanese culture and a force of life!

Good public art has its attitude! The moment when sacred and risky artistic creation faces a challenging public environment or a site of landscape is often the germination of what is worth anticipating! The diversely creative expressions from this year have marked the year of 2020 in the most inspiring way.



Public Art Project for National Taichung Theater

臺中大都會歌劇院新建工程公共藝術設置計畫

興辦機關 |
臺中市政府文化局

代辦單位 |
蔚龍藝術有限公司

策劃單位 |
明武實業有限公司
達達創意股份有限公司
麥爾藝術有限公司

Organizer |
Cultural Affairs Bureau, Taichung City Government

Administrative Agency |
Blue Dragon Art Company

Curator |
Ming Wu Corporation
DADA Idea Co., Ltd.
Mild Art Co., Ltd.



《風的花·花的風》

Wind of Flower, Flower of Wind

藝術創作者 / 藤江和子

明武實業有限公司

作品材質 / 不鏽鋼、玻璃纖維強化水泥

作品尺寸 / 70×350×400 公分，共 3 件、240×200×35 公分，共 14 件

作品說明 / 浮遊感般的線條，因風而搖晃、舒展，變化成各式形貌，感受花草、微風、建築所組成的桃花源之鄉。

設置地點 / 臺中國家歌劇院一六樓空中花園

Artist / Kazuko Fujie, Ming Woo Corporation

Medium / Stainless steel, glass fiber reinforced cement

Dimensions / 70×350×400 cm, 3 pieces, 240×200×35 cm, 14 pieces

Introduction / The floating lines on this artwork sway, expand, and change into various shapes due to the wind. It also provides a view of a paradise composed with flowers, plants, gentle breezes, and architecture.

Location / National Taichung Theater



《翩翩》

Lightly

藝術創作者／蘇孟鴻、麥爾藝術有限公司

作品材質／乳膠漆、金箔、壓克力

作品尺寸／382.5 平方公尺

作品說明／結合藝術家與臺中民眾的側臉，展現於蝴蝶的翅膀造型中。蝶與鳥穿梭在花樹間，如樂章與表演在空間中飛揚，人們也在美妙的藝文表演薰陶中，身心靈得到釋放。

設置地點／臺中國家歌劇院一中劇院外壁面

Artist / Su, Meng-Hung, Mild Art Co., Ltd.

Medium / Latex paint, gold, acrylic

Dimensions / 382.5m²

Introduction / This artwork incorporates the profiles of the artist and people from Taichung onto butterfly wings, and, together with butterflies and birds flying in between the trees and flowers, seem to compose and perform music in this space. People can come here to enjoy this beautiful artistic experience and feel liberated in mind, body, and spirit.

Location / National Taichung Theater

《聆聽》

Listening to Nature

藝術創作者／林舜龍

達達創意股份有限公司

作品材質／玻璃纖維強化水泥、石、馬賽克

作品尺寸／600×350×300 公分

作品說明／以耳朵伏於地面的造型，與臺中國家歌劇院對話，傾聽著優美樂聲，也聆聽著自然天籟。當置身於作品當中，隱藏的水琴窟將傳來水滴的空靈之音，共鳴迴盪在觀者心中。

設置地點／臺中市夏綠地公園綠地

Artist / Lin, Shuen-Long, DADA Idea Co., Ltd.

Medium / Glass fiber reinforced cement, stone, mosaic

Dimensions / 600x350x300 cm

Introduction / This artwork features an ear leaning to the ground and engaging in a dialogue with the National Taichung Theater. In addition to the wonderful music from the theater, sounds from nature can also be heard. Standing before the artwork, one can hear ethereal sounds of water droplets coming from the water-zither-cave hidden inside, with the resonating sounds echoing internally with the viewer.

Location / Summer Green Park





得獎感言

臺中大都會歌劇院新建工程公共藝術設置計畫

文／臺中市政府文化局

臺中市政府文化局以「臺中大都會歌劇院新建工程公共藝術設置案」三件作品以自然、有機的建築特色榮獲文化部第七屆公共藝術獎「環境融合獎」肯定，感謝本案執行小組委員、行政團隊及藝術家團隊辛苦的付出。

臺中國家歌劇院公共藝術設置自 100 年至 104 年費時 4 年完成，由數十組世界各地頂尖藝術家激烈競圖，經執行小組委員 11 次遴選出 3 件臺灣、日本的公共藝術作品，由臺灣藝術家蘇孟鴻位於歌劇院內 2 樓中劇院開展的壁畫作品《翩翩》，克服曲牆不規則角度及近 3 層樓高度，以臺中市烏白耳畫眉融入其中，並將參與歌劇院工程的人臉側像，繪製於蝴蝶翅膀，向偉大建築的無名英雄致敬；透過了臺灣藝術家林舜龍的作品《聆聽》讓樂音視覺合而一體，與歌劇院對視的最佳距離，以耳朵造型點出歌劇院「聽」的特質，營造獨特的「水琴窟」，水聲迴盪在「聆聽」之間，是歌劇院前一處深具聲音文化特色的人文風景，也與藝術、文化和公共環境融合共鳴；穿越洞窟樓層至頂樓的空中花園，日本藝術家藤江和子的作品《風的花·花的風》則在開放的天空，透過浮遊感的線，搖晃的風與明亮的光，描畫充滿變化豐富的藝術模樣，民眾坐在花草包圍的座椅，可以感受到歌劇院花香與人文。

經由公共藝術及民眾參與藝術的推動，搭起一座橋樑，回歸自然的開放性建築，將空間還給市民自然穿梭，使文化成為臺中人日常的存在，民眾可以感受到臺中市是一個臺灣最佳宜居城市，也充份展現臺中文化城之美，本次榮獲文化部第七屆公共藝術獎「環境融合獎」肯定，讓公共藝術除了永久設置型的「硬體」作品外，讓公共藝術展現「軟性」力量，在疫情期間激勵藝術團隊及臺中文化場館，未來我們也將持續推動與生活相融，與民眾親近的公共藝術作品，增進大眾對公共藝術的認知及瞭解，使藝術與民眾沒有距離。



Acceptance Letter

Public Art Project for National Taichung Theater

Cultural Affairs Bureau, Taichung City Government

The Culture Affairs Bureau of Taichung City Government's Public Art Project for National Taichung Theater is honored by the 7th Public Art Awards by the Ministry of Culture with the "Environmental Integration Award" for its three works that express natural, organic characteristics of architecture. We would like to express our gratitude for the dedicated efforts of the jurors in the executive team, the administrative team and all the artist groups.

The installation of the public art project took four years, from 2011 to 2015, to complete. Dozens of first-rate artists from around the globe participated in the public art competition. The executive team, after eleven selection sessions, eventually selected three public artworks from both Taiwan and Japan. Taiwanese artist Su Meng-Hung's mural, *Lightly*, in Playhouse on the second floor overcomes the irregular angles of curved walls and reveals an image of a white-eared thrush – the city bird of Taichung – that is nearly three-story high. Moreover, the profiles of people involved in the construction of the national theater are also incorporated into the mural as the contours of the butterfly wings, marking a tribute to the nameless heroes who have contributed to this majestic building. Taiwanese artist Lin Shuen-Long's *Listening to Nature* unifies music and visual perception. From the most ideal distance of viewing the national theater, the work adopts the form of an ear to portray the action of "listening" in the national theater. The uniquely constructed "suikinkutsu" (water koto cave)

plays the music of trickling water for one's "listening," creating a humanistic landscape deeply informed by cultural characteristics while resonating with art, culture and public environment in their unison. Traversing the floor of caves and arriving at the rooftop sky garden, Japanese artist Kazuko Fujie's *Wind of Flower, Flower of Wind* portrays the dynamically rich visage of art through flowy lines, swinging breeze and bright light beneath the open sky. As people sit on the bench surrounded by flowers and plants, they are immersed in floral fragrance and the humanistic culture of the national theater.

Through public art and the promotion of public participation, a bridge has been built. The open architecture that re-embraces nature gives the space back to the citizens to sojourn naturally while integrating culture with the everyday life of Taichung's residents. This public art project not only enables people to see why Taichung is Taiwan's most livable city but also fully demonstrates Taichung's beauty as a city of culture. The recognition of the "Environmental Integration Award" in the 7th Public Art Awards allows public art to exercise its "soft" power in addition to the permanently installed "solid" work, encouraging all art groups as well as cultural institutions in Taichung during this trying time of the pandemic. In the future, we shall continue promoting public art projects that are part of people's life and are approachable for all to increase the knowledge and understanding of public art and close the gap between art and people.



Public Art Project for Lanyang Museum

蘭陽博物館公共藝術設置計畫

興辦機關 |
宜蘭縣立蘭陽博物館

策劃單位 |
宜蘭縣政府

Organizer |
Lanyang Museum

Curator |
Yilan County Government



《蘭陽博物館》

Lanyang Museum

藝術創作者／姚仁喜

大元聯合建築師事務所

作品材質／鋼、玻璃、鋼筋混凝土、石

作品尺寸／建築面積 7,681 平方公尺 × 高 31 公尺；

總樓地板面積 12,472 平方公尺

作品說明／以東北角海岸的單面山作為設計的根源，以地理符號作為反映文化的出發點，將博物館建築與自然地景相結合，與環境善意的對話，創造出新的空間體驗。

設置地點／蘭陽博物館

Artist / Kris Yao

KRIS YAO | ARTECH

Medium / Steel, glass, reinforced concrete, stone

Dimensions / Building area 7,681 m² × height 31 m, total floor area 12,472 m²

Introduction / Inspired by the cuestas commonly seen along the northeast coast of Taiwan, this artwork makes cultural reflections of these geographical symbols. It blends the architecture of the museum into the surrounding natural landscape and engages in a friendly dialogue with the environment. The result is an innovative spatial experience.

Location / Lanyang Museum



得獎感言

蘭陽博物館公共藝術設置計畫

文／陳碧琳 蘭陽博物館館長

文化部第七屆公共藝術獎共計有 236 案報名參賽，透過初審、複審及決審三階段嚴密的審議機制，最終有 17 案獲獎，蘭博是其中之一，也是唯一一個以建築主體作為公共藝術的代表作品。

相信大家對蘭陽博物館的建築並不陌生，也聽過姚仁喜建築師。從提出到落成歷經 18 年，經過非常多任的縣長接棒努力，過程受縣府團隊、文化部、公民團體、專家學者、博物館家族等等鼎力相助，能夠得到今日公共藝術環境融合獎的肯定，一路走來並不容易。

建築本身即是城市美學最大的載體

蘭博這次得獎，有幾個重要意義。

一、建築本身就是城市美學最大的載體：公共藝術的目標是「美化建築及其環境」，建築是環境的重要構成，建築本身就是城市空間美學的基礎，如果公共藝術是一種空間美學的藝術展現，那建築主體成為公共藝術，從城市的角度，確有必要。

二、以城市美學的視野面對建築美學：當這個建築與環境就是公共藝術之時，我們對於城市的空間美學應該更加的小心，尤其是長期的都市建設與城鄉美學規劃，更應該要

有地方的美學態度，而且，不只是公部門應該如此，社會大眾對於周遭的建築，更應該能夠用環境美學的角度來檢視與反思。

三、公共藝術的社會美學建構與責任：蘭陽博物館不僅從建築與環境的硬體美學搭接，更積極讓地方文化軟體美學結合，長年春夏秋冬舉辦四季音樂節，將宜蘭的青少年音樂、當代音樂藝術、宜蘭戲曲、原住民音樂等四個部分進行地景音樂廳的形塑，讓宜蘭的四季地景與人文藝術結合。另一方面，蘭博與教育處國教輔導團、博物館家族等力推環境教育，已經逐步在軟體建立穩定的基礎。

謙虛迎向下一個十年

蘭陽博物館建築開幕至今已逾十載，但我們仍然不懈地讓這棟建築的空間與環境美學持續擴大，這個過程能夠獲得肯定，是由前輩們、建築師及所有曾經幫助過蘭陽博物館的人一同協力獲得的。

感謝您們，我們一起獲獎了。



Acceptance Letter

Public Art Project for Lanyang Museum

Chen, Bi-Lin, Director of Lanyang Museum

There are two hundred and thirty-six submissions to the 7th Public Art Awards by the Ministry of Culture. After the three stringent stages of preliminary, second and final selections, seventeen recipients are finally born, among whom is Lanyang Museum with the only architecture-based public art.

The architecture of Lanyang Museum is certainly known to many people, so is the name of its architect, Kris Yao. From its proposal to the inauguration, it has been a journey of eighteen years and the fruit of successive efforts of several county magistrates, with much valuable assistance from Yilan County Government, the Ministry of Culture, civil groups, experts and scholars as well as the Yilan Museum Family. It is indeed not an easy journey to be recognized by the Environmental Integration Award today.

Architecture Is Itself the Greatest Embodiment of Urban Aesthetics

The meaning of recognizing Lanyang Museum with the award is manifold:

1. Architecture is itself the greatest embodiment of urban aesthetics: The objective of public art is to “beautify architecture and its environment.” Architecture, as a key component of the environment, is the foundation that the aesthetics of urban space is built upon. If public art is to be viewed as an artistic manifestation of spatial aesthetics, it is indeed essential for architecture itself to serve as public art from a city’s perspective.

2. Viewing architectural aesthetics with the vision of urban aesthetics: When architecture and environment are viewed as public art, we

should be more circumspect in dealing with the aesthetics of urban space. In particular, long-term urban construction and the planning of urban and rural aesthetics should demonstrate local aesthetics. This, however, does not only involve the public sector. The public should be able to examine and reflect on architecture in their surrounding from the perspective of environmental aesthetics.

3. The construction of social aesthetics by public art and its responsibilities: In addition to bridging architecture and the environment with hardware aesthetics, Lanyang Museum also actively serves as a hub to combine different software aesthetics of local culture. Throughout the four seasons, the museum organizes seasonal music festivals, employing Yilan’s teenage music, contemporary music art, traditional opera from Yilan and indigenous music to shape the museum’s Landscape Music Hall and amalgamate Yilan’s landscape in different seasons with culture and art. Also, Lanyang Museum, the county’s Education Advisory Group Office of the Education Department and the Yilan Museum Family have endeavored in promoting environmental education, which has gradually built a solid foundation through our programs.

Venturing into the Next Decade with Humility

Since the inauguration, Lanyang Museum is now ten years old. However, we are still steadfastly and continuously expanding the spatial and environmental aesthetics of this building. The recognition for this process is the collaborative result of every predecessor, the architect and all those who have assisted Lanyang Museum.

We thank you all. Together, we have won the award!



The Public Art of Taiwan Taoyuan International Airport Terminal 1

桃園國際機場第一航廈改善工程專案計畫公共藝術設置計畫

興辦機關 |
桃園國際機場股份有限公司

代辦單位 |
財團法人中華民國帝門藝術教育基金會

Organizer |
Taoyuan International Airport Corporation

Administrative Agency |
Dimension Endowment of Art



《致臺灣系列—山韻》

Dedicate to Motherland – Mountain Rhythm

藝術創作者／楊元太

作品材質／陶

作品尺寸／1,590×310×113 公分

作品說明／在大地之母的哺育下，頂天立地茁壯，徜徉於山林的雄渾壯闊；吞吐著水氣的包容脈動，臺灣人文質地的溫暖與寬容，在陶土的張力中鼓動人心，在溫暖的質感中傳遞真性。將鄉土親情化為撫觸，印記在臺灣的土地上，將時間與心念在火與風的呼吸中，熔融塑化，獻給離人與歸途的心之所繫，臺灣。

設置地點／桃園國際機場第一航廈—三層入境大廳南側

Artist / Yang, Yuan-Tai

Medium / Ceramic

Dimensions / 1,590x310x113 cm

Introduction / This work is inspired by Mother Nature, resembling the magnificent mountains, budding and standing strong. The essence of the ceramic medium is warm, vibrant and honest. Like the mists enveloping Taiwan's mountain peaks, the work tells the sensibility, warmth and tolerance of the Taiwanese people. Putting time and heart into the kiln, the artist converted his affection for the land to actual earth, dedicating it to those who are leaving or returning to Taiwan.

Location / Taiwan Taoyuan International Airport Terminal 1



《即時即地》

Here We Are

藝術創作者／李再鈞

作品材質／鋼鐵、噴漆

作品尺寸／2,500×400 公分

作品說明／這裡，臺灣，你到了！

即時即地的機緣和際遇，很美！

這裡，東西南北交通的中途，
古今人文薈萃的地方—歷史
與時代交會；文物與自然集聚；
科技與文明匯合，當是你我
樂活工作和休閒悠遊的所在。

即時即地，

在亮麗的金色人文山水中，你看到了

蘊含著溫馨的人情和濃厚的友誼。

多麼難忘的印象，多麼難忘的這一站

有夢，有希望，有繼走的前程！

設置地點／桃園國際機場第一航廈—三層入境大廳北側

Artist / Lee, Tsai-Chien

Medium / Steel, spray paint

Dimensions / 2,500x400 cm

Introduction / Here in Taiwan, we've arrived!

A delightful serendipity!

Here on a transitory path amongst a blend of modernity and ancient traditions

History and time meet, relics and nature assemble, technology and culture converge

Here we rendezvous, for business or for pleasure

Here and now, in the splendid land and culture

Lives a group of impressive, heart-warming people

Making here an unforgettable stop!

In a journey of hopes and dreams!

Location / Taiwan Taoyuan International Airport Terminal 1

《島嶼·四季》

Island Four Seasons

藝術創作者／尤瑪·達陸
野桐工坊

作品材質／複合材染織品、木
作品尺寸／5,800×350 公分
作品說明／

春天

Pihaw 樹抽出白花般的嫩芽！
滿山白色雲霧一樣·
山和風說話·
是播種的季節了，春天！
Lahuy su lahuy wagi

夏天

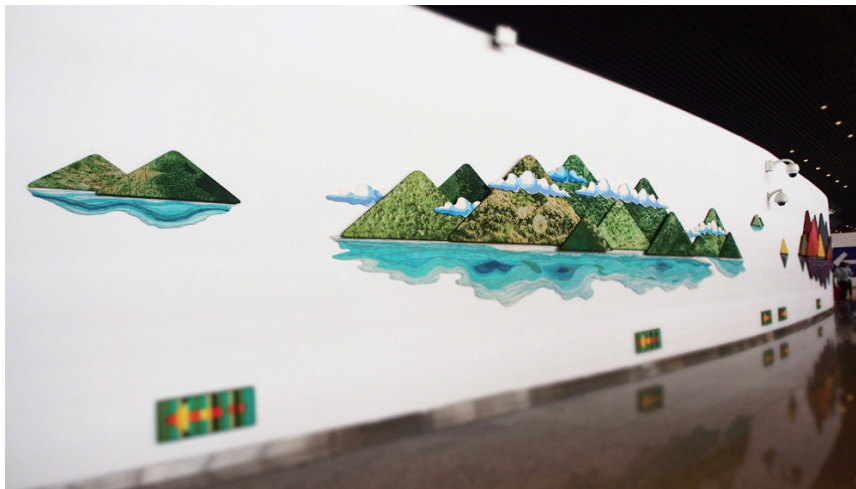
當充盈的山水流下
為溪邊滿鋪了芒花
流水和大地 說
是綠意漫延的季節了，夏天！
Lahuy su lahuy wagi

秋天

為天地著上的盛裝
美麗多彩的織紋
在水面浮載著彩虹的夢
是收穫的季節了，秋天！
Lahuy su lahuy wagi

冬天

斟滿冰雪的聖山
冰薄的空氣中，
祖先的歌啊！
像波浪一樣呼吸
像雲海一樣飄動，
不會忘記吧！
Lahuy su lahuy wagi (註：族人們，齊歡唱吧)
設置地點／桃園國際機場第一航廈—三層入境大廳



Artist / Yuma Taru, Lihang Workshop
Medium / Composite dyeing products, wood
Dimensions / 5,800×350 cm
Introduction /

Spring

Tender white buds sprout out of Pihaw trees
Enveloping the mountains like clouds and mists
Mountain says to the wind
“Spring, it is the season to sow!
Lahuy su lahuy wagi”

Summer

Down the mountains rushes overflowing spring
Embroidering the riverbanks with silver grass
The running water says to the earth
“Summer, it is the season of swelling greens!
Lahuy su lahuy wagi”

Autumn

Sky and earth dressed in sumptuous costumes
Of glorious and colorful weavings
Rainbow dreams glide on water
“Autumn, it is the season of harvest!
Lahuy su lahuy wagi”

Winter

Holy mountains of ice and snow
In the crisp air
Songs of the ancestors
Breathe like sea waves
Floats like a sea of clouds
“Forget not, will you?
Lahuy su lahuy wagi
Location / Taiwan Taoyuan International Airport Terminal 1



《天地一合》

Listen, the Story of Taoyuan Airport's Public Art

藝術創作者／見素影像有限公司

作品材質／紀錄片

作品尺寸／30 秒網路形象版、3 分鐘精華宣傳版、20 分鐘完整紀錄片

作品說明／紀錄片講述桃園國際機場的公共藝術創作故事。透過藝術家的創作靈感及日常體悟，引導觀眾領略臺灣獨特的美與富饒生命力，從公共藝術連結人對土地的情感。

Artist / Gazing Element Limited

Medium / Documentary

Dimensions / Online Version: 30 secs, Promotion Version: 3 mins, Full Length: 20 mins

Introduction / This is a documentary that tells the stories behind the public artworks created for the Taoyuan International Airport. By sharing the artists' creative inspirations and realizations, insights on Taiwan's unique beauty and vitality are shown to the viewers, with public art serving as a link to connect people with the land.

《藝起飛：桃園機場第一航廈公共藝術專書》

Taking to Flight: the Public Art of TTI's Terminal 1

藝術創作者／集思創意顧問股份有限公司

作品材質／紙、彩色印刷

作品尺寸／21×28 公分，136 頁

作品說明／透過本專書，促進社會大眾對桃園國際機場第一航廈公共藝術的認識，於進出國門之間，對臺灣留下深刻的印象。

Artist / Arteck Creative Consultants, Inc.

Medium / Paper, color printing

Dimensions/ 21×28 cm, 136 pages

Introduction/ This is a book on the public artworks at Taoyuan International Airport's Terminal 1, which offers a memorable impression on Taiwan to the people traveling in and out of the country.





得獎感言

桃園國際機場第一航廈改善工程專案計畫公共藝術設置計畫

文／桃園國際機場股份有限公司

一航廈的公共藝術計畫，是桃園國際機場股份有限公司為臺灣打造一個結合建築與藝術創作的國家門戶計畫。一航廈的建築是由團紀彥建築師以「家」的概念發展，透過自然採光，創造一個使旅客感到自在、溫暖的環境。

本案的公共藝術執行小組與承辦行政事宜的帝門藝術教育基金會經過討論，決定以「臺灣山海經」為計畫主題，以三位藝術家作品，設置於機場入境大廳及長廊。「臺灣山海經」一方面指涉臺灣的山川自然景觀，一方面是述說在這塊土地上生活的人群故事，希望旅客入境時，對能夠對於臺灣的藝術人文建立最好的印象。

本計畫邀請到楊元太、李再鈐兩位資深藝術家，李再鈐老師當初接受提案時高齡 88 歲，楊元太老師則是 78 歲。兩位分別完成《即時即地》及《致臺灣系列—山韻》兩件作品，設置於航廈的大廳南北兩側。《島嶼四季》是尤瑪·達陸所完成的作品，是在旅客入關時看見的第一件作品。藝術家結合了原住民的傳統編織技術及各種不同的紡織工藝，由部落原住民婦女與大專院校專業人士，共同參與完成。

李再鈐老師的作品極簡而冷靜；楊元太老師作品的陶土質樸，圓潤穩重；尤瑪·達陸的原住民織布工藝繽紛獨特。這三位藝術家作品的組合，金、土、木等天然材質，出自臺灣的風土記憶與生活文化，與建築師在第一航廈整建設計中強調的新舊並存、過去與未來相接、人文的溫度相合。

本案除了藝術家參與創作，也將專書製作及影片紀實，涵括於公共藝術計劃中，希冀有機會讓臺灣民眾及世界各地的朋友有機會於第一航廈欣賞作品，謝謝各位。



Acceptance Letter

The Public Art of Taiwan Taoyuan International Airport Terminal 1

Taoyuan International Airport Corporation Ltd.

The public art project for the Terminal 1 of Taoyuan International Airport, a national gateway project for Taoyuan International Airport Corporation Ltd., is a combination of architecture and art creation. The architecture of the Terminal 1 was developed by architect Norihiko Dan with the concept of “home.” It creates a warm and welcoming environment for travelers through natural lighting.

After discussions between the Public Art Executive Team and Dimension Endowment of Art, the administrative agency responsible for the project, it was decided that the theme of the project would be “Taiwan’s Classic of Mountains and Seas,” with works by three artists, to be installed in the Arrivals Hall and the corridor of the airport. On the one hand, “Taiwan’s Classic of Mountains and Seas” refers to the natural landscape of mountains and rivers in Taiwan, and tells the stories of the people who live on this land. We hope that visitors will have the best impression of Taiwan’s art and cultures when they enter the country.

Two experienced artists, Yang Yuan-Tai and Lee Tsai-Chien, who was 88 years old at the time of the proposal, and Yang Yuan-Tai, who was 78 years old, have been invited to participate in this project. The two artists have completed two works, *Here We Are* and *Dedicate to Motherland – Mountain Rhythm*, which are

installed in the north and south areas of the lobby of the terminal. *The Island Four Seasons* is the work of Yuma Taru, which is the first piece of artwork seen by tourists when they enter the customs. The artist combined the traditional weaving techniques of the indigenous people with different textile crafts by the indigenous women living in the tribes and professionals from universities.

Lee Tsai-Chien’s work is minimalist and calm; Yang Yuan-Tai’s work is simple, full-formed, and stable in clay; and Yuma Taru’s weaving work is unique and colorful. The combination of the three artists’ works, made of natural materials such as metal, ground and wood, is inspired by Taiwan’s local custom and living culture. It is in line with the architects’ emphasis on the co-existence of the old and the new, the connection between the past and the future, and the humanistic warmth in the design of the building of Terminal 1.

In addition to the artists’ creations, this project also includes the production of a special book and a video documentary as part of this public art program. We hope to give the public of Taiwan and people from all over the world the opportunity to enjoy these artworks at Terminal 1. Thank you.



國立臺北大學三峽校區教學大樓新建工程公共藝術設置計畫 Public Art Project for National Taipei University, Sanshia Campus

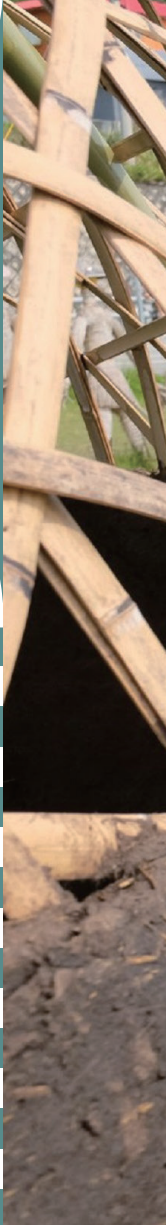
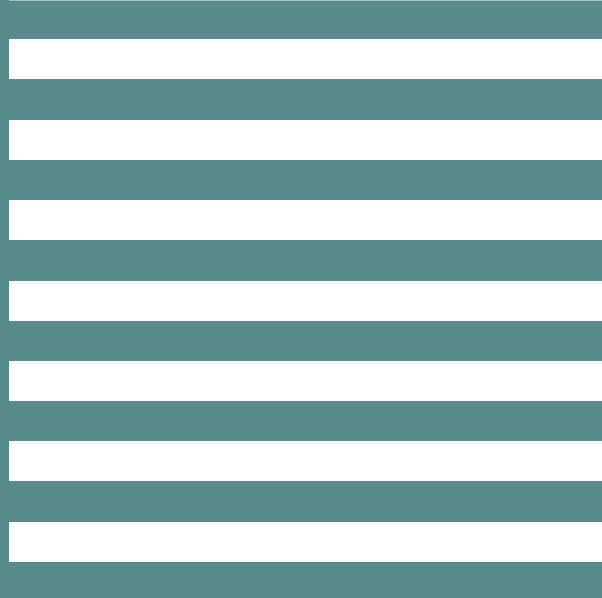
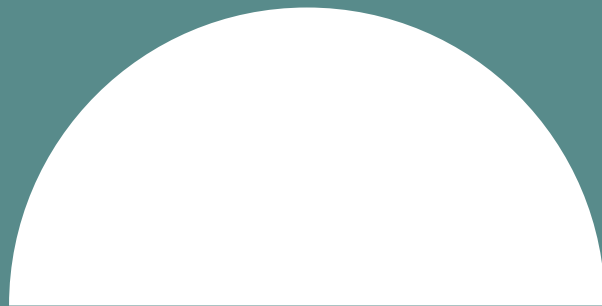
運用公共藝術經費辦理校園公共藝術節，豐富師生與社區居民生活。
Public art fund is used to hold public art festival on campus, which brightens up the life of faculty members, students, and residents.

空軍第一後勤指揮部水湳機場遷建專案（清泉崗營區整建工程）公共藝術設置案 B 案—清泉崗藝術後勤計畫 Public Art Installation at Taichung Ching Chuang Kang Military Base, Project B - Ching-Chuang-Kang Art Logistics

以社區參與方式，串連在地民眾參與藝術創作，讓公共藝術走入日常生活，深化民眾對於環境的認同感。
Through community participation, local residents were involved in the creation of art. Public art is integrated into the daily lives of community members, and their sense of belonging towards the environment is deepened.

106 年花蓮縣公共藝術補助計畫—「巴特虹岸—在這安居的地方」 Public Art Grant Program of Hualien County 2017 - PateRongan: On this Arable Land

在計畫主持人持續用心維護下，每年召集各地青年進入部落，擴大藝術計畫參與。
With the lead of the project director, young people from all over Taiwan are invited to set foot into the tribe every year, marking increasing participation in the art project.





06

民眾參與獎

Public Participation Award



吳瑪俐／評審委員、國立高雄師範大學跨領域藝術研究所副教授

邁向後公共藝術的民眾參與

文化部第七屆公共藝術「民眾參與獎」獲獎作品包括，由「光織屋」陳淑燕與杜瓦克·都耀策劃的花蓮「巴特虹岸一在這安居的地方」、東海大學張惠蘭策劃的「藝術後勤 2016 清泉崗公共藝術季」，以及非常深藍藝術工作室策劃的臺北大學三峽校區「學城漫遊公共藝術節」。這三個藝術計畫因經費來源、規模、所在場域脈絡不同，操作手法不一樣，彰顯了「民眾參與」操作所能展現不同意義面向的潛能。

以「學城漫遊公共藝術節」來說，因為經費來自於新校園建造的公共藝術經費，規模大且位於大學校園內，因此主要透過活潑的節慶設計，吸引學子們認識設置在不同系館的十二件公共藝術作品，規劃上主要是讓師生親近藝術、體驗藝術、了解藝術作品，意義上主要在打破障礙，同時開啓對於藝術的感受能力。

而「藝術後勤 2016 清泉崗公共藝術季」，乃因水滴機場遷移而產生的計畫型公共藝術，相當難得。選擇施作場域一沙鹿公明社區，因許多居民或者因軍事機場擴建或因開

關港口而遷移至此。一如策展人向來關注歷史記憶與土地質地，因此邀請藝術團隊進駐，讓藝術家成為「酵母」，與居民一起打造暫時性的作品。雖然以挖掘歷史、重塑在地歸屬感的藝術計畫，在當今「現地製作」上應用普遍，但透過對話所形塑的社會參與式計畫，在公共藝術所提供的一次性經費後，能保有其續航力，讓邊緣社群聲音能真正發酵，就會是這個藝術計畫的指標意義所在。

花蓮「巴特虹岸一在這安居的地方」也是由縣政府支助的一個公共藝術補助案，經費規模小且為臨時性的設置計畫。策劃人是長期定居豐濱，擅長使用自然素材和傳統手藝的纖維藝術家一陳淑燕。這個藝術計畫在海岸邊稻田中，用竹子、黃藤、牛糞、茅草等材料編織出三棟房子，讓人重新認識噶瑪蘭族落腳東部的築居方式。作品召喚了對自然材質及部落文化有興趣的民眾，一起共作完成。由於作品就位在公路邊，與遼闊的大地、天光相輝映，吸引人們駐留，而形成一個魅力場所。某種程度上，作品發揮了透過藝術轉動場所的能量。

從上述作品我們可以看到，「民眾參與」不只是公共藝術的操作範式，它也能脫離工程所在基地，尋求與不同社群／社區進行對話，因此，我們可以再進一步的把所謂的「民眾參與」，轉為一種社會實踐性藝術（social practice art）的理想，亦即一種後公共藝術！藉此我們可以深刻地去問，後公共藝術如何打開我們的眼界，培養更具包容、彈性的的心，以面對這個價值多元的社會？它又如何幫助我們，變得更有想像力或能力，去面對生活、生命裡無常，以及當代諸多的挑戰及危機？因此，所謂的「民眾參與」，如何成為一個個的在地行動，讓世界變得更美好？

公共藝術經費總來自建設，它是修復抑或破壞人與環境的關係，可能是一體兩面。那麼，後公共藝術能否戮力於促成成人與非人關係的修復、反思之上？這或許是進入到後公共藝術民眾參與計畫可以再自我挑戰的。



Wu, Ma-Li / Juror, Associate Professor of Graduate Institute of Transdisciplinary Art,
National Kaohsiung Normal University

Towards the Public Participation of Post-Public Art

The recipients of the Public Participation Award in the 7th Public Art Awards by the Ministry of Culture include *PateRongan: On this Arable Land* planned by artists Chen Shu-Yen and Tuwak Tuyaw of PateRongan Art; *Art Logistics: Ching-Chuang-Kang Public Art Festival* planned by Chang Hwei-Lan of Tunghai University; and *Strolling Through a Town of Education Public Art Festival* planned by Deep Blue Art Design for National Taipei University's Sanhsia Campus. These art projects had different sources of funding, scale, context of sites, and were carried out with dissimilar approaches, which highlighted the fact that “public participation” has the potential to demonstrate varied meanings.

In the case of *Strolling Through a Town of Education Public Art Festival*, the art project's funding came from the public art budget allocated by the construction project of the new campus. It had a large scale and took place on campus. Therefore, the objective was mainly to use the lively form of a festival for drawing students' attention to learn about the twelve works of public art installed in separate departmental buildings. The planning aimed to bring teachers and students closer to art, to experience it and to understand the artworks. In a sense, the art project aimed to shatter barriers and awaken the ability to perceive art.

Art Logistics: Ching-Chuang-Kang Public Art Festival, on the other hand, was a rare example because it was a project-based public art resulting from the relocation of Shuinan Airport. The designated site of the project – Shalu's Gongming Neighborhood – has been home to those who migrated to the place due to the military airport's expansion or the construction of the harbor. The curator has always focused on historical memory and the characteristics of places. So, she invited art groups to station in the neighborhood, enabling artists to become the “yeast” and co-create temporary works with the residents. Although art projects revolving around unearthing history and reshaping a local sense of belonging have been commonly employed for “site-specific” art, a socially engaged art project built upon dialogues can maintain its effect and allow marginal communities to develop a voice after the one-time funding of public art has been provided. Such is the indicative meaning of this art project.

PateRongan: On this Arable Land in Hualien was a public art project funded by the county government. The temporary installation plan was small-scale in terms of funding. The planner was fiber artist Chen Shu-Yen, who lives in Fengbin and is known for using natural materials and traditional craft techniques. The

art project presented three houses located in rice paddies by the sea, each made of woven bamboo, yellow rotang palm, cow dung and thatch, to re-introduce the way of life and architecture of the Kavalan people that have inhabited the east coast. The project brought together people who were interested in natural materials and indigenous culture for the co-creation of works. Because the works sat by a provincial highway, their interaction with the vast land and natural light drew in visitors to briefly stay and produced a charismatic site. To a certain degree, the works achieved the goal of awakening the site's energy through art.

From the above mentioned projects, we can see that “public participation” is not simply a paradigmatic part of public art, but can also be untied from the installation location and engender dialogues with different communities/neighborhoods. For that matter, we can perhaps take a step further and transform “public participation” into an ideal of “social practice art” – that is, public participation can become post-public art! We can therefore ask further: how can post-public art widen our vision and cultivate a more tolerant, flexible mind to embrace this society of diverse values? How can it help us become more imaginative and capable of facing life, its impermanence and the numerous challenges as

well as crises in the contemporary era? Finally, how can “public participation” of public art projects become local actions one after another to better this world?

The funding of public art always comes from construction projects. It can mend or damage the relationship between humans and the environment – it is in fact either side of one coin. So, can post-public art be dedicated to facilitate the restoration of and reflection on the relationship between humans and non-humans? This perhaps can be a self-challenge for all public participation projects of post-public art.



Public Art Project for National Taipei University, Sanshia Campus

國立臺北大學三峽校區教學大樓新建工程公共藝術設置計畫

興辦機關 |
國立臺北大學

代辦單位 |
蔚龍藝術有限公司

Organizer |
National Taipei University

Administrative Agency |
Blue Dragon Art Company

國立臺北大學三峽校區舉辦「學城漫遊—公共藝術節」作為其民眾參與計畫，結合大學校慶，舉辦公共藝術揭幕式，並舉辦多場藝術相關活動，包含遊藝踩街、手工坊、藝術講座，並邀請藝術家湯皇珍拍攝本案 12 位藝術家之紀錄片。

The Sanshia Campus, National Taipei University, holds the “Campus Public Art Festival” as the public participation program in conjunction with the university’s anniversary celebration. In addition to the public art inauguration ceremony, a number of art-related activities were held, including artworks guided tours, handicraft workshops, and lectures. Furthermore, artist Tang Huang-Chen was invited to produce a documentary film of the 12 participating artists.



《貓頭鷹博士》

Dr. Owl

藝術創作者／洪易、洪易先生藝術工作室

作品材質／不鏽鋼、烤漆

作品尺寸／90×81×150公分，底座110×110×15公分

作品說明／佇立於智慧泉源的貓頭鷹博士，今天也津津有味的埋首在書中，把書中的劇情、多彩的喜悅，幻化在身上！

設置地點／國立臺北大學三峽校區一圖書館2樓後側平台

Artist / Hung, Yi, Mr. Hung Yi Art Studio

Medium / Stainless steel, coating

Dimensions / 90×81×150 cm, pedestal 110×110×15 cm

Introduction / Standing on the fountain of wisdom, Dr. Owl is once again fascinated and enthralled by his book today, with the plots and exciting experiences from his books transformed onto his body!

Location / Sanshia Campus, National Taipei University

《歡樂·閱讀·在三峽》

Happy Reading in Sanshia

藝術創作者／林建榮

電男藝術工作室

作品材質／玻璃纖維強化塑膠、鋼、發光二極體

作品尺寸／50-60×100-110公分，共2件

作品說明／在年輕燦爛的陽光中，我們遊戲、我們閱讀。在生命成長的黃金歲月，許一個積極向上的人生、一個充滿希望明亮的未來。

設置地點／國立臺北大學三峽校區一圖書館一層大廳、閱讀區、櫃檯區。

Artist / Lin, Chien-Jung

Medium / Glass fiber reinforced plastic, steel, light emitting diode

Dimensions / 50-60×100-110 cm, 2 pieces

Introduction / We frolic and read while basking in the glory of youth. In your golden formative years, make a wish for a life that is promising and positive and a future that is full of splendid hope.

Location / Sanshia Campus, National Taipei University





《貓頭鷹博士》

Dr. WOW

藝術創作者／李明道、明道工作室

作品材質尺寸／金屬、玻璃纖維、發光二極體／147×147×160 公分

作品說明／藝術家以學生暱稱之「貓頭鷹大樓」為靈感，創造貓頭鷹博士，佇立在圖書館入口穿廊，用一對大眼睛跟進出圖書館的師生打招呼。

設置地點／國立臺北大學三峽校區—圖書館

Artist / Akibo Lee, Akibo Works

Medium & Dimensions / Metal, fiberglass, light emitting diode / 147×147×160 cm

Introduction / This artwork is inspired by the nickname that the students of the school came up with for the library – the Owl Building. Dr. WOW is an owl that stands by the entrance of the library and greets the teachers and the students going in and out with its big eyes.

Location / Sanshia Campus, National Taipei University



《意外的風景 — 同學，游泳其實真的很不錯》

Accidental Scenery – Kids, Swimming Really Ain't So Bad

藝術創作者／黃啓軒、蔡佳吟、鹿草設計室

作品材質尺寸／玻璃、鋼、馬賽克／450×115×150 公分

作品說明／游來游去，動來動去……同學！今天游泳了沒？徜徉水中，說不定會有意料之外的收穫喔！

設置地點／國立臺北大學三峽校區—圖書館資訊大樓旁

Artist / Huang, Chi-Hsuan, Tsai, Chia-Yin, Lucao Studio

Medium & Dimensions / Glass, steel, mosaic / 450×115×150 cm

Introduction / Swimming around... twist and turn... Have you swum today, kid? Something delightfully unexpected might just be waiting for you in the water!

Location / Sanshia Campus, National Taipei University



《露珠》

Dews

藝術創作者／林珮淳、林珮淳數位藝術實驗室

作品材質／油性染色劑、玻璃纖維、發光二極體、LED 燈光定時器、LED 燈光控制器

作品尺寸／直徑 85×高 58 公分，共 3 件、直徑 68×高 46 公分，共 3 件、直徑 50×高 30 公分，共 3 件

作品說明／「露珠」落在公園草坪上，彷彿一顆顆巨大的生命體，一種超乎想像的超現實美感油然而生。

設置地點／國立臺北大學三峽校區—行政大樓後面中央廣場

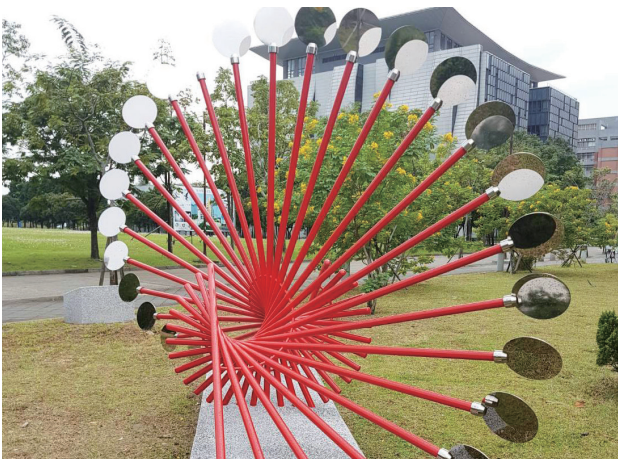
Artist / Lin, Pey-Chwen, Lin Pey-Chwen Digital Art Lab.

Medium / Oil-based dyes, fiberglass, light emitting diode, LED lighting timer, LED lighting controller

Dimensions / Diameter 85×height 58 cm, 3 pieces; diameter 68×height 46 cm, 3 pieces; diameter 50×height 30 cm, 3 pieces

Introduction / Dews are scattered on the lawn in the park, looking very much like giant living creatures. The artwork projects a surrealistic beauty that is highly imaginative.

Location / Sanshia Campus, National Taipei University



《蝶戀》

Butterfly's Love

藝術創作者 / 李國嘉、李國嘉藝術工作室

作品材質尺寸 / 不鏽鋼 / 330×248×260 公分

作品說明 / 這鏡面打造的花蕊，招呼著如蝶一般前來的你，當你遊走四周、眼貫貫注，它便開始戲耍著光、影、色交錯的遊戲。

設置地點 / 國立臺北大學三峽校區—公共事務大樓右後方草坪上

Artist / Georgia Lee, Georgia Lee Art Studio

Medium & Dimensions / Stainless steel / 330×248×260 cm

Introduction / Flowers created on the mirror draw you in like a butterfly; as you walk around and gaze at it, it will start to display a playful game of crisscrossing lights, shadows, and colors.

Location / Sanshia Campus, National Taipei University



《想像力的飛行》

Flying with Imagination

藝術創作者 / 席時斌、席時斌工作室

作品材質尺寸 / 不鏽鋼、鍍鋅鐵、烤漆 / 327×78×190 公分

作品說明 / 以象徵臺北大學精神的鸞之首，以及表現臺灣生命力的鹿之身軀，共同嫁接出奇幻之獸，喚起觀者的想像力與行動力，前往自己的目標之地。

設置地點 / 國立臺北大學三峽校區—公共事務學院大樓大廳

Artist / Hsi, Shih-Pin, Shih-Pin Hsi Art Studio

Medium & Dimensions / Stainless steel, galvanized iron, coating / 327×78×190 cm

Introduction / Featuring the head of a kite – the emblem of National Taipei University – and also the body of a deer to symbolize Taiwan's vitality, the result is a whimsical hybrid beast. The artwork awakens the viewers' imaginations and urges them to take action to fulfill their goals.

Location / Sanshia Campus, National Taipei University



《知識之翼》

Dr. Owl Wings of Knowledge

藝術創作者 / 李億勳、紅毛港文化創意有限公司

作品材質尺寸 / 馬賽克 / 240×170×260 公分

作品說明 / 取材飛鷹立於高山之意象，表達自然環境的融入，以及知識學習仰之彌高的寓意。

設置地點 / 國立臺北大學三峽校區—公共事務大樓之轉角

Artist / Lee, Yi-Hsun, Hong Mao Gang Creative Originality Co., Ltd.

Medium & Dimensions / Mosaic / 240×170×260 cm

Introduction / This artwork shows a soaring kite flying in the high mountains, and metaphorically presents how this kind of profound height can be achieved through knowledge and learning.

Location / Sanshia Campus, National Taipei University



《鳶飛金魚跳》

Hawks Fly, Goldfish Leap

藝術創作者／楊茂林

作品材質／銅、不鏽鋼、琉璃

作品尺寸／104×104×150 公分

作品說明／在藝術家眼裡，金魚集可愛、滑稽、曼妙、美麗、詭異、遲緩、萌等多重感覺於一身，擁有各種情感、耐人尋味，以表現大學殿堂多元的象徵意義。

設置地點／國立臺北大學三峽校區一人文大樓南側入口處

Artist / Yang, Mao-Lin

Medium / Copper, stainless steel, colored glaze

Dimensions / 104×104×150 cm

Introduction / The artist sees goldfish as creatures that are adorable, funny, graceful, beautiful, peculiar, laidback, and innocent. Combining these different characteristics and interesting qualities, this artwork shows that the school is a place where diversity flourishes.

Location / Sanshia Campus, National Taipei University



《天堂鳥》

Strelitzia Reginae

藝術創作者／宋璽德

作品材質／不鏽鋼、風動組件

作品尺寸／160×160×500 公分

作品說明／作品透過點、線、面與色彩、光線的瞬變，形構錯視的效果，將風的能量展現在校園環境之中。

設置地點／國立臺北大學三峽校區一行政大樓正面右側草坪

Artist / Sung, Hsi-Te

Medium / Stainless steel, pneumatic module

Dimensions / 160×160×500 cm

Introduction / This artwork uses points, lines, planes, and colors with shifting light to form an optical illusion, expressing the power of wind on campus.

Location / Sanshia Campus, National Taipei University



《鳶》

Unicorn

藝術創作者／黃沛滢、施承澤

朋淇藝術有限公司

作品材質／不鏽鋼

作品尺寸／225×125×210 公分

作品說明／鳶又名鸞豸、麒麟，相傳是中國上古時代的神獸。牠除了象徵祥瑞之氣，亦有代表公平、正義之意象。

設置地點／國立臺北大學三峽校區—法學院廣場平台

Artist / Huang, Pei-Ying, Shih, Chang-Ze

Medium / Stainless steel

Dimensions / 225×125×210 cm

Introduction / Kirin, sometimes referred as the "Chinese unicorn," is an ancient Chinese mystical beast. In addition to the auspicious meaning it embodies, it is also a symbol for righteousness and justice.

Location / Sanshia Campus, National Taipei University

《涓流》

Trickling Stream

藝術創作者／羅傑、羅傑藝術文化有限公司

作品材質／銅

作品尺寸／102×73×550 公分

作品說明／作品表達臺北大學的變遷及成長過程，猶如流水般的延續及傳遞。

設置地點／國立臺北大學三峽校區—商學院大樓前左側花園空地

Artist / Lo, Chieh, Roger Art

Medium / Copper

Dimensions / 102×73×550 cm

Introduction / This artwork conveys the changes and progress that National Taipei University has undergone, and, like a trickling stream, how the school's effort and care are continuously passed down and extended forward.

Location / Sanshia Campus, National Taipei University





得獎感言

國立臺北大學三峽校區教學大樓新建工程公共藝術設置計畫

文／國立臺北大學

2016年國立臺北大學三峽校區教學大樓新建工程完成，依文化部「公共藝術設置辦法」公開徵選了12件作品；本次徵得之創作藝術家為臺灣當代優秀中生代與新一代藝術創作者，其作品分別為：李明道《Dr. WOW》、洪易《貓頭鷹博士》、林建榮《歡樂·閱讀·在三峽》、黃啓軒與蔡佳吟《意外的風景一同學，游泳其實真的很不錯》、林珮淳《露珠》、楊茂林《鳶飛金魚跳》、羅傑《涓流》、黃沛澄與施承澤《鳶》、李億勳《知識之翼》、席時斌《想像力的飛行》、宋璽德《天堂鳥》、李國嘉《蝶戀》；每一件作品，其內涵與校園環境、學校人文精神相扣合。

臺北大學三峽校區，20年前尚是杳無人煙的泥濘荒地，因著校區的建築、周邊新市鎮藝術造鎮成功，成為三峽地區新興學城與藝術獨具之藝術社區；然創校初期，校內交流駐足空間尚未成熟，為提高師生留校之意願，提供駐留交談停等空間，遂規劃以小樣多件方式設置，分散於教學區內，除可反映各院之特色外，也有適合各館舍之作品，展現公共藝術的多樣性。本次12件公共藝術作品建置完成，學校規劃以「學城漫遊—公共藝術節」作為民眾參與的媒合，擴大了環境與民眾的對話。做為開放空間的大學校園，座落其中的公共藝術作品，有別於博物館內館藏展示的密閉與親近條件；戶外公共藝術作品所要傳達的是開

放、自由與親近。本次開幕式邀請近百的表演藝術工作者參與其中，參與領域包羅了校友、學校教職員、在校生、周邊居民、一般民眾等近千人，表演者透過作品與環境的相融，襯出藝術的生活美學，因著藝術作品的質量，使參與者驚艷於學術之外的人文內涵。

為期近半年的民眾參與活動，內容設計有創作者與學生面對面的工作坊、講座；有針對全國學子發出的微電影徵選、藝術家湯皇珍紀錄12組創作者的紀錄片等等，形塑大學城的生活美學傳遞。

感謝獲頒第七屆公共藝術獎「民眾參與獎」，希望透過公共藝術作品的可親近性與其所傳達的環境美學，讓藝術深植生活並提升心靈層次。



Acceptance Letter

Public Art Project for National Taipei University, Sanshia Campus

National Taipei University

In 2016, the construction of the new Teaching Building at National Taipei University's Sanshia Campus was completed, and according to the "Regulations for the Installation of Public Art" promulgated by the Ministry of Culture, twelve works were openly selected. The invited artists are outstanding mid- and new-generation contemporary artists in Taiwan. The following are the list of the selected works and the creators: *Dr. WOW* (Lee Ming-Dao, also known as Akibo); *Dr. Owl* (Hung Yi); *Happy Reading in Sanxia* (Lin Chien-Jung); *Accidental Scenery – Kids*, *Swimming Really Ain't So Bad* (Huang Chi-Hsuan & Tsai Chia-Yin); *Dews* (Lin Pey-Chwen); *Hawks Fly*, *Goldfish Leap* (Yang Mao-Lin); *Trickling Stream* (Lo Chieh); *Unicorn* (Huang Pei-Ying & Shih Chang-Ze); *Wings of Knowledge* (Lee Yi-Hsun); *Flying with Imagination* (Hsi Shih-Pin); *Strelitzia Feginae* (Sung Hsi-Te) and *Butterfly's Love* (Georgia Lee). Each artwork has its own connotation linking to the campus environment and the humanistic spirit of the school.

National Taipei University's Sanshia Campus, twenty years ago, was an uninhabited muddy wasteland. It has become a new college town and a unique artistic community because of the construction of the campus and the success of township planning in this new area. At the early founding stage of the school, however, the space for staying and interacting within the school was not well-planned yet, so in order to enhance students' and teachers' willingness to stay on campus, multiple spaces for conversation were set. We planned to set up multiple small-scale installations scattered in the teaching area. It not only reflects the characteristics of each college, but also makes works suitable for each building better.

It also demonstrates the diversity of public art. This time, twelve public artworks have been installed, and the school has planned to use the "Strolling Through a Town of Education Public Art Festival" as a medium for public participation to promote the communication between the environment and the public. As a university campus with open spaces, the public artworks located here are different from the indoor and private characteristics of museum collections. Outdoor public artworks are meant to convey openness, freedom and intimacy. Nearly one hundred performing artists were invited to participate in the opening ceremony, and the participants include alumni, faculty, students, neighbors and the general public. The performers highlight the living aesthetics of art through blending their works with the environment. The participants are amazed at the humanistic connotations besides enjoying the academic atmosphere owing to the fine nature of the artworks.

For nearly half a year, the public participated in the events, which included face-to-face workshops and lectures by the creators and students, a microfilm competition for students across the country, and a documentary recording the twelve groups of creators by artist Tang Huang-Chen. All of which were designed to convey the aesthetics of life in a university town.

We are grateful to receive the Public Participation Award of the 7th Public Art Awards, which aims to immerse art in our lives and elevate our spirit through the accessibility and environmental aesthetics of public artworks.



Public Art Installation at Taichung Ching Chuang Kang Military Base, Project B - Ching-Chuang-Kang Art Logistics

空軍第一後勤指揮部水湳機場遷建專案 (清泉崗營區整建工程) 公共藝術設置案 B 案—清泉崗藝術後勤計畫

興辦機關 |
臺中市政府文化局

策劃單位 |
環彩生活有限公司

Organizer |
Cultural Affairs Bureau, Taichung City Government

Curator |
Environment Colors Ltd.



《轉骨計畫 (轉轉) 》

Transformation

藝術創作者 / 吳孟璋

作品材質 / 紅磚、混凝土

作品尺寸 / 185×100×55 公分、145×75×55 公分

作品說明 / 社區集體共識的形成如同磚砌，一磚磚經年累成，凝聚成護衛居民平安福祉的精神。造型則是引用公明社區之寶「九尾草」具有「轉骨」成長的寓意，以寄予對社區新時代的期許。

設置地點 / 大肚山水源區與農村生活區中界狹長公園步道入口

Artist / Wu, Meng-Chang

Medium / Brick, cement

Dimensions / 185×100×55 cm, 145×75×55 cm

Introduction / Forming community consensus is just like laying bricks, developing gradually brick by brick and forming the spirit that guards the well-being of residents. The shapes are inspired from Gongming district's treasure "Hairy Uraria," which means "growth and transformation," conveying the community's full expectations of a new era.

Location / Park on Mt. Dadu



《紅土·散步》

A Walk on Red Soil

藝術創作者／王紫芸

裘安·普梅爾

作品材質／紅土、水泥

作品尺寸／地瓜園單件直徑 90 公分；紅土礫石 30×30×40 公分

作品說明／藉由在紅土田裡掘出的紅土製成充滿在地想像的礫石，放置於社區。

紅土田經挖掘而產生的土澆經由編碼與社區裡裝置的連結。人們散步其中與之相遇，串連彼此間在此的土地情感。

設置地點／公明社區

Artist / Wang, Tzu-Yun

Joan Pomero

Medium / Red clay, cement

Dimensions / Diameter 90cm, 30×30×40 cm

Introduction / The artists made the red soil from the fields into gravels, which are full of local imagination, and placed the gravels in the community. Trenches created after excavating the red soil fields are coded to connect with installations in the community. Residents will encounter these installations when having walks, linking the local emotions with each other.

Location / Gongming Community

《牆語：色彩綻放》

Wall Language: Colors Blooming

藝術創作者／段存真

東海大學美術系學生

作品材質／彩色尼龍繩、接著材料、固定用束帶、鐵絲

作品尺寸／8,500×200 公分

作品說明／狗尾草佇立在紅土的大地上，就像是當地的居民在此生根、發展，伴隨著微風，種子向外飄散，漫漫的形化為一架一架的紙飛機，飛往無垠的天空及大地。作品表現出人與社會、自然環境共生共存的美好願景，象徵著生命及希望的誕生與延續。

設置地點／漢翔公司一外牆沖孔板

Artist / Tuan, Tsun-Chen

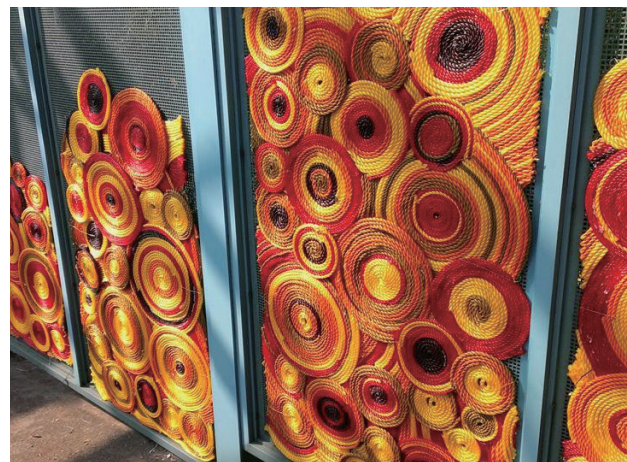
Students from the Department of Fine Arts, Tunghai University

Medium / Colorful nylon rope, adhesive, fixing strap, iron wire

Dimensions / 8,500×200 cm

Introduction / The Setaria stands on the red earth, just like the residents settle and develop here. With the breeze, the seeds float outward. The romantic images turn into paper planes, flying to the vast and boundless sky. The artwork conveys a beautiful vision of coexistence between humans, society, and the natural environment, symbolizing the birth and continuation of life and hope.

Location / Aerospace Industrial Development Corporation





《幸福移動製造》

Mobile Manufacturing of Happiness

藝術創作者／呂沐苙

作品材質／木頭、複合媒材

作品尺寸／1,700×700 公分

作品說明／這移動式的料理平台設計是由身體的基本勞動撿材、劈材、生火共同分工，共同分享資源與食材上的交流來拓展情感上的深化，並藉著可移動的節點移至另一個節點的方式，成為線性的繁衍最終成為面的共同記憶與認同。

設置地點／公明社區

Artist / Lu, Mu-Jen

Medium / Wood, mixed media

Dimensions / 1,700×700 cm

Introduction / Design concepts of this mobile cooking table come from the basic physical labor of wood gathering, kindling, and fire-making. Resource sharing and ingredients exchanging have broadened the audiences' emotions. And by shifting one node to another, the artwork becomes a linear reproduction and eventually becomes a shared memory and identity.

Location / Gongming Community

《漂移後的聚合》

An Assemblage after Drifting

藝術創作者／陳俊雄

作品材質／複合媒材

作品尺寸／240×88 公分

作品說明／延續全案藝術地勤計畫概念，透過曾經於清泉崗空軍基地服役的藝術家陳俊雄，擇定社區聚焦點點「樂群新莊入口右側長廊涼亭」進行藝術修補計畫。

設置地點／樂群新莊一入口右側長廊涼亭

Artist / Chen, Chun-Hsiung

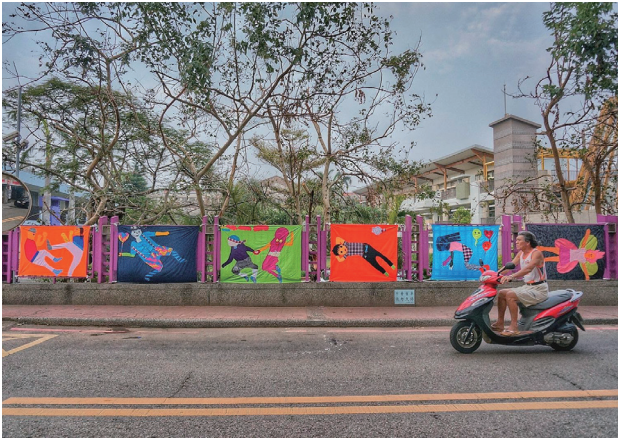
Medium / Mixed media

Dimensions / 240×88 cm

Introduction / The artwork follows the main project's concept, the art ground crew. Artist Chen Chun-Hsiung, who has served at the Ching Chuang Kang Air Force Base, chooses to take "Gallery Pavilion at the right side of Lechun Xinzhuang entrance" as the focus of the community for the art restoration project.

Location / Lechun Hsinchuang, Shalu District, Taichung





《未來·我們拼布大壁畫》

Future Us Mural Patchwork

藝術創作者／周靈芝

作品材質／布、複合媒材

作品尺寸／300×200公分（計8幅）、165×120公分（計17幅）

作品說明／針對青少年期的學生，從變遷的角度，探討社會趨勢、職業（工作）變遷，想像未來的個體發展，並予以視覺化，最後製作成拼布壁畫作品，展示於學校門口的外牆上。

設置地點／公明國民中學及公明國民小學一校門口左右兩側圍牆上

Artist / Julie Chou

Medium / Cloth, mixed media

Dimensions / 300×200cm (8 pcs), 165×120cm (17 pcs)

Introduction / Targeting the adolescent students, Julie Chou explores social trends, and career (job market) changes from the perspective of development. Chou imagines and visualizes the individuals' future growth. Lastly, she produces a mural patchwork and demonstrates the work on the exterior wall at the school entrance.

Location / Gong Ming Junior High School and Kung Ming Elementary School

《我陪你》

I Am with You

藝術創作者／焦聖偉

作品材質／紙漿

作品尺寸／640×180公分

作品說明／「我陪你」這個主題除了象徵這些小動物造型雕塑陪旅客等車，另外一方面，創作者在社區內創作的過程中，也和社區民眾彼此陪伴，藉此拉進與社區居民的情感聯繫。

設置地點／樂群新莊一入口右側長廊涼亭

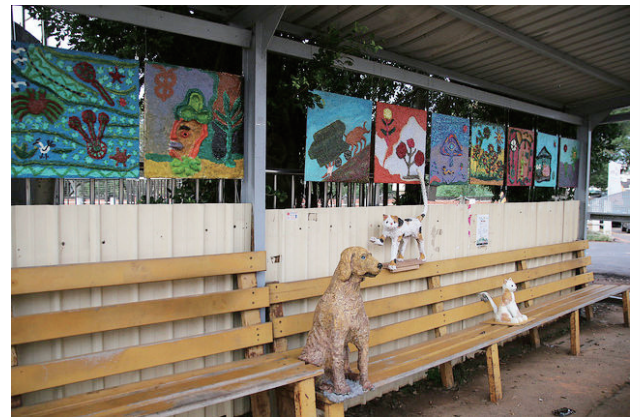
Artist / Chiao, Sheng-Wei

Medium / Paper pulp

Dimensions / 640×180 cm

Introduction/ On the one hand, the topic "I Am with You" connotes that the animal sculptures accompany visitors to wait for the bus; on the other hand, during the working process, the artist was also with residents in the community. This artwork brings together residents and builds emotional bonds with them.

Location / Lechun Hsinchuang, Shalu District, Taichung





得獎感言

空軍第一後勤指揮部水湳機場遷建專案（清泉崗營區整建工程）公共藝術設置案 B 案—清泉崗藝術後勤計畫

文／臺中市政府文化局

非常感謝評審委員的青睞與支持，本案有賴執行及徵選小組委員、策劃單位、藝術家、社區夥伴、周邊企業及學校等協力團隊共同合作，方使本案得以順利且圓滿完成。自 102 至 104 年間，執行及徵選小組委員與本局經過多次討論、凝聚共識，促成了本市第 1 件計畫型公共藝術。

策劃單位環彩生活有限公司、策展人張惠蘭結合清泉崗軍事基地及陽明山計畫遷村歷史，將「軍事後勤學」概念轉化，以藝術作為當地居民生活的「後勤」，並選在當時因軍事基地徵收而遷村的公明里作為藝術計畫主要對象，連結公明社區發展協會、里辦公處、公明國中、公明國小、沙鹿區公所及漢翔航空工業有限公司等社區夥伴，輔以東海大學美術系所、靜宜大學資訊傳播工程學系及弘光科技大學藝術中心等協力團隊，在藝術交流中讓多元思想得以碰撞與激盪。

本案參與藝術家及團體有吳孟璋、王紫芸、Joan POMERO、段存真、呂沐苙、陳俊雄、周靈芝、眾擊坊、鄭克昌、深波圖書館塵市音像工作隊、焦聖偉、張和民、聲動樂團、吳世偉等，透過每個藝術家參與，共設置 1 件永久性作品及 6 件臨時性作品，辦理 77 場社區工作坊、公共藝術季、教育推廣成果展等豐富活動，讓社區歷史與

空間記憶在藝術活動的轉化下呈現獨有的美好面貌。

計畫結束後，策展人、藝術家與社區居民仍透過臉書社團持續關心彼此生活，社區居民也持續整理社區閒置空間，而許多藝術作品及工作坊的活動成果也仍被當地居民持續使用及展示，如作品《我陪你》的小動物雕塑以及工作坊「樂燒陶」的陶杯與陶盤則成為了社區公園的裝飾。

本市第 1 件計畫型公共藝術，是挑戰，更是契機，希望本市公共藝術不再只有單純設置作品，而是能深入擾動地方紋理，與市民連結。再次感謝每位參與者的投入，有你們才有今天的榮譽與光彩。



Acceptance Letter

Public Art Installation at Taichung Ching Chuang Kang Military Base, Project B - Ching-Chuang-Kang Art Logistics

Cultural Affairs Bureau, Taichung City Government

Many thanks to the jurors for the recognition and support. The success and perfection of this project is the result of collective collaboration among executive and selection committee members, planning team, artists, community partners, neighboring corporations and schools. From 2013 to 2015, the executive and selection committee members had multiple discussions with the Cultural Affairs Bureau to garner consensus, which brought about the city's first ever project-based public art.

The planning team Environment Colors Ltd. and curator Chang Hwei-Lan combined Ching Chuang Kang Air Base and the history of Yangmingshan Relocation Plan, converting the concept of "military logistics" to use art as a form of "logistics" for local residents. They chose Gongming Neighborhood – a village relocated due to land expropriation for the military base – as the primary target audience of the art project. The project also brought together other community partners, including Gongming Neighborhood Development Association, Gongming Neighborhood Office, Gongming Junior High School, Kung Ming Elementary School, Shalu District Office and Aerospace Industrial Development Corporation, together with other collaboration teams, such as Tunghai University's Department of Fine Arts, Providence University's Department of Computer Science and Communication Engineering and the Hungkuang University Arts Center, engendering much spark and chemistry of diverse ideas in artistic exchange.

Artists and art groups participating in this project included Wu Meng-Chang, Wang Tzu-Yun, Joan Pomeroy, Tuan Tsun-Chen, Lu

Mu-Jen, Chen Chun-Hsiung, Julie Chou, Drum Mover, Cheng Ke-Chang, Audiovisual Team of Shalu Library's Shenbo Branch, Chiao Sheng-Wei, Chang Ho-Min, A Moving Sound and Wu Shih-Wei. With each of the artists' participation, one permanent work and six temporary works have been installed, along with a plentitude of activities, including seventy-seven community workshops, a public art festival and an education outreach exhibition. Through the transformation of artistic activities, these results have revealed the unique beauty of communal history and spatial memory.

After the project ended, the curator, artists and residents have stayed in touch, continually caring for each other's life through Facebook, and the residents have also continued repurposing vacant spaces in the community. Moreover, many of the created artworks and outputs of the workshops have been used and displayed by the residents, for example, the small animal sculptures of the work, *I Am with You*, and the ceramic mugs and plates produced in the "Pottery Joy" workshop, which have been used as decors for the communal park.

The first project-based public art project in this city has been as much a challenge as it is an opportunity. It is hoped that this city's public art can be more than the simple installation of artworks and can further stir local texture and connect with citizens. Again, we thank everyone involved in this project for their effort, because of which we can share the honor and glory today.



Public Art Grant Program of Hualien County 2017 - PateRongan: On this Arable Land

106 年花蓮縣公共藝術補助計畫 — 「巴特虹岸—在這安居的地方」

興辦機關 |
花蓮縣文化局

策劃單位 |
光纖屋有限公司

Organizer |
Hualien County Cultural Affairs Bureau

Curator |
PateRongan Art Space



《巴特虹岸—在這安居的地方》

PateRongan: On this Arable Land

藝術創作者／杜瓦克·都耀、陳淑燕

光纖屋有限公司

作品材質／竹、藤、牛糞、茅草、稻草、鋼材、石頭

作品尺寸／500×350公分（大）、350×250公分（中）、250×220公分（小）

作品說明／透過環境地景裝置，呈現新社部落「PateRongan」—巴特虹岸的噶瑪蘭族人遷徙到新社半島的安居故事，帶來的水稻也耕耘出海梯田上的繁榮景象，表達與大地共榮的有機樣貌！

設置地點／花蓮縣豐濱鄉新社半島（臺 11 線 43.5K）

Artist / Tuwak Tuyaw, Chen, Shu-Yen, PateRongan Art Space

Medium / Bamboo, rattan, cow dung, thatch, straw, steel, stone

Dimensions / 500×350 cm (L), 350×250 cm (M), 250×220 cm (S)

Introduction / The environmental landscape installation depicts the migration of the Kavalan people to PateRongan, also known as Xinshe Village, and the flourishing terraced fields by the seashore they have cultivated, conveying the organic beauty of co-prosperity with the land.

Location / Xinshe Area Field, Fengbin Township, Hualien County



得獎感言

106 年花蓮縣公共藝術補助計畫—「巴特虹岸—在這安居的地方」

文／花蓮縣文化局

繼第六屆新城太魯閣車站及國立東華大學公共藝術獲藝術創作獎、環境融合獎，花蓮公共藝術作品二度得獎，讓花蓮豐厚的藝術文化軟實力被全國看見。

「巴特虹岸—在這安居的地方」由藝術家陳淑燕與杜瓦克·都耀提案的公共藝術設置計畫，106 年從四項競爭計畫脫穎而出，獲花蓮縣公共藝術專戶補助。「巴特虹岸 PateRongan」是新社部落的噶瑪蘭語，為船停泊靠岸的意涵，透過環境地景的裝置，呈現遷徙流浪的民族已經在此美好的土地安居。

從前期竹片的處理就帶頭部落耆老和年輕夥伴動起來，現場編造過程更透過網路廣向全國招募工作幫手，為期三梯次在光纖屋共同生活和工作。從組裝編造竹編造型、到鄰近部落採集茅草、蒐集牛糞、採集石頭和沙等在地材料，並讓學童參與製作牛糞牆，另也上山採黃藤且由部落工藝師指導六角孔編的秧苗籃及籐球製作。整個創作過程匯聚來自部落、各方參與的力與心，共同營造對這塊土地的美好生活期待。

作品獲獎殊榮除與參與製作的伙伴們分享，更謝謝花蓮縣公共藝術審議委員們的大膽支持與宏觀，讓這件與自然同

呼吸的天然素材環境作品得以通過，拓展公共藝術材料的可能性與民眾參與的意義，成為花蓮最美公共藝術地景。

誠如文化部評審委員所說，公共藝術作品最難得可貴之處在於民眾親身參與過程，並達到藝術教育紮根。期待未來在花蓮，有更多、更美好的公共藝術作品開花，豐富人與土地、人與文化的緊密連結。



Acceptance Letter

Public Art Grant Program of Hualien County 2017- PateRongan: On this Arable Land

Hualien County Cultural Affairs Bureau

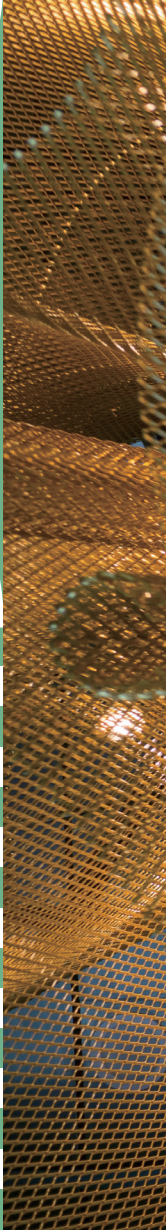
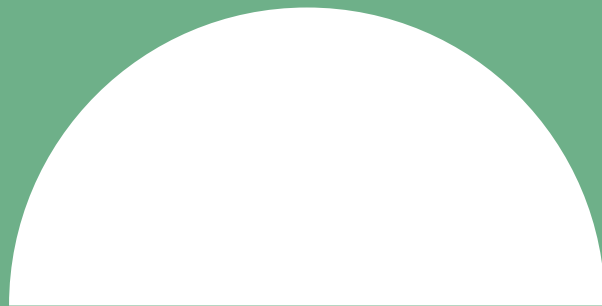
Since the public art projects of Xincheng Train Station and National Dong Hua University were awarded the Creativity Award and the Environmental Integration Award in the 6th Public Art Awards, another Hualien's public art project is honored and enabled the soft power of Hualien's art and culture to be seen by the entire country.

The public art project, *PateRongan: On this Arable Land*, was proposed by artists Chen Shu-Yen and Tuwak Tuyaw, and was selected from three other competing projects to become the recipient of Hualien County's Public Art Grant Program in 2017. The title "PateRongan" is the Kavalan name of Xinshe Village, denoting boats anchoring and pulling ashore. With installations merging with the environment and landscape, the project portrays that the migrating, wandering people have already settled down on this beautiful land.

Since the preliminary handling of bamboo strips, the artists had led elders and youths in the village to work together, and even went online to recruit helpers from around Taiwan to join the weaving process. Over the course of three sessions, the participants lived and worked together at PateRongan Art. They wove and assembled the bamboo structures, obtained thatch from nearby villages, collected cow dung, gathered local materials like stones and sand, and engaged children to produce dry-dung walls. They also went into the mountain to gather yellow rotang palm and were instructed by craftsmen in the village to weave rice

seedling baskets with hexagon-shaped holes and rotang balls. The entire creative process brought together strength and devotion from people inside and outside the village to co-create the hope for an ideal life on this land.

We would like to share this honor with our partners that took part in the production and thank Hualien County's public art selection committee members for their brave support and vision so that this environmental work of natural materials that breathes with nature could pass to further expand the possibility of materials used for public art and the significance of public participation. The project has therefore become the prettiest public art landscape in Hualien. As the jurors from the Ministry of Culture have said, the most valuable thing about public art is people's participation that enables art education to take deeper roots. We hope that more and better public art will flourish in Hualien in the future and enrich the connections between people and land as well as people and culture.



台灣電力股份有限公司臺中公共藝術設置計畫
Taipower Taichung Public Art Project

將藝術節舉辦地點延伸至基地周邊公園辦理，擴大藝術參與之可行性。
The project extends art festivals to the surrounding parks of the Taipower service branches, increasing the practicability of art participation.

臺灣大學全校性公共藝術計畫（第二期）－水流心田
National Taiwan University Public Art Project (Phase II) - Art to Heart

本計畫以藝術家駐校方式，引導師生重新解讀校園環境與人文關係。
Through the artist-in-residence program, faculty members and students are encouraged to rethink the relationship between the campus environment and humanities.

南科高雄園區第二期公共藝術設置計畫－藝·齊來
The 2nd Stage of Public Art Installation at Kaohsiung Science Park - Art Together

透過在地產業議題延伸至校園藝術創作，完成特殊的集體創作活動。
The project introduces topics of local industry to schools and completes a special collective art creation.



07

教育推廣獎

Education Outreach Award



康旻杰／評審委員、國立臺灣大學建築與城鄉研究所副教授

教學相長，亦深亦廣 — 第七屆公共藝術獎教育推廣獎

李朝倉進駐臺大的公共藝術創作《一本書書店》，既是藝術家自身創作脈絡的作品生成，也是回應臺大校園獨特性的深層環境對話。這本「書」和書落腳的「書店」具實質的藝術形式，卻以非永久性的設置計畫邀請參與者協力營造，讓偶遇的訪客入坐以現地自然材料搭建的草棚竹屋，打開感官的沈浸體驗，進而探索臺大校園作為多元教育場域和生物棲地的承擔與衝突。這間安靜自得但暫存的書店累積了各式訪客的臨地書寫與記憶召喚，文件檔案不僅成為藝術計畫的推廣媒介，更間接扣問公共藝術及環境教育的本質。跳脫合約規範下行禮如儀的論壇課程或開幕活動，《一本書書店》引導觀者不同階段的身心靈參與，樹立了公共藝術另類教育推廣的典範。

這是第七屆公共藝術教育推廣獎獲獎作品之一「水流心田」的子計畫，其他策展子項也搭配臺大課程或校園環境進行藝術創作，如藤枝守與臺大實驗林鳳凰茶園合作、擷取茶樹電位變化譜出植物情緒面貌的《植物文樣—臺灣茶計畫》，或鳥生棲所嘗試在醉月湖地景紋理間引入以校園

建築語彙為構築線索的《記憶長河》等，每件作品都只短暫停留或存在於臺大的校園記憶，雖非激情式的活動煙火，卻如水之漣漪洶流心田，餘韻迴盪。因而值得思考：教育推廣應該講求更量化普及、具導覽說明性的上對下模式，抑或是轉而訴求更具合作導向、得以實質參與作品的主體經驗？

就文化部的說法，教育推廣乃為「延續及推廣公共藝術之成果，並在議題及互動公共性上發揮其教育意義」。而什麼是教育意義？教育經常隱含特定「教」與「學」的權力關係，但教學相長則有賴權力位置的互換甚或翻轉。公共藝術的一次性教學工作坊，雖無法真正地傳授創作技藝，但有時得以刺激參與者的好奇、興趣、和對藝術的啓蒙。這種制式教育推廣類型可延伸出其他另類操作的可能：其一，以延續性的課程落實技藝的傳承，如入圍本屆藝術推廣獎的「暨南大學排灣族石板屋」計畫；其二，藝術家成為聆聽者，促成專業知識與地方知識對話，並協力創作，如同樣入圍的「台電臺北蟾蜍山聚落家徽燈及蟾蜍山之味

月曆」。前者配合暨大原住民專班的環境教育場域課程，由排灣藝術家 Lavuras Matilin 引領學生重啓傳統知識，從研究、設計、到實作，構築一處「雙向互動的、有生命的藝術空間」，更因此激勵部落青年返鄉加入文化創新的動機。只是，為符合具實用性的當代建築法規，排灣石板屋的「公共藝術」命題，不免陷入原住民傳統營造工法與現代性建照管控的法規矛盾，但從教育立場，這種因藝術計畫而浮現的知識系統衝突，反倒更具「公共性」深思辯證的價值。後者則透過藝術家陳治旭和曾韻潔深入的駐村田野及家戶訪談，邀請聚落居民共同成為創作的主體，完成了各家戶至今仍懸掛著卻捨不得取下的「非永久性公共藝術」作品，蟾蜍山聚落的遷徙故事和生活滋味也藉此藝術路徑向外流傳。

第七屆教育推廣獎還有其他值得肯定的創新嘗試，例如 Joseph Kosuth 作品《‘紛紛從田裡飛起’，2013》的創作過程，透過導覽說明牌上螢幕紀錄影片的定時播放，讓觀者因受郭松棻文本轉化的巨幅長軸藝術形式吸引駐足之

時，得以更深入體會 Kosuth 的藝術概念與研究企圖。又如南科高雄園區的公共藝術計畫「藝想雲」，將民眾參與及藝術推廣的預算編列獨立於永久性設置作品之外。亦即，「民眾參與及藝術推廣」本身即是藝術創作。透過基地相鄰區域的八所小學師生，與現地已設置之永久作品互動、激發想像，將高科技的「雲」端運算具象化為八朵科技雲，再向外傳遞到臺灣其他地區的學校與社區，以及三所圖書館的展示。由點、而線、而面，藝術教育推廣已不再受限於「基地」，或經由作品脈絡，公共藝術基地已無所不在、無遠弗屆。

這亦可能是公共藝術教育推廣的目的與核心精神吧。



Kang, Min-Jay / Juror, Associate Professor of the Graduate Institute of Building and Planning, National Taiwan University

Teaching and Learning Benefit Each Other Profoundly and Extensively - On Education Outreach Award of the Seventh Public Art Awards

The public art project, *Weeds Book Store*, created by Lee Chao-Chang during his artist residency at National Taiwan University (NTU) was both something grown from the artist's own creative context as well as an in-depth dialogue with the environment that responded to the uniqueness of the NTU campus. This so-called "book" and "bookstore" were materialized in a concrete form of art but were produced collaboratively with participants as a non-permanent installation. Visitors unexpectedly encountered the work could take a seat in the shed built with natural materials such as weed and bamboo sourced from the site. The immersive experience awakened their senses and enabled them to further explore the responsibilities and conflicts shouldered by the NTU campus as a site of diverse learning and a habitat of different species. This serene but short-lived bookstore accumulated temporary writings and evoked memories from a wide range of visitors. The documents and archives have not only become the material to promote the art project, but also indirectly questioned the nature of public art and environmental education. Although the project did not conform to the typical, contractual form of seminar programs or opening events, *Weeds Book Store* employed various phases of participation that engaged one's body, mind and spirit to establish an alternative model of education outreach for public art.

The work was one of the sub projects under the public art project, *Art to Heart*, the recipient of the Education Outreach Award in

the 7th Public Art Awards. Other subprojects corresponding to NTU courses or the campus environment included *Patterns of Plants – Taiwan Tea Project* by Mamoru Fujieda in collaboration with the NTU Experimental Forest's Fenghuang Nature Education Garden. The project captured the electric potential of tea trees to score music that conveyed the emotions of plants. Biofication's *River of Memories* utilized architectural vocabularies from the campus as clues and interwove them into the landscape texture of Drunken Moon Lake. Each project only remained or existed in the memory of the NTU campus for a short period of time. Like ripples spreading through the heart, they were not events that exploded like fireworks and soon faded. Instead, their effect lingered and lasted. We have therefore prompted us to think: should programs of education outreach emphasize more on quantification and popularization, adopting a top-down model comprising explanatory guided tours? Or, should they be more collaboration-based instead, rendering subjective experience available by engaging people in substantial participation?

According to the Ministry of Culture, the definition of education outreach is to "continue and promote the results of public art, and bring into play the educational meaning related to relevant issues and interactive publicness." What does the educational meaning refer to? Education is more than structured with the power relation between "teaching" and "learning." Yet, to achieve the effect of "teaching and learning benefit from each other," it

relies on switching or even subverting power positions. The usual one-time educational workshops commonly found in public art projects cannot really teach any creative skills, but they can sometimes pique participants' curiosity and interest and impart rudimentary knowledge about art. Such typical form of education outreach can be extended to other alternative possibilities. The first one is to realize the continuation of skills through continuous programs, which can be seen in the project of "National Chi Nan University Paiwan Stone Slab House," one of the nominees for the Education Outreach Award. The second one is for artists to become listeners to better facilitate dialogues between professional knowledge and local knowledge through collaborative creation. This has been put into practice by another nominee called "Taipower Toad Mountain Settlement Emblem Lamp and the Taste of Toad Mountain Calendar." The former accompanied the course of environmental education launched by the Indigenous Culture Industry and Social Work Program for Undergraduate Indigenous Students at National Chi Nan University (NCNH), and was led by Paiwan artist Lavuras Matilin to revisit traditional knowledge. Together, they researched, designed, and realized the idea of building "a mutually interactive and living art space," and further provided indigenous youths a motive to return home and partake in cultural innovation. In coping with pragmatic contemporary regulations of architecture, the public art topic of a Paiwan stone slab unavoidably incurred contradictions between traditional indigenous architectural methods and modern architectural permits and regulations. However, from an educational point of view, conflicts between knowledge systems, which are made visible through this type of art projects, possess more value as they encourage us to dialectically reflect on the subject of "publicness." The latter was carried out by artists Chen Chih-Hsi and Tseng Yun-Chieh's in-depth field research and household interviews. They invited residents of the Toad Mountain settlement to become part of the creative subject and

completed the "non-permanent public art" that every household still cherished and hung on their walls. The migration story and taste of life from the settlement have consequently been made known to the public through this artistic approach.

In the 7th edition of the Awards, there are also other creative endeavors in terms of education outreach that are worthy of our recognition. For instance, the entire creative process of Joseph Kosuth's '*One Field to the Next, 2013*' has been made public through a documentary shown on a monitor together with the signage of the work. It enables the audience to more deeply comprehend Kosuth's artistic concept and research goal when they are drawn by and briefly stayed for the large-scale, scroll-like artwork transformed from Guo Song-Fen's text. Another example is the public art project, *Art Cloud*, presented by Kaohsiung's Southern Taiwan Science Park. With a designated budget planned for public participation and art promotion independent from the permanent installation of artworks, the project practically turns "public participation and art promotion" into a form of artistic creation. Through the interaction between the teachers and students from eight elementary schools in the vicinity of the installation site and the permanent site-specific work, the project stimulated the imagination and materialized the technology of "cloud" computing as eight technological clouds before expanding to other schools and communities in Taiwan, along with the exhibition in three libraries. From dot, to line, to plane, artistic education outreach is no longer limited by "installation site" or through artwork context. The site of public art has become ubiquitous and boundless.

This is perhaps also the objective and core spirit of education outreach for public art.



Taipower Taichung Public Art Project

台灣電力股份有限公司臺中公共藝術設置計畫

興辦機關 |

台灣電力股份有限公司營建處

策劃單位 |

橘園國際藝術策展股份有限公司
楊智富

Organizer |

Construction and Planning Department of Taiwan Power Company

Curator |

L'Orangerie International Art Consultant Co., Ltd.
Yang, Chih-Fu

「綠能·藝能—台電 2016 臺中公共藝術節」由策展人楊智富協同國內 11 位優秀藝術家，從「能源『減』」的概念出發，期待透過藝術能量，積極地向大眾發聲尋求多元對話及廣大民眾的多元參與。期許藝術節幕落後，真正開啓另一種生活美學的開端。

Curator Yang Chih-fu and eleven outstanding artists from Taiwan presented the “Green Energy · Art Power: 2016 Taichung Public Art Festival”. Departing from the concept of “energy ‘reduction’”, they actively voiced to the public through their artistic energy and sought diverse conversation and public participation. We anticipate seeing the start of an alternative life aesthetics after the festival.



《風的能量 (Cycle-90°「風的預感」XIII)》

Energy of Wind (Cycle-90° a Premonition of the Wind XIII)

藝術創作者 / 松本薰、橘園國際藝術策展股份有限公司

作品材質尺寸 / 不鏽鋼、金屬 / 570×570×800 公分

作品說明 / 作品風動的特性，象徵台電在科技發展上不斷地突破與革新。

設置地點 / 台電臺中區營業處—大門左側轉角空間

Artist / Kaoru Matsumoto, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Stainless steel, metal / 570×570×800 cm

Introduction / This artwork's kinetic feature demonstrates the continual technological breakthroughs and innovations made by Taiwan Power Company.

Location / Taiwan Power Company Taichung



《創造：爲了未來重新融合》

The Creation: Integration for the Future

藝術創作者 / 岩本八千代、渡部克己 (多田美波研究所)

橘園國際藝術策展股份有限公司

作品材質尺寸 / 鋁、發光二極體 / 500×210×150 公分

作品說明 / 以抽象的創作捕捉光之美，每一格層層相疊，使其在不同的視角下能看到不同的主題。條紋的線性表現分別代表著存在與不存在的網，猶如不同的元素經過碰撞後，產生巨大的能量。

設置地點 / 台電臺中區營業處—大門入口玄關

Artist / Yachiyo Iwamoto, Katsumi Watanabe (Minami Tada and Associates),

L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Aluminum, light emitting diode / 500×210×150 cm

Introduction / This artwork uses abstraction to capture the beauty of light, presenting different themes through different perspectives on the overlapping grids. The linear expressions represent nets that are both tangible and intangible, symbolizing the colossal energy ignited after the collision of different elements.

Location / Taiwan Power Company Taichung



《無限》

Infinity

藝術創作者 / 黎志文、橘園國際藝術策展股份有限公司

作品材質尺寸 / 石 / 220×160×158 公分

作品說明 / 抽象簡潔的白色大理石雕塑，以延綿流動不止的符號隱喻「無限」的意涵，打開觀者沉澱冥想的自我對話空間。

設置地點 / 台電臺中區營業處—大廳

Artist / Lai, Chi-Man, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Stone / 220×160×158 cm

Introduction / This abstract and minimalist white marble sculpture presents the symbol of everlasting "infinity," which opens up a space for the viewers to collect their thoughts, meditate, and engage in personal self-dialogues.

Location / Taiwan Power Company Taichung



《內心的力量》

Inner Power

藝術創作者／侯玉書、橘園國際藝術策展股份有限公司

作品材質尺寸／數位印刷、玻璃／213×484公分

作品說明／網狀造型的溫暖能量，彷彿將人擁抱，由藝術家所編織的這道彩虹，提供觀者創造幸福的能量感受。

設置地點／台電臺中區營業處—營業大廳右側壁面

Artist / George Ho, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Digital printing, glass / 213×484 cm

Introduction / The warm energy projected from the web-like shape seems to take people in and embrace them. The rainbow woven by the artist offers the viewer an experience full of blissful energy.

Location / Taiwan Power Company Taichung



《五行鏡源》

Reflecting the System of Five Elements

藝術創作者／王佩瑄、陳以軒、橘園國際藝術策展股份有限公司

作品材質尺寸／複合媒材／依現場空間裝置

作品說明／作品透過鏡子或透鏡等中介物質反射、傳遞或昇華能量，將能源的概念提升為對能量生生不息的永續關注。

設置地點／臺中市臺中公園

Artist / Wang, Pei-Hsuan, Chen, I-Hsuen, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Mixed media / Dimensions variable

Introduction / This work uses materials, such as mirrors or reflective lens, as an intermediary to reflect, transmit, or transcend energy. It elevates our perception of energy into a deep awareness for the endless cycle of life attainable through sustainability.

Location / Taichung Park



《異質共生》

Heterogeneous Symbiosis

藝術創作者／游文富、橘園國際藝術策展股份有限公司

作品材質尺寸／竹／600×1,200×120公分

作品說明／藝術家以竹為創作媒材，創作一個「∞」的符碼，表示其生命延續與創設新能源的無限可能。

設置地點／臺中市臺中公園

Artist / Yu, Wen-Fu, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Bamboo / 600×1,200×120 cm

Introduction / Here, the artist created the symbol of infinity "∞" with bamboo. The artwork represents the continuation of life and the endless possibilities obtainable with energy innovation.

Location / Taichung Park



《飛翔的理由》

A Reason for Flying

藝術創作者／黃盟欽、橘園國際藝術策展股份有限公司

作品材質尺寸／壓克力、束帶、螢光漆、支架／45×45×150、60×60×180公分

作品說明／作品期許人類對環境的保護、能源的節約，向新生活邁進。

設置地點／臺中市臺中公園

Artist / Huang, Meng-Chin, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Acrylic, cable tie, fluorescent paint, frame / 45×45×150, 60×60×180 cm

Introduction / This artwork shows hope for mankind to protect the environment and conserve energy as we strive to live life in a new way.

Location / Taichung Park



《加與減的歲月》

Years of Plus & Minus

藝術創作者／羅麗峯、橘園國際藝術策展股份有限公司

作品材質尺寸／瓷、竹／1,000×1,000×10-100公分

作品說明／藝術家撿拾山上的竹，輔以如荷似蓮的瓷片，仿前人彎腰耕田的步伐，將它們一一種入土中，感受土的溫度，靜靜地傳達和土地共生存的心。

設置地點／臺中市臺中公園

Artist / Lo, Li-Feng, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Porcelain, bamboo / 1,000×1,000×10-100 cm

Introduction / The artist works with bamboo pieces gathered from the mountains and ceramic tiles that look like lotus, and-like a bent-over farmer working in the field-plants the pieces one by one. This process allows the warmth of the earth to be experienced, peacefully expressing a heart that is connected to the land.

Location / Taichung Park



《生活力》

Vis Viva

藝術創作者／李黃至、橘園國際藝術策展股份有限公司

作品材質尺寸／木／依現場空間裝置

作品說明／以「波」為創作形式，藉由信息在空間上傳播的現象，連結自然能量與文明能源之間的問題。反思能源的使用與自然系統之間的連帶關係。

設置地點／臺中市臺中公園

Artist / Lee, Kuei-Chih, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Wood / Dimensions variable

Introduction / This artwork is based on "waves" and connects issues related to natural energy and energy used in civilization by examining the phenomenon of how signals are transmitted. It is a reflection of the interconnection between energy consumption and the natural ecosystem.

Location / Taichung Park



《小國寡民·雞犬相聞》

Small Country · Few People

藝術創作者／林敏毅、橘園國際藝術策展股份有限公司

作品材質尺寸／金屬、石膏、木／40-120公分，共36件

作品說明／作品呈現返樸歸真的遠古村落生活景象，強調對自然資源的珍惜與守護。

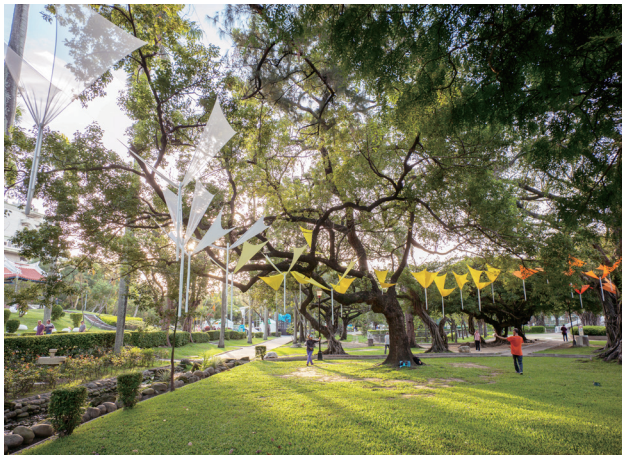
設置地點／臺中市臺中公園

Artist / Lin, Min-Yi, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Metal, plaster, wood / 40-120 cm, 36 pieces

Introduction / This artwork takes us back to an ancient village, revisiting a life that is pure and simple. It highlights the importance of cherishing and protecting natural resources.

Location / Taichung Park



《99+1》

99+1

藝術創作者／潘卓文、橘園國際藝術策展股份有限公司

作品材質尺寸／布、竹／40×100×50-100公分，共99件

作品說明／「100%」象徵完滿；「99」是長長久久；「1」則是一個變數，代表萬千個可能。作品沿著樹林，延綿前進，這些流動不息的能量，正等著那個「1」—也就是你、我或他，前往發現、轉換或受用！

設置地點／臺中市臺中公園—樹林上

Artist / Pan, Zhou-Wen, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Cloth, bamboo / 40x100x50-100 cm, 99 pieces

Introduction / "100%" represents well-roundedness, and the number "99" is pronounced the same way in Mandarin Chinese as the word for long lasting. The number "1" is a variant that represents countless possibilities. This artwork follows a forest extending onwards. There are endlessly flowing energies which are waiting for the "1" to discover, transform, and benefit from, and that "1" could be you, me, or anyone.

Location / Taichung Park



《花光惜福》

Spend and Cherish

藝術創作者／李朝倉、橘園國際藝術策展股份有限公司

作品材質尺寸／竹、回收物件、發電組件、回收腳踏車／直徑400公分

作品說明／一花一木、一物一事皆有生命，《花光惜福》的循環四步驟「付出、欣賞、禮讚、珍惜」，教導我們重新審視生活、珍惜現況。

設置地點／臺中市臺中公園—一邦彥親王手植樟樹旁草地

Artist / Lee, Chao-Cang, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Bamboo, recycled items, generator, recycled bicycles / Diameter 400 cm

Introduction / Every flower, each tree—all things are connected to life. This artwork, *Spend and Cherish*, consists of a cycle with the four following steps: "Give, Appreciate, Praise, and Cherish." It encourages us to reevaluate our lives and cherish what we have.

Location / Taichung Park



《鳥居於何能》

How to Nest

藝術創作者 / 林鴻文、橘園國際藝術策展股份有限公司

作品材質尺寸 / 竹 / 400×400×650-700 公分

作品說明 / 作品似巢狀，或為遠古生物居所，或為人們之心之所嚮。一同回歸初始的狀態，在人類無止盡的消耗之後，自綠草地中生長出一個渴望。

設置地點 / 臺中市臺中公園—近光復國小公園路入口草地上

Artist / Lin, Hung-Wen, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Bamboo / 400×400×650-700 cm

Introduction / The artworks mimics a bird's nest or a dwelling from prehistoric times; perhaps, it is whatever our hearts' desire. It returns to the beginning of it all, after mankind has depleted everything due to insatiable consumption—from the natural green grass sprouts a dream and a hope.

Location / Taichung Park



《水姑娘的繁衍計畫—漂浮記》

The Multiplication of Water Fairies Floating

藝術創作者 / 邱雨玫、橘園國際藝術策展股份有限公司

作品材質尺寸 / 低碳漂浮素材、植栽 / 100-200 公分，共 8 件

作品說明 / 「剪」在創作的手法上為「減」法，如同透過一個破壞性的儀式創造新的生命意涵。用「水姑娘」的原形轉換作為環境裝置。觀眾在全新的視覺體驗得到心靈轉折，感受和自然環境融為一體的美感。

設置地點 / 臺中市臺中公園—湖心

Artist / Chiu, Yu-Wen, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Low carbon floating material, plants / 100-200 cm, 8 pieces

Introduction / This artwork treats the gesture of “cutting” as a form of subtraction, and from this destructive ritual comes a new meaning in life. “Water Fairies” are applied in this environmental installation, offering the viewer a spiritually transcendental visual experience, where they can immerse themselves in nature and feel its beauty.

Location / Taichung Park



《幸福ㄟ樹頭》

Happiness Tree

藝術創作者 / 鞏文宜、李昀珊、橘園國際藝術策展股份有限公司

作品材質尺寸 / 陶、合成板 / 180×160×270 公分

作品說明 / 藝術家帶領學生實作彩繪陶瓷燈泡，將燈泡掛在可移動的樹形雕塑。

「幸福ㄟ樹頭」從台電出發，並將擴散到豐原的每個角落。

設置地點 / 臺中市豐原國小—校園穿堂

Artist / Kung, Wen-Yi, Lee, Yun-Shan, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Ceramic, foamboard / 180×160×270 cm

Introduction / Students were guided by the artist in painting these ceramic light bulbs, which were then hung on this mobile tree-shaped sculpture. This Happiness Tree stems from the Taiwan Power Company and will continue to spread joy all throughout the district of Fengyuan.

Location / Fengyuan Elementary School



《鑽石般的光，閃亮了我》

Lights Like a Diamond Shine Me

藝術創作者／莊普、橘園國際藝術策展股份有限公司

作品材質尺寸／數位印刷、玻璃／920×125-137公分，共5件

作品說明／幾何造型的排列組合，搭配如寶石、玻璃、琥珀般的色彩，呈現類似教堂的彩色玻璃，給予我們一個精彩萬分的世界。

設置地點／台電臺中區營業處豐原分處一建築物外牆

Artist / Chuang, Pu, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Digital printing, glass / 920×125-137 cm, 5 pieces

Introduction / This arrangement, made with geometric shapes, is accompanied by gem-like colors. The result resembles the stained glass seen in churches and invites viewers into a world that is spectacular and vivid.

Location / Taiwan Power Company Taichung, Fengyuan Branch



《幸福方程式》

The Formula of Happiness

藝術創作者／楊尊智、橘園國際藝術策展股份有限公司

作品材質尺寸／不鏽鋼、發光二極體、玻璃纖維／700×85×460公分

作品說明／作品做為本處入口意象，呼應「能源·在加與減之間」，述說「用電的選擇」如何影響我們的未來生活。

設置地點／台電臺中區營業處豐原分處一大門及右側柱體

Artist / Yang, Tsun-Chih, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Stainless steel, light emitting diode, fiberglass / 700×85×460 cm

Introduction / This artwork is installed at the entrance of the building, conveying the message—"energy, between plus and minus." It serves as a reminder to us on the impact we have on our future through the way we use electricity.

Location / Taiwan Power Company Taichung, Fengyuan Branch



《輕快的傾瀉流動》

Nimble Power

藝術創作者／許唐瑋、橘園國際藝術策展股份有限公司

作品材質尺寸／鍍鋅鋼、烤漆、玻璃纖維強化塑膠／500×350×600公分

作品說明／電力似傾瀉而出、源源不絕的想像力，恣意流竄，多變又無所不在，化為各種形貌表述著它的存在。

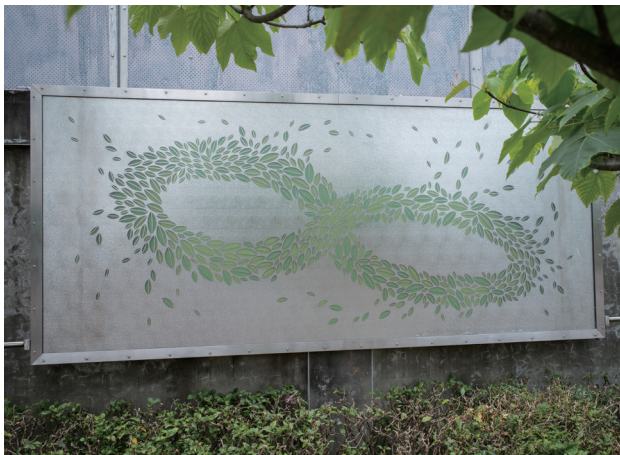
設置地點／台電臺中區營業處東勢服務所一大門外牆

Artist / Hsu, Tang-Wei, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Galvanized steel, coating, glass fiber reinforced plastic / 500×350×600 cm

Introduction / As electricity runs wild, imagination also soars freely. Shifting and changing, it is omnipresent and transformed into various shapes and forms, making its presence prominent.

Location / Taiwan Power Company Taichung, Dongshi Branch



《觸碰·連結》

Touch · Connection

藝術創作者 / 陳姿文、橘園國際藝術策展股份有限公司

作品材質尺寸 / 不鏽鋼、PC板、發光二極體 / 150×356公分，共4件

作品說明 / 透過觸碰裝置，啟動光的展演模式，四種裝置象徵火力、水力、風力發電，以及綠能，道出台電發展未來能源的使命。

設置地點 / 台電臺中區營業處東勢服務所—南面圍牆上

Artist / Chen, Tzu-Wen, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Stainless steel, polycarbonate, light emitting diode / 150×356 cm, 4 pieces

Introduction / This touch sensor installation can be activated to ignite a spectacle of light. It consists of four installations symbolizing fire, water, wind and green energy: together, they convey Taiwan Power Company's future mission in energy development.

Location / Taiwan Power Company Taichung, Dongshi Branch



《鄉語吾愛·耀明日》

Light up My Lovely Hometown

藝術創作者 / 鞏文宜、李昀珊、橘園國際藝術策展股份有限公司

作品材質尺寸 / 陶 / 110×60公分，共6件

作品說明 / 藝術家與學生一同展開田野調查，尋找東勢的美；將學生創作的陶章印製在作品表面。七彩的陶板，承載著鄉土的密碼，在時光中閃耀。

設置地點 / 台電臺中區營業處東勢服務所—東面圍牆上

Artist / Kung, Wen-Yi, Lee, Yun-Shan, L'Orangerie International Art Consultant Co., Ltd.

Medium & Dimensions / Ceramic / 110×60 cm, 6 pieces

Introduction / Under the guidance of the artist, students searched for beautiful things on a field survey in Dongshi. Ceramic seals were then made by the students and printed on the colorful ceramic plates installed on the surface of this artwork. The artwork serves as a carrier of distinctive codes found in the region, and glistens with invaluable historical significance.

Location / Taiwan Power Company Taichung, Dongshi Branch



得獎感言

台灣電力股份有限公司臺中公共藝術設置計畫

文／台灣電力股份有限公司

謝謝各位評審對本公司「臺中公共藝術設置計畫」的支持，很榮幸獲得文化部第七屆公共藝術獎「教育推廣獎」的肯定。

本計畫在規劃初期，以臺中是全臺唯一同時具備水力、火力、風力和太陽發電的城市為考量，邀請藝術團隊以藝術家、電力使用者及台電的用戶等角度，來探討能源、藝術與生活。

由策展人楊智富協同國內 11 位優秀藝術家，從「能源『減』」的概念出發，帶來 10 組精采的空間裝置作品為主之「綠能·藝能一台電 2016 臺中公共藝術節」。這也是臺中首次舉辦以「公共藝術節」為名的大型藝術盛會，備受臺中市政府的支持，並由臺中市政府文化局加入主辦行列，與台電共同推廣此一深具意義的活動。

藝術家在佈展期間，邀請民眾參與創作工作坊。公共藝術節除了臺中公園裡的空間裝置作品展覽，還有「公共藝術新趨勢」論壇、策展人「公共藝術節探析」專題演講、文史工作者林良哲「臺中公園百年風華」專家導覽、11 位藝術家現場目擊；專業團隊如 FOCA 福爾摩沙馬戲團、身聲劇場和舞蹈生態系等的表演藝術，以及首次巡迴到臺中

的國際知名舞蹈家許芳宜與藝術家「身體要快樂」講座及工作坊等多元文化活動，以美妙的藝術參與經驗妝點臺中市民的休閒時光。透過廣大民眾的多元方式參與藝術節，蘊含「綠能」意涵的藝術能量，持續漫延發展。在每個週末與民眾互動，透過藝術活動來一起思考節能減碳，節約並永續環境資源的教育推廣，創造人們更好、更理想的未來生活這也是台電希望回饋社會的一部分。

感謝文化部的肯定、也謝謝計畫參與過程中執行小組外部專家學者協助、策展人與各藝術團隊、本公司相關單位的努力付出及臺中市政府的協助，本公司將持續在藝文活動、公共藝術設置領域努力。



Acceptance Letter

Taipower Taichung Public Art Project

Taiwan Power Company

We would like to thank the jurors for their recognition of the Public Art Installation Project of Taichung City, and we are honored to receive the Education Outreach Award of the 7th Public Art Awards hosted by the Ministry of Culture.

At the initial planning stage, the project took into account that Taichung is the only city in Taiwan with hydroelectric, thermal, wind, and solar power plants. Therefore, we invited the art team to explore energy, art and life from the perspectives of artists, electricity users and Taipower's customers.

Curator Yang Chih-Fu, together with eleven outstanding artists from Taiwan, brought ten sets of brilliant space installation works to the "Green Energy · Art Power: Taichung Public Art Festival," starting from the concept of "energy 'reduction'". This is also the first time Taichung holds a large-scale art event named "Public Art Festival," and is supported by the Taichung City Government. The Cultural Affairs Bureau of Taichung City Government joins the organizers to promote this meaningful event together with Taipower.

During the festival period, the artists invited people to participate in creative workshops. In addition to an exhibition of spatial installation art in Taichung Park, the festival featured a forum on "New Trends in Public Art," a curator's lecture on "Exploring the Public Art Festival," an expert tour of "the Centennial Splendor of Taichung Park" by literary historian Lin Liang-Zhe, 11 artists

on site, performance art by professional groups such as Formosa Circus Art (FOCA), Sun Son Theatre, and Dancecology as well as internationally acclaimed dancer and artist Xu Fang-Yi. Ms. Xu made her first show in Taichung, gave lectures and workshops on "The Body Must Be Happy" and other multi-cultural activities, to enrich the leisure time of Taichung residents with wonderful experiences of arts participation. Through the participation of the general public in the festival in a variety of ways, the artistic power that implies the concept of "green energy" continues to spread. Every weekend, we interacted with the public to think about energy saving and carbon reduction, conservation and promotion education on sustainability of natural resources. To create a better and more ideal future for people through art activities is also part of Taipower's goals for giving back to the society.

Thanks to the recognition of the Ministry of Culture, the assistance of external experts and scholars from the executive team, the curators and artist teams, the efforts of our colleagues, and the assistance of the Taichung City Government. We will continue to dedicate to the field of arts and cultural activities and public art installation.



National Taiwan University Public Art Project(Phase II) - Art to Heart

臺灣大學全校性公共藝術計畫 (第二期) — 水流心田

興辦機關 |
國立臺灣大學

策劃單位 |
財團法人中華民國帝門藝術教育基金會

Organizer |
National Taiwan University

Curator |
Dimension Endowment of Art



《植物文樣 — 臺灣茶計畫》

Patterns of Plants – Taiwan Tea Project

藝術創作者 / 藤枝守、帝門藝術教育基金會

作品材質 / 茶樹、電流偵測裝置、古箏、鋼琴

作品尺寸 / 古箏 20 分鐘、鋼琴 20 分鐘

作品說明 / 藝術家將臺大實驗林鳳凰茶園中茶樹電位變化的數據譜為樂曲。以鋼琴及古箏分別演奏，詮釋出專屬於臺大的自然之美。

設置地點 / 國立臺灣大學—水源校區飲水樓檔案展示室

網 路 / <https://www.youtube.com/watch?v=sgpzpX82fY&t=572s>

Artist / Mamoru Fujieda, Dimension Endowment of Art

Medium / Tea tree, electrical current sensor, guzheng, piano

Dimensions / Guzheng 20 mins, piano 20 mins

Introduction / The artist collected electric potential data from the tea trees grown in the Fenghuang Nature Education Area of National Taiwan University's Experimental Forest and transformed it into a musical composition performed with piano and Chinese zither. This music pays homage to the unique natural beauty found on the grounds of the university.

Location / National Taiwan University



計畫影片 Video



《一種資訊流的觀看方式 V3》

Wifi Data Surfing Visualization – Data. Wave V3

藝術創作者 / 張博智、帝門藝術教育基金會

作品材質 / Wi-Fi 訊號、arduino Wi-Fi 晶片組件、筆記型電腦、Wi-Fi 訊號掃描程式、影像投影

作品尺寸 / 24 分鐘

作品說明 / 採集臺灣大學校園內外無線網路的流量變化，將看不見的數位資訊，轉化成如海洋般波濤洶湧的視覺影像。

設置地點 / 國立臺灣大學—水源校區飲水樓檔案展示室

網 路 / <https://www.youtube.com/watch?v=QUAAdsbcZ0&t=214s>

Artist / Chang, Bo-Chih, Dimension Endowment of Art

Medium / Wi-Fi signal, arduino Wi-Fi module, notebook computer,

Wi-Fi signal scanning program, image projection

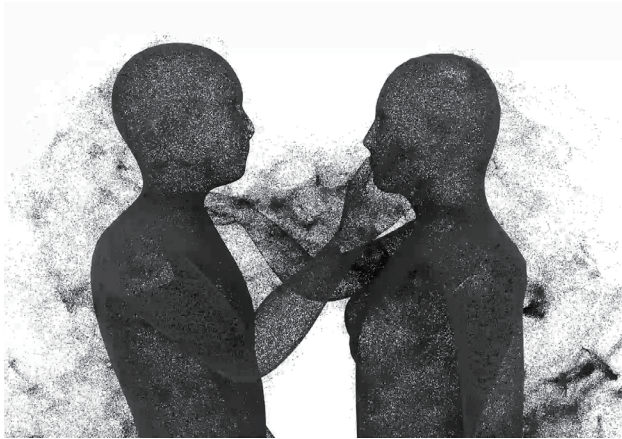
Dimensions / 24 mins

Introduction / After collecting shifting Wi-Fi signals on and off campus, the flow of the invisible digital information was transformed into images of sea-like waves and currents.

Location / National Taiwan University



計畫影片 Video



《和諧》

Harmony

藝術創作者／朴麗莎、帝門藝術教育基金會

作品材質／投影、舞者、觸感應裝置

作品尺寸／15分鐘

作品說明／融入展演、舞蹈的創作，以影音結合男女舞者之演出，詮釋一組組「和諧」與「矛盾」的概念。

設置地點／國立臺灣大學—水源校區飲水樓檔案展示室

網路／<https://www.youtube.com/watch?v=6SjcYO9Go0U>

Artist / Lisa Park, Dimension Endowment of Art

Medium / Projection, dancers, touch sensors

Dimensions / 15 mins

Introduction / This artwork brings together exhibition and dance, integrating the performances of a male and female dancer with audio-visual elements and expressing a series of concepts focused on harmony and irony.

Location / National Taiwan University



計畫影片 Video

《一本書書店 — 臺大店》

Weeds Book Store

藝術創作者／李朝倉、帝門藝術教育基金會

作品材質／竹、樹葉、書

作品尺寸／160×160×200公分，275頁

作品說明／藝術家化身店主，招呼客人一同來喝、來吃、來聞、來思，來分享，一呼一吸於此皆是故事。書屋雖回歸自然，美好回憶卻成爲書中點滴。

設置地點／國立臺灣大學—集萃樓後方花舍

Artist / Lee, Chao-Chang, Dimension Endowment of Art

Medium / Bamboo, leaves, book

Dimensions / 160×160×200 cm, 275 pages

Introduction / The artist transformed himself into a bookstore owner, and welcomed everyone to come inside his shop, enjoy drinks and refreshments, and listen, think, and share their thoughts with one another. With every breath taken, a story unfolded. Although the bookstore has returned back to nature and is now closed, the wonderful memories formed there will be forever preserved in this book.

Location / National Taiwan University





《記憶長河》

River of Memories

藝術創作者／島生棲所、帝門藝術教育基金會

作品材質／鍍鋅鐵、金屬、木、發光二極體

作品尺寸／1,600×60-200×55-185 公分

作品說明／在醉月湖畔，透過軸線與端景的佈局，連結白千層樹與流蘇樹下的地景，
邀請民眾感受校園裡的空間記憶與環境地景。

設置地點／國立臺灣大學—醉月湖西南側綠帶

Artist / Biofication, Dimension Endowment of Art

Medium / Galvanized iron, metal, wood, light emitting diode

Dimensions / 1,600×60-200×55-185 cm

Introduction / On the banks of the Drunken Moon Lake, an arrangement composed on an axel connects the scenery of the background and the landscape of the lake under the cajuput and fringe trees, inviting people in to appreciate the memories and environment of the campus.

Location / National Taiwan University



得獎感言

臺灣大學全校性公共藝術計畫（第二期）—水流心田

文／國立臺灣大學

國立臺灣大學的開放學風、悠久歷史以及與社區的關係，使得它在推動公共藝術計畫的執行上具有潛力，能夠開拓新的邊界；這包括，藝術參與形式的探索、文化的多重解釋、執行的創新模式等等，將校園空間變成了讓人們能夠一起體驗思想、生活和感官生活的社群空間。

此次由策劃團隊帝門藝術教育基金會邀請五組藝術家，歷經一學年的執行過程，以臨時性構造、書籍創作、音樂編寫、科技展演、肢體體驗、裝置展現等形式，帶領師生進入嶄新的藝術體驗、促進了藝術與當代校園生活的多聲調對話。在參與上，甚至也讓師生以及校園中的動植物參與了藝術作品的生產過程。此外，在成果展現上，我們翻轉以往公共藝術以單一物件設置於既定空間的模式，而選擇了包括鳳凰茶園、醉月湖畔、校園中的小野地等多樣化基地。它擴展了臺大的校園空間的多樣化概念，也讓國際與本地的藝術家有如帶路人，在端景那頭讓我們看到了校園中由文化與自然所孕育的豐沛的藝術能量。

感謝評審委員再次將教育推廣獎頒給了臺灣大學全校性公共藝術計畫。這二次的得獎肯定了校園規劃小組從計畫構

想到執行的漫長實驗、校內各單位的通力合作、以及策劃團隊的專業堅持以及勇於創新。我們也允諾，未來將持續在公共藝術教育廣方面發揮影響力，也會更進一步發展校園在當代城市中作為特定類型公共藝術計畫的意義。



Acceptance Letter

National Taiwan University Public Art Project (Phase II) - Art to Heart

National Taiwan University

National Taiwan University's free academic atmosphere, long-established history and relationship with neighboring communities afford much potential in realizing public art projects to expand new boundaries, including exploring possible forms of art participation, the multi-interpretability of culture and innovative modes to realize art projects, all of which can transform the campus space into a communal space of intellectual, living and sensory experiences for people.

The planning team, Dimension Endowment of Art, invited five artists for this project. Over the realization process that spanned two semesters, they used various forms, such as temporary structure, creative publication, scored music, technological performance, movement experience and installation exhibition, to lead the faculty and students into a fresh experience of art and facilitate a polyphonic dialogue between art and contemporary campus life. In terms of participation, they even engaged both teachers and students as well as animals and plants on campus in the production process of the works. As for the final presentation, we overthrew the existing mode of installing one single object in an existing space, but chose a diversified range of sites, including Fenghuang Nature Education Area, the bank of Drunken Moon Lake and a small, undeveloped lot in the school. It not only expanded the idea of diversity within the NTU campus, but also

transformed international and Taiwanese artists into guides, who have shown us the abundant artistic energy engendered by culture and nature in the school.

We thank the jurors for once again honoring National Taiwan University Public Art Project (Phase II) with the Education Outreach Award. To be a two-time recipient of the award is an honor to the campus planning group for its long experiment from conceiving to realizing the project, to the dedicated collaboration of all the school's departments and units, and to the planning team's professionalism and brave innovation. We promise to continue exerting our influence in the terms of public art's education outreach and further expand the meaning of school campus as a specific genre of public art in contemporary city in the future.



得獎感言

臺灣大學全校性公共藝術計畫（第二期）—水流心田

文／財團法人中華民國帝門藝術教育基金會

《水流心田 Art to Heart 臺大全校性公共藝術計畫》的概念是用心的感知、串連空間、觸發情感、啟發思維，以「流動」為核心，透過藝術家駐校的方式，讓藝術家融入校園，引導跨學院、跨科系的師生同仁一起以藝術的眼光與思維，探索「人與自我」、「人與人」、「人與自然」之間的流動、循環和疊合，重新解讀習以為常的校園環境。因此，藝術家創作、環境交流、師生互動共同構成作品的一部分，「互動」與「交流」是校園公共藝術創作中不可或缺的關鍵字。公共藝術不再只是靜置的作品，而是與環境場域、人的行為模式相互碰撞、對話的有機體，參與活動的師生同仁，也是作品的共同創作者。

藝術計畫透過參與，讓作品無限擴大、延伸，如水流般徐徐漫開、流動、滋養出自己的姿態，正是藝術駐校創作計畫最立體鮮明的樣貌。環境與人，在時空中的交流和變動，成為最重要的創作「文本」。感謝五位藝術家藤枝守、

Lisa Park、李朝倉、張博智、島生棲所的轉化，讓這文本具有藝術性及啟發性，創造出專屬於臺大校園的公共藝術。也期望在參與師生心中持續發展，成長為校園生命記憶的一部分。



Acceptance Letter

National Taiwan University Public Art Project (Phase II) - Art to Heart

Dimension Endowment of Art

The concept of *National Taiwan University Public Art Project (Phase II) - Art to Heart* is formulated with the perceptive mind, interconnected spaces, triggered emotions and inspired thoughts. With the ideas of “flow” as its core, the project enabled artists to blend into the campus through an artist residency program. They guided the faculty and students of multiple colleges and departments to adopt an artistic perspective and mindset and explore the flows, cycles and imbrications between “an individual and the self,” “an individual and others” and “an individual and nature,” attempting to re-interpret the campus environment that has long been taken for granted. Therefore, the artists’ creative work, the exchange with the environment and the interaction between teachers and students have constituted part of the works. For campus public art, “interaction” and “exchange” are indeed indispensable key words. Public art stops being still works but living organisms that stir and engage in dialogues with the environment, sites and human behavioral patterns, whereas all teachers and students that participated in the process have become co-creators.

Participation has employed to infinitely expand and extend the works, which gently ripple out, flow and nurture in their respective manners - they have indeed unveiled the most vivid and vibrant presence of the artist residency. The environment and people, throughout the communication and evolution of time and space, have become the most crucial creative “text.” We thank the five artists - Mamoru Fujieda, Lisa Park, Lee Chao-Chang, Chang Bo-Chih and Biofication - for their transformative works, which have given this text its artistic and inspiring qualities to produce the very own public art of the National Taiwan University campus. We also hope that their works will continue to develop within all teachers and students and become part of their campus life memory.



The 2nd Stage of Public Art Installation at Kaohsiung Science Park - Art Together

南科高雄園區第二期公共藝術設置計畫—藝·齊來

興辦機關 |
科技部南部科學園區管理局

策劃單位 |
謙漢設計有限公司

Organizer |
Southern Taiwan Science Park, MOST

Curator |
H2O Design Associates



《首部曲—轉藝南科·藝想雲》

Art at Southern Taiwan Science Park, Part I: Art Cloud

藝術創作者 / 林幸長、黃馨慧

作品材質 / 複合媒材、回收物、顏料

作品尺寸 / 150×100×95 公分

作品說明 / 雲端科技 (cloud computing) 名詞的由來，即是透過網路媒介所提供運算等服務，有如雲般移動不受場域與設備限制，如同本參與式計畫希望打破空間限制，傳遞南科美學之理念。

設置地點 / 科技部南部科學工業園區高雄園區

Artist / Lin, Hsin-Chang, Huang, Hsin-Hui

Medium / Mixed media, recycle material, paint

Dimensions / 150×100×95 cm

Introduction / The term, cloud computing, means the availability of computing power over the Internet. It is cloud-like, unconfined by the physical place that we are at or the equipment that we own. In the same way, this participative project aims to break the boundary of physical space and communicate the aesthetics of the Southern Taiwan Science Park.

Location / Southern Taiwan Science Park, Kaohsiung Park



《三部曲—享藝南科·藝齊來》

Art at Southern Taiwan Science Park, Part III: Art Together

藝術創作者／謙漢設計有限公司

作品材質／複合媒材

作品尺寸／210×210×210 公分

作品說明／首部曲與二部曲是一個由「點」串成「線」的聯結，再由「線」的聯結向外擴張，而成為一個「面」。最後，「三部曲」透過這段過程所累積出的成果，形成一個展覽地方的內容，是一個「空間」式的裝置藝術展，呈現三度空間的展覽物件，企圖強化出一種「對話」內容。

設置地點／高雄市立圖書館茄萣分館、高雄市立圖書館永安分館、
高雄市立圖書館路竹分館

Artist / H2O Design Associates

Medium / Mixed media

Dimensions / 210×210×210 cm

Introduction / Part I and Part II dot "dots," and connect "dots" into "lines." "Lines" then extend and form "planes." Part III turns the fruit of the process into an exhibition. It is a "space-oriented" installation of three-dimensional objects. The emphasis is placed on the content of the "communication."

Location / Kaohsiung Public Library, Qiding Branch; Kaohsiung Public Library, Yongan Branch; Kaohsiung Public Library, Luchu Branch

《二部曲—傳藝南科·雲藝想》

Art at Southern Taiwan Science Park, Part II: Cloud Art

藝術創作者／林幸長、黃馨慧

作品材質／複合媒材、回收物、顏料

作品尺寸／150×100×95 公分

作品說明／以首部曲《藝想雲》為構成主體各地方依共同討論創作回應出美學呈現。

動態的過程，經由「聽見」與「看見」來激發地方創作故事題材，藉由持續接力的發展形成輻射狀展開。

設置地點／高雄市立前鎮高級中學、臺中市立安和國民中學、
臺北市松山區民族國民小學、基隆市深澳國民小學、
花蓮縣北林社區、臺東縣利嘉國民小學

Artist / Lin, Hsin-Chang, Huang, Hsin-Hui

Medium / Mixed media, recycle material, paint

Dimensions / 150×100×95 cm

Introduction / Viewers from different places discuss "Part I: Art Cloud", and respond by creating collectively. Through the act of "listening" and "seeing," viewers get their inspiration, create stories for their places, develop and relay them radially.

Location / Municipal CianJhen Senior High School (Kaohsiung);
Municipal AnHer Junior High School (Taichung);
Municipal MinZu Elementary School (Taipei);
Municipal ShenAo Elementary School (Keelung);
BeiLin Community (Hualien); Lijia Elementary School (Taitung).





得獎感言

南科高雄園區第二期公共藝術設置計畫 — 藝·齊來

文／謙漢設計有限公司

《藝·齊來》計畫由路竹南科出發，擴張、串連各地的產業與生活故事。

以三階段來談論關於「地方」與「產業」的議題，由高雄路竹地區學校的在地分享作為前導，並透過園區公共藝術來引發創意以產出創作，後續將成果分享給下一個學校，由各地方參與的學校描述對於家鄉的產業印象及對於科學園區的想像，透過產業議題延伸藝術創作來完成特殊的集體創作活動，延伸出關於家鄉產業與南科美學的討論。透過全國 14 個各地的學校與社區，集聚創意與發想，疊積出對南科公共藝術的另一種想像力，與提出各地觀點的島嶼人文閱讀經驗。

感謝評審們對此計畫的青睞！

感謝參與計畫的所有夥伴們！

高雄市路竹國小＋高雄市一甲國小＋高雄市新港國小＋高雄市兆湘國小＋高雄市維新國小＋高雄市茄苳國小＋高雄市三埤國小＋高雄市竹滬國小＋臺中市安和國中＋臺北市民族國小＋基隆市深澳國小＋花蓮縣北林社區＋臺東縣利嘉國小＋高雄市前鎮高中。



Acceptance Letter

The 2nd Stage of Public Art Installation at Kaohsiung Science Park - Art Together

H2O Design Associates

The project, *Art: Come Together*, was first launched in the Kaohsiung Science Park, expanding and linking the industry and life stories of different places.

The topics regarding “local community” and “industry” will be discussed in three stages, with sharing local stories from schools in Lujhu District, Kaohsiung as a precursor event, and the public art installation in the park will be used to inspire creativity and creations, and then the results will be shared with the next school. The participating schools will describe their impressions of the industries in their hometowns and their imaginations of the Science Park. Through the extensive artistic creation inspired by industrial issues, a special collective creation activity is completed, extending the discussion on the industry of hometown and the aesthetics of the Southern Taiwan Science Park. Through the extensive artistic creation inspired by industrial issues, a special collective creation activity is completed, extending the discussion on the industry of hometown and the aesthetics of the Southern Taiwan Science Park. Through the fourteen schools and communities across Taiwan, creativity and ideas are gathered

and superimposed to create another imagination of public art in the Southern Taiwan Science Park and to explore the humanistic culture of the island from a variety of perspectives.

Thanks to the jurors for their recognition of this program!

Thanks to all the partners who participated in the program!

LuJu Elementary School (Kaohsiung); YiChia Elementary School (Kaohsiung); ShinGang Elementary School (Kaohsiung); ZhaoXiang Elementary School (Kaohsiung); WeiSin Elementary School (Kaohsiung); Municipal CieDing Primary School (Kaohsiung); SanPi Elementary School (Kaohsiung); ChuHu Elementary School (Kaohsiung); Municipal AnHer Junior High School (Taichung); Municipal MinZu Elementary School (Taipei); Municipal ShenAo Elementary School (Keelung); BeiLin Community (Hualien); LiJia Elementary School (Taitung); Municipal CianJhen Senior High School (Kaohsiung).



08

附錄

Addendum

 第七屆公共藝術獎簡章
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Regulation and Procedures of the 7th Public Art Awards

文化部第七屆公共藝術獎簡章

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 4,000 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。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，爰辦理公共藝術獎，以鼓勵從事公共藝術相關單位及藝術創作者。

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

(1) 第七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 106 年與 107 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 106 年與 107 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。

(2) 報名日期為 109 年 1 月 13 日至 3 月 13 日。

(3) 得獎名單將於「第七屆公共藝術獎」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

(1) 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

A、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。

B、被推薦之興辦機關至報名網站報名。

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

(2) 民間自辦計畫：凡符合資格之民間自辦公共藝術之計畫主辦單位（含建築物所有人、建築物管理委員會或建築物使用人）或藝術創作者，可自行至報名網站報名。但藝術創作者報名者，須副知計畫主辦單位。

(3) 一設置計畫得報名兩個以上獎項。

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

(5) 獲獎計畫頒發獎座及獎狀，說明如下：

獎 項	獎座及獎狀	獎 狀
卓越獎	興辦機關、策劃單位、代辦單位、藝術創作者	
藝術創作獎	興辦機關、藝術創作者	策劃單位、代辦單位
環境融合獎		
民眾參與獎		
教育推廣獎		
評審特別獎		
民間自辦公共藝術獎	計畫主辦單位、藝術創作者	

六、報名流程

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

(2) 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。

(3) 報名截止時間民國 109 年 3 月 13 日 17:00 止（以報名系統收件時間為憑）。逾時報名者不予受理。

(4) 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。

(5) 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	1、報名表 2、設置計畫資料表 3、設置計畫照片或影片 4、公共藝術設置完成報告書					1、報名表 2、設置計畫資料表 3、設置計畫照片或影片

七、評審方式

評審委員由公共藝術相關專業人士出任，分初審、複審、決審三階段：

- (1) 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。
- (2) 第二階段複審：

1、公辦計畫

- A、卓越獎、藝術創作獎、環境融合獎：安排評審委員赴設置基地實地勘查，由興辦機關或報名者簡報說明該項公共藝術設置計畫，簡報時間 10 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、教育推廣獎、民眾參與獎：文化部召開複審會議，由興辦機關或報名者簡報說明該項公共藝術設置計畫，簡報時間 10 分鐘，後由評審委員進行詢問，答詢時間以 10 分鐘為限，採統問統答方式，評審委員提問時間不計入答詢時間。如同一計畫入圍一個以上的獎項，簡報時間為 15 分鐘。另將視實際需要辦理設置基地實地勘查。

2、民間自辦計畫：必要時，評審委員赴各設置基地實地勘查。

- (3) 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。

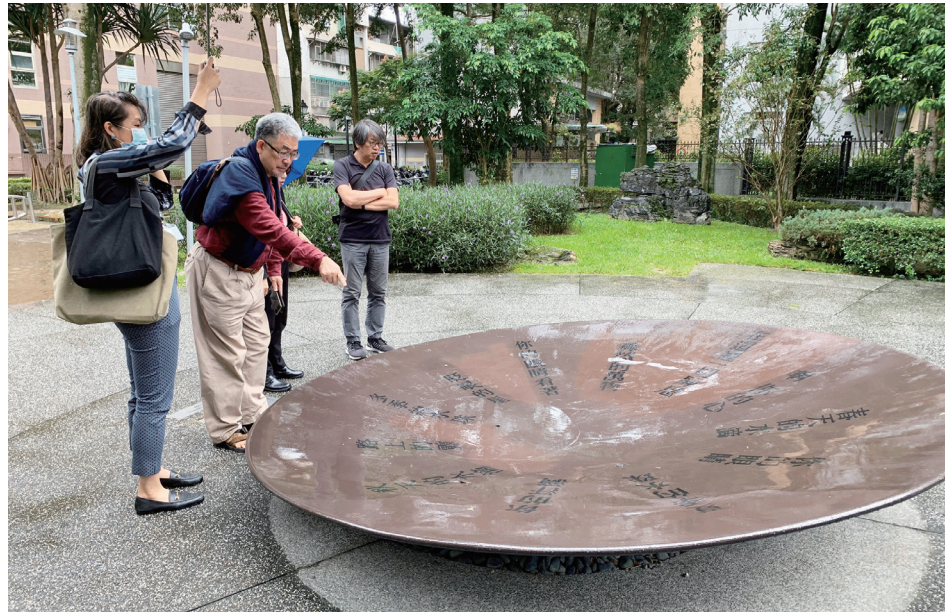
八、注意事項

- (1) 文化部為提供報名相關服務並確保報名者之權益，將在遵循個人資料保護法及相關法令規定下，蒐集、處理及利用報名者所提供之個人資料，包括姓名、職稱、聯絡地址、手機號碼、電話號碼、電子信箱等。報名者並同意文化部於報名參加「文化部第七屆公共藝術獎」之目的與範圍內使用該等個人資料。
- (2) 凡入圍公共藝術設置計畫者，同意授權本部、本部授權之人使用入圍者於報名時提供之資料進行相關宣傳、推廣活動。入圍者應保證前開資料未侵害他人權益，如有涉及著作權或其他權利爭議糾紛時，入圍者應自行負責並承擔一切法律責任，如因此致文化部受損害時，入圍者應負賠償責任。
- (3) 各界對入圍者資格有所疑義時，應於入圍名單公布次日起 7 日內，檢具相關書面資料向文化部提出，逾期不予受理。
- (4) 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。
- (5) 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。
- (6) 凡入圍之公共藝術設置計畫，其興辦機關、代辦單位、策劃單位、藝術創作者等相關人士應配合參加複審階段的實地勘查作業及簡報，亦有義務出席記者會、公共藝術獎頒獎典禮及相關宣傳推廣活動。
- (7) 報名檢附之資料概不退還。
- (8) 如有同一設置計畫，由不同報名者報名同一獎項，將合併視為一案。
- (9) 報名期間如有任何疑問，請聯絡執行單位蔚龍藝術有限公司 | 聯絡方式(略)
- (10) 本簡章如有未盡事宜，得修訂並另行公布。



Selection Process Documentation

評選紀實







Award Ceremony

頒獎典禮







文化部第七屆公共藝術獎專輯

The 7th Public Art Awards Portfolio

國家圖書館出版品預行編目 (CIP) 資料

文化部公共藝術獎專輯：第七屆 = The 7th public art awards portfolio / 王玉齡主編。-- 新北市：文化部，2021.03
面；公分
中英對照
ISBN 978-986-532-304-2(平裝)

1. 公共藝術 2. 作品集

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出版者 | 文化部

發行人 | 李永得

策劃 | 張書豹、吳宜璇

專案執行 | 陳青琪、尤文君、李櫻珊、洪俊達、賴俊璋

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公共藝術網站 | publicart.moc.gov.tw

公共藝術獎網站 | publicartawards.moc.gov.tw

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翻譯審訂 | 黃亮融

美術編輯 | 左角設計有限公司

攝影 | 孜孜影片創作

製版印刷 | 博創印藝文化事業有限公司

出版日期 | 2021 年 3 月

I S B N | 978-986-532-304-2

G P N | 1011000272

定價 | 400 元

展售門市 |

國家書店

10485 臺北市松江路 209 號 1 樓 / +886-2-2518-0207

國家網路書店 | www.govbooks.com.tw

五南文化廣場 (臺中總店)

400 臺中市中山路 6 號 / +886-4-2226-0330

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Publisher | Ministry of Culture

Editorial Director | Lee Yung-Te

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Alex Huang, Macaco Yang, Evan Cheng Chi-Huan

English proofreader | Alex Huang

Art Editor | Left Angle Design Studio

Photographer | Kotsukotsu Studio

Printing | Bochuang Graphic Arts Co., Ltd.

Order Information |

Government Publications Bookstore

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Government Online Bookstore | www.govbooks.com.tw

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