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2016 第五屆公共藝術獎專輯
The Fifth Public Arts Awards Portfolio

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文化部
MINISTRY OF CULTURE

2016 第五屆公共藝術獎專輯
The Fifth Public Arts Awards Portfolio

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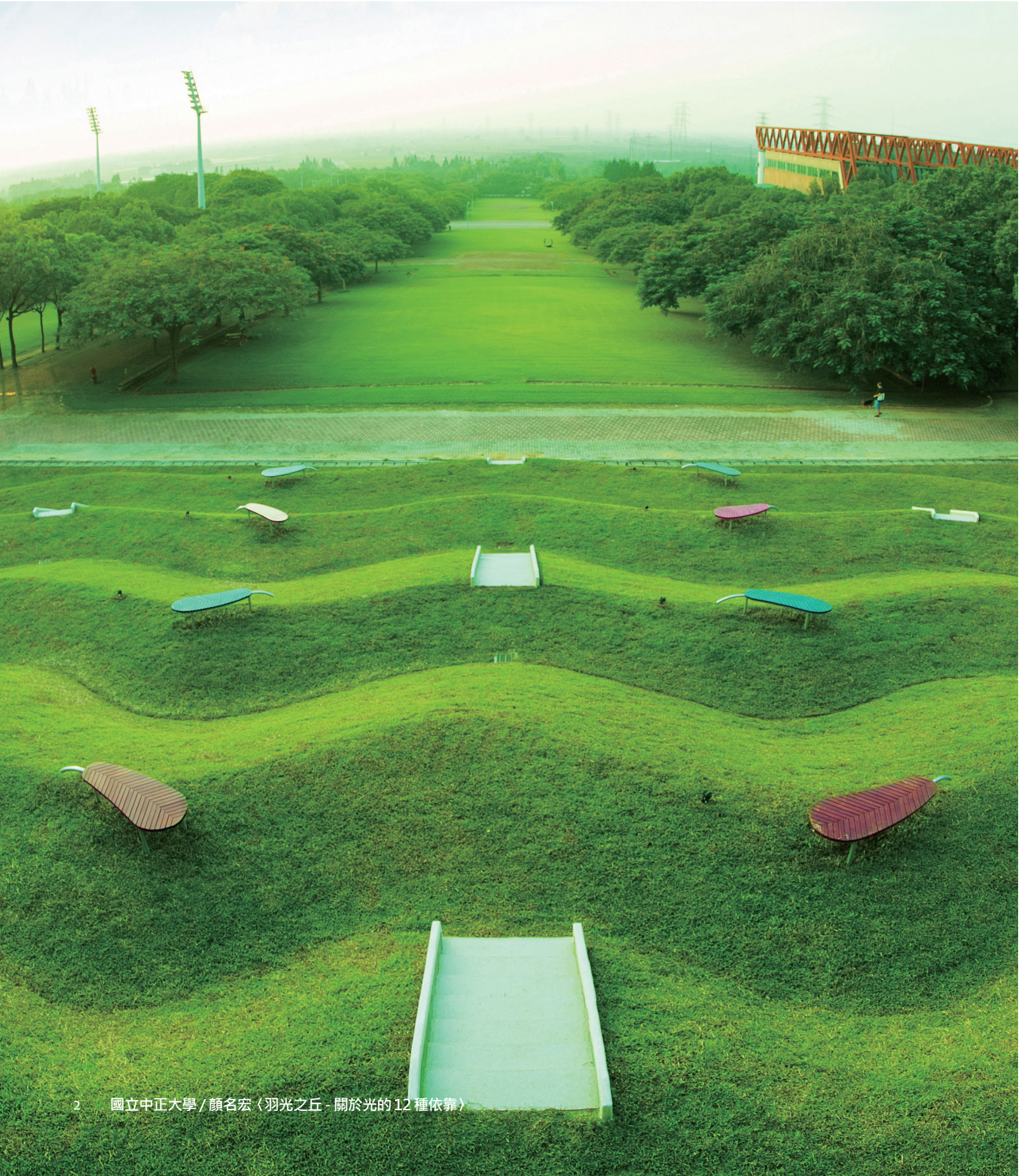

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部長序

當城鄉裡的藝術 變成藝術的城鄉

臺灣的「公共藝術」政策，自民國 81 年立法院三讀通過「文化藝術獎助條例」到民國 87 年頒布「公共藝術設置辦法」，已經推動了二十幾年，這二十年來公共藝術計畫設置的變化，在眾人的努力之下，逐漸走出了一條屬於自己的公共藝術之路，完成了超過四千多件的作品，各式的藝術風格美感豐富了建築本體，也增添城鄉風貌的多元。

自民國 97 年舉辦第一屆公共藝術獎至今，已經歷五屆，八個年頭，回顧其遞演的歷程，看見公共藝術政策的發芽與茁壯。臺灣的公共藝術從美化建築開始，逐漸成為介入社會的藝術，演繹出日趨多元的類型，從早期為了活化公眾空間的視覺感受，到現今藝術家們開始不斷的嘗試將社區人文、文化景點與各地居民的歷史記憶相互結合，進一步強化公共藝術對於地方的意義。觀察第五屆公共藝術獎獲獎的作品，我們發現作品創作形式的多元與理念的豐富更勝過往。獲得公共藝術獎的作品除了需要注重公共性、取得社會認同外，更要體現民眾在獲得審美愉悅的情形下，進一步在公共領域中重新思考藝術與生活結合的種種可能。

以本屆公共藝術獎榮獲卓越獎的作品〈羽光之丘 - 關於光的 12 種依靠〉為例，藝術家透過地景藝術創作，藉由環境改善所形塑的地景，使得中正大學校園內添勝景，大大地突破一般藝術性或裝置性之創作，令臺灣的公共藝術展現出截然不同的新面貌。再由本屆獲得民眾參與獎的設置案來看，實證公共藝術是推動在地文化的重要載體之一。這樣的成果不僅限於藝術家個人的榮耀，更是國家的榮幸，在此感謝所有執行公共藝術的各興辦機關、藝術家、藝文產業及每個參與者之努力，讓我們的公共藝術成為臺灣社會裡的一種共享藝術。

藉由藝術深化社區，發揚生活所在的在地文化是文化部的理念，而公共藝術讓我們透過對話、省思和凝聚整體公民意識之過程，找到屬於自身的核心文化價值。讓我們繼續努力，打造更多藝術亮點，開啟這個屬於臺灣的藝術城鄉新時代。

文化部 部長　鄭麗君

Preface by the Minister, Ministry of Culture

When Art in Urban-Rural Areas Evolves into Artistic Urban-Rural Areas

From the passing of the "Statute to Encouraging the Development of Culture and Arts" by the Legislature in 1992 and the promulgation of "Regulations Governing the Installation of Public Artwork" in 1998, public art policy in Taiwan has a history of about 20 years. In those two decades, there have been notable changes in the planning and installation of public art, and through the hard work of many the field has forged its own distinctive path. This has resulted in the completion of more than 4,000 works of public art and a glittering array of artistic styles and aesthetics that have enriched the architecture of countless buildings and ensured the increased diversity of urban-rural style.

Since 2008, the Public Arts Awards have been held five times and the evolution of the event is a testament to the growth and increased confidence of public art policy. Public art in Taiwan has developed from its origins as a tool to beautify buildings into an increasingly diverse art form in its own right that establishes meaningful connections with local communities. It has evolved from an initial goal of revitalizing the visual feel of public space to embrace a more modern approach whereby artists experiment with ways of combining community culture, cultural attractions and the historical memory of local residents, thereby enhancing the importance of public art to the area in which it is installed. A review of award winning works at the Fifth Public Arts Awards reveals a diversity of creative forms and richness in ideas that would have been unimaginable even a few years ago. As a result, award winning works need to focus not only on the public nature of art and securing community support, they also need to create a work of public art that provides aesthetic pleasure, but also encourages viewers to reconsider the boundless possibilities inherent in combining art and life in a public arena.

The multifaceted creativity expressed by artists in the winning pieces of the Fifth Public Arts Awards outshines that of predecessors. Winner of the Excellence Award this year is *Feather Light Hills–About the 12 Supports of Light.* This piece, installed at National Chung Cheng University, portrays



國立中正大學 / 顏名宏〈羽光之丘 - 關於光的 12 種依靠〉

an altered landscape. The artwork shows great artistry and creativity of installation and took to a breakthrough realm which is no more limited to artistic or installation arts. A piece that echoes 12 Dependencies is *Green Splendid*, installed at the National Taiwan Museum of Fine Arts, which is a wholly different experience from indoor installations, as it appears to be planted amidst its surroundings, and its winning of the award is a case of fame following merit. These pieces, in the words of one of the jurors, are, "Like mountaintops that have gently risen, bit by bit, in a meticulous process. They appear as merrymakers standing from East to West on a platform designed for them. The landforms crenellate in fine fashion, creating folds that seem to envelop the viewer. On these hills are leaves and a wooden bench, amidst which are a stone staircase perfect for a stroll. The piece is a fresh new creative approach to public art." Another said, "This piece is very moving, as it stands in sharp contrast to the contents of the museum on whose grounds it stands."

The Ministry of Culture is committed to supporting community development and cultivating development of distinctive local cultures. Nominees for the Best Public Participation award show that public art is an effective manner of promoting local culture, and winning entries have been noted for having aided the transmission of local knowledge and displaying community culture. Public Arts Awards are simply that: a balance of being artistic and public-spirited, while blazing a path to a bright future for public art in Taiwan.

Many thanks are due to all of those involved in the creation and display of public art in Taiwan. Congratulations, meanwhile, to the winners!

CHENG Li-Chiun
Minister, Ministry of Culture

第五屆公共藝術獎評審委員簡介
The Jury Panel



許秋煌 HSU Chiu-Huang

現職
Present Position

文化部常務次長
Administrative Deputy Minister, Ministry of Culture.

經歷
Experience

行政院新聞局副局長
Deputy Director of the Information Bureau of the Executive Yuan.



張惠君 CHANG Hui-Chun

現職
Present Position

文化部藝術發展司副司長
Deputy Director-General, Department of Arts Development, Ministry of Culture.

經歷
Experience

文化部簡任秘書
Secretary of the Ministry of Culture.



吳瑪悧 WU Mali

現職
Present Position

國立高雄師範大學跨領域藝術研究所副教授兼所長
Associate Professor and Dean, Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University.

經歷
Experience

文化部公共藝術審議會委員
Member of the Public Art Committee, Ministry of Culture.
第三、四屆公共藝術獎評審委員
Juror of Third and Fourth Public Arts Awards.
樹梅坑溪環境藝術行動策畫人
Curator of Plum Creek Creek Environmental Art.
嘉義縣北回歸線環境藝術行動策劃人
Curator of Tropic of Cancer Environmental Art, Chiayi County.



李乾朗 LEE Chien-Lang

現職
Present Position

國立臺灣藝術大學藝術管理與文化政策研究所客座教授
Visiting Professor, Graduate School of Arts Management and Culture Policy, National Taiwan University of Arts.

經歷
Experience

財團法人台北市開放空間文教基金會董事
Director, Foundation for Research on Open Space, Taipei.
財團法人中華民俗藝術基金會董事
Director of the Chinese Folk Art Foundation.
財團法人台灣文創發展基金會董事
Director of Taiwan Foundation for the Development of Cultural and Creative Industries.
中國文化大學建築及都市計畫研究所教授
Professor, Graduate Institute of Architecture and Urban Planning, Chinese Culture University.



李戊崑 LEE Wuh-Kuen

現職
Present Position

文化評論與藝術創作者
Cultural Critic and Artist.

經歷
Experience

國立臺北科技大學駐校藝術家
Artist in School of National Taipei University of Science and Technology.
行政院文化建設委員會公共藝術評議會執行秘書
Executive Secretary of Public Art Committee, Cultural Council of the Executive Yuan.
新北市公共藝術審議會委員
Member of Public Art Committee, New Taipei City.
行政院文化建設委員會第二處處長、參事
Director and Counselor of the Cultural Council of the Executive Yuan.
國立臺灣美術館館長
Director of National Taiwan Museum of Art.
逢甲大學歷史與文物研究所兼任副教授
Associate Professor of Feng Chia University.
第四屆公共藝術獎評審委員
Juror of Fourth Public Arts Awards.



胡永芬 HU Yung-Fen

現職
Present Position

獨立策展人、藝評人、台灣視覺藝術聯盟顧問、野草舞蹈聚落顧問
Curator, Art Critic, Counselor of Taiwan Visual Arts Alliance, Counselor of The Tussock Dance Theater.

經歷
Experience

台新銀行文化藝術基金會台新藝術獎提名觀察委員
Member of Art Award Nominationn Committee, Taishin Bank Foundation for Arts and Culture.
中華民國視覺藝術聯盟理事長
President of Visual Arts Alliance, ROC.
文化建設基金管理委員會委員
Member of Cultural Fund Management Committee.
社團法人中華民國畫廊協會顧問
Counselor of Taiwan Art Gallery Association.



陳建北 CHEN Chien-Pei

現職
Present Position

藝術家
Artist

經歷
Experience

國立臺南藝術大學造型藝術研究所助理教授
Assistant Professor, Graduate Institute of Plastic Arts, Tainan National University of Arts.
第二、四屆公共藝術獎評審委員
Juror of Second and Fourth Public Arts Awards.
教育部公共藝術審議會委員
Member of the Public Art Committee, the Ministry of Education.
嘉義縣、新竹市公共藝術審議會委員
Member of the Public Art Committee, Chiayi County and Hsinchu City.
中華民國視覺藝術協會第三屆常務理事
Executive Director of Visual Arts Alliance, ROC.



六推客家文化園區 / 林舜龍〈移〉(〈移墾耕讀〉系列之一) 9





卓越獎

Excellence Award

國立中正大學理學院二期及教育學院二期新建工程公共藝術設置計畫

《羽光之丘 - 關於光的 12 種依靠》

Excellence Award

大劇場時代的公共藝術

李戊崑 / 評審委員

臺灣是少數經過立法途徑，成功推動公共藝術的國家。以往藝術家罔顧現實，獨力完成作品，已經成為傳奇。兩、三人聚集，彼此信賴委託，就有公務 (物)、公器、公權力、公資源。其「公共」議題成為眾人信仰和群居篤行的必要介面。

公共藝術係指，平面或立體的藝術品，或以其他適當媒材完成的藝術創作。它沒有永久一致而不變異的樣貌和界限，「新」的作品未必出自傳統的「原則」，更在豐富既有定義的「例外」。公共藝術獎首獎就是卓越獎，獲獎者必須兼顧藝術創作、環境融合、教育推廣和民眾參與等層面。賀喜臺北市政府捷運工程局、國立中正大學、行政院客家委員會和藝術家團隊夥伴們辛勞，入圍最高獎項！

捷運信義線大安森林公園站公共藝術設置案〈大安 - 漫．森．活〉，由臺北市政府捷運工程局興辦，藝術家 Pete Beeman、Yvan Mauger、林舜龍、柴清文、賴純純、吳耿禎和達達創意股份有限公司參與創作。本案多數作品設置在臺北市最核心綠地森林北端的大安森林公園站下凹庭園周邊，基地鄰近永康公園熱鬧商圈和假日花市，進出人潮相較稀少，客群流動率偏低。少數作品分別向東延伸，置放在相鄰的大安站和信義安和站。同中存異，異中求同 (Unity in Variability; Variability in Unity) 以「慢活」寬鬆主題統攝全局，是國際策展慣例。可藉此容納各樣藝術質性的作品，綜理成「All in One」的獨立創作。讓核心與邊陲因子紛陳，百花齊放，各美其美。〈四季〉以臺灣特有檜木製作，具在地意涵，而較厚的油漆，遮蔽了它的質感和香氣，難以兩全。又月台裡的作品受茶色玻璃柵欄隔離，候車旅客不容易看穿。而車廂移動中，要顧及車內乘客的感受，如電影般「蒙太奇」繼時對比和動畫的效果。此外，過往「捷運徵文」可以適度再運用。「捷運車站音樂」宜運用公共藝術手法，進行整體、系統性調查研究後，完美呈現。

捷運信義線台北 101/ 世貿站公共藝術設置案〈相遇時刻〉，由臺北市政府捷運工程局興辦，藝術家黃心健 (故事巢股份有限公司) 參與創作。本案系列作品設置在台北 101/ 世貿站穿堂層，和 101 大樓 B1 出入廣場通道之間。這是國內外眾多旅客前來臺灣遊玩，最重要的進出口，深具國家門戶意象。藝術家關注於基地附近臺北在地意象缺乏，著力周邊人文條件和它隨時光轉換的地貌變化。而身體風景也結合廖桂英、阮慶岳等作家文章，將不同業別、年齡層人物的臉、手和腳，或眼、耳、口、鼻等局部，隨機組合或錯置互動，呈現現實人生劇場 (Open Air Theater) 的趣味和驚奇。機械翻轉圖像或文字的形式，具文學閱讀的效果。景片數量也隨進出旅客駐留時間長短，酌予調整。作品並以壓克力或玻璃包覆，兼顧安全。其內容更吻合業主對城市行銷的陳述，克盡社會教化的責任。至於基地裡，這段最值錢的牆面就該留給「公共藝術」，展現臺北市民雍容氣度。反觀現況，巨大廣告貼圖和銀幕雜沓，紛亂視訊喧賓奪主，好像菜市場一樣。評審們看法一致，希望文化部趕緊依據「文化藝術



國立中正大學 / 顏名宏〈羽光之丘 - 關於光的 12 種依靠〉

獎助條例及施行細則」、「公共藝術設置辦法」，請臺北市政府善盡監督管理維護權責，清除各項視覺障礙。

國立中正大學理學院二期及教育學院二期新建工程公共藝術設置計畫〈羽光之丘 - 關於光的 12 種依靠〉，由該校自行興辦，藝術家顏名宏參與創作。該校圖書館後院，這塊原本蚊蠅叢生的山坡地。長久以來不但一無用途，更是學校師生內心隱隱作痛的根源。美學家克羅齊曾言：「美」不在事實，但憑想像。藝術品充其量，只是藝術家備忘的工具。爰此，「美」是元素與元素之間的關係；人與人之間共存互賴的關係；人與自然，或非自然之間相斥相依的關係。基地在重整後，生成一座由東而西的樂土，排水順暢而刻意營造逐層向外輻射的和緩山巒。地表各處盡是凹凸有致，適於環抱人體的清淨小坡。坡上，分布若干葉子狀、木隔板座面的短凳，和可以緩步度過其間的淺短小石梯。親人相聚，朋友談心，觀看電影，聆聽樂音，散布、分享人生歡愉。公共藝術未必是一件雕塑或壁畫，更在鼓勵藝術家運用適當媒材，發展各種新鮮創意。小石梯不在校園裡師生匆匆疾步穿梭的捷徑上，遊憩性質的坡段，吸引人來此流連、倘佯。若適度設置少數小滑梯或相關設施，稍可增加親子同樂趣味。

六堆客家文化園區公共藝術設置計畫〈移墾耕讀〉，由客家委員會客家文化發展中心興辦，達達創意股份有限公司參與創作。環境的變遷，有其深而難以切割開來的記憶和情感的鏈結。文學命題和造型藝術不必強求對仗，古典情趣中展現鑄銅牛的溫厚質感，局部透空而稍加染色的敖黑水牛觸覺，更是受大自然風雨氣候逐次撫摸的痕跡。金色小牛犢超越自然的可愛，增加戲劇張力。四周綠地和水域背景極其簡單，帶來安適的氛圍，使牛群成為園區裡合宜的「點景」。公共藝術是社區或社群共同意志的表徵，深刻意涵需要普遍調查和民眾參與。借助造型鮮明的巨偶，開啟節奏鮮明的開幕活動，饒具客家風格。

現今社會需要補正過度分工後的人性重建，以追求綜效。大劇場時代各行各業都是「服務業」，也是「表演藝術事業」。每一個人既是「演員」，也是「導演」，彼此都在對方的作品裡面。臺灣公共藝術正循著這樣的軌跡，盤整眾人生存在這塊土地上的美好意義！

Excellence Award

Public Art in the Era of Grand Theater

LEE Wuh-Kuen / Juror

"Public art" refers to graphic or three dimensional works of art or artistic pieces created using various materials. Importantly, the genre does not embrace a fixed style or unchanging parameters and as such "new" works are often "exceptions" that strive to enrich and expand the existing definition rather than adhere to traditional "principles". The top public arts awards is the Excellence Award, the winners of which are required to create works that combine art and environment, education promotion and public participation.

The public art project for Taipei Metro Daan Park Station *Daan – Slow – Green - Living* includes numerous pieces around the station in the north of the centrally-located park. The site is also close



國立中正大學 / 顏名宏〈羽光之丘 - 關於光的 12 種依靠〉

to the busy Yongkang commercial district and the Weekend Flower Market, an area with a relatively low level of foot traffic. A few of the works extend in an eastwards direction and are close to the neighboring Daan station and Xinyi Anhe station. The pieces focus on the unifying theme of "slow living" a standard approach in international exhibitions and one that showcases "Unity in Variability; Variability in Unity."

The public art of Taipei Metro Taipei 101/World Trade Center Station *The Moment We Meet* was sponsored by the Department of Rapid Transit Systems, Taipei City Government and created by artist Huang Hsin-Chien (Storynest). The works that make up this project are displayed in a location that is an important gateway to Taiwan frequented by local and international tourists. Observing the lack of local images in the area around the site, the artist decided to focus on local cultural conditions and the changing faces of Taipei over time.

The public art work *Feather Light Hills – About the 12 Supports of Light* is connected to Stage II College of Science and Stage II College of Education construction projects at National Chung Cheng University. The piece is installed behind the university library in an area that was mosquito-ridden but is now a pleasant undulating area dotted with leaf shaped, wood paneled stools connected by stone stairs that extend in an east-west direction, making it the perfect place to take a stroll. This work also underscores the fact that public art does not have to be a sculpture or mural and as such is a template encouraging artists to create new and innovative meanings using suitable materials.

Liudui Hakka Cultural Park public art project *Immigrate, Settle, Cultivate, Study* was sponsored by Taiwan Hakka Culture Development Center, Hakka Affairs Council and created by Dada Idea Co., Ltd.. This work demonstrates that literature and the plastic arts do not have to be antithetical, the classical appeal highlighting the warm texture of the bronze cast water buffalo. Indeed, the partially hollowed out and colored water buffalos show signs of having been weathered by the elements. The golden calf is particularly cute and enhances the dramatic tension of the scene. The background of lush greenery and water is simple in the extreme and helps to create a relaxed atmosphere that makes this "herd of buffalo" an important "scenic" focal point for the park.

Modern society needs to embrace and reconstitute the sense of humanity diluted and undermined by excessive economic division of labor. In the era of Grand Theater industry has become largely "service oriented" and part of the "performance art world". In this context, every individual is an "actor" and "director", each to be found in the work of the other. Public art continues its ongoing mission to restore the true beauty of life in Taiwan.

Excellence Award

國立中正大學理學院二期及教育學院二期新建工程公共藝術設置計畫
Public Art for Faculty of Science and Education Institute second phase, National Chung Cheng University

興辦機關　國立中正大學
Organizer　National Chung Cheng University

羽光之丘 - 關於光的 12 種依靠
Feather Light Hills–About the 12 Supports of Light

顏名宏 / 2045x500x700 公分 / 草坡、陽光、塑化木、不鏽鋼、烤漆 / 2013
YEN Ming-Hung / 2045x500x700 cm / grassy slope, sunlight, plastic wood, stainless steel, enamel / 2013

中正大學校園基地總體配置，由對稱的「中」字形式所構成。作品座落於圖書館西向草坡，於經緯度上的取向則採取 45 度角望向西北方。北回歸線 38.5 度嘉義縣地區陽光的起落，提供了基地全年穩定的光影變化，成為圖書館中軸線公共藝術斜坡草地最佳的物理雕塑化妝師。

基地周邊因生態豐富形成各種鳥類群聚、築巢的樂園，其中更以珠頸斑鳩數量最為醒目。珠頸斑鳩頭部為粉灰色，頭頸宛如披帶著臺灣早期傳統婦人常用的防風黑色帶有白色斑點領巾，其身上的羽毛則呈現優雅層次的弧狀波動，呈現飽和圓形規率，是一種深具臺灣視覺文化記憶形象的象徵代表。

基地常常是學生相約離開教室和餐廳，在這片秋冬溫暖夕陽下，享受沒有課程的片刻空白，交換和交談關於自己與他人的諸種訊息。享受這片夕陽綠草的動機，希望擁有一片溫暖的隱私，或課業、或人際關係，甚至那一片想像期待的愛情；於是，夕陽成為一座安慰的標的，對於這片圖書館「後面看夕陽斜坡」的想像，則轉變成一種「期待被接納」、「關懷」、「擁抱」的複雜但且單純的「依靠」。

本計畫的核心概念即希望透過校園軸線空間的營造，不但促進師生對於生命夢想產生更為巨大的迴響，希望透過基地場域對周邊文化地景意象元素的延伸融入，詮釋多數散居於民雄地區山邊、平原的學校師生職員，對於常居的生活空間意象，能巧妙地轉進移植至未來校園地景藝術的認同與參與。同時關注早晚於校園之內運動散步的居民參與者，更藉由環境課題的理解與感知及「生命」與「在地性」代表的符號，共同創造場域的精神，具體地在移動的體驗經驗中，相互共鳴與依靠。有機會擴充出具有「社群」、「生態環境」與「文化」、「藝術」相呼應的學府精神厚度。

The campus of National Chung Cheng University is laid out symmetrically in the form of the Chinese character "中". This work is located on the west-facing grassy slope near the library, and the work itself is oriented facing northwest at an angle 45° to the cardinal directions. The increasing and decreasing sunlight in Chiayi County, which is near the Tropic of Cancer at a latitude of 38.5° , provides the site with reliable changes in light and shadow throughout the year. As a result, the sun is an ideal makeup artist for



Excellence Award



珠頸斑鳩的羽毛是座椅的原型



家具座椅衍生自校園內鳥兒的羽毛

the physical sculpture on the public art slope along the central axis of the library.

The site's rich ecological setting makes it a paradise for flocking and nesting birds. Among these, the Spotted Dove is the most numerous and striking. The Spotted Dove has a pale gray head and it looks like it is wearing around its neck one of the white-spotted black scarves that were commonly worn by traditional women in Taiwan during earlier times. The bird's feathers have semicircular variations that create an elegant layered effect, presenting a saturated round pattern. This pattern is deeply systematic of Taiwan's visual and cultural memories.

This site is a popular place for students who want to get out of the classroom, or don't feel like going to a restaurant, but would like to enjoy a relaxed conversation and a few idle moments with others around sunset on a warm fall or winter day. Those individuals enjoying the evening and green grass may want to gossip or discuss their classes, maintain a friendship, or even dream of falling in love. As a result, the sunset is a soothing target, and the concept of this "slope for watching the sun set" behind the library is transformed into a complex yet pure "reliance" encompassing expectation of acceptance, caring, and embracing.

The central concept of this project is a hope to use this space along the main axis of the campus to not only cause students and teachers to reflect in a big way on their lives and dreams, but also to extend


座椅造型從環境取材

and build on the nearby cultural landscape and imagery through the site environment, explaining how the feelings of the many students, teachers, and personnel dispersed through the mountainsides and flatlands of the Minxiong District toward the spatial imagery of the place where they live can be cleverly transformed into identification with and participation in the landscape art on the future campus. At the same time, the project also focuses on symbols representing the understanding and knowledge of environmental issues, as well as the concepts of "life" and "localism" of those residents who sooner or later will exercise and go walking on campus. The project will jointly create a sense of place, and foster the spirit of mutual resonance and reliance amidst the experience of movement. This will offer an opportunity to enlarge the school's spirit corresponding to the community, ecological environment, culture, and art.

Excellence Award

國立中正大學理學院二期及教育學院二期新建工程公共藝術設置計畫
Public Art for Faculty of Science and Education Institute second phase, National Chung Cheng University

得獎感言 Acceptance Letter

國立中正大學
National Chung Cheng University

國立中正大學公共藝術〈羽光之丘〉，是知名藝術家顏名宏先生創作，位於本校圖書館西向草坡，草坪與周遭景觀融合一體。此處「片羽靈光」，已成為校園景觀的新亮點。

感謝顏老師設計美好的作品及本校同仁努力。感謝公共藝術設置辦法，百分之一（0.01）的經費，倒過來看是一百分（100）。讓我們的羽毛能展翅高飛，看見陽光及希望，這就是〈羽光之丘〉的意義。本校首任校長、已故林清江教授曾說：「在大學教育過程中，除了教授之外，還有環境也是『教授』。」〈羽光之丘〉承繼這項使命，希望大家有空來臺灣最美麗的中正大學來參觀，謝謝大家！

I would like to thank Yen Ming-Hung for designing such a wonderful work of art and our colleagues in the Department of General Affairs Department for all their hard work. I would also like to take this opportunity to mention the "Measures for the Implementation of Pubic Art" and its introduction of the 1% funding rule, a number which when inverted resembles 100. This project very much depended on Yen Ming-Hung and our colleagues working together to ensure the feathers soared high thereby showcasing sunlight and hope, as this is the message conveyed by *Feather Light Hills*. The first principal of National Chung Cheng University and former Minister of Education Lin Ching-Chiang once said: "At university there are professors, but the environment is also a 'professor' of sorts" and *Feather Light Hills* is a continuation of that mission. This park area belongs to everyone and we very much hope everyone takes time to visit the most beautiful university in Taiwan - National Chung Cheng University.



以地景融入校園的公共藝術

顏名宏 / 藝術家
YEN Ming-Hung / Artist

感謝委員的青睞，讓一座看不見的地景場域議題，能成為國內公共藝術探討的可能。

中正大學的〈羽光之丘〉作品，得到校方的全力支持，接受不著重於形式或材料的視覺，轉向探討為一座對話的山丘，如何協助封閉的圖書館打開一扇視窗，讓視線得以接納一片風景，創造包含師生與附近住民之間的記憶對話。為了這個強調身體行為的空間題旨內涵，校方不惜投入更多經費與心力，拆除環境的隔絕限制，大膽提供藝術家無顧忌的場域改造與擾動活動辦理，完整場域創造跨域的公共藝術精神。正如同當年開幕式的羽光之丘夜間音樂會上校長所說的：從此，中正大學完成藝術文化的空間中軸，讓我們一同將眼光望向無際的遠方...

I would like to thank the jurors for their support which has transformed a little known landscape issue into a focal point for public art in Taiwan.The work of *Feather Light Hills* at National Chung Cheng University received the full support of the school. Indeed, they boldly accepted a visual approach that does not focus on form or materials, but instead explores how a dialogue hill can open a window into a closed off library. In this way, viewers see a landscape that creates a dialogue between, students, teachers and local residents. The school has been particularly supportive in terms of the money and time it has invested to ensure the realization of this spatial theme and its emphasis on physical movement. This has included the removal of environmental barriers and limits, reworking the arena for the artist and holding related activities, which helped to complete the location and imbue it with the transcendent spirit of public art. As the principal said at the night-time concert held to mark the official unveiling of *Feather Light Hills*: Today, National Chung Cheng University has established a new art and culture focal point, one that encourages us all to fix our gaze on the boundless future.



〈羽光之丘〉試圖營造一座對話的山丘





評審特別獎
Jury Award

中臺灣創新園區公共藝術設置計畫

《方陣》

Jury Award

看見例外：「公共藝術」評審特別獎

李戊崑 / 評審委員

材料的價值，就在別的材料無法取代之處，得以顯現。期待藝術家可以讓旁觀者在它不經意的地方，適時窺見那藝術品最迷人的內部。

中臺灣創新園區公共藝術設置計畫〈方陣、山藍、空景〉，由經濟部財團法人工業研究院興辦，藝術家豊田啟介 (別音設計有限公司) 主導，水里蛇窯林國隆、天染工坊陳景林與馬毓秀、藝邨精品葉基祥等人參與協同製作。

本案以機械製圖和電腦數位技術的理性切割，反覆呈現幾何的量體，具有國際語彙、現代化的集體主義氛圍。相反的，其構成的主要材料都來自南投在地，包括〈方陣〉以陶土燒製表面材、〈山藍〉以染布作為鋼架內容物、〈空景〉以竹編脫模製作等等。透過「全球在地化 · 在地全球化」的關照，使作品與環境間，展開和諧的對話。而工藝師自然曲線的人工壓抑，手作觸感的微量減除，人性溫度的收斂，肇致旁觀者陷入沉思與困惑。

乍看〈方陣〉，以為它只是一件用許多日常磚塊堆疊而成的作品。反覆查考發現，它是以一個相當複雜而佳美的內在結構，支撐一個較為簡樸的藝術品表面。在有系統的力學材料研究上，架構出作品的心智劇場氛圍和造型體的質量感意念，清晰有力令人驚豔。

〈方陣〉本來報名參加「環境融合」獎項，並不是那麼貼切。作品的藝術創作心念很強，技術很到位，卻不在競賽標示的獎項範圍。評審委員們怕有遺珠之憾。經過幾回熱烈討論，決定頒特別獎！



中臺灣創新園區 / 別音設計有限公司〈方陣〉

Special Prize of Public Arts Awards

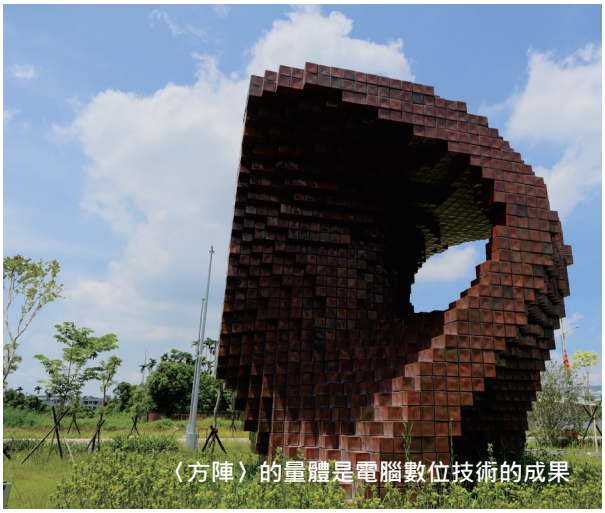
LEE Wuh-Kuen / Juror

The value of a material lies in what it offers that other materials cannot, where artists give their audience something unexpected that begins to unveil the mystery of the piece.

Under a plan initiated by the Ministry of Economic Affairs, the ITRI Central Taiwan Innovation Campus oversaw creation of *Voxel Scape*, *Mountain Scape*, *Holed Scape* put into practice by Keisuke Toyoda of Noiz Architects; Lin Guo-Long of the Shueili Snake Kiln Ceramics Park in Nantou County; Chen Jing-Lin and Ma Yu-Xiu of Tennii Studio; and Yi-Tsun Boutique Enterprise Co., Ltd..

This piece leans on mechanical drafting and digital technologies and creates and recreates the impression of geometric space, and of collectivism. The materials were largely sourced in Nantou County. *Voxel Scape* is of locally fired ceramic, *Mountain Scape* uses locally dyed cloth, while *Holed Scape* is a wickerwork made of Nantou bamboo. The piece exists in a symbiotic dialogue with its surroundings and is an embodiment of being "glocal". The imprints of the artists, the handmade feel of the piece, the human touch, all will leave those who see these pieces feeling simultaneously enraptured and bewildered.

Voxel Scape appears to be made of many ordinary tiles, yet it is actually composed of a complex but pulchritudinous inner structure that upholds a simple



〈方陣〉的量體是電腦數位技術的成果

but artistic façade. It is clear that material mechanics have been carefully considered in the construction of this piece, creating a piece that has a touch of the theatric about it in form and style. Both in form and inspiration, the power of this piece leaves those who view it in awe.

While *Voxel Scape* had initially been entered in the Environmental Integration Award, this was not a good fit. The piece is divinely inspired and executed and does not fall within the bounds of that category's definition. The jurors, fearing to let such an excellent piece go unrecognized, determined after heated discussion to award it the Jury Award.

Jury Award

中臺灣創新園區公共藝術設置計畫
Public Art of Central Taiwan Innovation Camus, MOEA

興辦機關　財團法人工業技術研究院
Organizer　Industrial Technology Research Institute

方陣 Voxel Scape

別音設計有限公司，豊田啟介 / 500x500x500 公分 / 陶土、鋼 / 2014
Noiz Architects, Keisuke Toyoda / 500x500x500 cm / ceramic, steelsteel, enamel / 2014

作品本身的形體動態不但代表了南投多變的自然與人文力量，運用數位科技融合當地素材的設計更象徵由新的科技技術帶給傳統文化正面的力量，引領產業的未來發展，也預示了南投當地與創新園區的未來發展榮景。

The sculpture is a symbol of such dynamic nature of Nantou, as form of complex geometry among dynamic forces. The integration of highly computerized way and local materials of form generation is also representing the happy integration of technology and local culture, as controlling such force and made it into positive force for nature, by the power of technology.



〈方陣〉企圖延續不同的尺度與世界觀，讓使用者可以感受到不同於日常的生活品質


禁止攀爬
No Climbing

Jury Award

中臺灣創新園區公共藝術設置計畫
Public Art of Central Taiwan Innovation Camus, MOEA

得獎感言 Acceptance Letter

黃郁涵 / 財團法人工業技術研究院公共藝術專案負責人
HUANG Yu-Han / Public Art Project Leader, Industrial Technology Research Institute

感謝本案執行小組委員在執行過程的協助、以及公共藝術獎評審委員於參賽過程中所給予深刻的建議。「中臺灣創新園區公共藝術設置計畫」作品企圖以南投在地工藝與內涵—陶、竹藝及藍染，使用衝突的手法、對比的材質形體，在不同材料的組構中詮釋宇宙萬物間的奧妙，以及傳統及創新之間的交互作用；而透過這些有機的、流動的、自然的形體，亦提醒了作為一研發機構在引領前瞻科技發展的同時，更需時時思考並回顧科學的本質—來自自然，以及未來人與環境共生、產業創新及社會永續之議題。

I would like to thank the project executive committee for all its assistance and the jurors at the Public Arts Awards for their helpful suggestions during the competition. Public Art of Central Taiwan Innovation Campus, MOEA uses local Nantou handicraft arts such as ceramics, bamboo art and indigo dyeing together with conflicting methods and contrasting materials, to interpret the wonder that imbues all living things through combinations of different materials and the interaction of creativity and innovation. The use of organic, flowing, natural shapes also reminds us that even for an R&D institute at the forefront of technological development it is always important to reflect on the nature of science – the fact that it derives from nature, the future coexistence of humanity and environment, industry innovation, social sustainability etc.



〈方陣〉結合在地工藝表現自然的形體

豐田啟介 / 建築師
Keisuke Toyoda / Architect

本計畫以整合先進技術與在地工藝 (陶瓷、竹藝、藍染) 為主題。建築物本身即具備在地工藝的特質，透過親近使用者與居民的公共藝術，將工藝延伸至不同的媒介。技術端的別音設計致力於以電腦技術、演算法與在地工藝結合。即便完成難度相當高，與在地藝術家團隊水里蛇窯、九典聯合建築師郭英釗暨工業技術研究院之間的協作中，工藝與科技技術皆累積了相當的製作經驗。設計上我們企圖延續不同的尺度與世界觀，由小而大、理論至現實、數學之於工藝，寰宇乃至微塵等，希望空間的使用者可以感受到不同於日常的生活品質。

This project seeks to integrate advanced technology and local handicraft arts, including ceramics, bamboo art and indigo dyeing. The building itself is imbued with local handicraft features and by being closer to those who use it and local residents the public art work extends handicraft art into different media. Technology company Noiz Architects work with computer technology, algorithms and local handicraft art. Although completing these projects work can be quite difficult, cooperating with such local art groups as Shueili Snake Kiln, architect KUO YING-CHAO of Bio-architecture Formosana and the Industrial Technology Research Institute (ITRI) facilitates the accumulation of related production experience. In terms of design, we attempted to extend different limits and world views; from small to large, theory to reality, the application of mathematics to handicraft art, atoms in the universe etc. It is our hope that users of this space will be able to feel first hand a quality of life that differs to anything they have previously encountered.



〈方陣〉是別音設計有限公司與水里蛇窯共同的創作





藝術創作獎
Creativity Award

捷運信義線台北 101/ 世貿站公共藝術設置案
《相遇時刻》

新竹縣體育館公共藝術設置案
《英雄本色》

國立臺灣美術館現代化典藏庫房建造工程公共藝術設置計畫
《綠晶典》

談「公共藝術」裡的「藝術性」

胡永芬 / 評審委員

二十世紀初，羅斯福的新政為了在經濟大蕭條時期作為藝術創作者的支持系統，而伊始的「公共藝術」（Public Art）概念，到了 1960 年代開始在美國普遍成法，影響及於世界各地。臺灣「文化藝術獎助條例」下的「公共藝術設置辦法」執行迄今已經 18 年。

儘管隨著時代的遞變，以及不同地區社會需求、文化思潮的演變，對於「公共藝術」的討論與定義一直有所擴展與延伸，但其中「公共性」與「藝術性」兩個關鍵價值則是從來不曾改變。不過，「公共性」與「藝術性」兩者之間的權衡輕重，或說拉鋸角力的緊張關係，從來不曾在臺灣「公共藝術」發展的過程中缺席。

發生這個現象（問題）的主要原因，在於：

一、「1% 公共藝術」的操作過程中，比案報告是一個必要流程，因此，擅長書寫企劃案、擅長製作設計圖、擅長越來越進階豪華的 3D 動畫示意……，擅長現場闡釋呈現報告的人（公司、團隊），便較容易勝出。這些往往不是專業藝術家的才能。

二、因為規定的評審結構比例中，5-7 人的評審團裡，藝術創作、藝術評論專業者各只需一人，但一生可能只有一次參與公共藝術經驗的興辦單位代表卻通常佔 2 名，加上業主需求受到尊重的主場優勢及其相對愉悅化的審美習慣。

以上這兩個主要的問題，造成了一種臺灣公共藝術發展比較負向的趨勢：比較具有獨創性，但不太懂得以圓熟的技巧報告，或是更順從業主期待的專業藝術家們，經常受挫後淡出退場；留下來而且如魚得水的，通常更多是擅長與業主溝通的業務型團隊。於是，臺灣逐漸出現一種有別於專業創作者的新頭銜，叫做「公共藝術家」，就是一種不具備於專業展場經常個展、聯展，只有不斷競逐比案創造「公共藝術」的作者。逐漸，「公共藝術家」驅逐了「藝術家」，「專業藝術家」在公共藝術案中成為少數。

這樣的問題，在過去十年間一直不斷地被討論，面對這樣有點像劣幣驅逐良幣的現象，許多公共藝術案的評審委員也越來越見警覺、越來越思突破解決，喜見近幾年幾個重要的公共藝術案，似乎都摸索出不同的處理、改善方式，雖然非「專業創作者」的純比案型「公共藝術家」還是不少，但是進行到 2016 年第五屆公共藝術獎，尤其是其中「藝術創作獎」的彰顯與鼓勵，已使得「藝術性」的價值，在臺灣的「公共藝術」思考中，重新獲得更多的重視，返回應有的價值，這一點確實令人備受鼓舞。

本屆獲得「藝術創作獎」的作品有三件：賴純純於國立臺灣美術館的〈綠晶典〉、黃心健於捷運世貿中心站的〈相遇時刻〉、以及以色列藝術家 David Gerstein 在新竹縣體育場的〈英雄本色〉。在我觀察，其中非常重要，也令人欣慰的是本屆三件獲獎作品，都是由長期持續於藝術創作、發表，藝術作品評價有目共睹的專業藝術家之作，這在臺

灣的公共藝術發展史中意義非凡！

賴純純於國美館的作品〈綠晶典〉，以柏拉圖形容正十二面體是用以界定宇宙及萬物的輪廓，如同藝術家心靈的晶體的這個比喻，在國立臺灣美術館典藏庫上的草坪建構了三個五邊形正十二面結晶型，互為交錯的穿透、並向外延伸的空間裝置，透過對於在地物種的調查之後，在都市綠地上再造一個綠帶景觀，經由生長中的植物、間歇噴灑的水霧系統、身體感的藝術穿越體驗，讓民眾行走、穿梭、行憩其間，人與植物與自然的共生經驗，於市內創造了世外的身體與心靈體驗，格外療癒。一座國家美術館，邀請本國重要藝術家，共同為到美術館的觀眾留下一件與館內作品完全不同體驗感受的大型戶外公共藝術作品，堪稱是一個動人的案例。

黃心健於捷運信義世貿中心站的作品〈相遇時刻〉，以程式控制器及動力機械自動翻牌的方式，將攝影家們拍攝之不同人物的眼、耳、鼻、口五官隨機重新組合成大看板，在捷運地下道轉角處與行人旅客相遇。一邊是老人面孔的看板，另一邊是幼兒臉孔的看板，在通道中另有四個小的文字翻牌裝置，分別是阮慶岳、廖輝英、須文蔚、陳義芝四位文學家的書寫。這件作品以一種科技的方式處理一個很古典的機械形式，展現一種充滿哲學寓意氣息的藝術。不過非常可惜的，整個地下道周遭的視覺訊息過分蕪雜，廣告看板、燈箱林立，嚴重地削弱了整件作品可以表現的品質。事實上，這是目前臺灣公共藝術呈現最主要的問題之一：業主及管理單位的品味與敏感力遠遠不及格，無法準確處理作品的環境需求，使得包括〈相遇時刻〉這件作品在內，都被某種程度的犧牲了。

David Gerstein 在新竹縣體育場的〈英雄本色〉是另一種優秀公共藝術創作的示範，藝術家以具有特色的造型，富有耐心的繁複手工，經過精算又充滿感性的、豐富炫爛而又協調的色彩，為這個運動場展現了具有活力及正向能量的公共藝術作品，是一件延續了創作者本身長期的藝術風格脈絡，又非常恰如其分地展現了公共藝術場域本身紋理脈絡精神性的優秀作品。這是一個很有經驗的公共藝術團隊為本案邀請的藝術創作者，足見讓風格合適的創作者與恰當的場域結合，確實需要精準的經驗與眼光。

第五屆三件藝術創作獎得獎作品是一次非常好的經驗，期待「公共藝術」：作為藝術與大眾對話的練習題，讓藝術於日常生活當中提昇群眾的美學素養。為發展中的專業藝術家提供一個有尊嚴的社會支持系統。以上的初衷與價值，應成為大眾更為普遍的認知。

Creativity Award

On the Artistic Nature of Public Art

HU Yung-Fen / Juror

The three recipients of the "Creativity Award" at the Fifth Public Arts Awards are *Green Splendid* at National Taiwan Museum of Fine Arts (NTMFA) by Jun T. Lai, *The Moment We Meet* at Taipei Metro Taipei 101/World Trade Center Station by Huang Hsin-Chien and *Heroic Nature* at Hsinchu County Stadium by Israeli artist David Gerstein.

Jun T. Lai's work *Green Splendid* at NTMFA is based on the 12-sided structure described by Plato to define the outline of the cosmos and all living things and is also an allusion to the soul of the artist. Lai constructed this 12-sided crystalline structure from three five-sided shapes on a grass area above the museum's collection warehouse, creating a spatial installation made up of interlocking and outward extending elements. After researching local species, she recreated a green landscape work connected



國立臺灣美術館／賴純純〈綠晶典〉

to an urban green belt, combining the growing flora, intermittent water spray system and physical experience of art in a way that allows visitors to walk through the piece or rest there, showcasing the coexistence of people, flora and nature. This creates an otherworldly physical and spiritual experience that is highly therapeutic. NTMFA invited local artists to create a large public art work that would make an instant impression on museum visitors, one that contrasted with the works on display inside the museum, and this piece by Jun T. Lai is the perfect representation of that idea.

Huang Hsin-Chien's work *The Moment We Meet* at Taipei Metro Taipei 101/World Trade Center Station utilizes a programmable logic controller and a motive machine that automatically turns over individual square cards to randomly reassemble the features of different individuals filmed by the artist. This takes place on large billboards located in a corner of an underground walkway encountered by passersby and travelers as they come and go. There are two billboards, one displaying the face of seniors, the other that of young childs. In the same walkway are four small card-flipping devices that display the works of four writers. This piece utilizes modern technology to present a very classical mechanical form and thereby showcases art imbued with a philosophical message and feel.

David Gerstein's *Heroic Nature* at Hsinchu County Stadium is an excellent example of the heights to which public art can aspire. The public art work created by the artist for this sporting arena showcases the vitality and positive energy associated with the venue through a combination of distinctive shapes, meticulous handicraft work and use of color in a way that is precisely calculated, replete with emotion, gorgeous and coordinated. This wonderful piece extends the artistic style David Gerstein has developed over many years, but also highlights the texture and spiritual nature inherent in public art. The fact that the highly experienced public art team involved with this project invited David Gerstein to take part is an indication of the experience and vision required to identify an artist with the perfect style for a particular venue or location.

All three "Creativity Award" recipients at the Fifth Public Arts Awards present viewers with an excellent example of what public art can achieve, particularly when it comes to generating dialogue between art and the public or enabling art to enhance our appreciation of aesthetics in daily life. In addition, such works also provide a framework of social support for developing professional artists. It is our hope that through these awards the public will better understand and embrace the aforementioned intent and values.

Creativity Award

捷運信義線台北 101/ 世貿站公共藝術設置案
Public Art of Taipei 101/ World Trade Center Station on the Xinyi Line

興辦機關　臺北市政府捷運工程局
Organizer　Department of Rapid Transit Systems, Taipei City Government

相遇時刻 The Moment We Meet

黃心健 (故事巢股份有限公司) / 300x400x30、45x166x96、54x54x30 公分 / 動力裝置、感應裝置、電腦、網路、玻璃、不鏽鋼 / 2014
HUANG Hsin-Chien (Storynest) / 300x400x30, 45x166x96, 54x54x30 cm / kinetic installation, sensor, computer, network, glass, stainless steel / 2014

一個軸線，連接兩個未來
老人，是個人身體的未來，
兒童，是大我血緣的未來
在這兩個未來間，星羅棋布十二本動態詩集
旅客的行走，翻動了書頁
在人心中產生無限的、屬於臺灣的相遇故事

One axis connects two futures.
An elderly person is the future of my body.
A child is the future of my bloodline.
In between these two futures,
Twelve kinetic poems spread forth.
Travelers' steps make the pages turn.
And limitless stories of encounter in Formosa unfold.


在通道有文學家的書寫



老人臉孔的看板構成了時間的畫面



攝影家們拍攝不同人物的眼、耳、鼻、口五官在捷運地下道與行人相遇



以科技的方式處理古典的機械形式，展現充滿哲學寓意氣息的〈相遇時刻〉

捷運信義線台北 101/ 世貿站公共藝術設置案
Public Art of Taipei 101/ World Trade Center Station on the Xinyi Line

得獎感言 Acceptance Letter

臺北市捷運工程局
Department of Rapid Transit Systems, Taipei City Government

本次捷運信義線台北 101/ 世貿站公共藝術設置案〈相遇時刻〉獲得藝術創作獎，除感謝評審委員對本局推動公共藝術之肯定外，也感謝藝術家與本局之配合方能有此殊榮，但我們並不以此為滿足，未來仍將戮力於公共藝術之興辦與推動。

捷運優質人文環境之創造係從「捷運不只是運輸工具」的概念發展而來，其歷程從早期選擇車站設置公共藝術開始，透過後來不斷的行政作業摸索與各類型作品設置嘗試，將捷運車站空間美化設計，藉由藝術策劃人之共同參與，將公共藝術與工程結合，以畫龍點睛的方式襯托出場域之美，並落實融合地方特色與人文藝術之創作理念，讓捷運車站呈現人文藝術、生活美學所結合之知性舒活空間與氛圍。

We would like to thank the jury panel for presenting the Taipei 101 / World Trade Center Station, MRT Xinyi Line public art project *The Moment We Meet* with the "Creativity Award" and for supporting the efforts of Department of Rapid Transit Systems, Taipei City Government to promote public art. We would also like to note that it is only through the close cooperation of the artist s and bureau that this honor was made possible. However, we will not take such affirmation as a reason to rest on our laurels and promise to continue our efforts to organize and promote public art in Taiwan. The transformation of the cultural environment of the Taipei Metro system began with the idea "the MRT is more than a public transport system", which initially involved selecting MRT stations to install public art. After a period of administrative trial and error and experimenting with the installation of different types of work, art curators were invited to participate in work to beautify MRT station space. This led to the combination of public art and construction, creating a more aesthetically pleasing environment through the incorporation of crucial artistic flourishes. It also showcased a creative philosophy that seeks to integrate local features, art and culture, in the creation of visibly distinctive MRT train stations.



將屬於臺灣的元素，重新注入臺灣之窗



以翻牌的方式隨機重新組合成大看板，在捷運地下道轉角處與行人旅客相遇

黃心健 / 藝術家
HUANG Hsin-Chien / Artist

每年的跨年煙火讓信義計畫區成為臺灣對國際的櫥窗，但是這裡也是一個最不像臺灣的地方，到處遊走的外來觀光客，紐約移植來的公共藝術，巨大的西方商業廣告隨處可見，高聳入雲的 101 猶如一個即將發射的火箭，帶著這片土地衝上雲霄。

當我接到這捷運站的邀請比件時，我的心願是將屬於臺灣的元素，重新注入這少了臺灣感覺的臺灣之窗，並使用溫暖的老機器，製作出將新舊年代連結的機動藝術，讓臺灣鄉土的容顏，在捷運站中變換出自己的喜怒哀樂，讓人性與在地的溫度，呵暖在地遊子的心靈。

The annual New Year fireworks display held in the Xinyi Planning District has become a window on Taiwan for the international community, but in many ways the area is extremely unrepresentative of Taiwan. The streets are filled with tourists, public art transplanted from New York City, huge Western-style commercial billboards everywhere one looks and the towering Taipei 101, which resembles a giant rocket about to launch and take the whole area with it into the clouds. When I was first invited to take part in a competition to install work at this MRT station, what I wanted to do was imbue this unrepresentative "window on Taiwan" with instantly recognizable Taiwanese elements. To achieve this goal I planned to use programmable logic controller and a motive machine to create a form of dynamic art able to connect old and new eras. In this way, the native features of Taiwan used in MRT station reflects the likes and dislikes of the people of Taiwan, welcoming visitors with a humanism and warmth that is distinctly Taiwanese.

Creativity Award

新竹縣體育館公共藝術設置案
Public Art of Hsinchu County Stadium

興辦機關 新竹縣體育場
Organizer Hsinchu County Stadium

策劃單位 喜恩文化藝術有限公司
Curator Shalom Arts Consulting, Inc.

英雄本色 - 鐵馬御風
Heroic Nature - Peloton Wave

大衛 · 格斯坦 / 500x1380x88 公分 / 不鏽鋼 / 2013
David Gerstein / 500x1380x88 cm / stainless steel / 2013

自行車靠車隊陣容，對抗風阻以取得領先優勢，正如群鳥在高空齊飛以抗風力。運動競賽著重組織群體力量，而團隊精神之精華正是如此。本作品刻意表現出風的速度感，以車隊飛嘯而過、翻山越嶺之姿展現英雄氣度。

The peloton is a technique employed by cyclists to shield against the wind and cycle faster. The concept is based on the way flocks of birds travel long distances and offers each member of the group protection. The wave shape gives the sense of traversing a wild landscape, allowing the imagination to breathe life into unseen hills.



車隊飛嘯而過、翻山越嶺之姿展現英雄氣度





42 線條表現劃過身體與自行車體的風向，讓作品的動態感展現無遺

英雄本色 - 冠軍車手
Heroic Nature - Champion

大衛 · 格斯坦 / 245x311x70 公分 / 不鏽鋼 / 2013
David Gerstein / 245x311x70 cm / stainless steel / 2013

作品點出自行車賽中，領先的選手衝破大群人馬，將其他參賽者遙遙甩在其後，獨自邁向冠軍的英雄時刻。車手飛快的速度感，藝術家用線條表現劃過身體與自行車體的風向。雕塑中風與力的痕跡，讓作品的動態感展現無遺。

This piece offers a more detailed impression of the peloton, although watching the cyclists in motion one cannot clearly distinguish individuals. The artist strives to capture movement without sacrificing detail, highlighting motion with colorful stripes that transcend the bodies of the cyclists.



《英雄本色－冠軍車手》動態感展現無遺

Creativity Award

英雄本色 - 衝向終點線
Heroic Nature - Photo Finish

大衛 · 格斯坦 / 1000x391x320 公分 / 不鏽鋼 / 2013
David Gerstein / 1000x391x320 cm / stainless steel / 2013

此作品如攝影捕捉的瞬間精采畫面：賽跑中的運動選手奮力衝向終點線之英姿。藝術家刻劃跑步健將們正在爭取最後勝利的時刻，有的大跨步，有的頭部前傾，有的仰望上天。細膩的動態，描繪出衝向終點的光榮景象。

Photo Finish refers to the moment when two runners reach the end of a race at the same time and it is unclear who has won. This is when the camera captures the speed of the athletes and reveals their gestures. The artist finds images of absolute beauty and energetic motion in the shapes created by the bodies of the runners and seeks to convey this to his audience.



作品捕捉運動選手奮力衝向終點線之英姿



〈英雄本色 - 衝向終點線〉呈現跑步健將們有的大跨步，
有的頭部前傾，有的仰望上天，衝向終點的景象

新竹縣體育館公共藝術設置案
Public Art of Hsinchu County Stadium

得獎感言 Acceptance Letter

新竹縣體育場
Hsinchu County Stadium

在新竹縣高樓林立百家爭鳴的竹北市中心，體育場寧靜屹立，散發熱情展現活力，提供縣民運動休閒好去處。

本案公共藝術設置經費新臺幣壹仟貳佰萬元，為本縣歷年來公共藝術案之冠，主題為【英雄本色】，分別由〈鐵馬御風〉、〈衝向終點線〉及〈冠軍車手〉呈現，象徵運動場上運動家精神，展現運動人團隊合作及全力以赴的人生態度。

感謝策劃單位—喜恩文化藝術團隊的規劃，以色列藝術家大衛．格斯坦的設計，評審委員給予肯定，讓本案榮獲第五屆公共藝術藝術創作獎。這世界不缺少美，缺少發現美的眼睛。朋友們，昂首闊步，到新竹縣體育場走走吧！

At the center of Zhubei City, surrounded by high rise buildings, is Hsinchu County stadium, a monument to passion and physical prowess that provides local residents with a place to exercise or rest and relax.

This public art project cost NT$12 million, making it the most expensive program of its kind ever undertaken by the county government. The theme was *Heroic Nature* and the three works chosen *Peloton Wave*, *Photo Finish* and *Champion*. These symbolize the spirit encapsulated by sportsmen and women while showcasing the team work and effort needed to succeed in such competitive events.

We would like to take this opportunity to thank Shalom Arts Consulting Inc. for planning the project, Israeli artist David Gerstein for his amazing artistic work and the jurors at the Fifth Public Arts Awards for their support. The world does not lack beauty, but it does have far too few people able to recognize beauty when they see it. Why not make your way to Hsinchu County Stadium and enjoy these amazing works of public art.



〈英雄本色 - 衝向終點線〉是新竹縣體育場的地標



作品表現出風的速度感

陳惠婷 / 喜恩文化藝術有限公司策劃人
CHEN Virginia / Curator of Shalom Arts Consulting Inc.

1992 年自美國學成歸國 ，開始協助文建會研究公共藝術的推行辦法。當時任台北市開放空間文教基金會執行長，在十二年執行長任內創辦『公共藝術簡訊』，延續至今。2004 年起單飛，創立喜恩文化藝術有限公司，期間承蒙多位傑出藝術家抬愛，邀請策畫許多公共藝術案，至今 2016 年又是十二年。聖經說：快跑的未必能贏，力戰的未必得勝，所臨到眾人的，是在乎當時的機會。我為二十四年來有機會持續參與公共藝術感謝上帝、文化部及無數藝術界前輩的大力協助、指引、督促與愛護。以色列藝術家大衛．格斯坦能在臺灣，創作這三件色彩亮麗、充滿動感、歡慶愉悅的作品，是國人的福氣，更是我們近身與他密切工作者的榮幸。

After completing my studies in the US and returning to Taiwan in 1992, I had researched the promotion of public art for the Council for Cultural Affairs. At that time, I was Executive Officer of the Foundation for Research on Open Space, Taipei and during the 12 years served in that position to establish the Public Art Newsletter which is still published today. In 2004, I went solo and established Shalom Arts Consulting Inc. Over the past 12 years, I has been sustained by the friendship and assistance of many outstanding artists and invited to curate many public art projects. The Bible tells us that the fastest individual does not necessarily win and that the ones who fight the hardest are not always victorious, that most of the people we meet care about the opportunities we have right now. I thank God for the chance to be involved in the world of public art for 24 years and for the great assistance, guidance, encouragement and support I have received from the Ministry of Culture and countless senior figures in the world of art. The fact that Israeli artist David Gerstein came to Taiwan and created three wonderfully colorful, moving and joyful works of public art is something for which we should all give thanks. It was also an honor for every one of us who worked with the artist to make his vision a reality.

國立臺灣美術館現代化典藏庫房建造工程公共藝術設置計畫
Public Art of National Taiwan Museum of Fine Arts Collection of Modern Warehouse Construction Works

興辦機關　國立臺灣美術館
Organizer　National Taiwan Museum of Fine Arts

綠晶典 Green Splendid

賴純純 (義春實業有限公司) / 1755x1434x482 公分 / 不鏽鋼、植栽 / 2014
LAI Jun T. (C.H.LAI, & CO., LTD.) / 1755x1434x482 cm / stainless steel, plants / 2014



〈綠晶典〉以五邊形建構的正十二面結晶體為元素，柏拉圖在《蒂邁歐篇》裡形容正十二面體是用以界定宇宙及萬物的輪廓，如同藝術家心靈的晶體。三座晶體互為交錯穿透並向外延伸，寓意美術館藝術典藏能量豐沛傳衍。〈綠晶典〉連結都市綠帶景觀，以藝術穿越體驗為主題讓民眾行走、穿梭其中，以植物自然輪替共生的概念，誘蝶、誘鳥成為心靈芬多精的生態小花園。

Green Splendid is a 12-surface crystallite structure made up of five sided shapes. In Timaeus Plato mentioned a structure with 12 sides that defined the outline of the cosmos and all living things, and in this work it represents the soul of the artist. The three independent structures are interlocking and extend outwards, signifying the richness and energy of the museum's impressive collection of art to be passed on to future generations. *Green Splendid* is connected to an urban green belt landscape and showcases the way in which art permeates experience, by allowing members of the public to walk through the piece. It also uses the natural alternation and coexistence of flora to attract birds and butterflies, thereby creating a garden imbued with spiritual sustenance.



〈綠晶典〉連結都市綠帶景觀，以藝術穿越體驗為主題

國立臺灣美術館現代化典藏庫房建造工程公共藝術設置計畫
Public Art of National Taiwan Museum of Fine Arts Collection of Modern Warehouse Construction Works

得獎感言 Acceptance Letter

國立臺灣美術館
National Taiwan Museum of Fine Arts

國立臺灣美術館新建典藏庫房為目前國內最具規模的現代化庫房，提供重要美術資產適宜的保存環境及完善的管理維護，奠定美術館永續經營與發展的根基。公共藝術設置計畫作品由賴純純創作〈綠晶典〉，以形塑藝術知識傳衍之珍藏寶庫與藝術美學教育交織的場域為訴求，透過三座正十二面晶體互為交錯穿透的造型，以植物強調自然輪替共生，將藝術與生態融合，以傳達環保永續的綠色美學藝術，同時創造休憩與生態機能兼具的藝術學習環境。民眾在此場域可體驗到藝術感動心靈的力量，更為國立臺灣美術館以「無牆美術館」為建置概念的美術園區注入新生命力。

The collection warehouse built by National Taiwan Museum of Fine Arts is the largest modern storage facility of its kind in Taiwan. It also provides important art assets with an environment in which they can be properly maintained and managed, which establishes an important foundation for the sustainable operation and development of the museum. The public art *Green Splendid* by artist LAI Jun T. sought to create an arena that combines the role of this artistic storage facility to convey artistic knowledge and art aesthetic education. It is made up of three overlapping 12-sided crystalline structures that showcase the alternation and co-existence of elements in nature through flora, combining art and ecology to convey the idea of sustainable environmentalism that imbues green aesthetic art. The artist has also created an art learning environment that both provides visitors with a place to rest and serves an ecological function. Visitors can experience first hand the power of art to move the human heart. The work also injects new life into the art park introduced by NTMFA’ s embrace of the "wall-less museum" concept.



〈綠晶典〉透過三座正十二面晶體互為交錯穿透，以植物共生將藝術與生態融合

賴純純 / 藝術家
LAI Jun T. / Artist

感謝評審委員的肯定以及國立臺灣美術館全體同仁對於〈綠晶典〉的維護與愛護，能夠在國家級的美術館設置一件公共藝術作品，並且榮獲公共藝術獎的殊榮實在是一大肯定。投入公共藝術至今二十幾年，始終戰戰兢兢排除萬難前進，總以實驗精神的創作的態度來面對，完成與場域記憶對話的作品。〈綠晶典〉大膽的結合活的植栽完成綠色活雕塑環境藝術，過程中感謝評委的肯定與信任，共同實現夢想，三年的過程中，國立臺灣美術館釋出最大的愛心與努力共同完成並承擔後續的照護責任，使成長中的〈綠晶典〉與環境四季結合為共同的記憶。



〈綠晶典〉結合植栽完成綠色活雕塑環境藝術

I would like to thank the jurors for their support and everyone at the National Taiwan Museum of Fine Arts for maintaining and taking care of *Green Splendid*. I am delighted to have been given the opportunity to install a work of public art at a national art museum and honored to have received the Public Arts Awards. I have been producing public art work for more than 20 years and in that time I have had to overcome numerous difficulties more often than not by experimenting with my art to create pieces that promote a dialogue with the environmental memory of the location in which they are installed. *Green Splendid* represents a bold attempt to create living green sculpture environmental art using local flora. I would like to extend my thanks to the jurors for their belief and confidence in this project because which enabled us to complete this dream of mine together. Over the past three years, I have worked in close conjunction with NTMFA to complete this project and the museum has taken responsibility for follow up maintenance work, thereby ensuring that as it grows *Green Splendid* remains an integral part of the surrounding environment and part of a shared memory throughout the changing seasons.





環境融合獎

Environmental Integration Award

法官學院辦公廳舍公共藝術設置計畫

《懸照》

臺南市六甲區六甲國民小學

99-101 年度老舊校舍拆除重建工程公共藝術設置計畫

《繫心》

與建築環境共構的公共藝術

李乾朗 / 評審委員

空間藝術最重要的關鍵是吸引人們身歷其境，人不但可以靠近欣賞，甚至可以融合進去，從外而內的接觸，進一步感受藝術品的魅力。易言之，民眾可以在空間中得到欣賞、學習、啟發、思考與愉悅等心理層次之收獲！

臺灣近十多年來由文化局處長期推動的公共藝術，不但改變了城鄉空間的一些氛圍與面貌，也鼓勵了許多藝術家願意提供構想，實踐於真實的空間場域中。第五屆公共藝術獎，我有幸受邀擔任評審委員，對長期研究臺灣的建築、城市空間與形式的我而言，通過一種新形態的藝術表現做觀察，備感新鮮。

建築師設計建築物時，思考的方向是否面面俱到？長久以來這是一個見仁見智的問題，甚至未必有答案。因為建築物的條件各異，有些建築物的室內空間或室外空地無法容納所謂狹義的公共藝術。或許有些建築已經很完美，如果再增加公共藝術，未免有畫蛇添足之嫌。事實臺灣當代建築多呈現令人覺得粗糙且刻板的印象，特別是政府的公共建築，受到種種法規與造價之限制。建築師所接受的



54 臺南市六甲區六甲國民小學 / 呂政道〈繫心〉

教育，缺乏審美與幽默的訓練，因而落成啟用之後，逐漸被人淡忘，喪失了一座公共藝術應有的多元角色之功能。

第五屆公共藝術參賽的作品中，優秀的作品能夠體現「環境融合」者不乏其例，最後獲得評審委員肯定的有二處，包括法官學院〈懸照〉及臺南市六甲國小〈繫心〉。如何審視公共藝術的作品是否與建築物兩者之間達成「環境融合」？當然可有多種不同角度的論述。我嘗試用音樂領域的「對位法」或「和聲」來解讀。本來，歌聲很動人的歌手可以獨唱，但二重唱的變化更豐富，古典音樂用的是「對位法」，讓不同旋律的曲子混在一起進行，產生和諧的關係。

民謠或流行歌曲多的是「二重唱」或「三重唱」，前者如美國民謠二重唱賽門與葛芬柯 (Simon & Garfunkel)，後者如活躍在美國樂壇上的三重唱組合彼得、保羅和瑪麗 (Peter Paul & Mary) 與金斯頓三重唱 (Kington trio) 巴布狄倫 (Bob Dylan) 的曲子由二重唱演唱，和聲效果更為動聽。再以繪畫用色來比喻，色彩上的「補色」運用，可使畫面呈現完美的效果。從此觀點來欣賞臺灣近年的公共藝術，或許可以得到新鮮的視角。易言之，公共藝術不能視為獨立個體，它應與建築環境「共構」，共譜合唱曲。

除了產生「對比」與「和聲」之外，我覺得可用舞臺上的「對話」，來做比喻。中國古代《詩經》運用「賦比興」的文學技巧，使人體會弦外之音，時而引發更多的想像，時而觸及時代的脈動或歷史的情感。就這一點而言，我從宜蘭到臺南、臺中、南投、高雄、屏東所見的公共藝術作品中，有點失望，作品不但缺乏當代臺灣的文化特色，也找不出歷史的 DNA。臺灣各地的歷史典故至為豐富，但很少被運用得巧妙。試看 1969 年美國流行音樂歌手保羅賽門 (Paul Simon) 將對建築大師萊特 (Frank Lloyd Wright) 的懷念引入歌詞，建築果真是凝固的音樂？

位於士林法官學院內大樓梯間的〈懸照〉，為數達一百五十面小鏡高低錯落，飄懸在半空中，但是技術上必須出現數百根細鐵絲，反光的特性使色彩降至最低，體量也降至最低，象徵「明鏡高懸」。它的輕量且又飄浮在半空中，對空間環境達成較高度之尊重。位於臺南市六甲區的六甲國民小學公共藝術作品，經費極少，卻有令人佩服的效果。它設置在校舍與校外馬路之間的草地上，視野開闊，很容易映入觀察者眼中。創作者自述是以「繫」與「心」為基本理念，完成飄帶與心形的大型鐵件雕塑，氟磷烤漆用色鮮明，對比強烈，與改建後的幾何形體校舍調性相符，表現出互相對話之態勢，並頗能與南臺灣的強烈陽光相輝映，進而贏得評審委員的欣賞。

Integration of Public Art with Architectural Environment

LEE Chien-Lang / Juror

The most important element for any spatial art work is its ability to attract people, allowing visitors to not only appreciate such works close up even become part of the work itself. It is through this bringing together of internal and external elements that we can better feel the appeal of art. In other words, such spaces provide visitors with multiple benefits, enabling them appreciate, learn, reflect, enjoy and be inspired.

For more than a decade now, official cultural agencies have actively promoted public art. This policy that has not only changed the atmosphere and appearance of urban and rural space, but has also encouraged many artists to come up with ideas which they have then sought to realize in real world locations. I was fortunate enough to be invited to serve as one of the jurors for the Fifth Public Arts Awards an experience that for someone such as myself who has spent many years researching architecture, urban space and forms in Taiwan. It presented me with the entirely new experience of observing a new type of artistic expression.

When an architect designs a building does he or she reflect on all facets of the project? For a long time this has been a question on which reasonable people have disagreed making it difficult to provide a definitive answer. This is true because buildings are often very different in nature and function. For example, the interior space or outdoor grounds of certain buildings are unsuited to the installation of more narrowly defined public art. Perhaps a building is already perfect and the addition of public art could be considered superfluous or add little or nothing to the finished product. In fact, the heterogeneous nature of contemporary architecture in Taiwan often creates an impression of buildings being rough and ready or stereotypical. This is particularly true in the case of government buildings which are invariably subject to various legal stipulations and construction costs. In this context it is perhaps worth noting that the architectural education fails to include training in aesthetics and humor, as a result of which one completed most buildings are gradually forgotten, effectively sacrificing the multiplicity of roles a work of public art should play.

Of the many outstanding participating works at the Fifth Public Arts Awards that showcased the "integration of art and environment" the jury panel ultimately selected two: *Suspended Mirrors* at the Judges Academy and *The Binded Heart* at Liou Jia Elementary School, Tainan County. How do we determine whether the combination of a building and a work of public art constitute an "integrated environment"? Unsurprisingly, this is a subject that can be debated from numerous different perspectives, but I have always found the musical concepts of "counterpoint" and "harmony" to be very instructive in this respect. We are all aware of singers whose voices have the power to move listeners if they sing solo, but the changes involved in a duet a richer. Classical music uses "counterpoint" so that tunes with different rhythms can be brought together

to create a melodious relationship.

In the world of folk music there are many duets or trios such as Simon & Garfunkel, Peter Paul & Mary and the Kingston trio. The songs of Bob Dylan are made even more moving by the inclusion of duet performances and harmonic effects. Another parallel is the use of color in painting, so for example the use of "complementary colors" can make a picture more perfect. Embracing this point of when we review public art produced in Taiwan in recent years perhaps enables us to do so from a refreshingly new perspective. In other words, public art should not be viewed in isolation because it is an integral part of a specific building environment and together the two create a piece of choral music.

In addition to the creation of "contrast" and "harmony" I think that a "dialogue" on stage is also a helpful metaphor. The classical Chinese Book of Songs uses the literary techniques of description, metaphor and analogy so that people can experience first hand the implications or underlying meaning and thereby perhaps occasionally encourage greater imaginings, touch on the pulse of the times or historical sentiment. In this respect, much of the public art work I have seen from Yilan to Tainan, Taichung, Nantou, Kaohsiung and Pingtung has been a little disappointing, because the pieces are not only not imbued with the cultural character of modern Taiwan, they are also bereft of historical DNA. Taiwan is home to countless rich and wonderful historical stories, but unfortunately very few of these have been used with ingenuity. Is the way in which Paul Simon included his cherished memories of Frank Lloyd Wright in his song lyrics in 1969 an indication of the music to which architecture is frozen music ?

The public art work *Suspended Mirrors* which is located in the stairway at the Judges Academy in Shilin is made up of as many as 150 small mirrors placed at random different heights suspended mid-air. However, this also makes it necessary to use several hundred pieces of thin wire and the reflective property results in the minimal use of color and the minimization of weight, symbolizing "honest officialdom" (a Chinese metaphor for which is 'a bight mirror hung high'). The lightness of these mirrors and their mid-air positioning also represents the artist's respect for the spatial environment. Despite its low cost, the public art work at Liou Jia Elementary School, Tainan County is impressively effective. This piece is installed in a grassy area between the school building and the road in a location that affords a good view and ensures the work is easily seen by observers. The artist's introduction focuses on the basic concepts of *The Binded Heart* to complete a large metal sculpture. The use of a brightly colored fluroresin coating, powerful contrast that is well matched to the renovated geometric school building, showcasing the existence of a dialogue and reflecting the sunny weather that is such a feature of southern Taiwan, which is what made it such a favorite with the jurors.



58 〈懸照〉為數達一百五十面小鏡高低錯落，飄懸在半空中象徵「明鏡高懸」

法官學院辦公廳舍公共藝術設置計畫
Public Art of Judges Academy Office Building

興辦機關　法官學院
Organizer　Judges Academy

策劃單位　禾磊藝術有限公司
Curator　Artfield Art Co.

懸照 Suspended Mirrors

柯濬彥 / 不銹鋼，直徑 30× 厚 0.15 公分、LED 燈具，直徑 90× 厚 5.5 公分 / 不銹鋼、LED 燈具 / 2014
KER Chun-Yan / stainless steel dia.30x0.15 cm, LED light dia.90x5.5 cm / stainless steel, LED light / 2014

明鏡高懸，在過去象徵官吏執法嚴明，明察秋毫，判案公正無私。在這裡，作品呼應策展主軸「鏡界」，象徵法律保障眾人所共同追求的社會公平正義，及其光透明敞的崇高境界。

懸鏡高掛於上，參差錯落的群鏡，沿著階梯往上延伸，作品與觀眾有著密切的觀看與反射照應的互動關係。觀，觀看真實；照，返照自身。光線從懸鏡間隙灑落，走上階梯的人們，沐浴在天窗灑下的自然光線，與鏡面無限來回的反射中，映入眼前的或許是真實的世界；返照至觀者心靈的，是自我論辯以及關照省思。

A mirror suspended high in the air has long been a symbol of official integrity and justice. This work also echoes the theme of the entire public art project: vision. It symbolizes the lofty ideal that the law guarantees justice for all, and represents transparency.

Mirrors, suspended in the air along the ascending stairs, form an intimate, interactive relationship of gazing and reflection with the viewer. Vision affords a glimpse of reality; light reflects upon oneself.

The rays of the sun slip through the gaps among the mirrors and bathe those walking up and down the stairs in an endless exchange of light and reflection. What fills the eyes may be the real world; what shines back is the viewer's own heart.

法官學院辦公廳舍公共藝術設置計畫
Public Art of Judges Academy Office Building

得獎感言 Acceptance Letter

呂太郎 / 法官學院院長
LU Tai-Lang / President of Judges Academy

自古以來，明鏡高懸乃國人對法官最基本、最重要的期待，也是法官能否發揮定分止爭，平亭訟獄角色之當然前提。本學院中庭所置〈懸照〉之公共藝術，意在彰顯法官所應扮演的前述角色。又現代社會十分多元，司法也扮演保障多元價值的使命。〈懸照〉的設計，藉由不同的鏡面以及懸吊位置高低差，使觀賞者從各種角度，都可觀賞到鏡面多樣的反射效果，除深具動感外，也意涵著司法應面對多元觀點，給予不同回應的現代使命。本次能榮獲此獎，亦可說明評審對法官應扮演前述角色的期待。

Since ancient times a "bright mirror hung high" has been used in Chinese as a metaphor for honest officials and such uprightness remains the most basic requirement of those who serve as judges. This quality is also a prerequisite when it comes to jurors settling disputes and making just decisions. The public art work *Suspended Mirrors* installed in the central atrium of the Judges Academy showcases the role jurors are expected to play. In a modern society increasingly defined by extreme diversity it is the mission of the judicial system to protect that diversity of values. In *Suspended Mirrors* different sized mirrors are hung at different heights, so from whatever angle visitors view the work they see a wide and divergent range of objects reflected. In addition to being particularly moving, the work also alludes to the modern mission of the justice system which is to listen to multiple viewpoints and respond appropriately. The fact that the piece received a prize at the Fifth Public Arts Awards is an indication that the jury panel concurs with the role of jurors portrayed.



〈懸照〉意涵著司法應面對多元觀點



〈懸照〉色彩低，體量低，對空間環境達成高度之尊重

吳慧貞 / 禾磊藝術有限公司策劃人
WU Huichen / Curator of Artfield Art Co.

很高興獲得的獎項是環境融合獎。公共藝術策展，要把空間和環境脈絡與藝術創意作出恰當的演繹，在複雜的過程之中實踐，是長期的努力，一刻不能鬆懈。法官學院的作品有三件，陳浚豪、許宗杰以及柯濬彥分別串連了動線空間，並在不同層次，回應法律教育殿堂的場所內涵。我個人的想法，三件作品構成完整的空間與藝術的精神對話。由年輕的柯濬彥獲獎，對我也深具意義，代表難以察覺的努力被看見了，新生代加入公共藝術領域，多元化的創作方式，極簡尊重環境講究細膩的創作與空間張力，受到肯定與鼓勵。我非常珍惜這項成果，很謝謝多年來與我一齊努力留下痕跡的友伴。

I am delighted to have received the Environment Integration Award. The curation of public art seeks to blend spatial and environmental elements with artistic creation, through a complex process and long term effort, every aspect being indispensable to the whole. The three works at the Judges Academy seek to connect lines of movement and, on different levels, correspond to the important mission of this legal education institution. I believe that the works establish a comprehensive spiritual dialogue between space and art. I also think it was extremely important that a young artist such as KER Chun-Yan won the award because that indicates all the effort he put into the work has been noticed. In this way, the participation of a younger generation of artists in the field of public art, diversity of creative approach and the work's simple respect for the environment, attention to detail and spatial tension, have been encouraged by the jury panel. I very much cherish the award and would like to thank the many friends who have worked with me and tried to make a mark for so many years.

法官學院辦公廳舍公共藝術設置計畫
Public Art of Judges Academy Office Building

得獎感言 Acceptance Letter

柯濬彥 / 藝術家
KER Chun-Yan / Artist

非常謝謝評審委員們，能夠給予法官學院〈懸照〉這個作品肯定。我真的非常幸運，法官學院的空間就非常精采，所以這次作品設計的初衷，就是能設計出一個尊重原本建築空間，但同時又能融入空間、爲空間加分的作品。所以能夠得到「環境融合獎」對我來說是非常大的肯定及鼓勵！我也要特別感謝策劃人吳慧貞女士，能夠不斷的在設計的過程給予我信任及鼓勵，與另外兩位藝術家前輩一起參與本次精彩的藝術設置案。我會好好把握這次的肯定，轉化為動力繼續加油，不忘初衷的繼續努力，希望能夠不斷設計出讓人能夠感受到溫度的作品。

I would like to thank the jury panel for their support of the public art work *Suspended Mirrors* at the Judges Academy. I consider myself to be very lucky because the space at the academy was so good that when we set about designing the work we wanted to design a piece that respected the original architectural space, while simultaneously becoming part of that space and adding to it. I consider receiving the Environment Integration Award to be a great honor and encouragement. I would also like to give special thanks to Ms. Wu Huichen who was both trusting and encouraging in her approach to curatorial work and the other two artists with whom I took part in this public art project. I am determined to take this success and the confidence it has given me to keep creating art and striving to realize the goals I have set myself. I very much hope to be able to keep designing works that bring warmth into the lives of those who see them.



從各種角度，都可觀賞到鏡面多樣的反射效果



〈懸照〉採用極簡且尊重環境、講究細膩的創作方式，表現空間張力

臺南市六甲區六甲國民小學 99-101 年度老舊校舍拆除重建工程公共藝術設置計畫
Public Art of Reconstruction Works of Liou Jia Elementary School, Tainan County

興辦機關　臺南市六甲區六甲國民小學
Organizer　Liou Jia Elementary School, Tainan County

繫心 The Binded Heart

呂政道 / 920x420x340 公分 / 清水磚、鍍鋅鋼板氟碳烤漆、抿石子、不銹鋼 / 2013
LU Cheng-Tao / 920x420x340 cm / brick, stainless with roast paint of fluorine carbon, close lightly pebble, stainless steel / 2013

「繫」：扣合、融合、希望展延，「心」：指紋、相印、記憶痕紋；展現六甲國小特色的地域文化美學 - 磚文化及學校特質 - 融合教育，藉由地域性歷史脈絡與學校印記內涵的作動關係，成為環境視覺標示地景，並保留使用者之情感記憶，展衍出地景之場所精神。

Concept of bind: attach, fusion, hope extending.

Concept of heart: finger print, heart affinity, traces of memory.

The concept goal is to express the regional culture aesthetics of bricks and the characteristic of school's educational principle. Through the regional history of the school, allows the design to be presented as a visualized environmental landmark. Traces of memory can also be seen on this project. Therefore the spirit of place is extended from this landmark.


磚與火鶴花形成「遠山重重」的空間層次
營造校園地景視覺軌跡


學童參與成果的陶板是作品的一部分



用色鮮明對比強烈，與改建的校舍調性相符，表現出互相對話之態勢

臺南市六甲區六甲國民小學 99-101 年度老舊校舍拆除重建工程公共藝術設置計畫
Public Art of Reconstruction Works of Liou Jia Elementary School, Tainan County

得獎感言 Acceptance Letter

臺南市六甲區六甲國民小學
Liou Jia Elementary School, Tainan County

賴設計師、施工廠商、及喜愛此作品者的支持，讓〈繫心〉這作品透過藝術家賦予開放空間的新感受，並持續加深公共藝術與生活的連結，希望這盞強光照射的聚光燈能夠讓社會大眾聚焦，進而看見與肯定了校園美化的存在，並藉此照亮溫暖每個為台灣教育貢獻者的苦心。

今天能得獎，無疑的在六甲國小頭上又增加了一頂光環，六甲國小銘感五內。也希望在環境美學、專業者與居民共同建立一種創意合作，讓大家重新認識這塊土地，進而愛這塊土地。在這榮耀的一刻，我們也期望〈繫心〉這個公共藝術「在六甲的每一天都能讓六甲美一天」。

The Binded Heart has enlivened the public open space in which it is placed, thanks to the efforts of the designer, the builder, and art lovers. May it unite the community under the gentle glow of its lights, may those who view it recognize how it has beautified the campus, and may the piece in some small way reward the efforts of Taiwan's educators.

Liou Jia Elementary School of Tainan County is proud of this piece's selection as a winner of a Public Arts Awards, and hopes that professionals and local residents will work together on further creative projects and reaffirm their connection to their community. Having earned this accolade, we trust that *The Binded Heart* will make every day at Liou Jia a more beautiful one.



藉由地域性歷史脈絡與學校印記內涵成為地景



〈繫心〉賦予開放空間的新感受，加深公共藝術與生活的連結

呂政道 / 建築師
LU Cheng-Tao / Architect

體悟—臺南六甲豐潤土地中歷史身世及文化底蘊的本心。

觸動—慢飛天使細膩刻畫之純真「紋痕」圖騰的用心。

兼敘—百年產業「磚」、「火鶴花」以及自然景致「遠山重重」的空間層次概念，以公共藝術延續整體環境之歷史空間軸線與校園地景視覺軌跡。

創作的本心引領著我，以最大的努力彰顯最融合的環境「價值」，而非囿限於創作的「價格」。

今後會秉持同樣的理念與用心，期盼觸動陪著你我踏往夢想之路的斯土斯人！

Experience: The historical experience and cultural development of Tainan's Liou Jia district.

Sentiment: A totem of angels aloft.

Narrative: - Bringing together the century-old "Brick" industry, the "Flamingo Flower" and the natural scenery of "Overlapping Distant Mountains" mesh the historical and physical environment in which the piece is set and align it with the school's own scenic views.

The muse of creativity has led me to bring together the values I perceive existing in spaces and meld them together, irrespective of what sticker price is put on what results.

Moving forward, I will work with the same spirit and tenacity and hope to build on our dreams with my compatriots!





民眾參與獎
Public Participation Award

《夏天．2014》民生社區公共藝術計畫

《夏天 ·2014》

新北市林口區頭湖國民小學校舍新建工程公共藝術設置計畫

《紅土地樂園》

六堆客家文化園區公共藝術設置計畫

《移墾耕讀》

體驗與典藏

陳建北 / 評審委員

第五屆公共藝術獎民眾參與獎得獎的單位分別為：

1. 新北市林口區頭湖國民小學校舍新建工程公共藝術設置計畫〈紅土地樂園〉
2. 民生社區公共藝術計畫〈夏天 ‧ 2014〉
3. 六堆客家文化園區公共藝術設置計畫〈移墾耕讀〉

台北市開放空間文教基金會，承接新北市林口區頭湖國民小學校舍新建工程公共藝術設置計畫：紅土地樂園，整個民眾參與計畫由其執行長黃浩德先生操刀。整個計畫分為〈頭湖紅堡壘〉和〈紅方塊樂園〉兩個單元，前者，執行單位在作品中保留部份元素由參與者完成。後者最引人注目的地方在於它的參與者就是這件作品創作的“作者”，這種反客為主的想法打破了過去公共藝術以藝術家為主軸的製作方式，也基於這樣的想法，讓這件能在民眾參與的項目中脫穎而出。其做法是先透過研習營的方式讓參與的學生認識紅磚及製作磚雕，經由學習的過程安中瞭解歷史的脈絡、工法的傳承和學



新北市林口區林口頭湖國民小學 / 黃浩德〈紅土地樂園 - 紅方塊樂園〉

習，到眾人的合作將作品完成。除了初期七十位家長、老師、學生、民眾的參與外，另外還對全校老師開了「公共藝術說故事—紅土地樂園」課程，並且以另一課程培訓五年級的學生成為「導覽小尖兵」逐漸形成全校師生對公共藝術的認同。此外彰師大附中粘錦成老師率領一群學生及選手克服萬難，突破在造型、結構上，與傳統砌磚技法大不相同的公共藝術品製作。對這些學子們來說何嘗不是一個難得的參與經驗。

讓一個老舊社區得到新的關懷新的生命力，這正是〈夏天 · 2014〉民生社區公共藝術計畫想做的事情，策展人林志銘先生一開始就想引導每組作品的創作，不在於以專業創作者為主體，也就是說傑出藝術性在這個案子，並不是策展人所追求的，他反而希望引導因共同價值而聚集的群眾，讓他們成為計畫的推動者。這個過程其實吻合當代藝術的提問：民眾的位置何在？這樣的關心勢必讓公共藝術專業性從權力核心退席，轉到扶導的地位。並且讓每個具有藝術性的行為，有足夠的討論議題，提供參與者反思背後的意義，期以能轉化日後在社區再造的能量。整個計畫其實深具實驗精神，希望透過參與者同時也是住民的身份能與外來的藝術工作者經由協力模式透過藝術的行為而促成在公共論述上有積極性的意義。在如此情況下對於有機材料的選擇，很自然的反映這個藝術行為所追求的核心價值：林志銘先生要的並非作品最後的呈現，反而在乎在過程中形成住民間的情感交疊，促成對作品的認同感，再讓住民決定作品的去留。當這樣的情況產生，住民自己認養作品，當下也打破舊有的管理機制，讓作品跟生活產生關係而得以延續作品的生命，而這樣的想法已遠遠超過以物質性管理作品的思維，也讓民眾對社區有了更多的關懷，同時也看到社區活化的可能。

六堆客家文化園區公共藝術設置計畫的民眾參與活動，分為幾個大的面向，並且以「在地游藝性」、「社區參與性」、「國際連結性」為前提，在案子設置的前中後各期規劃一系列民眾參與活動，由作品模型展示揭開序幕、傳統及現代音樂 / 舞蹈演出、國外藝術家駐地交流、社區民眾和學生共同參與的戲劇工作坊、手作工作坊藉此與地方文化產業發生連結，並透過活動發掘客家文化亮度。整個民眾參與活動由詩人鍾永豐先生策展，差事劇團藝術總監鍾喬先生策劃的「六堆客家文化園區公共藝術設置計畫」民眾參與活動，集結各項參與活動子計畫，於 101 年 10 月 28 日在六堆客家文化園區舉辦，以〈移墾耕讀〉林舜龍先生作品為主軸的表演節目，節目由十鼓擊樂團展開，接著是民眾表演的劇場：由差事、自由兩劇場帶領演出「好客劇場」，帶著民眾自製的大傀儡出場。此外令人激賞的客家八音團由美濃傳奇嗩吶手林作長先生帶領，演出音樂祈福，還和舞蹈家吳文翠女士領導的滅劇場做了一場現代舞的合作。此外，藍染工作坊一早就擠滿著參與的民眾，染了兩條方巾一條掛於藝術家水內貴英先生的作品〈彩虹下的記憶〉之間，讓民眾與六堆的記憶在此收藏。

Experience and Collection

CHEN Chien-Pei / Juror

The Foundation for Research on Open Space, Taipei was commissioned to have public art as part of a project to construct new buildings at Touhu Elementary School in the Linkou District of New Taipei City. Public participation planning for the project was organized by executive officer Huang Hao-Te. The project was divided into *Touhu Red Fortress* and *The Eden of Red Blocks*. In the case of the former, the executive unit ensures that several elements in the work are in fact completed by participants. The most appealing aspect of the latter is the fact that participants are in fact the "creators" of the work. This approach, which swaps the role of subject and object, breaks with the production method of the past where public art always focused on the artist, and it is based on this approach that makes this work such a standout when it comes to public participation. In addition to the participation of the initial 70 parents, teachers, students and members of the public there was also a class for all the teachers at the school titled "Tells Stories on Public Art– Paradise of Red Earth" and another class to train fifth graders as "little tour guides" so that teachers and students alike gradually develop a better understanding of public art. In addition, teacher from the Affiliated Industrial Vocational High School of National Changhua University of Education led a group of students and contestants and taught them about very different approaches to style/shape, structure and traditional brickwork approaches to public art. For the students who took part this was an invaluable participatory experience.

The objective of the "Summer 2014" Minsheng Community Public Art Project was to demonstrate new concern and breathe new energy into a old community. Curator Lin Chih Ming initially sought to guide the works created by each group so that they did not focus on professional artists, which is to say that the curator was not seeking outstanding art from this project, what he actually wanted was to guide a group of people brought together by shared values, so that they then became the advocates of the program and as such the program was itself extremely experimental. In this context what was important was not the final work but rather the emotional connection established between local residents through the process as that generated a sense of identification with the work and allowing locals to decide whether to keep the work or not. When a situation such as this is created and residents take it upon themselves to maintain a public art work that marks an important break with old management mechanisms adopted for such projects, creating a direct relationship between the work and life which serves to extend the life of the piece. This way of thinking completely transcends the physical management of any work in the sense that it



六堆客家文化園區 / 水內貴英〈彩虹下的記憶〉及藍染工作坊民眾參與作品

encourages people to show more interest or concern in the community while simultaneously recognizing the possibility of reinvigorating the community.

Public participation in activities organized for the Liudui Hakka Cultural Park Public Art Project were divided into three central themes: "local art", "community participation" and "international connectivity". A series of public participation events were organized in concert with the early, intermediary and final stages of the installation process.It included Traditional and modern music / dance performances, foreign artists' residency exchanges, community workshops and workshops, workshops are held to link up with local cultural industries, and to explore through activities. The public participated in various activities, let the people and the memory of the Liudui Hakka Cultural in those public art works and to bright Hakka cultural.

Public Participation Award

《夏天 ·2014》民生社區公共藝術計畫
"Summer · 2014 " Minshen Community Public Art Project

夏天 ·2014
Summer · 2014

社團法人中華民國公共藝術教育發展協會
The Education Development Association for Public Art, ROC

一群藝術家與民生社區的孩子們相約，在 2014 年夏天一起過暑假！透過美學的語言，一起寫下一段關於民生社區的生活故事！〈夏天 ・2014〉為社團法人中華民國公共藝術教育發展協會，結合臺北市政府文化局公共藝術基金，透過各式童趣主題的藝術裝置，於民生社區所推出的序列公共藝術活動。藉由「后象」與「民生東鹿」的集體創作工作坊，一起透過藝術創作來說出觀察社區的新發現與生活心得。

本案主張去菁英化的藝術行動，作品的創作不以專業創作者為主體，不以藝術性論定美的價值，在於引導共同價值聚集的群眾，讓一階段的藝術行為，得以轉化成為社區再造的動能。在藝術行動中，透過社區參與的過程與美學營造的成果，序列的地景藝術物件，成為另類的地方標示，社區住民透過視覺影像與闡述的心得分享，吸引更多外來訪客的關注，也在其中詮釋另一層關於臺北都會文化的新思，找出一種孕育與傳承的教育機會；在這裡，藝術的目的，並非在於成就創作的表現，其價值，是如何在集體共識下，重新詮釋出「家」的定義。

Artists made a compact with children living in Taipei's Minshen Community that the summer of 2014 would be one of the language of art, of writing the story of Minshen Community together. Thus was born the "Summer 2014" program held by The Education Development Association for Public Art in conjunction with the Public Arts Foundation of the Taipei City Government's Department of Cultural Affairs. Artistry for children was the theme, and Minshen Community hosted a number of public arts events. Workshops held to create the pieces "Elephant" and "Minshen Deer" allowed participants to share in a new way what they had learned from living in this community.

This project was designed as a grassroots operation to show that amateurs, too, could create works of art. No longer would artistic concepts be used to adjudge a piece's "value", rather what was measured and not found wanting was participation, and utilizing the muses to give a new lease on life to the community. Communal participation has created new, aesthetically pleasing landmarks here that meld well with their surroundings. That residents shared their thoughts through writing and picture has drawn great attention, and has revealed that another layer to cultural thinking exists in urban Taipei; this, then is an educational opportunity to be nurtured. Here, the purpose of art is not to call to prominence the creation itself but rather together to redefine "home".


LOVEREVO
LUTION

《夏天 ·2014》民生社區公共藝術計畫
"Summer · 2014 " Minshen Community Public Art Project

得獎感言 Acceptance Letter

林志銘 / 策劃人
LIN Chih-Ming / Curator

這絕不是一個人的獎項，受肯定的，也不僅於一個團隊的創作專業，而是屬於這個社區住民與參與其中的每個人；在這段難得又難忘的生活經驗中，我們一起述說了關於這裡的故事、歷經了一段公共美學的共學過程，共同提出了屬於這裡的新美學觀，更讓我們有機會，透過這段特別的美學經驗，用行動告訴政府，什麼才是公共藝術！

This award belongs not to one person; nor is this the masterwork of a group of artists. Rather, this is the creation of an entire community working together. At this poignant and unforgettable moment, together we have told our story. By learning together about public art, and together expounding our own sense of the aesthetic, this has been an unforgettable opportunity to build a new artistic experience and, through this, to tell the government that this, this is what public art ought to be!



不同的搖搖馬述說著社區的故事



學童們以水管集體創作



以水管集體創作的作品成為社區地景的物件



社區參與的「民生東鹿」創作成果詮釋著另一層台北都會文化



78 〈紅土地樂園 - 紅方塊樂園〉系列作品之一的削鉛筆機

新北市林口區頭湖國民小學校舍新建工程公共藝術設置計畫
Public Art of Reconstruction Works of Touhu Elementary School, Linkou District, New Taipei City

興辦機關　新北市林口區頭湖國民小學
Organizer　Touhu Elementary School, Linkou District, New Taipei City

紅土地樂園 A Paradise of Red Earth

黃浩德 - 財團法人台北市開放空間文教基金會
HUANG Howard H. - Foundation for Research on Open Space, Taipei

過去許多參與式計畫多半是由藝術家完成主體創作，作品中保留部分元素由參與者完成，本計畫更大膽地嘗試，讓參與者成為創作主體，更直接的參與創作。最重要的特色在於讓參與者成為創作的主體，讓所有參與創作學員有深度參與的成就感與榮譽感。以創作營方式，參訪磚窯廠，認識紅磚及磚雕製作，透過系列課程，讓學員對於地方文化、產業背景，包括藝術創作、街具暨遊具設計等有更具體的認識，進而發揮創意分組模型製作，共同參與創作出校園裡的公共藝術作品，讓全校師生對於作品有深度了解，公共藝術成為全校師生共同的驕傲。

Participatory projects have tended to involve artists completing the main part of a work, but leaving elements to be finished by participants. This project represents a bold experiment in which the participants themselves are the main part of the work and thereby take part in the creative process in a more direct manner. The most important aspect of this work is that it made participants the focal point of the piece and those students who took part derived a strong sense of accomplishment and pride from their participation. The project utilized a Creative Camp and visits to a brick factory to give students a better understanding of bricks and brick carving. A series of courses also ensured they had a better grasp of local culture and industrial background, particularly works of art and the design of street furniture and playground equipment. The students were then divided into groups to produce models, working together to create public art for the school campus. This ensured a deeper emotional connection between teachers, students and the work produced, making it a source of pride for the whole school.



《紅土地樂園 - 頭湖紅堡壘》
貼著學童們創作的磚雕

Public Participation Award

紅土地樂園 - 頭湖紅堡壘
A Paradise of Red Earth – Touhu Red Fortress

黃浩德 - 財團法人台北市開放空間文教基金會 / 1060x930x220 公分 / 磚、茶樹 / 2013
HUANG Howard H. - Foundation for Research on Open Space, Taipei / 1060x930x220 cm / brick, tea tree / 2013

以等高線概念呈現林口紅土台地、磚窯唱與茶園意象。牆上鑲嵌的磚雕作品是創作營小朋友、家長與學員們、社區民眾的創作成果，並以一棵老茶樹串連起過去與未來，娓娓訴說歲月的故事。

The Linkuo Tableland located in New Taipei City consists of acidic red soil. Due to its location on infertile land with limited agricultural possibilities, early pioneers planted tea tree for its economic value. Later on, bricks made from its fired clay were popularly used in building construction. The Linkuo Brick Kiln was established to conveniently access acidic red soil.

The artwork intends to continue the tradition of Linkuo Tableland by using locally fired bricks as key materials in commemorating *A Paradise of Red Earth* and recognizing the history of this community's connection to the land.

TouHu Red Fortress combines elements from the acidic red tableland, brick kiln and tea plantation. The brick wall is a stratigraphic map of the land. The lively tea tree further connects the future with the past, growing with age and reminding people of its historical timeline.



述說土地故事的〈紅土地樂園 - 頭湖紅堡壘〉



〈紅土地樂園 - 紅方塊樂園〉系列作品之一的書本

紅土地樂園 - 紅方塊樂園
A Paradise of Red Earth – The Eden of Red Blocks

黃浩德 - 財團法人台北市開放空間文教基金會 / 尺寸不一，各件作品之長寬高以不超過 240x240x120 公分範圍為原則 / 磚 /2013

HUANG Howard H. - Foundation for Research on Open Space, Taipei / various size, limited to 240x240x120 cm / brick / 2013

將書房內可能出現的書、眼鏡、鉛筆、橡皮擦、筆筒等十組物件，透過創作營同學們的造型設計，轉化為大型雕塑，融合成有趣的裝置座以及遊具等。

The campus is the giant's den where had installed ten piece works. They are book, eyeglass, pencil, rubber and etc. All pieces are made in models by students and enlarged Into playsettings.



〈紅土地樂園 - 紅方塊樂園〉
系列作品之一的咖啡杯

新北市林口區頭湖國民小學校舍新建工程公共藝術設置計畫
Public Art of Reconstruction Works of Touhu Elementary School, Linkou District, New Taipei City

得獎感言 Acceptance Letter

新北市林口區頭湖國民小學
Touhu Elementary School, Linkou District, New Taipei City

頭湖國小是林口紅土地上的鑽石級綠建築學校，紅磚製成的公共藝術如同鑲嵌在皇冠上的燦光紅寶石。〈紅土地樂園〉是用在地的紅土為素材，以創作營的形式邀請學校師生與社區家長共同參與創作，讓學生、民眾的作品成為校園公共藝術的一部分。作品因為大家參與有了感動，因感動有了記憶，因記憶有了故事，因故事讓作品有了生命，讓校園中的公共藝術和社區的歲月更迭串起了歷史的脈絡。在校園中的「巨人的書房」，是學生日常學習玩耍的場域，也是社區居民晨昏休憩活動的空間。感謝臺北市開放空間文教基金會執行長黃浩德老師，讓〈紅土地樂園〉成為林口台地上最美的風景一隅。

Touhu Elementary School is a diamond-grade green building school constructed on the red earth of Linkou district. As such, the red bricks used to create this work of public art are like brilliant rubies set in a resplendent royal crown. The work *A Paradise of Red Earth* used the red clay earth common in the area, established a creativity camp and invited teachers and students from a local school and parents from the local community to work together. In this way, work produced by students and members of the public is made part of the public art at the school. The breadth of public participation on this project was particularly moving and such a degree of emotional connection creates memories, which lead to stories that breathe life into art, establishing an historic link between the public art work at the school and the changing local community. The Giant's Den at the school is a place where students learn and play games and local residents go to rest and relax in the early morning and evening. I would like to thank Foundation for Research on Open Space, Taipei executive office HUANG Howard H. for striving to ensure *A Paradise of Red Earth* is one of the most beautiful land marks on the Linkou district.



〈紅土地樂園－頭湖紅堡壘〉運用紅磚引領民眾重溫土地的故事



〈紅土地樂園 - 頭湖紅堡壘〉創造了戶外教學空間

黃浩德 / 財團法人台北市開放空間文教基金會執行長
HUANG Howard H. /Excutive Office, Foundation for Research on Open Space , Taipei

推動公共藝術多年來，我總是不斷在嘗試關於「參與」的可能性。頭湖國小的〈紅土地樂園〉，其實是個很實驗性的計畫，因為預設要讓學生們高度參與，不只是讓他們畫畫圖貼貼磚，而是讓他們直接參與創作，甚至在提案計畫書中我無法附上作品的圖說，而只能有幾個示意的假設圖說...很感謝當時的委員們大膽地給了我機會，才能有後來的作品。

參與的過程很有趣，也讓我學習了很多，如何兼顧參與性及藝術性？如何透過輕鬆活潑的過程來訴說嚴肅而專業的課題？如何用最平凡的素材做出不平凡的作品？很高興在〈紅土地樂園〉當中，讓我的許多理想實現了！

Having been involved in public art for many years, it has always been my aim to explore how to expand participation. *A Paradise of Red Earth* installed at Touhu Elementary School was a very experimental piece, because it allowed for a great deal of student participation. They painted and pasted the bricks themselves, and also worked on the creative aspects of the piece. With the proposal for this piece, I was unable to provide captions to pictures; I simply made up some fictional ones. I want to thank the committee members for having given us a chance, which led to the creation of this piece.

The process was also a great deal of fun and I learned a lot, for example how to mix participation with artistry, how to deal with serious professional concerns in a fun and easy way, and how to use the most common materials to create a most extraordinary piece. I am very happy that all of these things came together in *A Paradise of Red Earth*!

Public Participation Award

六堆客家文化園區公共藝術設置計畫
The Liudui Hakka Cultural Park Public Art Project

興辦機關　客家委員會客家文化發展中心
Organizer　Taiwan Hakka Culture Development Center, Hakka Affairs Council

移墾耕讀 - 六堆在我等介心中
Immigrate, Settle, Cultivate, Study-Liudui in Our Heart

達達創意股份有限公司
Dada Idea Co.

本計畫案總體民眾參與計畫，以「在地游藝性」、「社區參與性」、「國際連結性」為前提，在設置前中後各期，規劃一系列民眾參與活動，從作品模型公開展覽、傳統及現代的音樂 / 舞蹈演出、國外藝術家駐地交流、社區民眾和學生共同參與的戲劇工作坊、手作工坊等，藉此與地方文化產業發生連結，並透過活動發掘客家文化亮點。在三年期間執行下列的民眾參與計畫：

100 年徵選期 - 公共藝術作品模型公開展覽暨問卷調查

101 年設置期 - 尋找我們的六堆 / 跟著六堆去旅行 / 阿公講六堆 - 音樂創作 / 六堆影音風景明信片 / 音像展 / 創作分享 / 公共藝術作品發表揭幕式 / 記憶的旅行—民眾參與工作坊 / 好客劇場 / 狂打樂擊 / 客家八音＆現代舞 / 藍染工作坊計畫 / 水田計畫 / 彩虹計畫—彩虹下的記憶 / 好客牛 ·Express/ 工作坊—小小藝術客

102 年成熟期 - 好客牛 ·Express / 六堆公共藝術明信片 / 玩拼圖拿好禮

The general public participation plan for this project was based on "local art", "community participation" and "international connectivity". A series of public activities were arranged for the pre-installation, installation and post-installation phases of the project. The exhibition of models, traditional and modern music/dance, exchanges with resident overseas artists, drama workshop and handicraft studio for community residents and students, were used as vehicles to establish links to local cultural industry and showcase the brilliance of Hakka culture. Over a three year period the following events were organized:

2011 Selection Period: Public exhibition of public art work models and questionnaire.

2012 Installation Period: Searching for Our Liudui / Traveling to Liudui / Grandpa Talks about Liudui-Musical performance / Liudui AV Landscape Photographs / AV Exhibition / Sharing Creativity / Public Art official unveiling ceremony / Journeys of Memory – Public participation in workshops / Good Guests Theater / Beat percussion / Hakka Ba-Yin & Modern Dance / Indigo Dyeing Workshop Project / Paddy Field project / Rainbow Project – Memories Under a Rainbow / Hakka water buffalo。Express / Little Artist Workshop.

2013 Post Installation Period: Hakka water buffalo。Express / Liudui public art postcards/ Puzzles and prizes.

移墾耕讀 Immigrate, Settle, Cultivate, Study

達達創意股份有限公司
Dada Idea Co.

以〈移墾耕讀〉為主題，在六堆客家文化園區的環境中創作公共藝術，旨在強調六堆客家的核心社會意識墾耕與文化精神，表現六堆先民珍惜家園、耕讀傳家的精神傳統，以使後世子孫莫忘祖宗言並呼應全球化時代中重新回顧農耕文明，以及永續環境的思潮。

This work of public art was created for the Liudui Hakka Cultural Park with the theme of: Immigrate, Settle, Cultivate, Study.The purpose of this piece is to emphasize familial continuity, links to ethnic history, regional value, neighborly help and haring, and to encourage the core societal consciousness and cultural spirit of developing both hard work and serious studies. This piece expresses the spirit and tradition of ancestors in the Liudui region cherishing their homes andpassing down traditions in agricultural cultivation and academic studies so that later generations will remember the words of their predecessors. It echoes how we are revisiting an agricultural-oriented civilization in this age of globalization through the concept of ensuring a sustainable environment.

移 Immigrate

林舜龍 / 1150x200x180 公分 / 鑄銅、石材 / 2012
LIN Shuen-Long / 1150x200x180 cm / cast bronze, stone / 2012



作品〈移〉呈現人類對於環境的記憶與選擇，呼籲重顧農耕傳統、永續環境

Public Participation Award

墾 Settle

林舜龍 / 900x600x140 公分 / 石材 / 2012
LIN Shuen-Long / 900x600x140 cm / stone / 2012



浮雕的水牛呈現犁田的律動感

耕 Cultivate

林舜龍 / 620x80x200 公分 / 鑄銅、烤漆 / 2012
LIN Shuen-Long / 620x80x200 cm / cast bronze, baking enamel / 2012



犁的藍染象徵女性參與耕作，鑄銅材質象徵男性墾拓的力量

讀 Study

林舜龍 / 750x750x190 公分 / 鑄銅、石材 / 2012
LIN Shuen-Long / 750x750x190 cm / cast bronze, stone / 2012



六堆客家文化園區公共藝術設置計畫
The Liudui Hakka Cultural Park Public Art Project

得獎感言 Acceptance Letter

客家委員會客家文化發展中心
Taiwan Hakka Culture Development Center, Hakka Affairs Council

非常感謝評審委員對於「六堆客家文化園區公共藝術設置計畫」的肯定，頒予「民眾參與獎」殊榮。也感謝參與計畫執行的策展人 / 客家詩人鍾永豐、民眾參與策劃鍾喬、藝術家林舜龍、水內貴英、蔡宛璇、Yannick Dauby、林生祥以及達達創意股份有限公司。六堆客家文化園區，做為國內南部重要客家文化交流場域，是社會大眾認識客家文化的窗口，六堆公共藝術以「移墾耕讀」為主題，將六堆客家先民珍惜家園、耕讀傳家的精神傳統延續傳遞予社會大眾，也呼應全球化時代中重新回顧農耕文明，以永續環境的當代思潮。未來我們仍會秉持著公共藝術所強調的在地性與參與性，持續推動公眾參與，一如我們參選初時所述 - 本案公共藝術設置計畫不因設置完成而結束，而是另一個嶄新的開始。

I would like to thank the jurors for their support of the Liudui Hakka Cultural Park Public Art Project and the honor of receiving a Public Participation Award. I would also like to thank those involved with the project, including the curator - Hakka poet CHUNG Yung-Feng, public participation curator CHUNG Chiao, artists LIN Shuen-Long, Takahide Mizuuchi, Tsai Wan-Shuen, Yannick Dauby, LIN Sheng-Hsiang and Dada Idea Co.. Liudui Hakka Cultural Park is an important window onto Hakka culture in southern Taiwan that informs and educates visitors while promoting broader inter-communal understanding. The theme for the Liudui public art work was *Immigrate, Settle, Cultivate, Study*. The works seeks to showcase the love of family, expertise at farming and rural education demonstrated by the earliest Hakka settlers. It also emphasizes the importance or rural values at a time of globalization as away of focusing attention on the modern idea of a sustainable environment. In the future, we will continue to embrace the localism and participation that are an integral part of by public art, particularly by continuing to promote public participation. As we indicated at the beginning of this process, this public art work marks not the completion of the piece but rather a brand new start.


好客劇場的表演

鍾喬 / 民眾參與策劃人
CHUNG Chiao / Curator of Public Participation

這個獎的實至名歸應該是達達創意的團隊及林舜龍。最早，當時因林舜龍介紹我前往日本大地藝術祭；我於是以即時即景 (SITE SPECIFIC) 的空間裝置藝術的思維，在經過密切的與他討論後，邀請美濃客家文化人鍾永豐參與策展。在達達創意林老師的精心帶領下，我們一步一腳印，運用客家移墾耕讀的空間規劃，將當代藝術結合傳統客家精神，並邀美濃傳統八音進入園區的場域，最後形成既有表演性也有互動性的公共藝術民眾參與。客家精神在這件作品與民眾參與的表現中，所傳達的精神恰是穿越族群的包容與融合；這也是當代客家的精華所在。

The award really belongs to the Dada Idea team and Artist LIN Shuen-Long. A long time ago, Mr. Lin introduced me to the Echigo-Tsumari Art Triennale. It was as a result of that experience that I embraced site specific spatial installation art ideas and only after talking to Mr. Lin did I invite Chung Yung-Feng, an expert in Hakka Culture, to take part in curatorial work. Indeed, it was the painstaking leadership of Mr. Lin from Dada Idea co. that enabled us to gradually make use of Hakka spatial planning to create a combination of contemporary art and traditional Hakka spirit. This also involved inviting performers of traditional Meinong Ba-Yin music into the installation area, facilitating public art participation that incorporated both performance and interactive elements. This work embraces Hakka spirit and public participation, but its central message is inclusiveness and coming together in a way that transcends ethnic divisions and it is here that we find the true meaning of Hakka spirit.



參與水田計畫的民眾插秧祈願



好客牛 ·Express 民眾參與活動





教育推廣獎
Education Outreach Award

基隆市立暖暖國小新建工程公共藝術教育推廣計畫
《暖暖花舞 Tango Show》

2014 新北市公共藝術推廣教育計畫

宜蘭縣立慈心華德福教育實驗國民中小學
活動中心工程公共藝術設置計畫
《慈心聖獸》

接著要問：藝術推廣教育何以為？

吳瑪悧 / 評審委員

本屆公共藝術教育推廣獎得獎的三個案例由於機構屬性，而走出三種不同的公共藝術教育推廣模式，值得相互參照及借鏡 。

在第四屆及第五屆教育推廣皆得獎的新北市政府文化局，多年來持續有系統的執行公共藝術教育推廣計畫，善用公共藝術基金，進行“美學扎根、創意未來”的工作，值得所有公部門參考。除了出版專書《公共藝術樂園》（朱惠芬著），將公共藝術作品依類型區分，介紹給民眾，新北市政府也規劃了六條公共藝術導覽路線，辦理志工導覽解說培訓、創作夏令營以及實務觀摩講習等活動，照顧到不同年齡層、親子、不同背景市民的需求。這系列推廣教育的努力，除了讓人看到文化官員透過公共藝術進行生活美學教育所扮演的積極角色，也讓人看見，市民美感的養成，其實就在日常生活的街道中。我們可以想像，官方若能結合城市裡既有公共藝術推動美感教育，不僅讓民眾深入體驗藝術對於生活空間所能帶來的改變，也能播下創意的種子，更能引發民眾去愛惜、協助維護共有的有形、無形資產。

另兩個獎項得主是學校，分別是基隆市立暖暖國小以及宜蘭縣立慈心華德福教育實驗國民高級中等學校。雖然許多公共藝術的教育推廣日益受到重視，且有許多傑出的案例，但這兩所性質不同的學校，因為公共藝術背後的源起和理念不同，而有值得再深入理解的地方。

基隆市立暖暖國小是百年老校，學校卻沒有發展出特色。2005 年起，建築、景觀規劃師，同時也擁有許多公共藝術創作經驗的黃中宇 (結像紀事創意文化有限公司)，便透過創意校園改造計畫，為學校爭取經費，展開系列的創意空間營造。他們以學校的一棵老茄冬樹為精神象徵，創造了多個標竿式的藝術設置，進行成功的空間再造。而本次公共藝術教育推廣活動算是這項長期合作計劃的延續，除了繼續以藝術營造校園特色外，該計劃以〈暖暖 N 世代，交換 4F 的奇幻行動──尋找兩世代雙方對談的「新」方式〉，透過影像拍攝及數位溝通，邀請師生一起反思網路新世代教學的新可能。藝術團隊除了為老師進行專題講座，為學生辦理影像工作坊外，也邀師生一起互動、創作。由於熟悉校園及師生，因此團隊能以活潑、具親和力的方式，將多元美感教育導入創意課程中。暖暖國小的案例讓我們看到，即使沒有公共藝術經費，學校仍可透過教育局等公部門找到資源，來改善校園環境。而藝術家與校方長期積累的合作與信任關係，為校園空間經營出特色等，都是該計劃令人激賞的地方。顯見失落的校園空間透過藝術家的進駐，常有起死回生或帶來畫龍點睛的效果。讓師生共同生活在一個具美感的校園，才能期待他們未來可以成為一起城市裡的藝術公民。

而宜蘭慈心華德福教育實驗高級中等學校案例則是由全校師生、家長和藝術家陳夢靈一起完成〈慈心聖獸〉的公共藝術設置。這樣的操作模式表面上看起來和大多數公共藝術強調民眾參與的手法

類似，但在華德福的教育理念中，這種共作精神、以藝術為方法，卻是該校核心的教育理念。

華德福學校以「人智學」為基礎創立另類的教育系統，目的在讓孩子能成為身、心、靈自由的人，重視透過藝術來平衡孩子的發展。因此本次公共藝術的籌備過程，學校廣邀藝術家、教師、家長共同發想，接著徵選藝術家。即便在製作過程，也要求全校師生、家長與社區的共同參與。因此為了製作這隻仿佛隱身在校園，又像一道牆的守護神獸，除了安排走訪社區，認識傳統砌石與石材，並且以家庭工作日帶領學生、家長到武老坑撿石頭、學習馬賽克拼貼、窯燒牡蠣殼製作蚵灰等，過程相關繁複，卻把藝術作品生產的過程當作師生重要的學習歷程。當神獸落成，以音樂表演、搓湯圓等儀式性活動，一起慶賀祂的誕生。

這個公共藝術生產過程很重要的是不僅把『人』的位置放進來，師生、家長、社區一起參與，更強調參與創作的過程就是一種公共藝術。華德福的教育理念著重透過藝術的學習與實踐。與一般強調理性、思考的學習不同，它更強調全人的五感體驗、非單純口語傳播式的學習。因此，在這個案例中，華德福的公共藝術操作，啓發我們回到源頭去反思：藝術之所以成為基礎教育裡的重要科目，和人的養成之間的關係。這就是今天當教育推廣已成為公共藝術裡普遍的認知後，我們可以再進一步去深究，到底參與或藝術教育推廣所為何在。以及，如何透過藝術的體驗，讓我們能過成為一個『全人』。



基隆市暖暖區暖暖國民小學／
黃中宇〈暖暖花舞 Tango Show〉師生參與過程



2014 新北市公共藝術推廣教育計畫／創作夏令營

Whither the Educational Value of Public Art?

WU Mali / Juror

This year's winners of Public Arts Awards in the Education Outreach Award category utilize quite different methods of realizing the educational value of public art thanks to organizational differences. It is worthwhile, therefore, to compare and contrast them.

The first winner, the New Taipei City Government Cultural Affairs Department, has continued on past years' efforts to implement an educational promotion program for public arts in a systematic way. It has used funds for public arts wisely, implementing the "Aesthetics Taking Root, Creating the Future" project, from which all public agencies might learn. As part of this, the New Taipei City Government published "A Public Arts Wonderland", in which was introduced to readers public art by category. The government has also designed six routes people might take to view public art, trained volunteer tour guides, and hosted summer camps and practicums that meet the needs of people of different ages and backgrounds, as well as of families with children. These efforts have shown the public how cultural officials are employing public art to bring art into people's lives, as well as how civic appreciation of art is being encouraged through introducing it on the streets people walk every day.

Second on the list is Nuannuan Elementary School, Keelung City which was established over a century ago. Yet in all that time it had not developed any unique strength. In 2005, planners in the fields of architecture and landscaping, and the Adagio Ideal Culture Inc. team led by HUANG Chungyu, which brought a great deal of experience in creating public art to the table. Through an innovative plan to reimagine the school and garner greater funding for it, they built a number of creative spaces. Taking as inspiration a bishopwood tree on the school grounds, they collaborated on a number of benchmark art installations, thus reinventing the entire space. The group is being awarded for its work to further this project this year. In addition to holding lectures and a visual workshop for students, the team encouraged collaboration between students and teachers. Because it had built a relationship with both teachers and students, the team has been able to use a lively and accessible style in bringing creativity into the classroom. The example of Nuannuan Elementary School shows that schools can tap into resources provided by educational and other public authorities to improve their environments and enliven campuses.

The last of this year's winners, the Cixin Waldorf School, emphasizes students' intellectual, practical, and artistic development, that they might know freedom in mind, body, and spirit. This alternative educational system relies heavily on art to balance a child's development. During preparations for creating public art, the school invited input from artists, teachers, and parents in the selecting of the artist to complete the project.

Creating public art requires the involvement of



宜蘭縣立慈心華德福教育實驗高級中等學校 / 陳夢靈〈慈心聖獸〉學生參與創作

people; teachers and students, parents, and the community; participation in the creative process is itself a form of public art. Cixin Waldorf education emphasizes the study and practice of the arts, standing in sharp contrast to mainstream education, which focuses on rationality and thought. Also emphasized are our senses and expressing oneself through other than traditional verbal methods.

And so, in creating public art, the Cixin Waldorf School encourages viewers to reflect by getting back to basics: why is art such a critical element of basic education, and how does it help to build character? When educational promotion becomes a standard concept in public cart, we can then move forward to consider the proper place of participation in or educational promotion in public art as well as public art's usefulness in a holistic education.

Education Outreach Award

基隆市立暖暖國小新建工程公共藝術教育推廣計畫
Nuannuan Elementry School Public Art Project

興辦機關　基隆市暖暖區暖暖國民小學
Organizer　Nuannuan Elementry School, Keelung City

暖暖花舞 Tango Show

黃中宇 (結像紀事創意文化有限公司)
HUANG Chungyu (Adagio Idea Culture Inc.)

在暖暖國小校園內，引導師生執行開展序列的創意空間營造計畫，由保護原本廢養在資源回收室角落的老茄冬樹開始，將閒置空間重新規畫成表演小廣場，賦予茄冬樹為守護學校的精神象徵，並由三片茄苳樹葉衍伸出一連串的公共藝術作為，深植公共藝術的種籽，留下豐富的互動痕跡。

公共藝術教育推廣設定校內師生雙方各 4 個「F」呼應的架構：Free & Fly、Fun & Find、Fancy & Full、Fresh & Fit。引導學生與老師，在不同主題的工作坊中，自由地讓學生探索暖暖國小基地本身與附近的資源，配合動畫或影片引導發現的樂趣並激發孩子們對暖暖國小豐富的想像，老師隨著課程階段從解放創意到發現生活點滴，最後在充分的準備下，適切地配合學生，共同激盪出暖暖國小周邊的新解釋。共計進行三場針對老師藝術專題互動講座、三場與學生互動的影像工作坊、二場師生聯合互動工作坊，皆利用課餘時間進行活動。

The Nuannuan Elementary School Public Art Project, which sought to teach students and teachers how to execute the program of creative space, grew out of a desire to protect an old Autumn Maple tree that had been wasting away in a corner of the school recycling room. The idea was to re-designate that idle space a small performance theater and reinvent the Autumn Maple tree as a spiritual symbol and guardian of the school. In this way, the tree were to inspire a series of public art activities, planting the seeds of public art as an idea and creating a rich interactive example.

The outreach of public art education at the school introduced the "4 Fs" framework for teachers and students - Free & Fly, Fun & Find, Fancy & Full, Fresh & Fit. These sought to guide programs in workshops addressing different themes so that students could freely explore the Nuannuan Elementary School site and nearby resources. The use of animation or film instruction made involvement more interesting and also encouraged the children to apply their richly active imaginations to the school. From classes on "liberating innovation" to "discovering life", teachers were prepared to work closely with students and they went on to brainstorm a new interpretation of school environs. A total of three interactive art seminars focused on teachers, three video workshops on interacting with students and two workshops on teacher-student interaction were planned. All of these were organized during participant's spare time.



〈暖暖花舞 Tango Show〉成為基隆暖暖國小入口意象 97

基隆市立暖暖國小新建工程公共藝術教育推廣計畫
Nuannuan Elementry School Public Art Project

得獎感言 Acceptance Letter

周欽平 / 基隆市立暖暖國小總務主任
CHOU Chin-Ping / General Affairs Director of Nuannuan Elementary School, Keelung City

首先要感謝主辦單位 - 文化部以及執行單位尚品環境藝術有限公司，在選拔過程當中給予我們表現的機會。能得到這個獎要感謝校長胡宗光以及藝術家黃中宇老師精心的策畫與引導，才能夠在初選的過程中脫穎而出，這是莫大的光榮與肯定，當然更要感謝基隆市文化局大力的推薦與鼓勵，我們才有機會參與這次的盛會。

作品〈暖暖花舞 Tango Show〉，就是一種想要表現讓人「打從心裡暖暖的」感覺，作品色彩鮮明，熱情洋溢，跳起舞來的樣子格外顯得活力四射，這就是我們想要營造的學校特色，期望未來還有機會共襄盛舉。

I would first like to thank event sponsor the Ministry of Culture and organizers Top Environmental Art Co. for the opportunity they gave us to present our work during the selection process. Also instrumental in us winning the award was the painstaking curatorial work and guidance received from principal HU Tsung-Kuang and artist Huang Chungyu. It was only with their assistance that we were able to do so well in the first evaluation. The award is an amazing honor and affirmation and so we naturally also need to thank Keelung City Cultural Affairs Bureau because it was only through their recommendation and support that we were able to take part in the event.

The work *Tango Show* performance was intended to make viewers "feel warm inside". The piece was imbued with bright colors and brimmed with enthusiasm, with particularly vibrant and energetic dancing. That was the image of the school we wanted to embrace and very much hope we will have the chance to work together again on such a major project in the future.



〈暖暖花舞 Tango Show〉藏有小小密碼營造學校特色

黃中宇 / 藝術家
HUANG Chungyu / Artist

早在 2005 年，從在校園內規畫執行創意空間營造序列計畫開始，就和基隆暖暖國小結了不解之緣。當時，〈百年茄冬樹裡有寶藏〉景觀圍牆、〈三葉茄冬守護雙株〉入口意象、〈小王子的大象與葉子〉造型椅……等作品裝置，就已深植了公共藝術教育推廣的種籽。這次得獎的計畫，是為縮短城鄉的數位落差，帶引師生從角色扮演、互換、互動，體現教學雙方的心路歷程。為「十年樹木，百年樹人」又立下一樁見證。就像這座以線構成，圈轉造型收頭的裝置作品：其中藏有一對粉藍粉紅的知己，被暱稱為暖呼呼和暖洋洋的小小密碼，將持續互動延展！

We first developed our indissoluble bond with Nuannuan Elementary School in Keelung city through the program of creative space which was planned and executed at the school in 2005. That project included "Treasure in the Hundred Year Old Autumn Maple Tree" landscape wall, "Three Leaf Old Autumn Maple Tree Guardian" main gate work and "Little Prince Elephant and Leaves" chairs. It was this project that helped to plant the seeds of public art education promotion at the school. On this occasion, we received an award for a project to reduce the digital divided between urban and rural areas. This involved teachers and students engaging in role playing, exchange and interaction, to showcase the mindset on both sides of the education process, a testament to the idiom: "It takes ten years nurture a tree, but a hundred years to train a person." If we look at the art work, which is made up of steel, we can see that it contains within it a pair of powder-blue, powder-red best friends given the nicknames Nuanhuhu and Nuanyangyang , the secret code will continue to interact and expand.


以活潑親和的方式，將美感教育導入創意課程


以對話與角色扮演，對藝術產生不同角度的思維

Education Outreach Award

2014 新北市公共藝術推廣教育計畫
New Taipei Public Art Education Program

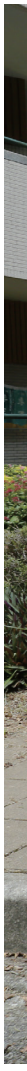
興辦機關　新北市政府文化局
Organizer　Cultural Affairs Department, New Taipei City Government

2014 新北市公共藝術推廣教育計畫
New Taipei Public Art Education Program

新北市政府文化局
Cultural Affairs Department, New Taipei City Government

在統籌規劃下，由五個營隊共同完成多件合組的公共藝術設置，以呈現藝術的親和性、公共性與參與性。並以公共藝術夏令營搭配系列公共藝術初階、進階主題性講座、志工培訓、公共藝術導覽解說服務等，全方位讓兒童、銀髮族、興辦機關、志工及社會大眾了解公共藝術的內涵與多元面向。公共藝術夏令營課程結束後，舉辦成果展，將各營隊共同完成之裝置作品合組成為一件可供展示及用於教育推廣的公共藝術裝置，透過成果展，達成更大的公共藝術推廣效益。

Five teams collaborated on this public art education program, which successfully evinces the ideals of being compatible, public and participatory. The Public Arts Summer Camp included both beginner and intermediate level lectures, volunteer training and commentary on public art. This is excellent training for young and old, for arts organizations, volunteers and art lovers to understand more about the essential nature of public art and of its many elements. An end-of-camp exhibition showcased the pieces created by participants, which have been used to promote education on and understanding of public art among the general public.





進行“美學扎根、創意未來”的新北市公共藝術教育推廣計畫

2014 新北市公共藝術推廣教育計畫
New Taipei Public Art Education Program

得獎感言 Acceptance Letter

新北市政府文化局
Cultural Affairs Department,New Taipei City Government

感謝文化部以及各位評審委員的肯定，新北市政府文化局能再次獲得公共藝術教育推廣獎，這份殊榮是所有參與這項計畫的學生、藝術家、志工以及其他成員共同努力的成果。新北市致力推廣公共藝術多年，一直努力不斷開拓新的形式和做法，希望帶動全體市民一起認識公共藝術的美學價值。透過「2014 新北市公共藝術推廣教育計畫」的舉辦，我們持續推動校園公共藝術夏令營，並結合志工、興辦機關的參與，擴大了公共藝術滲透的層面；往後會更加努力，讓所有市民都能從中參與，體驗公共藝術帶來的喜悅與感動。

Many thanks both to the Ministry of Culture as well as the jurors that the New Taipei City Government Cultural Affairs Department has once again been awarded the Education Outreach Award. This award honors the efforts of students, artists, volunteers, and all participants. The New Taipei City Government has worked to promote public art for many years, ever seeking new ways to promote a greater awareness and acceptance of public art. The 2014 New Taipei City Public Art Education Program led to the holding of the Public Arts Summer Camp at schools, which brought together volunteers and organizations to encourage a greater understanding of public art at many levels. We will continue our efforts, so that more residents may experience the joy of public art through participating in its planning and creation.



不同年齡層、親子、
不同背景市民是教育推廣計畫的對象



公共藝術導覽是教育推廣計畫的一環



讓民眾體驗藝術對於生活空間帶來的改變，播下創意的種子



透過公共藝術進行生活美學教育

Education Outreach Award

宜蘭縣立慈心華德福教育實驗國民中小學活動中心工程公共藝術設置計畫
Cixin Waldorf School Public Art Project

興辦機關　宜蘭縣立慈心華德福教育實驗高級中等學校
Organizer　Cixin Waldorf School

慈心聖獸 The Guardian Monster

陳夢靈 / 2110x50x100 公分 / 鋼、石 / 2013
CHEN Meng-Ling / 2110x50x100 cm / steel、stone / 2013

從公共藝術發想會開始，廣邀藝術家、教師、家長共同發想學校未來的公共藝術，接著藝術家與教師研議課程讓學生透過課程參與公共藝術，走訪社區，認識傳統砌石與武荖坑的在地石材認識，學生同時利用泥塑發想公共藝術作品。並且舉辦家庭工作日活動，邀請家長與孩子一同為公共藝術搬作品的石材，爾後利用假日，邀請學生及家長一同使用材燒窯燒蚵灰，作為公共藝術的建材，在藝術家指導之下，師生將馬賽克圖形及武荖坑溪石鑲嵌在牆上，共同完成〈慈心聖獸〉作品。

「讓晨風輕輕朗讀整座隱形的山林...」，在詩人羅葉的詩句裡，找到靈感，構想出一隻祕密藏匿在校園內的守護獸。

Since the initial meetings held to discuss public art, artists, teachers, and parents have collaborated on creating a work of public art representative of the school's future. Classes held by artist and teachers allowed greater student participation in the project, as did efforts to better understand the school's locale—local traditional stonework and the stones at Wulaokeng Scenic Area. Students, meanwhile, realized their models of public artwork through the medium of clay. Parents and children were also invited to create the stone used in what would become *The Guardian Monster*. They came in to fire it in a local kiln on weekends. Students and teachers under the direction of the artist, tessellated mosaic tiles and stones from the Wulaokeng Stream to lay the finishing touches to the piece.

Inspiration is found in poet Luo Ye's verses "Let the morning breeze softly recite the invisible mountain forest in its entirety..." for this concept of a mystical guardian beast concealed in the school grounds.



〈慈心聖獸〉隱身在校園像一個守護神獸



師生將馬賽克圖形及武老坑溪石鑲嵌在牆上共同完成作品

宜蘭縣立慈心華德福教育實驗國民中小學活動中心工程公共藝術設置計畫
Cixin Waldorf School Public Art Project

得獎感言 Acceptance Letter

郭朝清 / 宜蘭縣立慈心華德福教育實驗高級中等學校校長
KUO Chao-Chin / Principal of Cixin Waldorf School

參與式創作過程就是一種公共藝術，這件由藝術家陳夢靈所創作的〈慈心聖獸〉公共藝術作品。嚴格說起來，它並不只是一件作品，而是整個集體參與創作的過程。〈慈心聖獸〉的創作過程中，透過影像的紀錄，讓校園公共藝術的產出過程舉凡：參與討論、對話、共同創作、師生及社群的參與皆留下精采的紀錄。

〈慈心聖獸〉試圖跟學校的特色相結合，把『人』的位置放進來，保有公共藝術的公共參與特性，創作結果具有『與人相連結的親和性』。感謝藝術家陳夢靈和孩子對話，提供孩子共同創作的平台，以學校本身為藝術，充分發揮公共藝術的想像。

"Participatory creation is in itself a form of public art." says Chen Meng-Lin, creator of *The Guardian Monster.*

Public art is far more than simply a work of art, it is the accretion of collective participatory creative experience. In creating The Guardian Monster, photographic documentation was taken to capture participatory creation by students, teachers, and local residents lock, stock, and barrel, from discussion to debate to creation.

The Guardian Monster is comfortable in its surroundings, as it, like the school in which it is seated, has people at its core. Public art should involve public participation; what results should have an affinity with people. Artist Chen Meng-Ling and the children who participated in the work' s creation exemplified the spirit of public art by artfully combining creation with place.



師生與家長們在武老坑溪為作品搬運石頭

陳夢靈 / 藝術家
CHEN Meng-Ling / Artist

認識了慈心，我謝謝慈心給的一切。

我好高興在這學習，好像不是我一雙兒女上學，我上得比他們起勁。

謝謝湯譜生老師給我的很多專業文史跟地質上的諮詢，謝謝培芮姐那天叫我沒事就去聽報告，謝謝慈心很多老師的耕耘，我更謝謝 Peter 不計前嫌前來支援。還有歐陽老師委屈住我狗屋，還要免費幫我拔罐一整個月日夜煎熬。謝謝每天早上騎車來漫罵我的鄰居，他們的老公後來都有來砌石頭，我相信他們一定也會牽孫子的手來玩它。

地方有限！慈心加油 !!

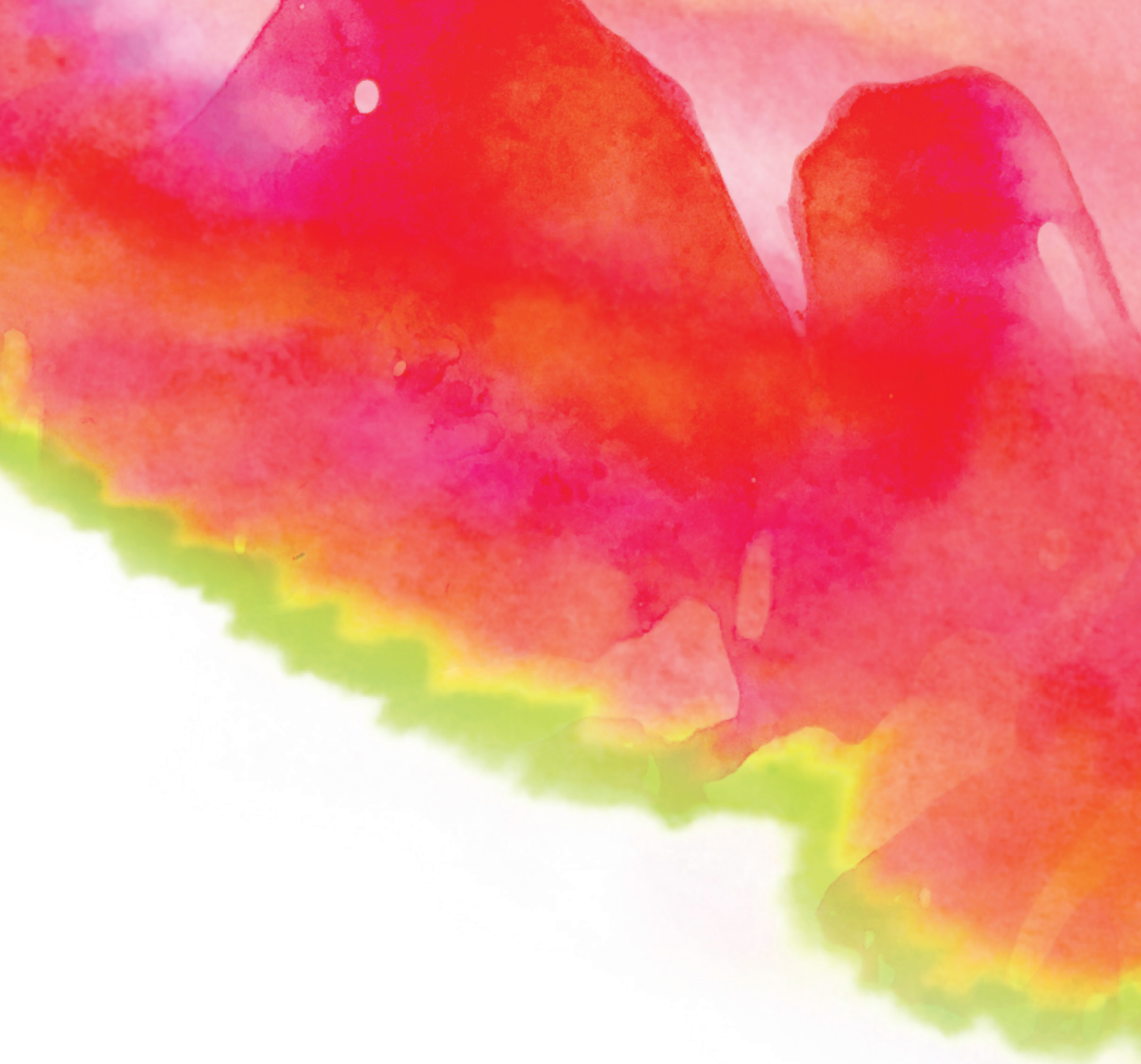
I want to thank the Cixin Waldorf School for all that it put into this project. I have learned a great deal from school, more excited them my son and daughter.

Thanks moreover go to teacher Tang Pu-sheng, for having shared his expertise on literature, history, and geology; to Pei-Rui for telling me to attend that lecture; to so many of the teachers at Cixin Waldorf School for their hard work; to Peter for having volunteered so selflessly, and to teacher Ouyang for having suffered together with me day and night that long month; to my neighbors who cycled by hurling abuse at me every morning and to their husbands for having come to lay stone with me. I am sure that they will all bring their grandchildren to play here.

Last, I want to give a shout out to Cixin Waldorf School—you are awesome!



〈慈心聖獸〉不只是一件作品，而是集體參與創作的過程



附錄
Addendum

第五屆公共藝術獎簡章
Regulation and Procedures of the Fifth Public Arts Awards

一、宗旨
公共藝術獎旨在提升本國公共藝術水準，促進落實公共藝術政策與執行成效，表現區域多元文化風貌，推廣公共藝術認知及鼓勵藝術創作。

二、辦理單位
主辦機關：文化部
執行單位：尚品環境藝術有限公司

三、徵選規範及期程
(一) 第五屆公共藝術獎共計徵選兩種類型，共計七大獎項，徵選資格如下：
1. 一般公辦計畫：民國 102 年與 103 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 102 年與 103 年，依據文化藝術獎助條例第九條第三款，於供公眾使用之建築物設置公共藝術，美化建築物及環境，且其價值不低於建築物造價百分之一者。

(二) 報名日期為 105 年 5 月 1 日至 5 月 31 日。
(三) 各獎項之入圍名單預計於 105 年 7 月公布，並於記者會上頒發入圍證書。
(四) 得獎名單將於「第五屆公共藝術獎」頒獎典禮上揭曉。

四、獎項說明

獎項	頒獎數	獎項說明
卓 越 獎	1 名	設置案具完整策劃、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 名	設置案具特殊之藝術創意，或以獨特工法表現公共藝術之特質者。
環境融合獎	1-3 名	設置案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 名	設置案之作品於設置前後，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 名	設置案 (含設置經費 30 萬以下等案) 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	評審委員決定	依評審委員會議決議。
民間自辦公共藝術獎	評審委員決定	依評審委員會議決議。

五、徵件及獎勵方式

(一) 公辦計畫：採「推薦提名」與「自行報名」兩種方式辦理。

1. 推薦提名：由各公共藝術審議機關推薦經審議且符合報名資格之公共藝術設置計畫，載明報名之獎項，並檢附相關報名資料，正本函送文化部，並副知被推薦之興辦機關、相關單位、人員及公共藝術獎執行單位尚品環境藝術有限公司。
2. 自行報名：符合報名資格之興辦機關、策劃單位、代辦單位或藝術創作者，得自行選擇符合報名條件之獎項報名。

(二) 民間自辦計畫：採「自行報名」方式；符合報名資格之民間自辦公共藝術計畫之藝術創作者、建築物起造人、建築物管理委員或建築物使用人，得自行報名。

六、報名收件

(一) 報名方式：

1. 請於活動網站自行下載簡章及表格，填寫完成與報名資料、附件等一式 2 份，裝於信封套內，於信封粘貼外套封，註明「第五屆公共藝術獎」，掛號郵寄送達指定信箱。
2. 每份報名資料，應明確勾選欲報名之獎項，每份報名表限勾選一項。
3. 報名資料除上述資料外，並得繳交相關附件 (一式 2 份)，內容為有助於評審委員瞭解所報名獎項之資料，因非必要繳交之文件，報名者可自行斟酌。

(二) 收件截止：民國 105 年 5 月 31 日 17:00 止。 (一律以掛號郵寄，以收件截止時間為準。不以郵戳為憑，請自行考量郵寄時程，以免逾時)

(三) 收件地址：10055 台北郵局第 84-651 號信箱。

(四) 活動網址：http://public5.moc.gov.tw

七、評審方式

評審委員由主辦單位遴選公共藝術相關專業人士出任，依評審階段分為初選、複選及決選。主要分成「公辦計畫類」及「民間自辦計畫」兩類模式進行評審。

(一) 公辦計畫：採初選、複選與決選三階段方式進行

1. 第一階段初選：評審委員就報名資料進行書面甄選，經評審討論後決定入圍者。
2. 第二階段複選：

(1) 教育推廣獎、民眾參與獎：由文化部召開複選會議，請興辦機關或報名者簡報說明該項公共藝術計畫案，簡報時間十分鐘，並由評審委員進行詢問，採統問統答方式。如同一計畫案入圍一個以上的獎項，簡報時間將適度精簡。另將視實際需求辦理設置基地現勘。

(2) 卓越獎、藝術創作獎、環境融合獎：赴設置基地辦理複選會議及現勘，邀請興辦機關或報名者就入

圍獎項予以簡報說明，簡報時間十分鐘，並由評審委員進行詢問，採統問統答方式。若同一計畫案入圍一個以上獎項，簡報時間應適度精簡。

3. 第三階段決選：由文化部召開決選會議，由評審委員逐案投票，依投票結果進行討論，確定決選獲獎名單。
4. 評審特別獎：於前述諸獎項確定後，評審委員針對所有入圍計畫案進行討論，確定獲獎名單。如無符合評審委員共識之計畫案，則該獎項將從缺。

(二) 民間自辦計畫：由評審委員就報名者所提供之相關資料進行評審，必要時赴設置基地現勘。符合建築物為公眾使用、其公共藝術價值高於該建築物造價百分之一等相關規定，且具有美化建築物及環境功能者。經評審後確定獎項得主，頒予獎座乙座。

八、注意事項

(一) 凡各獎項之入圍作品，其興辦機關、策畫單位、藝術創作者等相關人士應配合參加複選會議，亦有義務出席本主辦單位舉辦之記者會及公共藝術獎頒獎典禮等相關活動。

(二) 各界對入圍者資格有所疑義時，應於入圍名單公布後 7 日內，檢具相關書面資料向主辦單位提出，逾期不予受理。

(三) 各獎項之得獎作品皆經由評審委員審慎討論後決定，若本屆參賽作品經委員決議後認為皆未達獲獎標準及原則時，主辦單位將保留頒發該項獎項之權利。

(四) 獲獎作品經查證不符參選資格者，取消獲獎資格並追回獎座及入圍證書。若有疑義，本主辦單位有權宣告資格不符或拒絕資格相關申請，並擁有最終裁決權。

(五) 報名者應自行處理引用資料之相關版權事宜，主辦單位於編印活動專輯及進行相關宣傳、推廣活動時，有權無償使用報名的所有相關資料。若因引用報名者所提供之影音、文件等任何資料而被控侵權，主辦單位有權向報名者請求損害賠償。

(六) 本案所有報名資料由主辦單位逕行處理，恕不退還。

(七) 文化部將將舉辦相關宣傳、推廣活動，並出版獲獎作品之得獎專輯，請報名者、入圍者及獲獎者配合辦理。

(八) 若同一單位報名一個以上之獎項，其報名等相關資料應分別裝入不同封套。

(九) 如同一設置計畫案，有不同報名者報名同一獎項，將合併視為一案，供評審委員進行評審，並決定給予獎座之對象。

(十) 凡自行報名入圍之報名者，將致贈相關紀念品一份。

(十一) 報名期間如有任何疑問，請逕與執行單位連絡：

周逸傑，連絡電話 02-2395-5569，電子信箱 alfonzo.asia@msa.hinet.net

黃健敏，連絡電話 02-2755-2426，電子信箱 hph.min@msa.hinet.net

(十二) 本簡章如有未盡事宜，文化部得修訂並另行公布。





得獎作品設置過程
Project Process

國立中正大學
顏名宏《羽光之丘 - 關於光的 12 種依靠》



中臺灣創新園區
別音設計有限公司《方陣》



捷運信義線台北 101/ 世貿站
黃心健《相遇時刻》



新竹縣體育館
David Gerstein《英雄本色》



國立臺灣美術館
賴純純《綠晶典》



臺南市六甲區六甲國民小學
呂政道《繫心》



六堆客家文化園區
林舜龍《移墾耕讀》



新北市林口區頭湖國民小學
黃浩德《紅土地樂園》



宜蘭縣立慈心華德福教育實驗高級中等學校
陳夢靈《慈心聖獸》



彰化縣藝術中心
吳建福《天地之美》



第五屆公共藝術獎評選紀實
Selection Process Documentary

評選會議

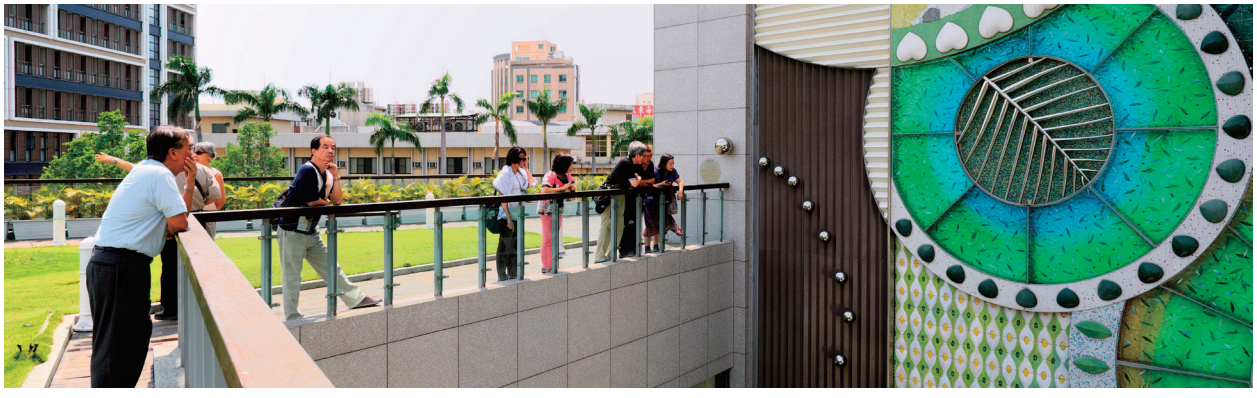




現場實勘

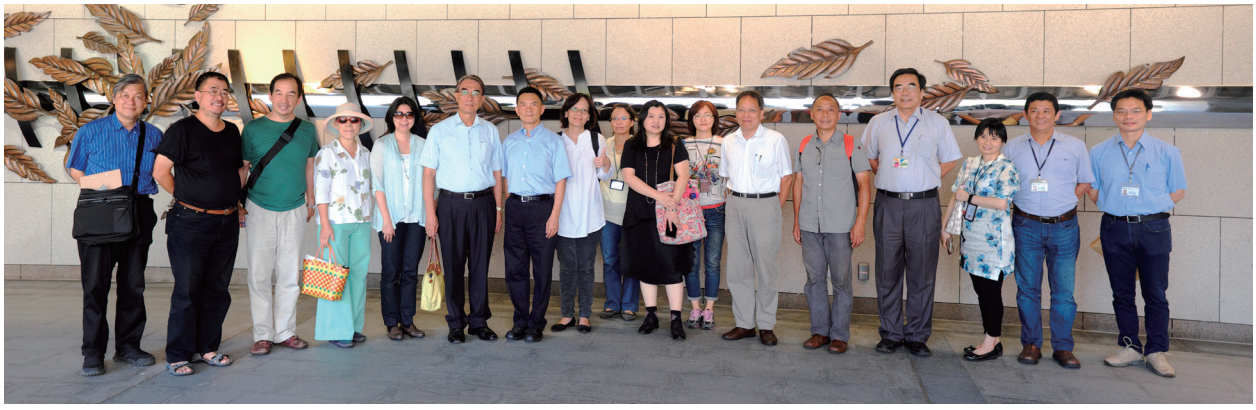














入圍記者會紀實
Press Conference of Short List

入圍證書





會場實況



入圍證書頒獎








頒獎典禮
Award Ceremony

表演節目

眩光立方體　演出：國立臺灣戲曲學院





自然的人為　編舞：羅文瑾 / 演出：稻草人現代舞蹈團 / 服裝造型：曾啟庭





頒獎現況

頒獎典禮會場



入圍作品展示



文化部政務次長楊子葆致詞



典禮主持人 林姮均、黃浩德



頒獎現況

卓越獎頒獎



評審特別獎頒獎



藝術創作獎頒獎



環境融合獎頒獎



頒獎現況

民眾參與獎頒獎



教育推廣獎頒獎



大合照



網路票選人氣作品
Online Voting for the Most Popular Works

捷運信義線台北 101/ 世貿站公共藝術設置案

興辦機關　臺北市政府捷運工程局

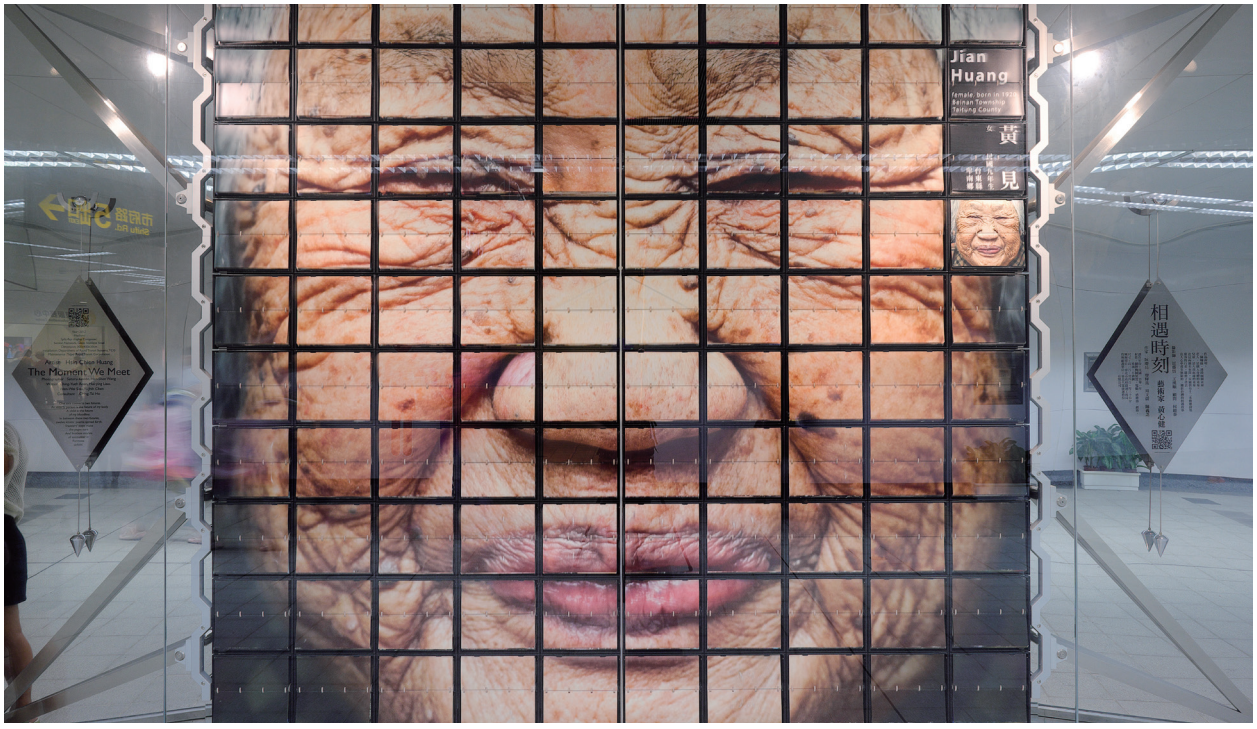
相遇時刻

黃心健 (故事巢股份有限公司)

臺北市信義區信義路五段 20 號 - 捷運信義線台北 101 / 世貿站穿堂層與 101 大樓之通道

300x400x30 公分、45x166x96 公分、54x54x30 公分

動力裝置、感應裝置、電腦、網路、玻璃、不鏽鋼



一個軸線，連接兩個未來，老人與兒童、身體與血緣的未來。

旅客翻動了書頁，在人心中產生屬於臺灣的相遇故事。

國立中正大學理學院二期及教育學院二期新建工程公共藝術案

興辦機關　國立中正大學

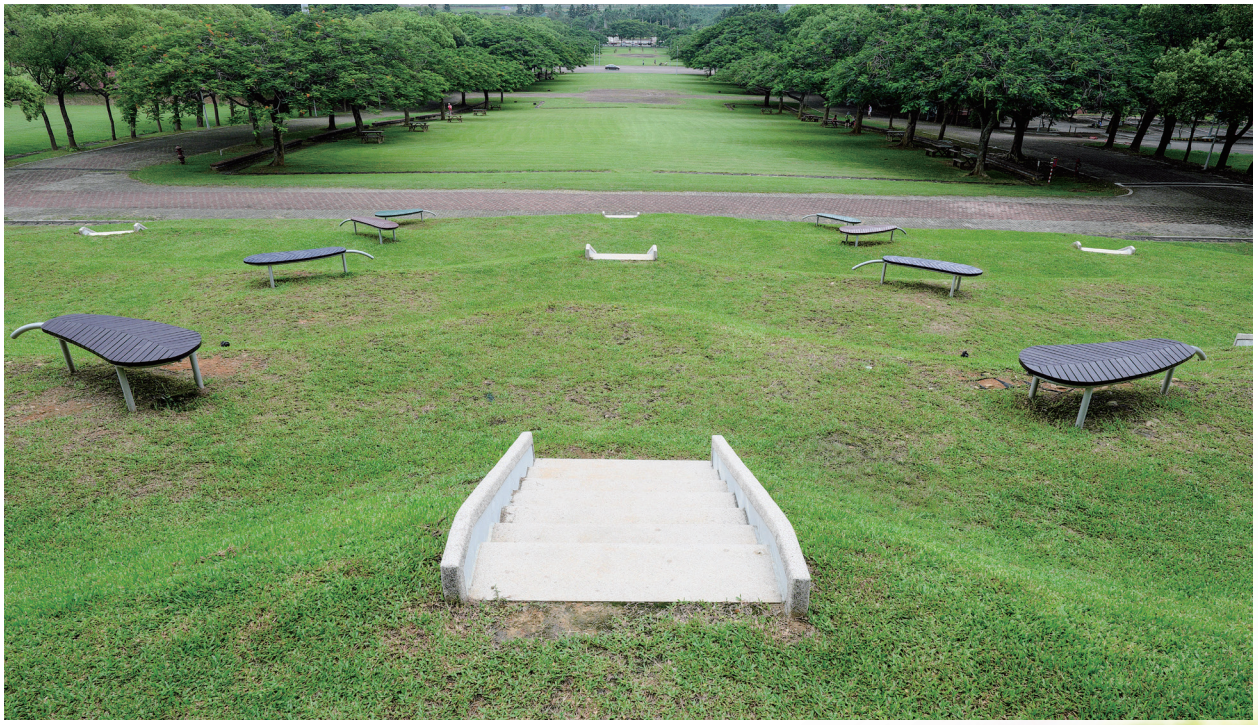
羽光之丘 - 關於光的 12 種依靠

顏名宏

國立中正大學圖書資訊大樓 - 地下一樓西側圓弧柱廊外側平臺及向下延伸至前方綠色草坡間之範圍

204x500x700 公分

草坡、陽光、塑化木、不鏽鋼、烤漆



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地　　址 24219 新北市新莊區中平路 439 號南棟 13 樓
電　　話 886-2-8512-6000
傳　　真 886-2-8995-6481
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執行單位 尚品環境藝術有限公司
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Coordinations / CHANG Hui-Chun , CHOU Yen-Ju, KANG Pao-Ching, TSAI Lung-Ti
Address / No. 439 Zhongping Road 13 Floor (South Building), Xinzhuang District, New Taipei City 24219, Taiwan (R.O.C.)
Tel / 886-2-8512-6000
Fax / 886-2-8995-6481
Website / publicart.moc.gov.tw

Executive Administrator / Top Environmental Art Company
Address / 10F, No.277, Hoping East Road, Taipei 10670, Taiwan (R.O.C.)
Tel / 886-2-2755-2426
Fax / 886-2-2755-2683
Chief Editor / HUANG Jiahn-Min
Editors / CHIEN Mindy, CHOU Alfonzo, CHEN Lucy, KUNG Chih Hsin
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