

**Taipei City Government**  
**Department of Rapid Transit Systems**  
**Instructions for Commission of Public Art**  
**for Wanda Line Phase I**

**Section I. General**

**1. Scope of Work:**

- (1) Title: Public art for the Wanda line Phase I
- (2) Commissioning Entity: Department of Rapid Transit Systems (DORTS)
- (3) Contracting Entity: The First District Project Office (1<sup>st</sup> DPO) will be in charge of tendering and signing contract affairs. The instructions will be included into the commission contract.
- (4) Budget: Paid by fixed fee  
Including artist fee (copyright transfer fee), models, materials, installation, transportation, temporary engineers, on-site fabrication, restoration, fabrication interfaces, safety & sanitation, temporary works, insurance, taxes, rentals, documentation, defect warranty, arts administration, transportation, accommodation, public participation program, caption plaque and structural engineer's signatures & certifications and all other costs required to complete the artwork.
- (5) Expected date of completion:  
October 31, 2025 (subject to change in line with the Construction Contract)

**2. Governing Law: The Culture and the Arts Reward and Promotion Act, Regulations Governing the Installation of Public Artwork, and Government Procurement Act.**

**3. Information about commission documentations collection:**

- (1) Time-limit: from July 15, 2022 to September 28, 2022.
- (2) Methods:
  - A. Collection in person: visit the office of the Third Sub-division, Civil Engineering and Architectural Design Division, DORTS. (9F, No. 7, Lane 48, Zhongshan North Rd., Sec. 2, Taipei, Taiwan, R.O.C.)
  - B. Electronic download: visit the website of DORTS  
(<https://english.dorts.gov.taipei/cp.aspx?n=BF7983C69A04E202&s=5FAC7C447A784308>) or that of Public Art by the Ministry of Culture  
(<https://publicart.moc.gov.tw/home/zh-tw/ann/6674?typeId=1>)

C. Contact information: Ms. Chien-Ni Yin, +886 2 2521 5550, ext. 8289.

Email: [cnyin@mail.taipei.gov.tw](mailto:cnyin@mail.taipei.gov.tw)

4. Deadline for submission: 5 p.m. September 28, 2022 (by the time of reaching DORTS, not the time of postmark).
5. Read the instructions carefully. If any part is insufficient, please contact DORTS for supplements. Artist or art organizations who intend to submit, before submitting the submittal, should peruse all the instructions and should arrange station inspections by themselves (on-site inspections inside metro construction sites are not available). Anyone who submits the submittal should be regarded as having agreed to all of the requirements set forth in the instructions.
6. Artist or art organizations who have questions about the instructions should make their request in writing to DORTS for clarification(s), by August 30, 2022. DORTS will respond to the questions by September 9, 2022 in writing.
7. Public art plan (including the evolution and scope of the plan, an overview of the natural and humanistic environment, public art plan concept, environmental analysis of each station, public art theme of each station, and selection methods and selection criteria, see Appendix 1 for details):

(1) Location and scope:

**Artists or art organizations are welcome to submit multiple projects;**

**however, each project must be submitted separately.** The description of the art works to be selected is as follows:

Item No. ( Must be noted in submittals )	Station /Scope	Budget (NT dollars)	Theme	Proposed area (content)
CQ845B	Entire line (Seats)	15,000,000	Green · Rhythm	platform levels of 9 stations (LG01- LG08A) (At least 2 sets of seats at proper locations per station)

(2) Site description and background overview:

A. The scope of this plan is mainly on Wanda line phase I. The section from Chiang

Kai-Shek Memorial Hall Station (Taipei City) to the depot (Jincheng Road in Tucheng District, New Taipei City) traverses underground with a length of 9.5km long and includes the depot branch line which is approximately 0.7km. It has nine underground stations and one depot (LG01-LG08、LG08A). The construction is scheduled to be completed in the end of 2025.

This section is the route with the highest density of cultural institutions such as museums among the Taipei metro lines and contains many historical buildings as well as archaeological cultural layers. In the metro art design of this section on the Wanda line, the function of the metro station is extended. The station is not only a moving transportation vehicle and a transition space for passengers, but also an extension of the psychological level of the living space of citizens, and a gateway to connect the surrounding community environment and the city's appearance.

Every station on this line has its own culture, green space, industry, and transportation of the area that it is located. These different regional characteristics have undergone many changes over time and the development of the city, some of which have become the memory of senior citizens of Taipei, and some have promoted the modernization of Taipei Metro stations are the window to understand the urban life in various districts. Through the art of metro, it connects the past, present, and even the future of Taipei.

Table of nearby cultural facilities along the line

Design contract	Station	Planned station location	Nearby cultural facilities
DQ121	LG01 Chiang Kai-Shek Memorial Hall Station	West to Roosevelt Rd. and below Nanhai Rd.	(interchangeable with the Xindian line) Taiwan Museum Camphor Factory, Taiwan Tobacco and Liquor Corporation, Chiang Kai-shek Memorial Hall, Nanmen Market, Taipei Teachers' Hostel, Guling Street Avant-garde Theatre
	LG02 Taipei Botanical Garden Station	East to Heping W Rd. and below Nanhai Rd.	Taipei Municipal Jianguo High School, Mandarin Experimental Elementary School, Yuyu Yang Museum, Postal Museum, National Taiwan Arts Education Center, National

			Museum of History, Botanical Garden, Taiwan Forestry Exhibition Hall, Botanical Garden Cultural Site
	LG03 Xiaan Station	East to Zhonghua Rd. and below Xizang Rd.	Zhongyi Elementary School, Juguang New Village, Zhongzheng New Village, Xinhe New Village, Municipal Wanhua Junior High School, Taipei Municipal Xiyuan Elementary School, Youth Park, Nanjichang Night Market
DQ122	LG04 Kalah Station	Intersection of Wanda Rd., Changtai St., and Dongyuan St. and below Wanda Rd.	First Fruit and Vegetable Wholesale Market, Taipei Fish Market, Huazhong Riverside Park, Taipei Municipal Wanda Elementary School, Kuang-Jen Elementary School, Holy Rosary Church, Taipei Public Library DongYuan Branch, Taipei Municipal DongYuan Elementary, Ren'ai Day Care
	LG05 Yonghe Yongping Elementary School Station	In front of Yongping Elementary School and below Baosheng Rd.	Yong Ping Elementary School, Ren'ai Park, Museum of World Religions, New Taipei Municipal Yongping High School, Zhongzheng Riverside Park, Nanshan High School, Wuhe New Town
DQ123	LG06 Zhonghe Station	West to Jingping Rd. and below Liancheng Rd.	(interchangeable with the Circular line) Hola, RT-Mart, Carrefour, Costco, a traditional market in front of the temple, Yijiang New Village, Sizhi Eight Villages, Ampang New Village
	LG07 Liancheng Jinhe Station	East to Jinhe Rd. and below Liancheng Rd.	Jinhe High School, Jinhe Sports Park, Zhonghe Industrial Zone
	LG08 Zhonghe Senior High School Station	West to Yuanshan Rd. and below Liancheng Rd.	Zhonghe High School, Jiasui Park, Yuanshan Park
DQ124	LG08A Juguang	Inside the land for metro depot to the	Metal sheds of steel factories, furniture factories, gas stations, farmlands, farmhouses



	Station	south of Juguang Rd.	
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B. The entire Wanda line is themed as "Green · Rhythm". Thus, the metro art of this project follows the theme, "Green · Rhythm". Under the main theme of "Green · Rhythm", each station on this line is assigned with a sub-theme that corresponds with the station design, for which one representative plant or a set of colors or shapes is selected for station design presentation. The design presentation is made visible at two sites at each station: glass railings that divide paid areas and free areas at the concourse level and artwork lightboxes at sidewalls along rails to enhance stations' identity and reflect on the art theme of the Wanda line. The representative plants for each station are as follows:

Design contract	Station	Metro art Sub-theme	Representative plant	Symbolism
DQ121	LG01 Chiang Kai-Shek Memorial Hall Station	Taipei Life silhouette	Camphor tree	Camphor factory
	LG02 Taipei Botanical Garden Station	Taipei Memory	Lotus	Taipei Botanical Garden
	LG03 Xiaan Station	Taipei LOHAS	Yellow water lily	Old river course
DQ122	LG04 Kalah Station	Kalah tempo	Fruit and veg (Trackside walls: 3 treasures of Kalah)	Fruit and veg market/ image of local culture and landscape
	LG05 Yonghe Yongping Elementary School Station	New lease of greenery	Fishbone fern	Underground botanical garden
DQ123	LG06 Zhonghe Station	Light · Rhyme: Silhouette art	Camellia	Flower of New Taipei City

	LG07 Liancheng Jinhe Station	Wind · Shuttle: Weave and thread	Ramie	Textile industry
	LG08 Zhonghe Senior High School Station	Vine · Rise: Tracks in green field	Water clover	Jisui Park
DQ124	LG08A Juguang Station	Harmony · Integration	Mouton peony	Land development Thriving prosperity

Note: Stations with marked colors will be installed with public art especially other than seats for the entire line.

(3) Public art requirements:

- A. **There must be one umbrella concept covering all design plans of the nine stations in this line, which must be described in detail. The line must be curated in the way of entire line integration.** The works must conform to the spirit of the place where the location is set, and reflect to the site characteristics and artistic atmosphere of the station, which are in line with the design theme set by the site. **See Appendix 1 for the requirements of public art plan.**
- B. The artworks should be specifically created according to the location and range and never previously displayed in the world. The design theme and content should match the public art concept and reflect the site-specific, affinity, living and architectural characteristics of the site surroundings and furthermore, eliminate the impact caused by elevated construction towards the environment.
- C. In addition to establishing a systematic image of the entire line, this line of public art should also reflect different regional customs; in addition to the aesthetic aesthetics of artworks, it should also be combined with architectural design and landscape planning for overall space planning. The sites along the Wanda line Phase I are urban areas with many residential and commercial buildings. Professionals in public art and landscape, sign design and space design should jointly create a good space experience and provide users with a good experience of living space. Therefore, the following principles must be considered:

- a. To be able to reflect the local unique cultural history, geographical landscape and other environmental characteristics. To blend in the environment and create a sense of place.
- b. Through the process of public participation, citizens can have a sense of belonging and identity.
- c. Good communication must be kept with architects and civil opinion leaders.
- d. Works of art (plans) should be able to integrate into the environment and create a sense of place.
- e. The setting and planning of artworks (plans) shall take into account the convenience of maintenance and management of future operating units.
- f. Artworks (plans) must respect the style and cultural connotation of gender equality and multi-ethnic groups (including aboriginals, new residents... etc.). There shall be no discrimination or distortion.

## **Section II. Qualification**

### **7. Basic qualification:**

- (1) Unlimited.
- (2) Should delegate one person as the authorized representative (see appendix 4), if the participant is an organization such as a work team, studio, or a firm.
- (3) Foreign artist(s) should authorize a representative in Taiwan (see Appendix 4) within the time designated by DORTS. The representative will assist the foreign artist(s) with related administration matters and provide the Chinese version of the design descriptions.
- (4) **All artists (or art organizations) who submit proposals must also sign the "Consent to Participate in Art Creation" (See Appendix 7).**

## **Section III. Proposal**

### **8. Information meeting**

The information meeting for the public art plan and site overview will be conducted at 2pm on July 28, 2022 at the meeting room of DORTS on the 9th Floor, No. 7, Lane 48, Section 2, Zhongshan N. Rd., Taipei City.

9. All proposals must be sent by mail or delivered in person to DORTS before the deadline. If the office is closed on the day of the deadline for any reason, the deadline will be extended to the same time of the following business day.

Submission address: 9th Floor, No. 7, Lane 48, Section 2 Zhongshan N. Rd., Taipei

City 10448

The Third Sub-division, Civil Engineering and Architectural Design Division,  
Department of Rapid Transit Systems, Taipei City Government

Addressee: Ms. Chien-Ni Yin

**(1) See Appendix 2 for Information Form, Appendix 4 for Power of Attorney,  
Appendix 7 for Consent to Participate in Art Creation.**

**(2) Public art plan:**

Proposal content should be mainly in Chinese and assembled into A4 size paper (approximately 21x29 cm). Pages over A4 size should be folded into A4 size. One proposal must not be more than 50 pages (including front cover, back cover, table of content, and page separators) and should be bound in one volume containing a table of contents and numbered pages. Please make and submit 20 copies of each proposal. Content includes, but is not limited to, the following:

A. Physical artworks: the entire line (seats), LG01, LG06, and LG08A

- a. Title of work
- b. Creative concept and ideas
- c. Description of the artwork's integration with the environment or landscape (including image presentations).
- d. 3D perspectives or model photos
- e. Design drawings (including caption plaque): should fully express the layout and details of the artwork using the metric system as the standard of measure and contain at least the following diagrams: site plan(should indicate the distances between the work and fixed facilities), plans and elevations.
- f. Description of artwork materials
- g. Lighting plan
- h Public participation plan and art education promotion (Describe in detail the implementation and the anticipated responses or effects to be achieved).
- i. Execution schedule.
- j. Management and maintenance plan (including cleaning and maintenance period, methods, as well as the estimated annual cost and special maintenance plan.)
- k. Installation expenses (including summary and detailed sheets): Use NTD

(New Taiwan Dollars) as the standard currency. For format reference, please see Appendix 3a-1 and 3a-2.

1. Creative experience: Artists' or organizations' similar, previous creative experiences and achievements, such as exhibitions, awards, or documentation of practical production experience (maximum of 15 pages of photographs or photocopies that can be included in the addendum which will not be considered in evaluation).

**(3) Model or 3D multimedia image** file (no specific requirement on the format; models or files must be carried to the selection session)

A. Those presented as solid models shall meet the following requirements:

- a. Sizes are limited to 100x100x100cm, and must indicate the scale and orientation of the scale. Solid models must comprehensively show how the artwork is going to be presented on-site. Create models exactly according to the on-site conditions and facilities.
- b. In order to make models easy to be understood, the principle of using the same material as the finished work is the principle. If there are necessary differences in materials, specifications, techniques, etc. from the finished work, please explain and attach material samples.
- c. Models should consider safety and be easy to move, for example: external plug-in grams and easy to open wooden boxes. During shipping and display, if models are damaged due to improper production in themselves, the organizing agency is not responsible for compensation.
- d. Models should be provided to the organizing agency for public participation activities and promotion activities unconditionally and freely in the designated period.

B. Presentation of 3D multimedia images:

- a. The material sample of the work should be attached, and the orientation should be indicated. In order to fully present the layout of the creative concept on the site, please refer to the on-site conditions and facilities.
- b. Submit the files in a USB flash drive or CD-ROM. The 3D multimedia image files should be unconditionally and freely provided to the organizing agency for relevant public participation and public relations activities.

10. Submissions delivered to DORTS cannot be returned, voided, withdrawn, changed, or revised for any reason.

11. Other notes on submission process for artists or organizations:

- (1) The submittal documents may use a foreign language and may enclose a Chinese or English translation.
- (2) All costs accrued by the artists' submittal should be at their own expense.
- (3) Should the submitted work be a plagiarism or was copied from any previous work, including the work of others, or involve any public art committee members of this project, DORTS shall cancel the artist's qualification.
- (4) Proposals submitted to DORTS will not be returned.

**Section IV. Selection**

12. Selection criteria

- (1) A two-staged selection is determined: a preliminary selection and a final selection. The preliminary selection shall be conducted through a documentary review. The final selection is carried out in a presentation and Q&A method.

- (2) Preliminary selection

A. The selection committee will check each "public art plan (preliminary selection)" from each bidder. Evaluation items for selection are as follows:

1-1. Evaluation items for preliminary selection: entire line seats

Evaluation items	
Art theme	1. Creation concept: According to the characteristics of the Wanda line Phase One (LG01-LG08A), a series of overall planning should be made, and the image among stations should be reflected and connected. 2. Connection between the form of the work and the connotation of art. 3. Creativity of the work. 4. Team planning and overall execution capabilities.
Creative expression	1. Creative expression of artistic techniques. 2. Creativity of shape and artistic vocabulary.
Integration with the architecture environment	1. Integration of design planning and architecture. 2. Degree of the match between the performance of the work and the human and cultural environment and the station body.
Public participation plan	1. Creative public participation plan: According to the commission instructions, creative public participation plans of

	different types will be carried out. 2. Substantive and public closeness of public participation.
Reasonableness of expenses	Appropriateness and rationality of overall budget planning.

B. In the preliminary selection, voting is conducted by ticking. After counting the votes from the selection committee members, according to the total number of votes, the artists or organizations in participation will be ranked. The top three artists or organizations in each group will be selected to enter the final evaluation. If two participating artists or organizations get the same number of votes, the selection committee will be asked to decide their priority through the second round of ticking.

C. The artworks in the preliminary selection will be evaluated by the selection committee according to the requirements of the creation plan and the overall evaluation items in the selection plan, who will also decide whether the preliminary selection is inconclusive or not, and state the reasons at the meeting to make a resolution, to which a re-announcement will be made.

### (3) Final selection

A. Date and place of the final selection: DORTS will notify the finalists in writing after the preliminary selection. Those who are shortlisted for final selection and need to inspect the venue for presentation beforehand can contact the contact person of this case.

#### B. On-site presentation and Q&A:

a. On the day of the selection meeting, presentations and answers will be conducted according to the order of submission of the final selection works. Artists or organizations may attend the selection meeting. For those who are unable to attend, authorized agents should attend the selection meeting.

b. The presentation time is 15 minutes (including interpreting), and the time for answering questions is 15 minutes (including interpreting but not the time for the selection committee members to ask questions).

c. Finalists should prepare explanatory materials and provide one digital file (including CD-ROM or USB flash drive), which can be supplemented by models, 3D simulation diagrams, computer simulation animations, etc. as instruction aids.

d. If the content of the presentation document is inconsistent with the bidding

documents or no representatives of the works attend the briefing, the committee members may conduct a written review of the content of the document, but no points will be awarded for "Presentation and Q&A" in the evaluation items.

- e. DORTS will prepare a projector and a screen at the presentation site. Other than that, presenters are responsible for preparing their own equipment. The onus is on presenters to make sure there are compatible equipment in the presentation site, where DORST take no responsibility for any incompatibility.
- f. The whole selection process will be video recorded.
- g. The finalists should leave the meeting room after completing their presentation and answering the inquiries. DORTS will notify in writing of the selection result.

C. Evaluation items for final selection are as follows:

3-1. Evaluation items for final selection: entire line seats

Evaluation items		Weighing
Content of plan	1. Connection between the theme image and creative concept of public art. 2. Conception of the work, expressing the relationship between the work and the surrounding environment and space. 3. Description of the form, size and presentation medium of the work. 4. Night lighting plan. 5. Construction plan. 6. Maintenance and management plan. 7. Schedule and planned progress.	40%
Integration with the architecture environment	1. Integration of design planning and architecture. 2. Degree of the match between the performance of the work and the human and cultural environment and the station body.	25%
Public participation	1. Creative public participation plan: According to the commission instructions, creative public participatory plans of different types will be carried out. 2. Substantive and public closeness of public	15%



	participation.	
Overall budgeting	Appropriateness and rationality of overall budget planning.	10%
Presentation and Q&A	1. On-site performance. 2. Preparation for the Q&A.	10%

D. Evaluation method: Converting to a ranking by the summed scores of evaluation items:

- a. The final selection will be based on the ranking. The selection committee will score the items listed in the above-mentioned tables. The scores will be summed and converted to rankings. (A proposal obtaining the highest score will be given the first ranking; the second highest will be given the first ranking, and so on). The proposal with the lowest total value of rankings, and that with a total average score of 80 or more and is determined by more than half of the selection committee members will be given the first ranking and will be granted the priority for price negotiation. If there are any two proposals obtaining the same value in their rankings, the one who has the more first rankings will be regarded as the winner. The selection committee may decide whether the winner is inconclusive and state the reasons at the meeting. In case there is no winner or no bidder entering the selection session, the competition shall be nullified.
- b. In case more than one proposal receives the same lowest points, the one with the most first rankings will be the winner and will be granted the priority for price negotiation. If there are still more than two proposals in the same condition, the members at the meeting will vote for the winner.
- c. The winner, 1st runner-up, and 2nd runner-up will be determined in accordance (for which at most three proposals will be selected into the final selection). The average score needs to be above 80 to be included in the top three. The winner will get priority for price negotiation, and the 1st runner-up and the 2nd runner-up will receive incentive awards according to the following criteria. However, those scored below 75 will not be awarded.
  - i. Entire line (seats): monetary incentive of NT\$150,000 dollars (tax included) to the 1st runner-up; NT\$100,000 dollars (tax included) to the 2nd runner-up.

- d. Priority will be given to the winner to negotiate the price. If the negotiation fails, the organizer has the right to decide that the 1st runner-up and the 2nd runner-up should make up the negotiation in order.
- e. After artists or organizations finish their presentation and Q&A, the selection committee will score the proposals, and the scores will be counted to determine rankings. The results will be handed over to the staff of the organizing agency, and decisions will be made according to the rankings in the selection committee meeting. The results shall be signed and recorded by all attending members after confirmation.

#### **Section V. Appraisal**

14. The agency will invite more than 3 members of the professional executive team or selection committee to jointly hold an appraisal meeting (limited to 2 per case). The artists will be notified by DORTS to attend appraisal meetings. Those who fail to attend the appraisal meeting at the notified time will be deemed to have given up.

#### **15. Appraisal meeting**

- (1) Foreign artists or organizations should ensure that their designated authorized representative in Taiwan attends the appraisal meeting.
- (2) Appraisal meeting will review but is not limited to the following items: costs, materials, quantity, dimensions, installation, maintenance and management methods, public participation program, working schedule and caption plaque etc. and necessary structure calculations of the artwork. After examination and approval, review findings will be attached to the contract.
- (3) The content of the artwork caption plaque must be in both Chinese and English, with the subject sequences as followings:
  - A. Artist
  - B. Title
  - C. Year
  - D. Material
  - E. Dimensions (cm) (Dimensions must be in the order of: height x width x depth)
  - F. Description (Maximum limit of 300 words. If the artwork is a composite of multiple articles, then an associated caption plaque is required, in which the content includes subtitle and dimensions).
  - G. Installation: Department of Rapid Transit Systems, Taipei City Government

H. Maintenance: Taipei Rapid Transit Corporation

- (4) Artists or organizations should amend their public art proposal according to the conclusion of the appraisal meeting, and incorporate those amendments into the contract. The amended public art proposal along with the copyright agreement (refer to Appendix 5) should be delivered to DORTS within the deadline designated by DORTS. Should artists or organizations fail to submit the above information by the deadline, it will be considered as giving up the qualification of price negotiation.

## **Section VI. Price negotiation and contract award**

### **16. Price negotiation meeting**

- (1) The artists or organizations must complete the "Public Art Selection Result Report". After the report has been approved by the supervising agency, the 1st DPO will issue the notice of price negotiation meeting accordingly.
- (2) The Procurement will adopt the payment of a fixed fee. Therefore, during the price negotiation, there is no need for price deductions to be made; only contract negotiation will proceed.
- (3) The artists or organizations should attend the price negotiation meeting at the time and venue as the notification. The responsible persons or their representatives are requested to bring their ID, signature seal, Bid form, and Bidder's statement to the meeting. Representatives must bring the power of attorney and the original authorization document delegating the person to use the alternative seal.
  - (4) Individual person bidders should attach their ID, and legal persons should attach their profit business registration certificate or business registration certificate or company registration certificate, or other certificates of registration or establishment. In the event that non-corporate enterprises, established pursuant to the laws that govern the organization of government entities and exempted by laws from application for issuance of approval certificate for registration, certificates of company registration or commercial registration, contracting or business handbooks, proof of tax payment or proof of membership to commercial organizations, participate in tendering, such documents may be waived.

- (5) Foreign supplier: individual persons should provide personal identification document(s). Legal persons or groups should attach the registration document of their country as a supplier, which should be equivalent to the company registration certificate in Taiwan, and should attach a notarized or certified Chinese translation.
  - (6) During the price negotiation meeting, no request for a reduction to the instructions or requirements will be considered.
17. Contract award: Within twenty days of the price negotiation meeting, the awarded artist must prepare the required forms and documents and complete the signing procedures with the 1st DPO. Please refer to Appendix 6a, 6b, and 6c for the contract draft. Awarded bidders are responsible for preparing the contract and other related documents.
18. Incentive awards for materials (submission):
- (1) One winner in each case, to whom the priority to price negotiation will be given but no incentive awards. The incentive awards for materials (submission) to the 1st runner-ups and 2nd runner-ups are as follows: monetary incentive for materials (submission) of NT\$150,000 dollars (tax included) to the 1st runner-up; NT\$100,000 dollars (tax included) to the 2nd runner-up.  
For those who are scored above 75 (included) but under 80 (excluded), members of the selection committee will jointly determine the amount of incentive awards. For those who are scored under 75 (excluded), no incentive award will be granted.
  - (2) If the winner fails in the price negotiation, DORTS has the right to decide whether the 1st runner-up will make up for the negotiation. If the 1st runner-up wins the bid, the 1st runner-up will have the right to set up the bid and will not receive the incentive awards, and the original winner will receive the incentive awards for materials (submission) of the 1st runner-up.
  - (3) If both the winner and the 1st runner-up fail in the price negotiation, DORTS has the right to decide whether the 2nd runner-up will make up for the negotiation. If the 2nd runner-up wins the bid, the 2nd runner-up will have the right to set up the bid and will not receive the incentive awards, and the original winner and the 1st runner-up will receive the incentive awards for materials (submission) of the 1st runner-up and the 2nd runner-up, respectively.
  - (4) If no agreement is made in price negotiation, the invitation to tender process will be re-started. The three bidders who enter the final selection will each receive incentive awards for materials of NT\$100,000 (or NT\$80,000).

- (5) The incentive awards for materials will be paid by the 1st DPO of DORTS after the contract signing of each case is completed.
19. The rights of the awarded supplier shall be canceled if any one of the following cases occurs:
- (1) Tendering document requires the disclosure of sub-contractor(s) in the artist's proposal. If sub-contractor(s) disclosed in the proposal are determined to be ineligible participant(s) in the tendering process according to Paragraph 1, Article 103 of the Government Procurement Law, the artist shall be notified by the department to replace the sub-contractor(s) with others deemed eligible by the tendering document. Those whose correction comes overdue will be managed according to GPA Article 50, Paragraph 2.
  - (2) Failure to proceed with price negotiation, contract signing with DORTS, or giving up the contract or refusing to sign the contract, no matter what reason.
  - (3) Any cases conforming to GPA Article 50, Paragraph 1 that would nullify the contract award or annul the contract.
  - (4) In the case of plagiarism or copyright infringement, the department will disqualify and terminate all commissioned work and relationships, and recover contract funds. In addition, the department will publish the name of the violating party and reserve the right to pursue further legal action.

## **Section VI. Terms of Conflict of Interest**

20. Artists or organizations who have been involved or implicated in one of the following cases is prohibited from the competition:
- (1) Artists or the responsible persons of organizations are the head of the organizing agency, or their spouses, relatives by blood or by marriage in a relationship within three degrees with the head, or their family members living together or sharing interests involved therein.
  - (2) Artists who have provided planning and design services for the commission.
  - (3) Artists or organizations who have drafted the instructions for the commission, in terms of the procurement based on the commission instructions.
  - (4) Artists or organizations who provide the review services for the commission, in terms of the procurement based on the services.
  - (5) Members of the execution team or the selection of this commission.
  - (6) Commissioned agencies, consultants, or secretaries of this commission.

- (7) Artists or organizations who have acquired information, which others are unable to know, or which are classified and to use the information to win the competition.
- (8) If the above-mentioned circumstances are noticed and verified, the artists or organizations will be disqualified.

## **Section VII. Other**

21. Should DORTS find that the awarded artist has committed one of the following cases, DORTS should inform the artist of the facts and its evidence. In addition, DORTS should remind the awarded artist to present any objections thereto, otherwise, the case will be publicized in the Government Procurement Communiqué (GPC), and will be dealt with according to Articles 102 and 103 of GPA.

- (1) Allowed other people to borrow his/her name or certificates to submit a tender.
- (2) Borrowed or illicitly used other people's names or certificates, or used counterfeited or altered documents to submit a tender, or sign a contract or contract performance documents.
- (3) Illegally reduced labor or materials, in a manner deemed to be serious.
- (4) Counterfeited or altered documents related to the tender, contract, or contract performance.
- (5) Submitted a tender during a period where its business operation permit had been suspended.
- (6) Committed any of the crimes prescribed in Articles 87 to 92, and adjudged at the first trial to be guilty.
- (7) Rejected signing the contract without adequate reason.
- (8) Works or goods produced not passing examination or acceptance inspections, to a degree deemed to be severe.
- (9) Failed to perform default guarantee after failing an acceptance inspection.
- (10) Delayed contract performance for a period deemed severe, the responsibility for which was attributable to the bidder.
- (11) Transferred the contract to another bidder, in a manner against the provisions of Article 65 of GPA.
- (12) Contract was annulled or terminated, the responsibility for which was attributable to the bidder.
- (13) Being under the process of bankruptcy.
- (14) Discriminated against females, aboriginal people or handicapped people, in a

manner deemed to be serious.

(15) Submitted, signed or performed the contract with a plagiarism from other's work.

The provisions stated above are applicable to any artist/s who is a joint guarantor for contract performance that has been notified by DORTS to perform his/her joint guarantee responsibility.

22. Copyright arrangement: Artist(s) awarded the contract will negotiate and sign the form in Appendix 5 with DORTS.
23. DORTS has the right to research, photograph, publicize, publish, publicly exhibit and broadcast all the relevant documents submitted by artist(s).
24. Should the submitted work be a plagiarism or was copied from any previous work, including the work of others, or involve any public art committee members of this project, DORTS shall cancel the artist's qualification.
25. Should DORTS be informed of and it be subsequently confirmed that the submitted work is a plagiarism or was copied from any previous work, including the work of others, DORTS shall terminate the contract, and retrieve contract cost or material subsidy, publicize his/her personal and associated firm's names, and reserve the right to take further legal action.
26. Regarding any disputes between the bidder and DORTS in connection with the tendering, bid review, and contract award, the bidder may raise any objections to DORTS according to provisions of Article 75 of GPA. Should the bidder not agree to the results of handling of the disputes or should DORTS neglect to handle said, the bidder may petition the Taipei City Government Procurement Petition Evaluation Committee according to provisions of Article 76 of GPA.
27. Without violating any related laws, DORTS may make addenda or supplements to the instructions.
28. The instructions together with their supplements should constitute part of the contractual documents.
29. Criminal Investigation Bureau (CIB) of Ministry of Justice – Telephones: 29188888, 29171111; or PO Box: Xindian PO Box No. 60000  
Taipei City Investigation Office of CIB – Telephone: 27328888; PO Box: Taipei City PO Box No. 60000  
Central Procurement Auditing Group – Telephone: 87897500; Facsimile: 87897800;  
Address: 9 F, No. 3 Sungren Road, Xinyi District, Taipei City  
Taipei City Procurement Petition Evaluation Committee – Telephone: 27239161;

Facsimile: 27239354

Address: No.1 Shifu Road, Taipei City

Taipei City Procurement Auditing Group – Telephone: 27255610; Facsimile:  
27239354;

Address: No.1 Shifu Road, Taipei City

Appendix 1. Public art plan

Appendix 2. Information form

Appendix 3-1. Summary sheet

Appendix 3-2. Detail sheet

Appendix 4. Power of attorney

Appendix 5. Copyright agreement

Appendix 6. Public art installation contract

Appendix 7. Consent to Participate in Art Creation for artists (art organizations)



## Appendix 1.

### I. Evolution and scope of the plan

The metro Wanda-Zhonghe-Shulin line (Wanda line for short) starts from the Chiang Kai-Shek Memorial Hall Station and then runs westward along Nanhai Road and Xizang Road in Zhongzheng District, and Wanda Road in Wanhua District, Taipei City, Zhongshan Road, Liancheng Road in Zhonghe District, Jincheng Road in Tucheng District, and Shulin District, New Taipei City, and ends at Huilong Station on the Zhonghe-Xinlu line. This line has a route of 22.1km, including underground and elevated sections, and is built with 11 underground stations and 11 elevated stations (one depot included). In the future, through systems integration and IC cards integration, passengers riding on the Wanda line can transit to the in-service Xindian line, Circular line, Tucheng line, and Xinzhuang line, so as to improve the accessibility in Taipei City and New Taipei City for mutual prosperity and greater international competitiveness.

Fig. 1-1



The scope of this plan is mainly in the scope of the Wanda line Phase I, from Chiang Kai-Shek Memorial Hall Station (Taipei City) to the depot (Jincheng Road in Tucheng District, New Taipei City), traversing underground with a length of 9.5km long and includes the depot branch line which is approximately 0.7km. It has nine underground stations and one depot (LG01-LG08、LG08A). The construction is scheduled to be completed in 2025 (See A Brief Introduction to metro Wanda Line Phase I for details:

<https://www-ws.gov.taipei/Download.ashx?u=LzAwMS9VcGxvYWQvMzg4L2NrZmlsZS85YTdjNjY0NS1kMDVjLTQ5MDUtYmRmYi1lMjI3Mjg2NTZlMwIucGRm&n=MTEwMDMwM%2biQrOWkp%2be3muaRuumggS5wZGY%3d&icon=.pdf>).



萬大線路線示意圖  
Fig. 1-2 Route map of the Wanda line

Line color of the Wanda line: pantone 359C



## B. Description of the Natural and Humanistic Environment

### I. Wanda Line Phase I Project Features

This line has the highest density of cultural institutions, such as museums, among all Taipei metro lines. There are also many historic buildings and cultural layers. The design of artworks in the Wanda line extend functions of metro stations, so that the stations are not only a transitional space for metro trains and passengers, but also an extension of residents' living space, connecting the environment of surrounding communities while serving as a gateway to the city.

Important nodes along this metro line include: Museums, art museums, historic buildings, cultural layers, and living spaces of residents:

Table 4-1 List of Living and Cultural Facilities Along the Entire line

Design Contract	Station	Planned Location of Station	Surrounding Living and Cultural Facilities
DQ121	LG01 Chiang Kai-Shek Memorial Hall Station	Below Nanhai Rd. to the west of Roosevelt Rd.	(Transit to the Tamsui-Xinyi Line and Songshan-Xindian Line) National Taiwan Museum Camphor Factory, Monopoly Bureau, Chang Kai-shek Memorial Hall, Nanmen Market, Taipei Teachers' Hostel, and Guling Street Avant-garde Theatre
	LG02 Taipei Botanical Garden Station	Below Nanhai Rd. to the east of Heping W. Rd.	Taipei Municipal Jianguo High School, Taipei Mandarin Experimental Elementary School, Yuyu Yang Museum, Postal Museum, National Taiwan Arts Education Center, Taipei Botanical Garden, Taiwan Forestry Exhibition Hall, and Botanical Garden Site
	LG03 Xiaan Station	Below Xizang Rd. to the east of Zhonghua Rd.	Taipei Municipal Zhongyi Elementary School, Juguang New Village, Zhongzheng New Village, Xinhe New Village, Wan Hua Junior High School, Xiyuan Elementary School, Youth Park, South Airport Night Market
DQ122	LG04 Kalah Station	Below the intersections of Wanda Rd. with Changtai St. and Dongyuan St.	First Fruits & Vegetables Wholesale Market, Seafood Wholesale Market, Huazhong Riverside Park, Taipei Municipal WanDa Elementary School, Guangren Catholic Elementary School, Holy Rosary Church, Taipei Public Library Dongyuan Branch, Taipei Municipal DongYuan Elementary School, and Renai Nursery
	LG05 Yonghe Yongping Elementary School Station	Below Baosheng Rd. in front of Yongping Elementary School	Yongping Elementary School, Renai Park, Museum of World Religions, New Taipei Municipal Yongping High School, ZhongZheng Riverside Park, Nanshan High School, Dachen Yibao Community
DQ123	LG06 Zhonghe Station	Below Liancheng Rd. to the west of Jingping Rd.	Large and traditional markets, including (Transit to Circular Line) Hola, RT-Mart, Carrefour, Costco, and Miaokou, Yijiang New Village, Sizhiba Village, and Anbang New Village
	LG07 Liancheng Jinhe Station	Below Liancheng Rd. to the west of Jinhe Rd.	New Taipei Municipal Jinhe High School, Zhonghe Sports Park, Zhonghe Industrial Park

	LG08 Zhonghe Senior High School Station	Below Liancheng Rd. to the west of Yuanshan Rd.	Zhonghe Senior High School, Jiashui Park, Yuanshan Park
DQ124	LG08A Juguang Station	Inside the land for metro depot to the south of Juguang Rd.	Sheet metal buildings, such as steel factory and furniture factory, gas station, farmland, and farmhouse

Every station of this line passes through an area with its own culture, green land, industry, and transportation. These features have been through many changes with time and urban development, some have become the memories of old Taipei residents, and some have driven Taipei's modernization. Metro stations are a window for understanding urban life in each area, and artworks in metro stations link together Taipei's past, present, and even future.

In the case of Station LG01 and the Taipei Camphor Factor (formerly known as the Taipei Nanmen Factory of Taiwan Governor-General's Office Monopoly Bureau) nearby, the camphor factory is currently one of the exhibition halls of National Taiwan Museum, and was not only designated as a national historic site for its architectural value, but was also the only camphor processing factory in Taiwan during the Japanese Colonial Period, and celluloid film made from camphor had a profound effect on the development of motion pictures worldwide. A series of themes extended from the camphor factory will become a part of the Wanda line, the metro station can become an extension of the cultural and historical locations nearby. Exhibitions are not limited to the architecture of museums, and may integrate metro artworks from a bottom-up approach by involving local residents, architects, public art consultants, and artists in cooperation with museums in the creative process.

In the case of Station LG04, the station links together the green belts of Taipei City and New Taipei City, and provides residents with greater convenience in life. The station is close to Youth Park and adjacent to Huazhong Riverside Park and Taipei City River Bikeway, creating a green living circle. In the future, citizens can easily access the park through Station LG04. The sand dunes and wetland of the riverside park has always been the habitat of many migrant birds, and is an important place for bird-watching. In the

future, this station will create a green living space for citizens, and will create a space with different rhythms by connecting metro, sidewalks, and bicycle paths.

The creative process of metro artworks can be integrated from a bottom-up approach by involving local residents, architects, public art consultants, and artists in cooperation with surrounding cultural and historical locations. Public art is integrated with stations by bringing together nearby cultural nodes and local residents to broaden the perspective and scope of public art.

## **II. Architectural Landscape and Metro art (Integration Principles)**

In terms of metro planning, construction of stations in the Wanda line Phase I Project will change the image of spaces and architecture along the line, and will also shift the center of gravity of Taipei Metro Area from east to west.

The artworks in metro stations of this project not only create a systematic image, but also reflect on the style of each area. Aside from the aesthetics of artworks, overall spatial planning should be carried out in coordination with architectural design and landscape planning. The site of the Wanda Line is located in an urban area with a large number of residential and commercial buildings, and the combination of public art, logo design, and spatial design should create a good spatial experience, in order to provide users with good living spaces.

Hence, the following principles must be considered when planning metro artworks:

- A. Able to reflect on the unique culture, history, and geographic landscape of each area.
- B. The public participation process gives residents a sense of belonging and identity.
- C. Must engage in good communication with architects and opinion leaders.
- D. Create a friendly venue that can be easily accessed by the public.
- E. The artwork must be able to blend in with the environment and create a sense of place.
- F. When planning artwork installation, the convenience of maintenance and management by the operation unit must be considered.

The intended functions of metro artworks can be divided into two aspects, the personal experience of citizens and the city as a whole:

(I) In terms of citizens' personal experience:

- 1. Public artworks provide a mainly visual experience for individuals, create a stronger sense of place, and raise spatial awareness.
- 2. The creation and contents of public artworks allow citizens to better understand
  - The contents and traits of the urban space

- The city's cultural background, natural environment, and historical value
  - The uniqueness and obviousness of the environment in areas near stations
3. The expression of public artworks can link together the past and present of citizens' lives, and further open their imagination of the future. Public artworks can also become a topic of discussion and memories of life in communities.
  4. The creation and expression of public artworks should have public meaning. Hence, unless special images or techniques need to be worked on by art specialists, citizens should be allowed to participate in the creation of some metro artworks.
- (II) In terms of the city as a whole:
1. Public artworks make urban life more appealing, and accumulate energy and spiritual meaning for cities.
  2. The design and expression of public artworks should be combined with the design of stations, and create a good design suitable for the habits of the operation unit and passengers. This allows passengers to feel what the overall environment stands for and more comfortably blend into the artistic environment.
  3. They provide functions that help understand the city, including position and signs, information and events, environment explanation, and education.
  4. Metro stations are an important intermediate space in urban areas, so they must emphasize wholeness and continuity with the environment characteristics of nearby areas, contents of local events, and form of spaces, which are important elements in deciding the theme and medium used for expressing metro artworks.

## C. Concepts of the Public Art Plan

Wanda Line uses [Green & Rhythm] as the theme for the entire line. Hence, public artworks of this project are mainly inspired by [Green·Rhythm].

**[Green] Emphasizes that the construction of metro will lead Taipei Metro Area to reduce carbon emissions and develop into a green ecological city.** Metro is considered green transportation and has significant meaning in environmental protection. To achieve LOHAS, a more positive approach is to adopt the perspective of urban renewal and improving the environment, and expand from point (stations), lines (tracks), to residents' lives. From architectural design concepts, civil engineering, to public art, these can all be used to promote cultural, environmental, and generational justice based on the value of a community of life.

**[Rhythm]** Refers to guidelines and laws, and is also a type of genre of ancient Chinese poetry. In the rules of nature, we can see the inevitable association between things, which cannot be transferred or moved by the will of man. Likewise, there are so called laws of beauty in space and aesthetics. We can say that **[Rhythm] points out that stations of this line are distributed in urban areas, coastal areas, and hills, links together the different rhythms of the natural and cultural environment, and plays a different melody of the city across the entire line.**

Summarizing the perspectives above, the Wanda line's theme is [Green·Rhythm], which has a practical approach using green building indicators and green map, and reflects on the rhythm of each station in the Wanda Line in terms of time, space, culture, and life.

- 1. Rhythm of time:** Areas that this line passes through can be traced from the prehistoric botanical garden culture all the way to present day.
- 2. Rhythm of space:** The appearance of important spaces in Taipei is shown through marketplaces, historical streets, and representative architectures of each era.
- 3. Rhythm of culture:** This line passes through Chang Kai-Shek Memorial Hall, National Taiwan Museum Camphor Factory, Yuyu Yang Museum, Postal Museum, National Taiwan Arts Education Center, Nanhai Academy, National Museum of



History, Taipei Botanical Garden, and Museum of World Religions, showing Taipei's diverse culture and art.

4. **Rhythm of life:** Stations of this line are located in different blocks and show the different dynamics and appearance of how different people live in the Taipei Metro Area.

As described above, the metro Wanda line Phase I Project passes through an area that has the highest density of cultural institutions, such as museums, in Taipei. There are also many historic buildings and cultural layers. The Wanda line can be considered Taipei metro's museum line as it features the diverse culture and art of Taipei City. The concept of ecomuseum<sup>1</sup> is incorporated in the design of artworks in the metro Wanda Line. It extends functions of metro stations, so that the stations are not only a transitional space for metro trains and passengers, but also an extension of residents' living space, connecting the environment of surrounding communities while serving as a gateway to the city.

Under the theme of [Green · Rhythm], all artworks in this line are blended in with the architectural design of each station to develop a "secondary theme." One representative plant is selected for each station based on its geographic location or cultural features, and is presented as part of the station's interior finishing via color or shape (solid, abstract) at two locations in the station. One location is the glazed balustrade separating the paid area and unpaid area on the concourse level of each station, and the other location is the lightbox on the wall of the track side to make it more obvious and echo the art theme of Wanda Line. The following table describes the theme and representative plant of each station. For colored items, an independent public artwork will be installed.

Design Contract	Station	Metro art sub-theme	Representative plant	Symbolism
DQ121	LG01 Chiang Kai-Shek Memorial Hall Station	Taipei Life silhouette	Camphor tree	Camphor factory
	LG02 Taipei Botanical Garden Station	Taipei Memory	Lotus	Taipei Botanical Garden

	LG03 Xiaan Station	Taipei LOHAS	Yellow water lily	Old river course
DQ122	LG04 Kalah Station	Kalah tempo	Fruit and veg (Sidewalls along rails: 3 treasures of Kalah)	Fruit and veg market/ image of local culture and landscape
	LG05 Yonghe Yongping Elementary School Station	New lease of greenery	Fishbone fern	Underground botanical garden
DQ123	LG06 Zhonghe Station	Light · Rhythm – Silhouette art	Camellia	Flower of New Taipei City
	LG07 Liancheng Jinhe Station	Wind · Shuttle – Weave and thread	Ramie	Textile industry
	LG08 Zhonghe Senior High School Station	Vine · Rise – Tracks in green field	Water clover	Jiashui Park
DQ124	LG08A Juguang Station	Harmony · Integration	Moutan peony	Land development Thriving prosperity

<sup>1</sup> The "museum" in urban life museum comes from the concept of eco-museum, which was first proposed by France in the early 1970s. It emphasizes the protection of natural resources and revitalization of traditional culture, and has been developed for about four decades. Over the years, the concept of eco-museum has become an important topic on museums. The concept of people, environment, and area are brought into museums, and the scope covers the cultural customs, natural landscape, and life culture in an area. It attempts to eliminate the boundaries between museums and communities, and include the natural environment, culture, and history of the entire community into the scope of the museum, dismantling the belief that museums can only operate in a tangible building. Furthermore, residents become a part of the museum's learning environment, which strikes root in communities, and all buildings, objects, and the lifestyles of people are contents of the museum, which will drive the development of tourism and strengthen identification with local culture. An eco-museum emphasizes the close bond with local residents, and optimally applies and utilizes local people, events, and things.

Public art is integrated with stations through the connection with cultural nodes and local residents. The Wanda Line Phase I Project will not only realize the true meaning of eco-museum, but also broaden the perspective and scope of public art. The line can be developed into an important cultural tourism route in Taipei through cooperation with surrounding cultural institutions.



Figure 3-1 Concept Map of Representative Plant

## **IV. Environment Analysis and Site Overview for Each Station**

### **(I) Station LG01 – Chiang Kai-Shek Memorial Hall Station**

#### **1. Environment Analysis**

##### **(1) History**

Station LG01 is located in Longfu Village, which is at the center of Zhongzheng District, Taipei City. Longfu Village was farmland and uncultivated land outside the South Gate during the Qing Dynasty. Taiwan Governor-General Office implemented city reform planning during the Japanese Colonial Period, and planned the area into Kodama Town (named after Kodama Gentaro, Governor-General of Taiwan), where it built Taiwan Governor-General Office Monopoly Bureau and dormitories for dependents of Japanese civil servants. A government branch office, schools, banks, and companies were established in areas around the town. The town consisted of residential areas and shopping streets that were mainly for the Japanese at the time, and is thus filled with Japanese-style stores and houses. After the Japanese Colonial Period ended, the area became Longfu Village in 1947 and many immigrants from North and Central China and Jiangzhe Province moved into the empty Japanese-style houses. The area became one of the many military dependent villages in Taipei City. After administrative districts in Taipei City were adjusted in 1990, Guting District's Longfu Village, Hualiner Village, and a part of Longjin Village were merged and continued to use the name "Longfu Village," symbolizing a remarkable blessed place that produces outstanding people.

##### **(2) Cultural Heritage and Public Facility – South Gate**

This station is close to Taipei City's South Gate, which is formally known as Lizheng Gate and is the largest of Taipei City's five gates, located at the roundabout that intersects with Gongyuan Rd., Nanchang Rd., and Aiguo W. Rd. The construction of Taipei City traces back to the Mudan Village Incident in 1874, when Shen Bao-Zhen visited Taiwan to oversee the war and sensed the growing importance of Taiwan to national defense. The following year, he proposed the construction of Taipei City, which was completed in 1884. However, the walls no longer served a purpose during the early Japanese Colonial Period and were demolished, becoming a wide three-lane road. Taiwan Governor-General Office subsequently designated the gate as a historic site according to the Places of Scenic Beauty and Natural Monuments Preservation Law. The Republic of China government reconstructed the gate tower from

Southern Fujian-style to Northern Chinese palatial-style, and only the foundation retained its original appearance.

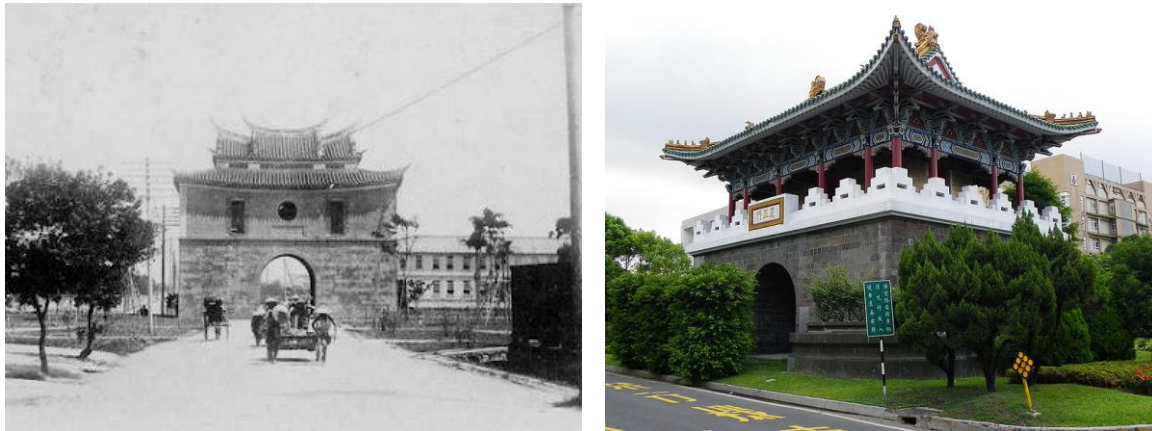


Figure 4-1 Photo of old South Gate (Left)/Photo of current South Gate (Right)

### **(3) Cultural Heritage and Public Facility – Taiwan Governor-General Office Monopoly Bureau**

Station LG01 is close to Taiwan Governor-General Office Monopoly Bureau, which was built in 1922 and was designed by Moriyama Matsunosuke of the Construction and Maintenance Section of Taiwan Governor-General Office. Moriyama Matsunosuke is a famous designer of government buildings during the Japanese Colonial Period, and his works include Taiwan Governor-General Office (now the Office of the President), Governor-Generals Official House (now Taipei Guest House), Museum of Drinking Water(Museum of Drinking Water), Monopoly Bureau, Letter Delivery Department (now the Ministry of Transportation and Communications), Taichung Prefectural Hall(now Taichung City Government), and Tainan Prefecture Hall (now the National Museum of Taiwan Literature).

The Taiwan Governor-General's Office Monopoly Bureau is a Western-style red brick building shaped like an inverse "V". At the time, the two towers on the sides were first constructed, and then tower in the middle was then constructed. The tower's design has similarities with the tower of Taiwan Governor-General's Office, and the red bricks with white horizontal belts give its appearance a bit of variety, while being decorated with baroque style columns, walls, towers, halls, and arcade. The magnificent architecture shows the Monopoly Bureau's special status and importance.

During the Japanese Colonial Period, Taiwan Governor-General's Office put the Monopoly

Bureau in charge of opium, salt, camphor, tobacco, alcohol, matches, and weights and measures, and revenue generated by the Monopoly Bureau accounted for 40% of government revenue at one point, compensating for the fiscal deficit when Japan first began ruling Taiwan.

The government took over the Monopoly Bureau after Taiwan Retrocession and continued to implement the system. Agents of the Monopoly Bureau Taipei Branch improperly handled the situation when investigating a woman selling contraband cigarettes on Yenping N. Rd. in 1947, which led to conflict between police and civilians and caused the 228 Incident. The Monopoly Bureau Taipei Branch became the starting point of the uprising in the 228 Incident. The head office of the Monopoly Bureau located at the South Gate was the place where an angry crowd demonstrated.



Figure 4-2 Photo of the Current Status of Taiwan Governor-General's Office Monopoly Bureau

The Monopoly Bureau was renamed the Taiwan Tobacco and Liquor Monopoly Bureau during the Nationalist Government era as the items were gradually reduced to only tobacco and liquor. Taiwan joined the World Trade Organization (WTO) after 1990 and began allowing imports of tobacco and liquor. Taiwan Tobacco and Liquor Monopoly Bureau was restructured in Taiwan Tobacco and Liquor Corporation in 2002, ending the

monopoly system that lasted in Taiwan for a hundred years.

## 2. Site Overview

Station LG01 is the terminal station of the Wanda Line and will connect with Chiang Kai-Shek Memorial Hall Station, which is the interchange station of Taipei Metro Red Line (Tamsui Line, Xinyi Line) and Green Line (Xindian Line, Songshan Line). In the future, passengers will be able to walk through the corridor to Chiang Kai-Shek Memorial Hall



Station for transit.



Figure 4-3 Station LG01 Location

This station is located near the intersection of Taipei City's Nanhai Rd. and Nanchang Rd., and there are many national monuments, cultural facilities, and important government agencies in surrounding areas. The Official Residence of the President is also located here. To the north is Lizheng Gate (South Gate), National Taiwan Museum: Nanmen Park (camphor factory site), Taiwan Tobacco & Liquor Corporation (Monopoly Bureau), Ministry of Finance, Central Bank of the Republic of China (Taiwan), and Bureau of Foreign of Trade; to the east is National Chiang Kai-Shek Memorial Hall, National Theater and Concert Hall, and National Central Library; to the south is Nanmen Market, Zhongzheng District Office, Guling Street Avant-garde Theatre, and Postal Museum. Transportation is convenient in surrounding areas, which are highly developed with all sorts of living facilities. National Taiwan Museum Nanmen Park is a part of the exhibition space of the National Taiwan Museum. Besides processing and producing refined camphor during the Japanese Colonial Period, it was also the only opium processing factory in Taiwan, and was the earliest and most important chemical factory in Taiwan. The factory building and small white house (opium/supplies

warehouse) and red warehouse (camphor) next to it each have their own architectural features

### 3. Architectural Design

The transactions of a "market" and "gathering" and distribution (transit) are used as the theme of this station. The design uses concepts of scaffolding and weaving, as well as light and shadow effects to make the new metro entrance a new urban landmark.

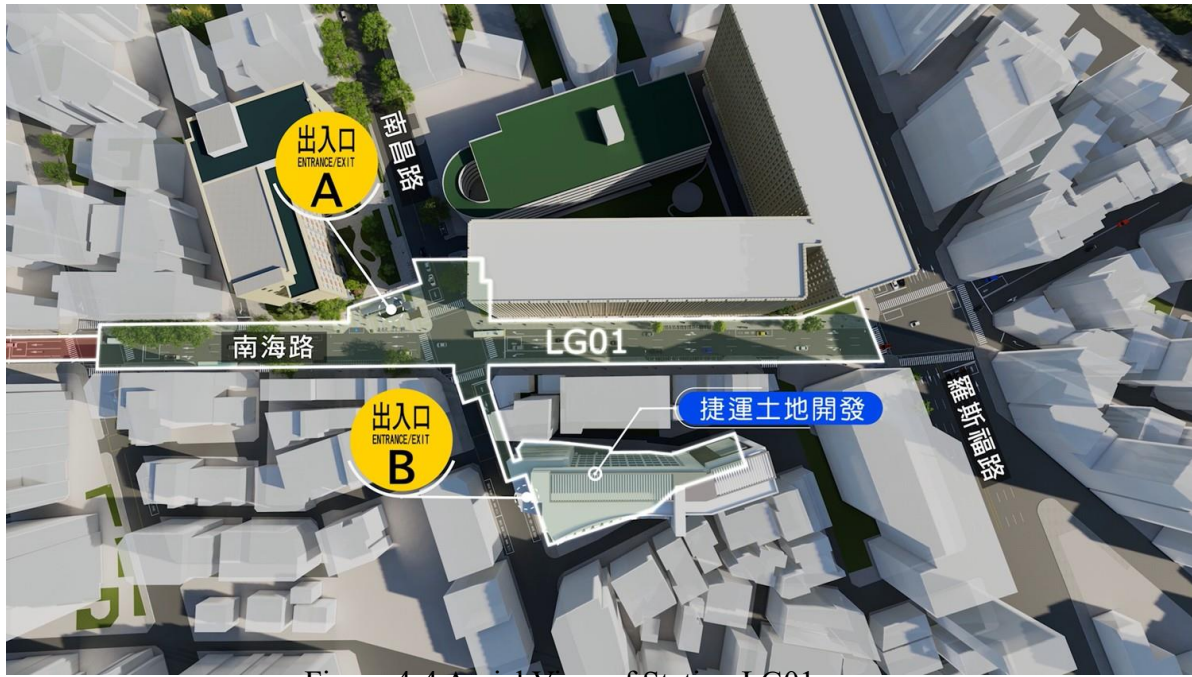


Figure 4-4 Aerial View of Station LG01

\*Entrance A is located at the corner of Nanchang Rd. and Nanhai Rd., and is diagonal with Nanhai Rd. to create a larger open space at the corner.

\*Entrance B is combined with a joint development building to maintain the continuity of

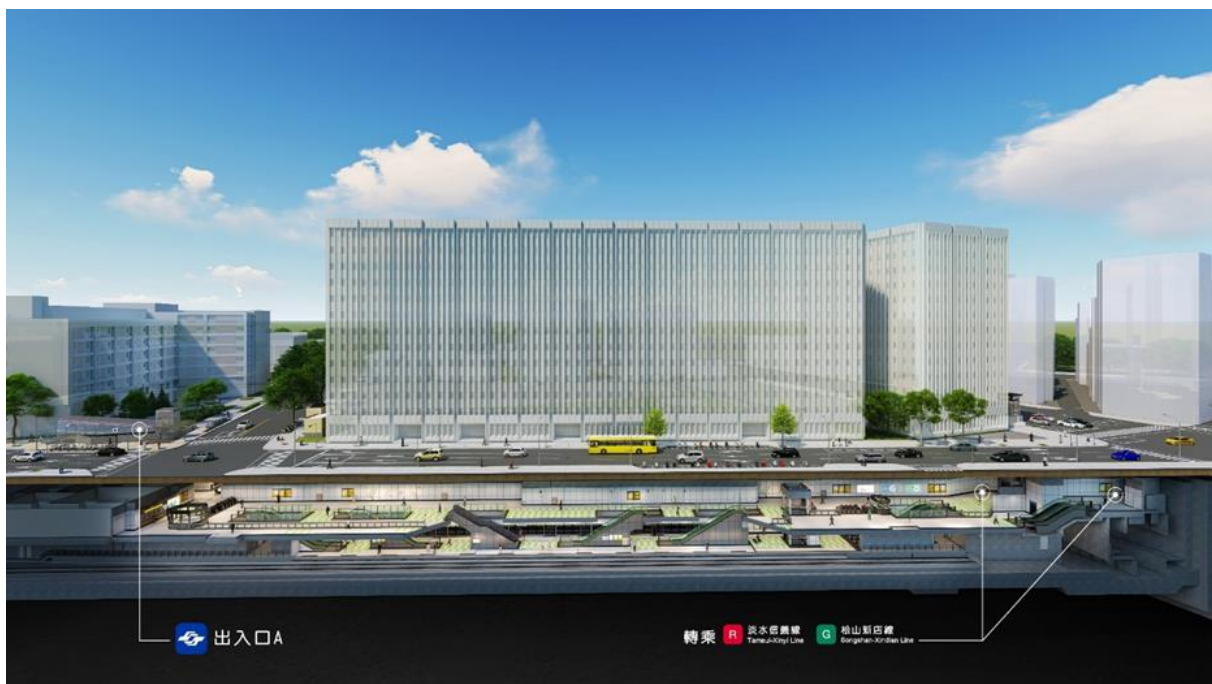


Figure 4-5 Station LG01 Section



## 4. Interior Architectural Design Concept of Station

### (1) Concourse Level

- Ceiling: The ceiling has a modular 600 x 1200 design. The ceiling above important nodes and routes consists of alternating light green perforated aluminum plates and ceiling tiles to create the atmosphere of the space. The ceiling above fare gates to the paid area consists of perforated aluminum plates with a camphor tree leaf design to create the station's features.
- Flooring: Different flooring materials are used in the paid area and unpaid area, and alternating green and gray floor tiles are used perpendicular to the route to separate spatial characteristics. Edges and transit routes have dark stone patterns to guide the passenger flow and visual direction.
- As for metro art, patterns of camphor tree flowers and leaves are outlined and then printed onto enamel panels using silk screen printing.



Figure 4-6 Station LG01 Concourse Level Perspective

### (2) Platform Level

- Ceiling: Perforated aluminum plates and lighting create a lively and rhythmic visual effect.
- Flooring: The passenger waiting area at the middle has alternating green and gray floor tiles, and the platform boarding/alighting area has gray floor tiles

to distinguish their spatial attributes. Gray floor tiles are used to indicate the area where transit passengers come in.



Figure 4-7 Station LG01 Platform Level Perspective

## **(II) Station LG02 – Taipei Botanical Garden Station**

### **1. Environment Analysis**

Nanhai Academy near Station LG02 has Taipei Teachers' Hostel, Taipei Municipal Jianguo High School, Taipei Mandarin Experimental Elementary School, Yuyu Yang Museum, Guling Street Avant-garde Theatre, Postal Museum, National Taiwan Arts Education Center, National Museum of History, Taipei Botanical Garden, and Council of Agriculture Taiwan Forestry Exhibition Hall, offering an abundance of educational resources. Furthermore, this area is part of the Botanical Garden Site, and the vertical distribution of multiple cultural layers is very complete, giving it important academic value to Taiwan's archeology.

Taipei Municipal Jianguo High School was founded in 1898, and has stood for over a century. Taipei Mandarin Experimental Elementary School also has nearly 70 years of history and cultivated many students. Guling Street Avant-garde Theatre has special historical memories. The Postal Museum, National Taiwan Arts Education Center, and National Museum of History were established in 1955-1957, and are an important group of museums built during early periods of Taiwan, storing a large amount of cultural and historical data. These important cultural and historical institutions in Nanhai Academy carry on the past cultural heritage and open up the future.

Besides cultural institutions, Taipei Botanical Garden traces back to 1895, and was built during the Japanese Colonial Period to cultivate tropical plants and become familiar with plants and ecological environment in the South Sea. The botanical garden was rearranged after Taiwan Retrocession and collects over 2,000 plant species; the east side of the pond is often used as a venue for large exhibitions. At the time, the Japanese imported royal palm trees for its economic value, and the trees can still be seen in front of the train station and on campuses. Taiwan Forestry Research Institute is located in the botanical garden, and is the largest forestry research institute in Taiwan. Its responsibilities include forest management, analysis and improvement, technology research, and promotion and education.

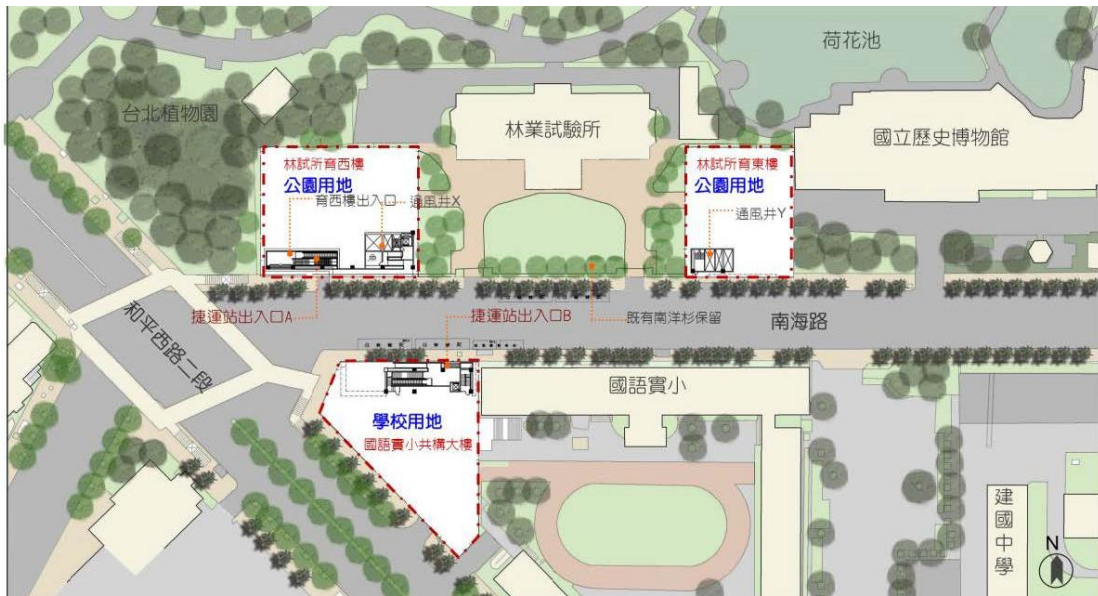


Figure 4-8 Station LG02 Location



## 2. Architectural Design

Architectural image: A cross-section of the botanical garden's surface from underground to the skies is a journey through a museum of culture and nature.



Figure 4-9 Location of Entrances of Station LG02



Figure 4-10 Station LG02 Section

### 3. Interior Architectural Design Concept of Station

\*Pursuant to the resolution of the Cultural Heritage Committee on July 29, 2011, the botanical garden must be included in the theme of the station's architectural design.

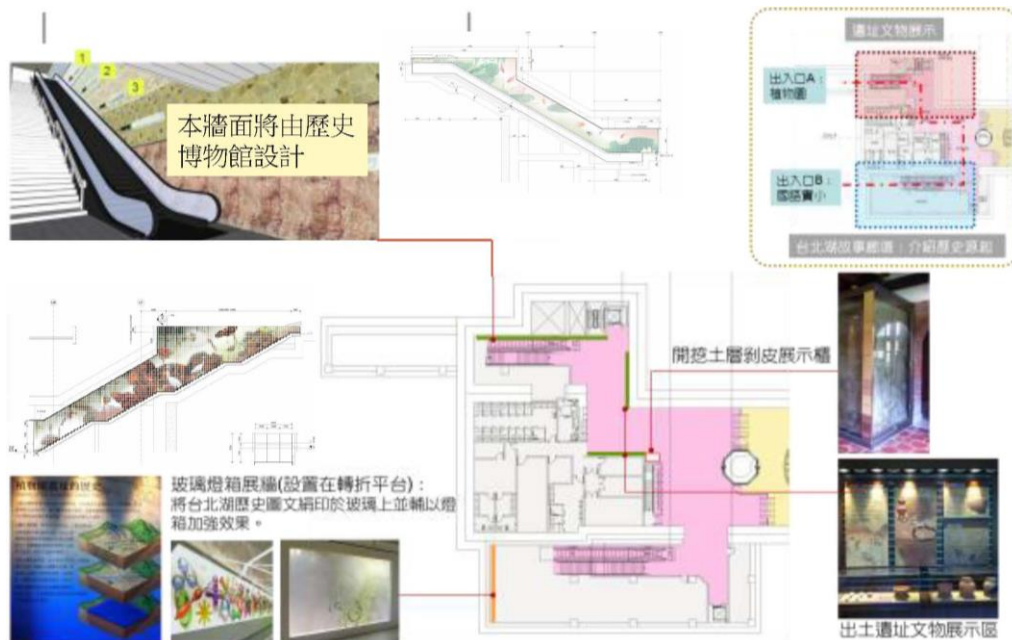


Figure 4-11 Display of Relics Unearthed at Station LG02

#### (1) Concourse Level

**Ceiling:** Cultural heritage and botanical garden elements are incorporated in the spatial design under the theme of "Taipei Memory". The ceiling has a modular design, the paid area extends the image of trees, and patterns of leaves are printed on the aluminum plates, making passengers feel like they are in a forest. Patterns on lamps in the middle of the unpaid area creates the atmosphere of tree shades.

**Flooring:** The center of the unpaid area uses green floor tiles to form patterns that correspond to the lamps. The middle of the paid area has alternating brown and gray floor tiles forming a checkerboard pattern.





Figure 4-12 Station LG02 Concourse Level Perspective

## (2) Platform Level

**Ceiling:** Uses the concept of "rhythm" and "lotus", the plant featured at Station LG02. The ceiling uses perforated aluminum plates and lighting create a lively and rhythmic visual effect.

**Flooring:** The passenger waiting area at the middle has alternating brown and gray floor tiles to distinguish its spatial attributes.



Figure 4-13 Station LG02 Platform Level Perspective

### (III) Station LG03 – Xiaan Station

#### 1. Environment Analysis

Station LG03 is located in a residential area with military dependent villages, public housing, and many elementary schools nearby, including Wan Hua Junior High School, Shuang Yuan Primary School, Taipei Municipal Huajiang High School, and Xinhe Elementary School. The larger military dependent villages include Juguang New Village and Chongren New Village.

Aside from schools and residential areas, the area also contains a large urban green land. Youth Park is currently the fourth largest park in Taipei City, and is located on the west side of Wanhua District, Taipei City. The park is located near military dependent villages and residential areas. It was originally a training ground during the Japanese Colonial Period, and was formerly used as a horse racing venue. It was later changed into an airport and referred to as the south airport, opposite to Songshan Airport to the north, and was eventually changed into Youth Park. Youth Park contains many sports facilities, greenhouse, and performance stage, and a bicycle path was planned along the banks of Xindian River, connecting to nearby riverside parks and passing through Yingge, Tucheng, Banqiao, Zhonghe, Yonghe, and Xindian. From October to March the following year, visitors can come here to see anatidae and protected migrant birds.



Figure 4-14 Station LG03 Location



## 2. Architectural Design



Figure 4-15 Station LG03 Section

## 3. Interior Architectural Design Concept of Station

### (1) Concourse Level



Figure 4-16 Station LG03 Concourse Level Perspective

(2) Platform Level



Figure 4-17 Station LG03 Platform Level Perspective



#### (IV) Station LG04 – Kalah Station

##### 1. Environment Analysis and Site Overview

This station is located near the First Fruits & Vegetables Wholesale Market, and is rich with folk culture. The area has distinguishing features and lively living spaces for urban residents. It is a source of energy in the city and surrounding areas have an abundance of cultural and educational resources, including Taipei Municipal WanDa Elementary School, Guangren Catholic Elementary School, Holy Rosary Church, Taipei Public Library Dongyuan Branch, Taipei Municipal DongYuan Elementary School, and Renai Nursery. Its geographic location is on the east side of Wanda Bridge, which crosses over two cities, and is adjacent to Huazhong Riverside Park. It is an important node to the city's rhythm, the origin of cultures, and a destination for ecological observations.



Figure 4-18 Station LG04 Geographic Map

### (1) Natural Environment

The station is adjacent to Huazhong Riverside Park (high riverbank downstream of Xindian River on the Taipei City end of Huazhong Bridge) and covers a vast area with an abundance of natural resources. The riverside park's vast wetland of Xindian River between Zhongxing Bridge and Huazhong Bridge has always been a major habitat of many migrant birds, with the majority being anatidae that arrive during the winter. The skies filled with foraging migrant birds is a magnificent view, and the main bird-watching area is located in Huajiang Wild Duck Nature Park and Huazhong Riverside Park, which has complete facilities that people can use for bird watching and nature education, and also form a unique ecological landscape.

### (2) Humanistic Environment

Wanhua District is where Taipei City first began development, and Station LG04 is an important node on the vertical axis of transportation development in Wanhua District. The station is located in Dongyuan Park in the southwest part of Wanhua. Taipei City's fruits and vegetables, fish, livestock, and poultry wholesale markets are located along the banks of Xindian River and Tamsui River. It is the base camp for distributing commodities in Taipei City, and also a residential area on the edges of the city. The city government began actively implementing the policy to change the axis and renew Wanhua in 1998, in hopes of bringing new life to the area.

## **2. Interior Architectural Design Concept of Station**

This station is located at the end of the vertical axis of Wanhua District's transportation development, and is also a node at city borders (Taipei City and New Taipei City) where natural resources converge (riverside blue belt of Xindian River). The concept of the metro artwork originated from observations of this station's unique natural and cultural features, which converged into the public artwork theme "Kalah tempo," incorporating plant colors and fruits/the three treasures of Kalah (Jasmine/Ma bamboo shoots/bean sprouts) into the interior finishing. The artist presents Kalah's natural and cultural features in the station, and combine them into different tempos of the current market culture and local cultural spirit.

## (1) Concourse Level

- [Four colors of plants – Chlorophyll] Color scheme concept of the concourse level walls: The concept uses chlorophyll as the color scheme combined with colors representing scales on the music sheet of Youth Peak. The darkness and lightness of colors on the walls correspond to the scales on the music sheet and repeat the verse of Youth Peak.

青春嶺

曲 蘇桐  
詞 陳達儒





陳達儒，台語流行歌謠作詞家。西元一九一七年二月十日出生於台北市萬華，卒於西元一九九二年，享年七十六歲。創作台語歌謠歌詞之作品傳世者約有三百首之多，其中較為著名者如下：〈安平追想曲〉、〈青春悲喜曲〉、〈南都夜曲〉、〈白牡丹〉、〈青春嶺〉、〈心酸酸〉、〈港邊惜別〉、〈心茫茫〉、〈阮不知啦〉等等。



蘇桐，本名蘇同，生於一九一〇年，由於生性孤傲，不太與歌謠界人士交往，所以留下的資料相當少，雖未正式學過音樂，但他所譜寫的旋律，在台灣歌謠創作界裡相當獨樹一格。在勝利唱片他和作詞家陳達儒合作寫出相當多好歌，除前所述的〈農村曲〉外，還有〈雙雁影〉、〈青春嶺〉、〈姐妹愛〉、〈一剪梅〉、〈日日春〉……等。其中，這首發表於一九三六年的〈青春嶺〉，屬七字仔歌詞有時押韻，在歌仔戲及新劇的演出中，常用這首歌來表現男女之間熱戀的情景。

「雙人行到青春嶺，鳥隻念歌送人行，溪水清清照人影，天然合奏音樂聲，啊……青春嶺，青春嶺頂自由行。」

Figure 4-19 Station LG04 Color scheme concept of the concourse level walls

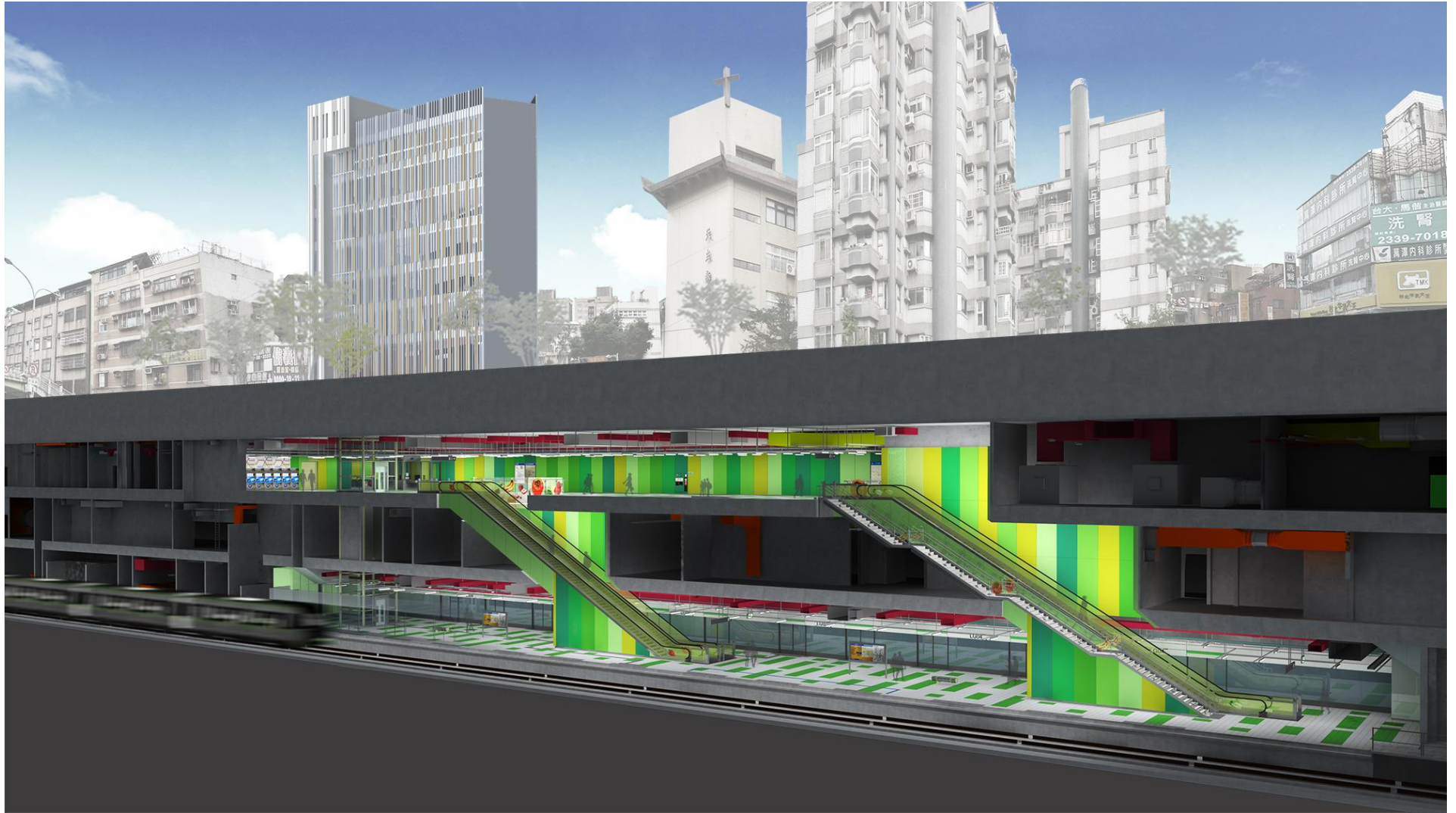


Figure 4-20 Station LG04 Simulation of the color scheme on walls of the concourse level



- Gray granite floor tiles are coordinated with green patches that extend down from the walls using a relatively simple presentation method, in order to highlight the colors of walls and ceiling.



Figure 4-21 Station LG04 Concourse Level Perspective

(2) Platform Level



Figure 4-22 Station LG04 Platform Level Perspective



## (V) Station LG05- Yonghe Yongping Elementary School Station

### 1. Environment Analysis and Site Overview

The site of Yongping Elementary School next to this station was originally Yonghe Landfill. The campus now has an ecological learning trail and diverse plant ecology. Besides providing students with an environment for learning about nature, the teaching method has shifted to the concept of developing a sustainable campus, creating an example of ecological restoration. The station is adjacent to Pacific SOGO Department Store, where there are convenient living facilities, and the green belt's abundant resources is also a major feature. The riverside park can be reached within five minutes by following Renai Park on Baosheng Rd. This station's natural and cultural conditions are full of life, and the concept of new life expressed in many different forms will be extended into the art concept of this metro station.



Figure 4-23 Station LG05 Geographic Map

### (1) Natural Environment

Station LG05 is close to the bank of Xindian River. People can follow Baosheng Rd. in front of the station to Huanhe W. Rd. to reach the riverside park and bicycle path, which further extends to surrounding parks: Yonghe Emerald Riverside Park and Guangfu Birdwatching Riverside Park.



Figure 4-24 Map of Xindian River bicycle path entrances

### (2) Humanistic Environment

Station LG05 is located in Yonghe District, which is a satellite city of Taipei City. It was originally home to the Pingpu Tribe "Xiulangshe", and began to develop even faster after being upgraded to a county-administered city in 1979. A large number of central and southern Taiwan residents moved into this district, and a significant portion of the population commutes to work. The district has also integrated Ketagalan and veteran culture. Furthermore, this district contains an abundance of prehistoric sites and culture, including the Jianshan Site and Yuanshanzi Site.



## 2. Architectural Design

(1) The design concept integrates architectural design with metro art, which is located at: Surface – integrated design of the entrance and gate of Yongping Elementary School, divisional island lighting and ventilation shaft design, cooling tower ventilation shaft design.

(2) For overall color planning, the original color of building materials (such as steel, concrete, and glass) is used, and green mosaic and green walls blend in with the green belt of Yongping Elementary School, attempting to bring the green belt into the architecture.

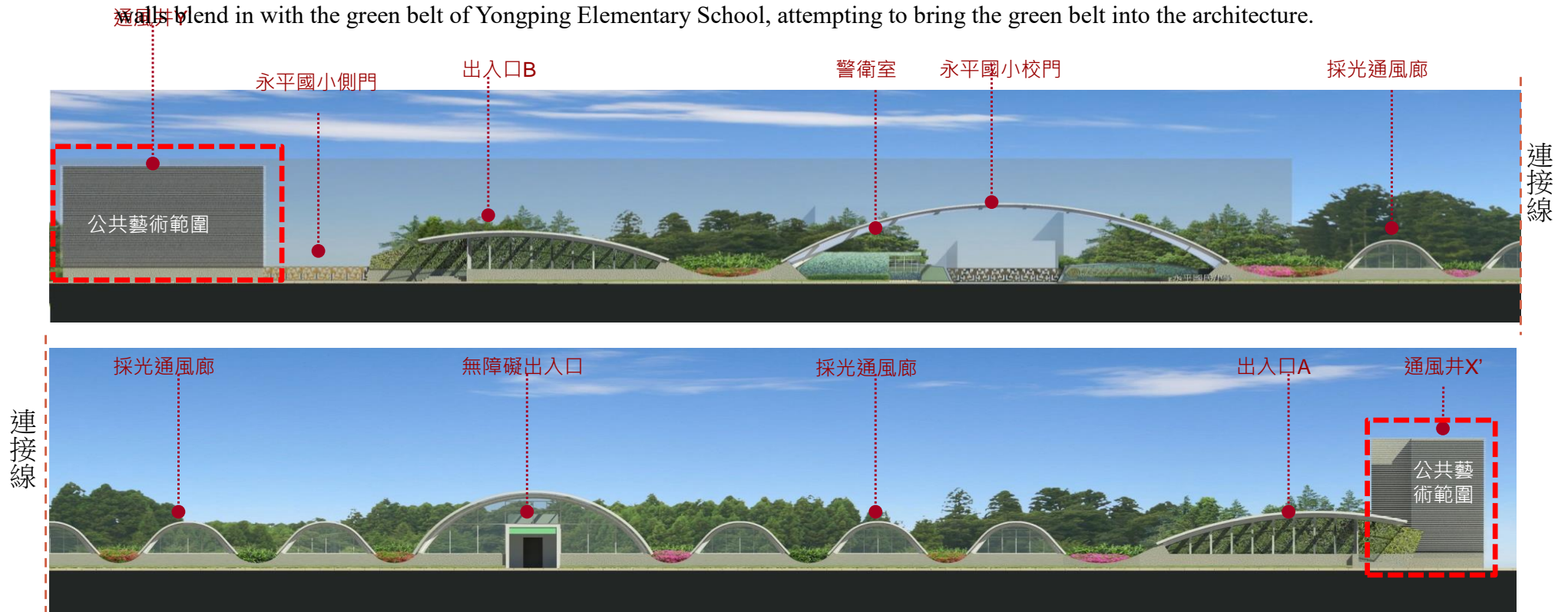


Figure 4-25 Station LG05 Surface Building Design Simulation

### 3. Interior Architectural Design Concept of Station

(1) Concourse Level: Light and dark gray granite floor tiles are presented in a relatively simple way to highlight the colors of walls and ceiling.



Figure 4-26 Station LG05 Concourse Level Perspective



(2) Concourse Mezzanine:

Concept of green wall [underground botanical garden]: Air purifying plants are used on the green wall, which is a vivid example of biodiversity for ecological education, and there are water curtain walls and clay pipe walls in between. The lighting and ventilation corridor extending from the outside in brings in natural lighting for photosynthesis by plants on the green wall. The horizontal and vertical green belt enriches the ecological concepts and rhythm of light presented at this station.

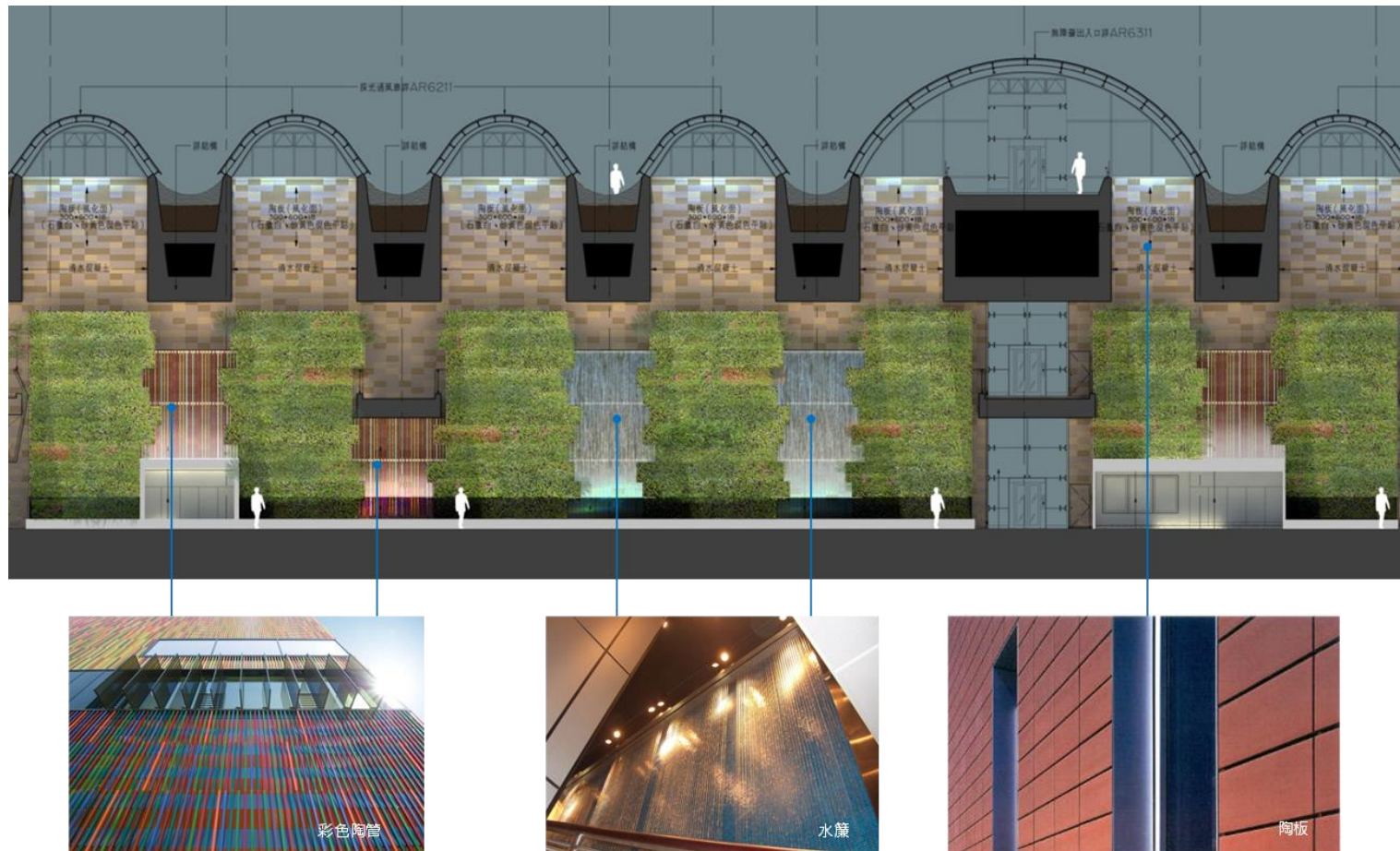


Figure 4-27 Station LG05 Section and Elevation



Figure 4-28 Station LG05 Concourse Level/Mezzanine Green Wall Perspective



(3) Platform level: Light and dark gray granite floor tiles are presented in a relatively simple way to highlight the colors of walls and ceiling.



Figure 4-29 Station LG05 Platform Level Perspective

## (VI) Station LG06 – Zhonghe Station

### 1. Environment Analysis

Station LG06 is located at the intersection of Liancheng Rd. and Jingping Rd., at the border of the industrial park and residential area. Plastic and textile factories were distributed to the north of Liancheng Rd. in the past, but the area was gradually transformed into a business district after the construction of commercial buildings and the urban renewal plan implemented for the industrial park.

Station LG06 is located at the intersection of Liancheng Rd. and Jingping Rd. and is connected to the Circular Line's Huazhong Bridge Station (Y11) that is currently under construction via an underground passage. Large shopping centers near the station include Carrefour, B&Q, Hola, Power Center, TK3C, and Costco. Urban renewal plans are being implemented in numerous areas, making it the most flourishing new business and shopping district in Zhonghe District.



Figure 4-30 Locations Near Station LG06

### 2. Theme and Concept of Architectural Design

This station is located at the entrance of a new flourishing business district. At night, many people come here to shop, and the headlights and flashing neon lights have become the



source of vitality and an important symbol of this area. Hence, the "light" of daytime and "rhythm" of nighttime are used as the station's design image.



Figure 4-31 Aerial View of Station LG06

Light – The sun is the source of natural light, and shines on all living things for life and growth continue endlessly. In an agricultural society, people begin to work when the sun rises, and rest when the sun sets.

Rhythm – Modern people created artificial light that light up the darkness. Building windows light up and turn dark with the lights of road traffic, forming a nighttime rhythm unique to cities.



Figure 4-32 LG06 Entrance A Perspective Drawing 1

A ventilation shaft and entrance are located on the west side of the site for Station LG06's Entrance A; a transit lane is on the east side to scooter and bicycle parking spaces in the bank. There is a large dome over the structure to clearly show the location of the metro entrance.

- The contrast between solid and void and between light and darkness makes the entrance more obvious.
- The outer wall has a rectangular opening for lighting, and is a metaphor for the rhythm of urban traffic flow.
- In the opaque rectangular box, there is a highly transparent glass wall and light metal plate wall. The contrast between transparent and solid and between lightweight and heavy attract the attention of passengers.
- The overhanging rain shelter and entrance that is moved inward form a square for accommodating passengers, while providing shelter from the rain and sun. The integrated appearance makes it more obvious and convenient for passengers to identify.
- The entrance and front door of the land development building share the same overhanging rain shelter, so that the elevation is complete and not fragmented.

The metro entrance and ventilation shaft are separated by a wall and entrance hall of the land development building.

- Routes of the metro and land development building are separate, and the metro entrance is near major roads. The land development building is more distant from major roads and connected to a private road.



Figure 4-33 LG06 Entrance A Perspective Drawing 2

### 3. Interior Architectural Design Concept of Station

Corresponding to the station's theme of "Light · Rhythm", the ceiling is designed with the image of starlight in the sky, the rhythm of sparkling stars. The ceiling is coordinated with division of the flooring to show the rhythm of lines. It is like the headlights of cars in the city forming a flow of light. The ceiling is divided in coordination with the flooring, and use round LED lights along with linear lamps. The flooring is divided using different methods in the queue area in front of escalators and the passenger waiting area on the platform.



(1) Concourse Level



Figure 4-34 Station LG06 Concourse Level Perspective Drawing 1



Figure 4-35 Station LG06 Concourse Level Perspective Drawing 2

(2) Platform Level



Figure 4-36 Station LG06 Platform Level Perspective

## (VII) Station LG07 – Liancheng Jinhe Station

### 1. Environment Analysis

Station LG07 is located near the intersection of Liancheng Rd. and Jinhe Rd. Most buildings in the Type B industrial area to the north have been reconstructed into new office buildings. Local industries mainly included plastics, textiles, and pharmaceuticals industries in the past, but are not mainly game software developers. In the future, Zhonghe Industrial Park will be transformed into an important base for digital optoelectronics in coordination with New Taipei City's Golden Technology Corridor Project.



Figure 4-37 Locations Near Station LG07

### 2. Theme and Concept of Architectural Design

Station LG07 is located at the intersection of Liancheng Rd. and Jincheng Rd., and is at the entrance of an industrial park. After scanning the environment, the strong intention for industry transformation was captured in the image of "Wind · Shuttle" for the station's architectural image, in order to show the power of industry transformation.

Wind – The force driving atmospheric changes, symbolizes the force driving continued industry transformation. The green energy application of channeling the wind is a part of the entrance's architectural vocabulary.

Shuttle – Shows the energy of wind. The indoor space creates a sense of flow, and creates the



atmosphere of an industrial park with rapid people flow and material flow.

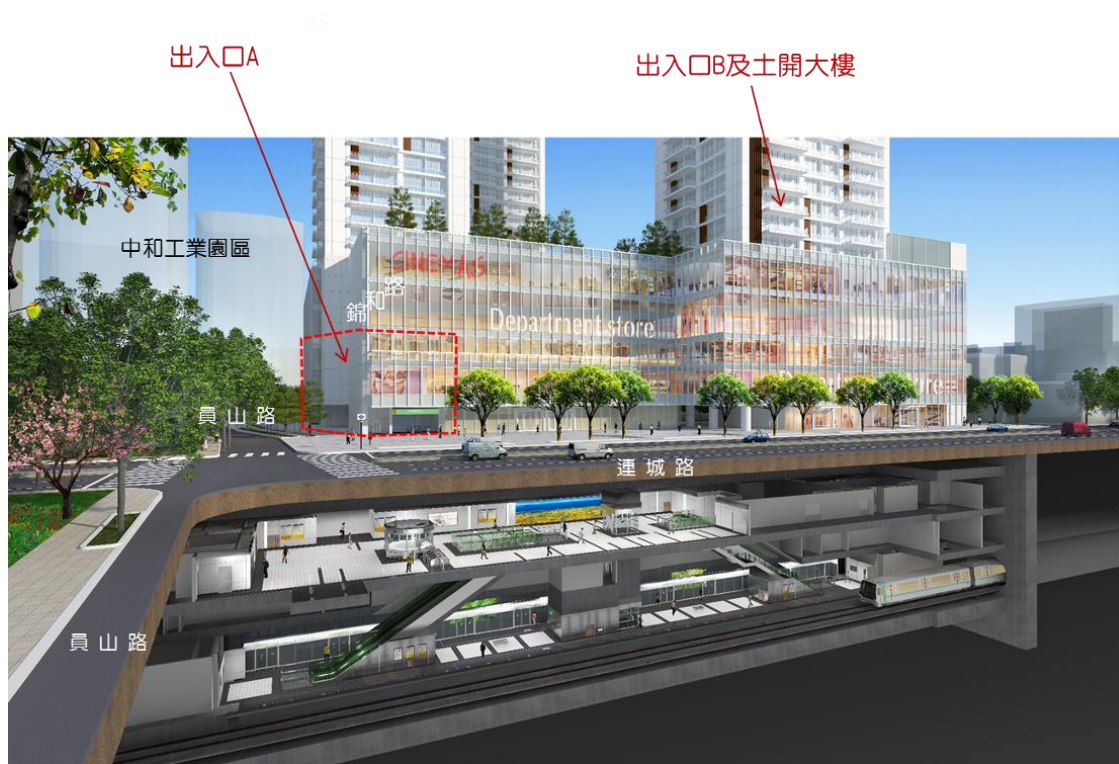
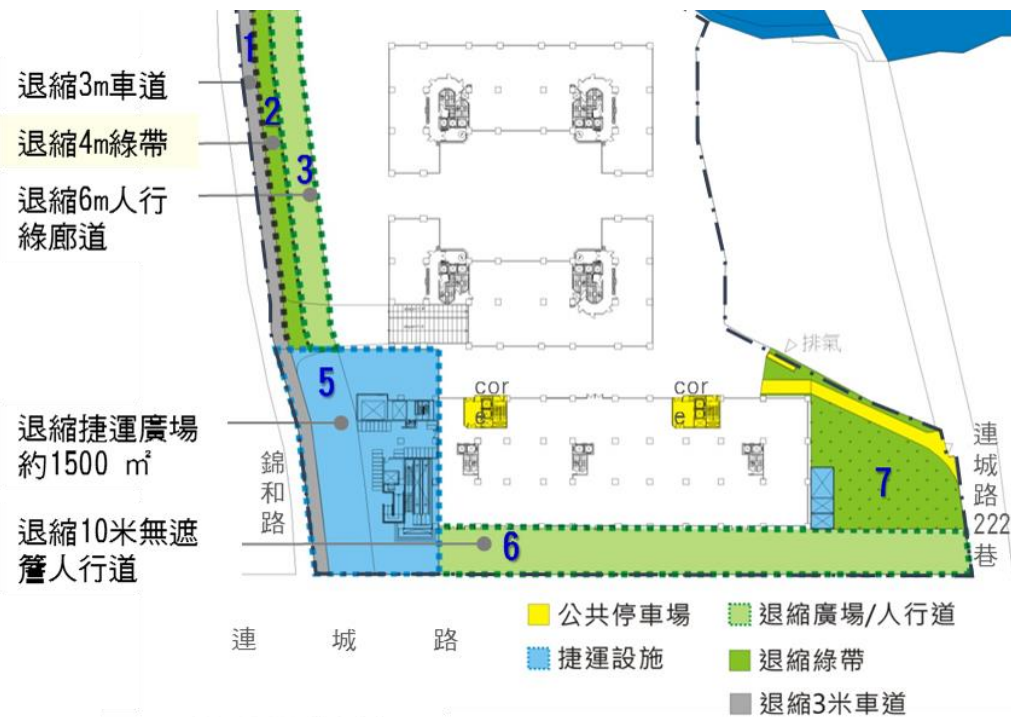


Figure 4-38 Station LG07 Section



公共設施規劃圖

Figure 4-39 Station LG07 Floor Plan



Figure 4-40 Station LG07 Entrance A Perspective

### **The Beauty of Humanity – Simple, Rustic, Green**

Large and spacious roof, bright entrance, and surrounded by green. A new image is created for the park's entrance of being "bright, elegant, and green." Elements of nature are incorporated through the corridor with metallic pillars and stone materials extending from the floor to interior walls. Designs on the walls of the land development building and ventilation shaft, as well as trees on the sidewalks, strengthen interactions between the environment and people. It creates a cultural atmosphere for high-tech industries in this area.

### **Entrance B and Land Development Building**

The small land development building combined with Entrance B features the height changes of a low-rise building and simple skyline, emphasizing the urban environment features of the metro entrance and office building.

- Streamlined layout emphasizing access to the metro.
- The building has a streamlined layout and linear elevation that emphasizes the location of the metro entrance.
- Commercial and public spaces are prioritized for roadside spaces to increase development benefits
- The entrance of the land development building and metro entrance both face the main road, while service routes and ventilation shaft are at the back or sides of the site.
- Transit space is located in the site to reduce the impact on nearby roads.
- Consistent architectural vocabulary is communicated, design of the building and entrance elevation is integrated with simple vertical and horizontal lines, creating the atmosphere of an industrial park office building and environment



features.

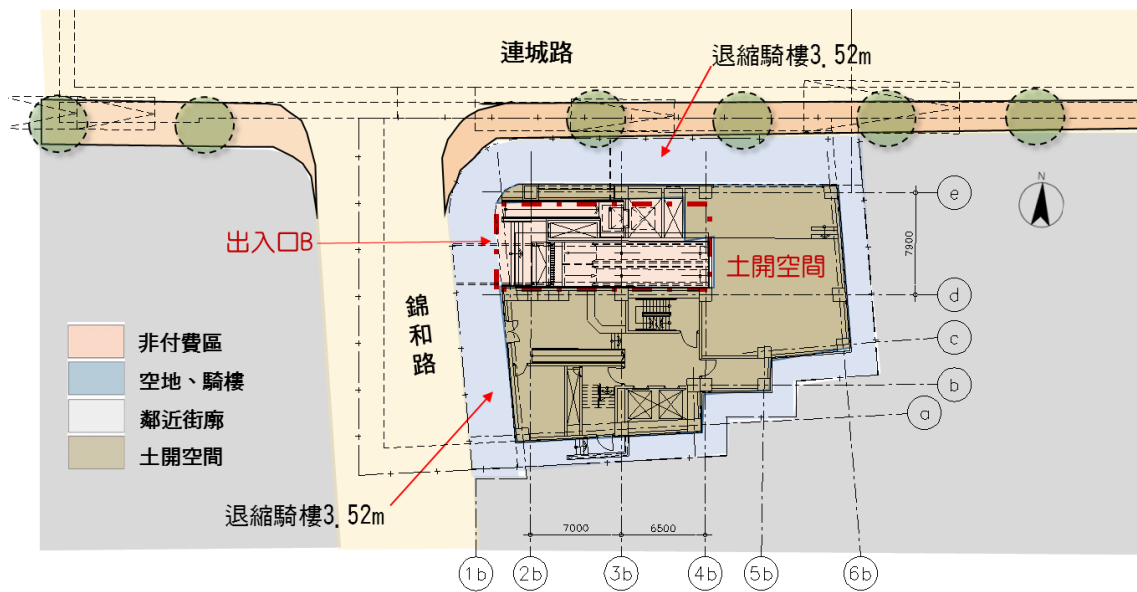


Figure 4-41 Station LG07 Entrance **B** Floor Plan

The design of Entrance B is extended and combined with commercial facilities on the surface. The commercial side and metro entrance both face Liancheng Rd., entrances to parking spaces for transit to the metro and the building's underground parking lot face the back and sides. The entrance creates an urban landscape that will energize commerce in Zhonghe.

### 3. Interior Design Concept

Corresponds to the physical phenomenon of "wind", which is the theme of this station's design, and uses a ceiling with long aluminum plates and lamps to express the sense of speed in the wind. Simple stone materials separated by color define the range of routes in the station, and express the change of pace when people are walking.

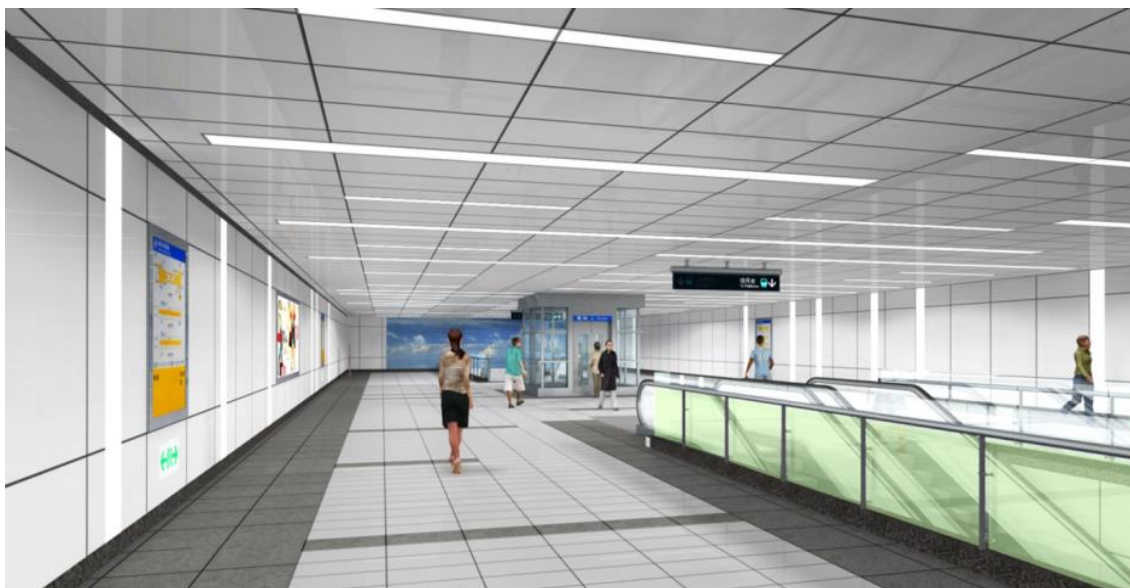


Figure 4-42 Indoor Concourse Level Simulation Diagram



Figure 4-43 Platform Level Simulation Diagram

## (VIII) Station LG08 – Zhonghe Senior High School Station

### 1. Environment Analysis

This station is located near the intersection of Liancheng Rd. and Yuanshan Rd., and is in the Jisui area near Yuanshan and Jiasui Park. The Jisui area is mainly a residential area west of Zhongzheng Rd. Most residents were blue collar workers during early periods due to the employment opportunities that were available there, and it forms a living circle with Banqiao. There are two cemeteries in the area, one is located south of Zhongzheng Rd. and southwest of Yuanshan Rd. in a place formerly known as Yuanshan; the other is Zhonghe Fifth Cemetery (formerly known as Liyuxue) to the south of Liancheng Rd.. The cemeteries have affected the development of this area. Yuanshan and Jiasui areas are areas in Zhonghe District densely packed with apartment buildings. It is where residents live their everyday life, which has a sense of rhythm. Zhonghe Senior High School, Ziqiang Elementary School, and New Taipei Municipal Ziqiang Junior High School are all located near this station.



Figure 4-44 Locations Near Station LG08

### 2. Theme and Concept of Architectural Design

In the past, communities all had a large tree where residents gathered at. Now there is a large tree-shaped scaffold in front of a metro station: Residents come here to chat, students meet up here, and workers commuting to work pass through, allowing the rhythm of life to slowly spread...



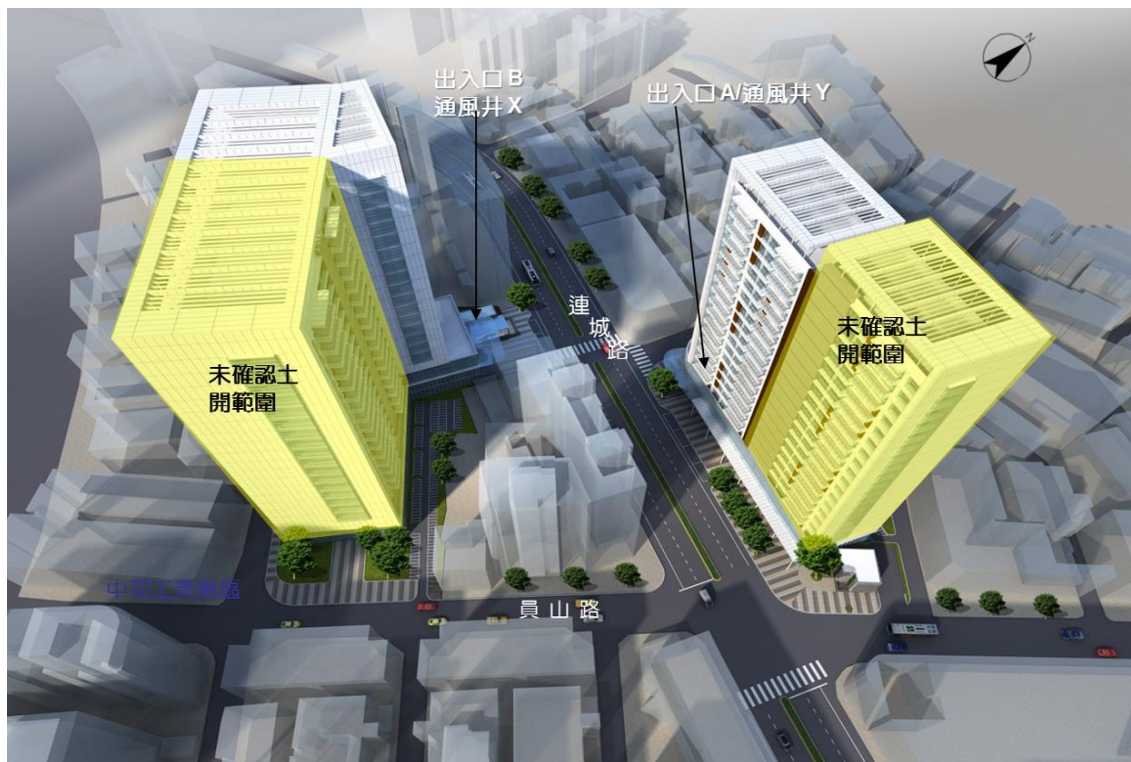


Figure 4-45 Aerial View of Station LG08

**Green Life Large Tree** Part of people's daily life, elderly people chat in the shades while children play, and friends meet up under the tree. Small birds eat seeds, insects absorb nutrients, and squirrels prepare for winter under large trees, full of life in the forest. The rhythm of life slowly spreads under the large tree...

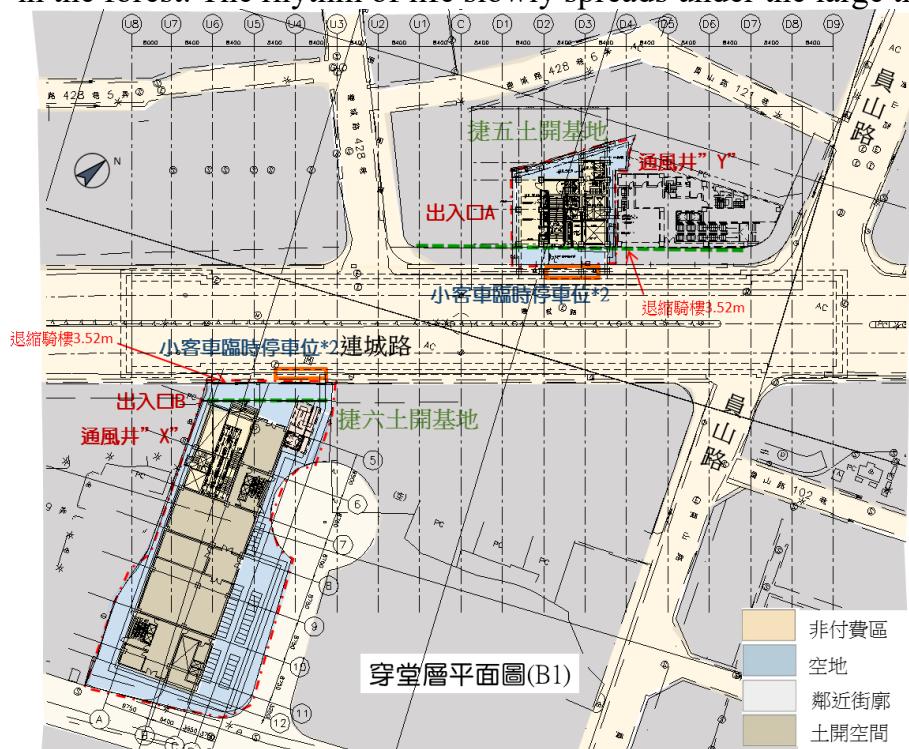


Figure 4-46 Station LG08 Layout

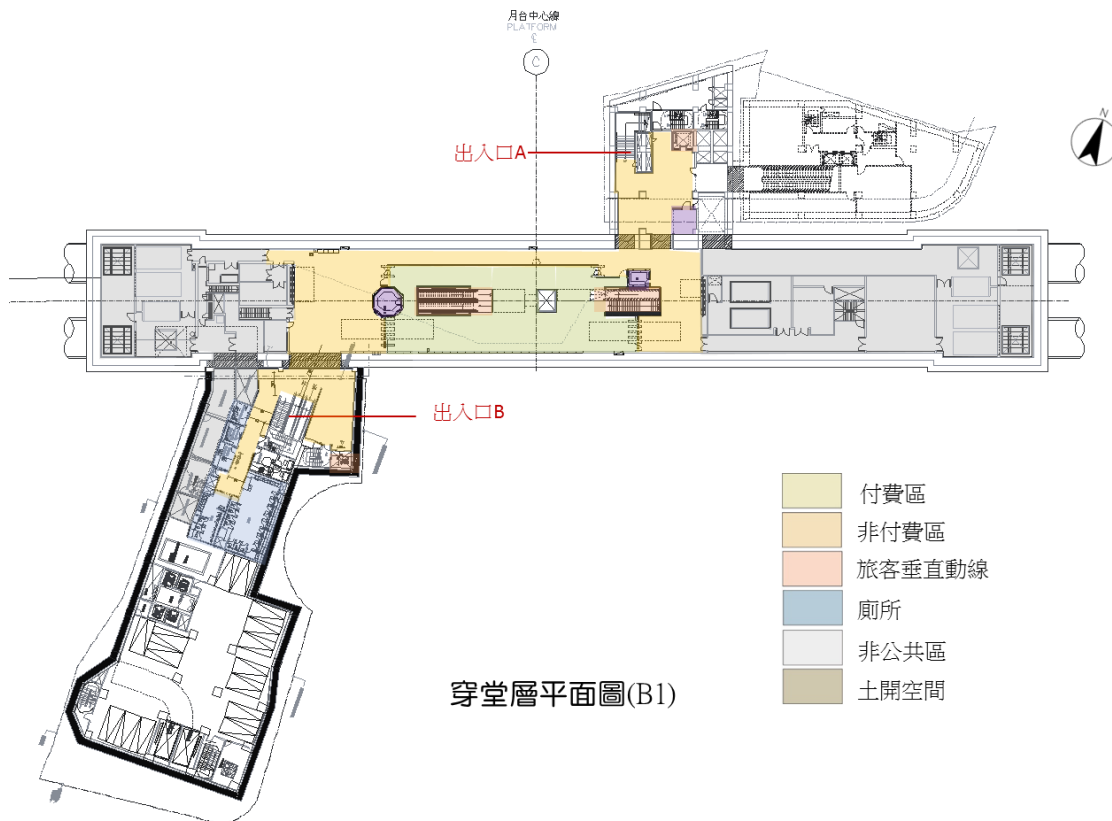


Figure 4-47 Station LG08 Concourse Level Floor Plan

The entrance is moved inward vertical to the route to naturally form a small square where passengers from everywhere around can stop and wait. The ventilation shaft is located at the southeast corner of the site, the outer wall with vertical grating presents simple architectural vocabulary, the large tree at the corner corresponds to the entrance, and people briefly stop or go on a date in the small corner square featuring the large tree, thus forming a space of urban memories.

#### Entrance A and Land Development Building

- Functions are separated with an independent metro route.
- The location of the metro entrance is easy to identify. The entrance to the metro equipment building is on the side of the main road, while fire safety and repair routes are in the back.
- Metro facilities are simplified to maximize the area on the east side for the land development
- Metro facilities are concentrated and simplified to retain the area on the east side for the future land development, in order to increase commercial benefits of land development.
- Simple and lively elevation design
- Combine the rain shelter with the low-rise shopping mall in the future, and use horizontal and vertical lines to make the land development building more elegant.
- The high and transparent entrance image creates a new look for the city under lights during the night

Entrance B continues to use the element of "tree" and highlights the image and obviousness of Station LG08, making the metro entrance easier to identify. The glass box entrance is staggered with the entrance to the shopping mall, and creates a high-quality urban space in front of the station where people can stop at or pass through.



Figure 4-48 Entrance B and Land Development Building Perspective

### Entrance B and Land Development Building

- Entrance square makes the metro entrance more obvious and is connected to the shopping mall (land development building)
- Entrances of the metro and land development building form a square for people to gather at or pass through, and provides entrances in multiple directions, creating the station's entrance image.
- The sidewalk creates a leisurely space in the urban area for pedestrians
- Entrances share the side facing the main road, allowing the land development building and metro to create a win-win situation
- The entrance to the shopping mall (land development building) faces the main road, while the entrance to housing units (land development building) is located in a quiet alley for privacy, which is in-line with the functions and benefits of development.
- Parking spaces for transit to the metro are internalized to reduce the impact on traffic.
- Transit space is located in the site to reduce the impact on nearby roads.
- The entrance vocabulary is integrated to make the entrance more obvious
- The entrance's tree-shaped rain shelter makes the metro entrance and shopping mall (land development building) easier to identify, integrating the two entrances in three-dimensional space.



### Interior Design Concept – Vine · Rise

Shows the life force of green and characteristics flower and plant growth. The ceiling and lamps light up the growth of the route through the station's concourse level that has the image of marsh pennywort. From the unpaid area all the way to the paid area, passengers follow the march pennywort ceiling from the entrance to reach the platform, expressing the pattern of life.

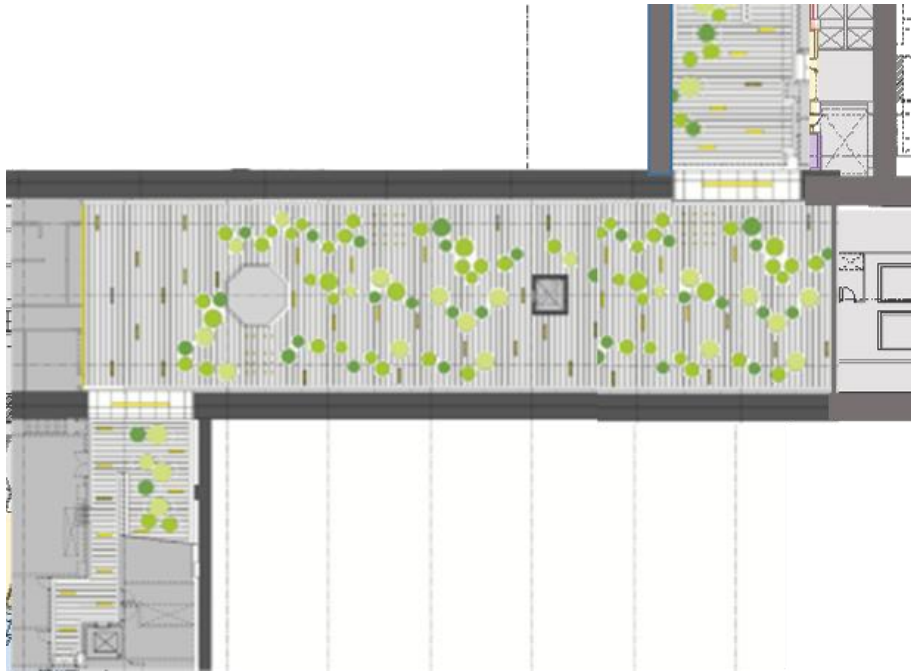


Figure 4-49 Floor plan of lighting

Flooring is mainly gray granite. The station's interior finishing shows the natural rhythm of life. The ceiling lighting design along the station's route corresponds to the theme of design.



Figure 4-50 Concourse Level Simulation Diagram

The ceiling on the platform level uses different curves to show the changes in three-

dimensional space like a mountain range.



Figure 4-51 Platform Level Simulation Diagram

## (IX) Station LG08A – Juguang Station

### 1. Environment Analysis

LG08A station is located within the land for the depot, which is situated east of Yanshou Road, Zhonghe District, north of Jincheng Road, and south of Juguang Rd, Zhonghe District. LG08A and the airport depot currently consists of sheet metal buildings, such as the steel factory and furniture factory, gas station, farmland, and farmhouse. The land surrounding the station and depot is divided into agricultural areas and protected areas. The overall environment is classified as low development density.

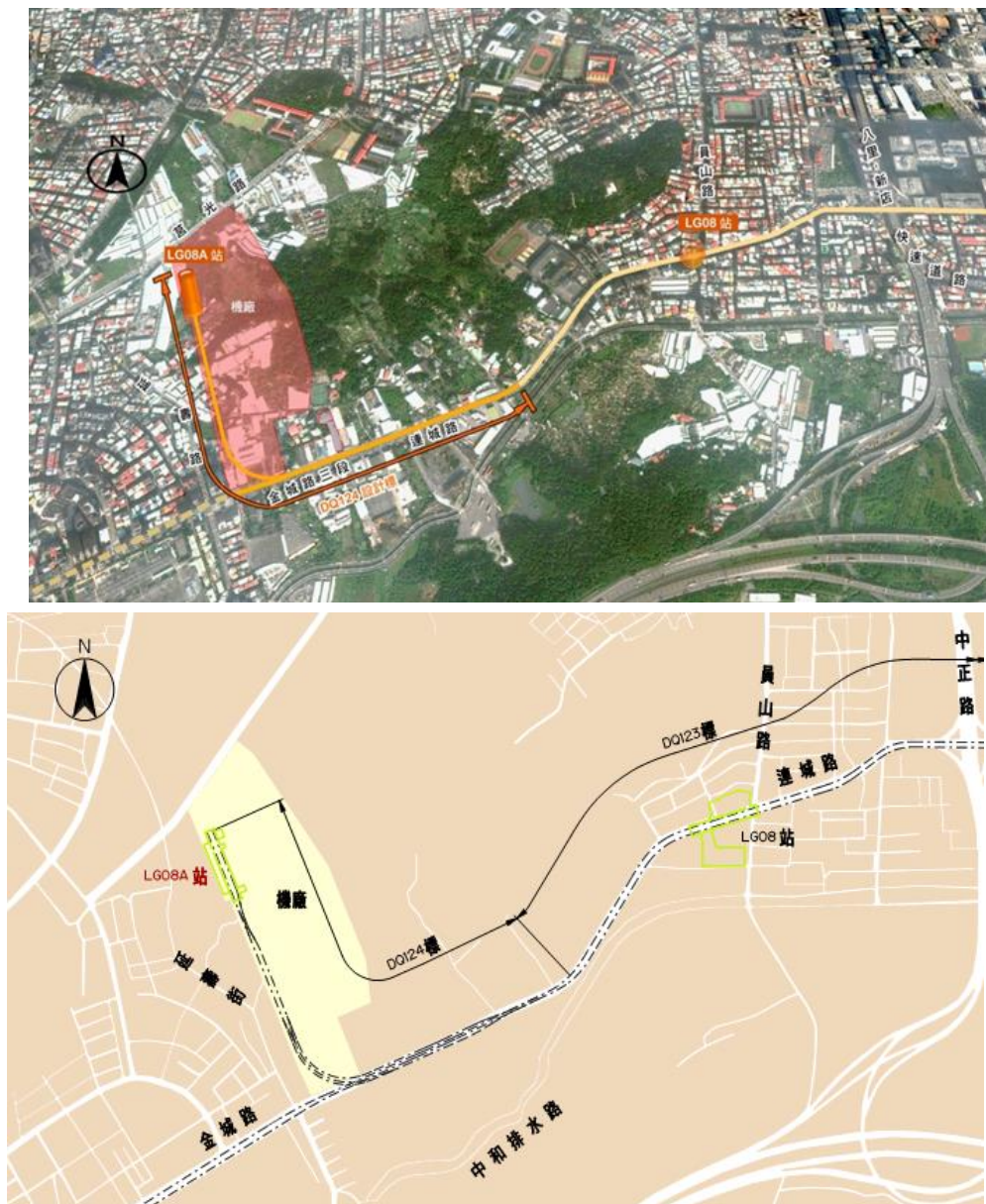


Figure 4-52 Station LG08A Location



### (1) Culture and History

LG08A is part of the first phase of MRT Wanda–Zhonghe–Shulin line. The station is a departure station and terminal station in New Taipei City.

The district in which the station is located, Zhonghe District, has a population of 414 thousand. The district ranks seventh in Taiwan in terms of population. Its population density is 2.06 people per square kilometer, making it fifth in Taiwan for population density. The establishment of the district can be traced back to the reign of Yongli in the Ming dynasty. It has endured the Kingdom of Tungning, Qing dynasty, the Japanese occupation, and the R.O.C. Government in 1949. In 1958, it was officially separated from Yonghe Town. Zhonghe was originally called a county with 16 villages within its jurisdiction. Due to population growth, it was redefined as a county city in 1979. Later in 2010, Taipei County was upgraded to a city and Zhonghe became a city district.

The residents of Zhonghe District mainly consisted of people from Zhangzhou during the Qing dynasty. Therefore, Guang Ji Gong, which worships Kaizhang Shengwang, was built in 1757. The temple was originally built with mud walls and a thatched roof. The temple was reconstructed in May in the 16th year of Jiaqing (1811 AD) through donations made by the local believers. The people of Zhangzhou named Shengwang the patron saint of the Hokkien people for his deeds of land expansion. Therefore, in places where there are immigrants from Zhangzhou, Shengwang temples can usually be found. An ancient home is located near the base. It is the Lin's Ancestral Home. For the metro system, these historical buildings hold meaning and value for the modern and traditional.



Figure 4-53 Lin's Ancestral Home



Figure 4-54 Guang Ji Gong

Railways used to exist in Zhonghe District. The tracks were completed in March 1965 and began use on April 3. Because the tracks were used as a branch line for freight, it was not well-known among the people. The Zhonghe branch line was mainly used for shipping coal. Because of the population growth along the Zhonghe line, the residents could not stand the noise and air pollution caused by the trains. At the request of the public, the branch line was closed on September 23, 1990. Compared to other cities in Taiwan, the impression given by Zhonghe District is filled with narrow roads. It is relatively rare to find open green spaces in the area. After 1949, Yonghe District once adopted the planning concept of an English garden city. It once planned to build 7 major parks. However, due to the sudden increase in population, the plans for the park lands were changed. Therefore, only Park No. 1, or Ren'ai Park today, was partially developed and Park No. 4 survives to this day. With severe lack of green spaces in the district and the difficulties in changing the current situation, opening a metro line is one of the ways to improve quality of life. Based on the unrealized concept of a garden city, the project specifically followed the ideals of greenification, providing alternative ideas of a garden city to the public.

## (2) Natural Environment

The eastern side of the station consists of hills, which are special features in a city. The green coverage of the hills is good.

It is worth expanding this green space so that the design of the project can merge with the surrounding natural environment,

fulfilling the theme of "Harmony and Green".

## **2. Architectural Style**

The ground level entrance creates the first impression of the station in people's minds. It is one of the most effective items in creating a landmark. In order to increase the contribution to the city landscape, the entrance of the station was combined with the work of the Joint Development Division to create an unique, transparent design and establish the station as a landmark.



Figure 4-55 Aerial View of Station LG08A





Figure 4-56 Station LG08A Platform Level Perspective



Figure 4-57 Station LG08A Entrance A Perspective



Figure 4-58 Station LG08A Entrance B Perspective

### 3. Building Renovations

The MRT art plan of the project attempts to introduce green features through the combination of "themed design" and public art. The aim is to introduce new beauty into the urban space and add to the insufficient green space, while responding to the themes of public art proposed by the DORTS.

In response to DORTS' plea for "green spaces", the theme of flowers was incorporated into the space, reintroducing the often ignored and normalized images to lives of the public through the artistic space in the renovated building. Luxurious and auspicious orchids were chosen to the theme of the finishing. The flowers will bring positive energy into the space and provide travelers with a sense of joy during their commutes.





Figure 4-59 Station LG08A Concourse Level Perspective



Figure 4-60 Station LG08A Platform Level Perspective

## **V. Public Art Themes for the Stations**

### **1. Station LG01 – Chiang Kai-Shek Memorial Hall Station: Taipei Life silhouette**

The station is located within the old Taipei City Walls. The Taipei City Walls were built in the Qing dynasty and remained the center for politics and education during the Japanese occupation. After the wall, the area was incorporated into Chengzhong District. It was later incorporated into Zhongzheng District in 1990. No matter the time period, this district has been at the heart of Taipei's urban development and it has played a significant role. After long-term development, the area contains plentiful resources in the areas of food, clothing, residence, travel, leisure, and fun for use by residents in Taipei. The scenes of the area can be said to be a snapshot of the lives of Taipei's residents.

Therefore, the concept of Taipei Life silhouette was chosen as the public art theme to transform the present and past lifestyles of Taipei residents into an artwork on the wall. The artwork must contain the lifestyles of those living in Taipei City (must include the images of indigenous peoples and gender equality). The artist may use painting, mosaic collage, digital printing, and carvings to show what life in Taipei is like.

### **2. Station LG02 – Taipei Botanical Garden Station**

The structure of the station passes through the archaeological and cultural level of the botanical gardens and the surrounding areas include historical museums, schools, and other institutions. Therefore, "Taipei Memory" was chosen as the metro art theme.

The cultural site restoration and the formation of Taipei Lake during the early stages of construction will be presented in the free areas of the station. In the paid areas, images of the botanical gardens decorate the walls, with images of forests and plants portrayed throughout, creating a sense of fun.

### **3. Station LG03 – Xiaan Station**

Because it is located in a dense residential area, LG03 station is limited by space. Therefore, the design of the station uses shape and visual lightness as important design



consideration. In terms of metro art, the station complies with the theme of "Taipei LOHAS" and uses vibrant colors on the escalators and elevators incorporated with the features of the surrounding military villages and schools to convey the image of a happy Taipei.

The station selected "yellow water lily" according to the plant recommendations. It is a native and endangered aquatic plant in Taiwan. From the photos of the yellow water lilies, we can see that the main colors of the flower are yellow, orange, and green.

The overall color scheme is based on vibrancy and fun. Colors suitable for use on transparent materials such as glass were also chosen to create a lively and energetic visual effect in the station. Yellow and orange are warmer color tones which provide a sense of energy, confidence, and optimism. Green symbolizes nature and is the most soothing color visually. It can give people a sense of calm and peace.

#### **4. Station LG04 – Kalah Station Kalah tempo**

This station is located at the end of the vertical axis of Wanhua District's transportation development, and is also a node at city borders (Taipei City and New Taipei City) where natural resources converge (riverside blue belt of Xindian River). The concept of the metro artwork originated from observations of this station's unique natural and cultural features, which converged into the public artwork theme "Kalah tempo," incorporating plant colors and fruits/the three treasures of Kalah (Jasmine/Ma bamboo shoots/bean sprouts) into the interior finishing. Artists were invited to submit their designs to incorporate natural and cultural features into the station, combining the existing market culture and local culture and spirit into a diverse atmosphere.

#### **5. Station LG05 - Yonghe Yongping Elementary School Station: "New Lease of Greenery"**

The theme of the station incorporates the schools and cultural facilities in the surrounding area. Besides complying with the overall building design, the selected artists were invited to design the vents according to the following aspects:

"Ecology": Through the establishment of the green plant wall, besides achieving environmental protection, the station will also regularly host education activities with surrounding schools that combine public art, plant aesthetics, and ecological knowledge.

"Lifestyle": Yongping Elementary School, which is located near the station, used to be a waste disposal site. Today, it is a school that focuses on ecological education. Furthermore, SOGO department store and Lehua night market can be found in the surrounding area, making life convenient for the residents. The architect has also used recycled aluminum boards for the construction of the station building. In terms of the artistic concept of the station, it uses many products of life and concepts of recycling and renewability. It helps us understand changes in the environment and encourages developments towards environmental sustainability, leaving a precious record of the city.

"Life": The meaning of lifecycles is deep and extensive. It stretches from the exploration of ecological issues, documentation of life, to the spiritual level. The plant theme used by the station extracts many elements and images related to the meaning of life and integrates them into the station space, transforming the metro space from a mobility center into a cultural space.

"Rhythms of Light": There are 24 hours in a day. Light and shadow throughout the day changes according to the climate and season. They can display the various elevations of the station. The station can use the detailed designs, materials and colors of the architecture to introduce changes in light between night and day. The use of natural light and green plant wall is the focus of the station's artistic space.

## **6. Station LG06 – Zhonghe Station: Light · Rhythm – Silhouette Art**

Because the station meets the circle line, there are many shopping centers in the nearby area, including Carrefour, Tsann Kuen, and Costco, making a busy emerging commercial district. In terms of residents, the station is surrounded by villages such as Yijiang New Village, Sizhi Eighth Village, and Anbang New Village, making it a snapshot of the times. The artistic theme of the MRT station is "Light · Rhythm: Silhouette Art". The content of the public part

portrays the historic images of citizens in the area.

## **7. Station LG07 – Liancheng Jinhe Station**

The main industries in early Zhonghe District were agriculture and mining. After the reconstruction of the main access roads, industries began developing in the area. At first, industries focused on consumer goods for domestic consumption were established (textiles and food processing). The factories were established along Zhongzheng Road, Zhongshan Road, and Liancheng Road, and were mainly distributed between 28th Canal and Jingping Road. The factories mainly consisted of medium and large textile plants. The area connected with the nearby Banqiao and Tucheng industrial areas, forming an industrial powerhouse around Taipei City. After 1960, economic policies based on exports drove the first wave of developments in industrial areas around Taiwan. Besides the food and textile industries, the electronics and machinery part industries also experienced rapid growth.

Recently, because the Zhonghe Interchange of National Freeway 2 and the No. 64 Expressway leading to Banqiao, National Freeway 1, and Taipei MRT Zhonghe line provide convenient and fast transportation services, some technological parks are being constructed, transforming the once declining industrial area into a high-tech park. Famous high-tech companies, such as the computer motherboard manufacturer MSI and graphics card manufacturer Leadtek, have established plants in the area. For software, companies like SoftStar, Gamania, and UserJoy Technology have established their headquarters here. Through the transportation network, the scale of people moving to satellite cities has changed. It has also changed the different aspect of life, such as food, clothing, residence, and travel, in the area.

The station is located at the intersection of Liancheng Road and Jinhe Road, which is the entrance to Zhonghe Industrial Park. The theme of the station is "Wind · Shuttle – Weave and thread", which presents the shared memory of the area once being a center for the textile industry, in order to reinforce the mental image in the minds of residents.

## **8. Station LG08 – Zhonghe Senior High School Station**

Jiasui Park, located near the station, possesses rich natural resources. The theme of the station, "Vine · Rise - Tracks in Green Field", hopes to include the natural resources of Jiasui Park. The theme represents the connection between man and nature, and highlights the respect for different organisms and changes in the environment.

The MRT artwork in the station uses the interior finishing method of silk prints on enamel wall panels. It presents colors of varying degrees of lightness and applies vivid images on the concourse level walls. At the same time, the water clover platforms on the glass barriers of stairs in the paid area and the water clover photographs on the side walls of the track on the platform level allows the travelers to experience the joyous and artistic atmosphere of nature during their commutes.

## **9. Station LG08A – Juguang Station: Harmony · Integration**

Considering the cultural and historical background, we identified the features of the space and environment. Together with the themes of DORTS, the MRT art plan adopts the concept of "harmony". It closely ties together the geological features of Zhonghe and Yonghe through creative methods and the MRT system. Using the four seasons as the starting point, plants that symbolize spring, summer, autumn, and winter decorate the station in symbolic or abstract ways, creating an unique landmark. The design responds to the theme of "Rhyme & Green" proposed by DORTS, to create a comprehensive and artistic MRT station.



## F. Proposal Requirements

### (I) Entire line (seats): "Green & Rhythm"

1. Location: Platform level of 9 stations (Station LG01-LG08A)

#### 2. Proposal Requirements

(1) The proposal for seats in all stations **(at least 2 locations in each station)** in order to serve passenger who are waiting for trains and must be integrated with the Phase I theme of "Green & Rhythm", so that all artworks along the line are part of the same series.

(2) The integrity of the seating in a station can be planned by a curator. Artworks may be a single work, multiple works, a set of multiple works, but the works must have a meaningful connection or consistent style, and the unit price of each work must be separately indicated on the price list.

(3) The proposal should not affect access by people, and must comply with public safety principles, building regulations, fire safety regulations, and surveillance system. Also, pay attention to compliance with the following matters:

A. Structural load and structural safety must be certified by a structural engineer. The platform level has a live load capacity of 500kg/m<sup>2</sup>.

B. Must be coordinated with existing equipment pipeline systems in the station.

(4) The artwork should be integrated with the surrounding architectural design, including colors, interior finishing, and lighting, making the artwork integral part of the space. The Department may suitably adjust interior finishing around the artwork.

(5) The materials used for the artwork should be durable, easy to maintain, does not break easily, and able to last a long period of time. The materials selected must comply with CNS, and other special materials must be approved by the client first.

(6) The artwork should not affect operational management, and future repair, warranty, consumables, spare parts, and maintenance expenses must be taken into consideration.

(7) The installation of artworks should conform to the layout of the stations. An explanation regarding necessity must be provided and a permission must be

obtained in advance if the artwork will affect building renovations, so that it can be coordinated with the station's original design and construction unit, and avoid affecting or damaging the station's structure and public safety. Any damages caused during the construction process must be unconditionally repaired as soon as possible. The expenses shall be included in the public art installation project's budget and will not be separately paid.

- (8) The individual or group creating the artwork must install a caption plaque of the artwork in Chinese and English at a suitable location nearby, and the design and location must give consideration to artistic features, aesthetics, and readability.

Simulation of the platform level of each station (DORTS may suitably adjust the interior finishing around artworks)



LG01 Chiang Kai-Shek Memorial Hall



LG02 Taipei Botanical Garden Station

Station  
LG03



LG03 Xiaan Station



LG04 Kalah Station



LG05 Yonghe Yongping Elementary  
School Station



LG06 Zhonghe Station



LG07 Liancheng Jinhe Station



LG08 Zhonghe Senior High School  
Station



LG08A Juguang Station

For further details, please check

<https://english.dorts.gov.taipei/cp.aspx?n=BF7983C69A04E202>

**Open Competition for Public Art**  
**On Wanda Line Phase I**  
**Information Form**

No. : (filled by DORTS)

<b>Contract No./ Station(project) name</b>	<input checked="" type="checkbox"/> CQ845B- Entire line Seats) <input type="checkbox"/> CQ845A- Entire line (Participatory plan)		
	<input type="checkbox"/> CQ841B -LG01 station <input type="checkbox"/> CQ851C- LG04 station -1		
	<input type="checkbox"/> CQ851D- LG04 station -2 <input type="checkbox"/> CQ852A -LG05 station		
	<input type="checkbox"/> CQ861B- LG06 station <input type="checkbox"/> CQ872C-LG08A station		
<b>Title of Works</b>			
<b>Category and Title of Participants (Contractor)</b>	<input type="checkbox"/> Individual	<input type="checkbox"/> Person : ( Name ) <input type="checkbox"/> Group : ( Representative's name ) One person should be delegated as the authorized representative if the participant is not a register group, and the group name should be listed as the follows: ( Group Name )	
	<input type="checkbox"/> Registered group	( Title )	
	<input type="checkbox"/> Company, Juridical person	( Title )	
	<input type="checkbox"/> Academic organization	( Title )	
<b>Natural person or authorized representative</b>		Birthday <hr/> Year Month Day	Sex <input type="checkbox"/> Male <input type="checkbox"/> Female
<b>ID No./Passport No. or Company Registration No.</b>			
<b>Contact phone number ( or cell phone number )</b>		<b>E-mail</b>	
<b>Contact address</b>			
<b>Submittal</b> (Please check the rules in Section 3, No. 9 of the instructions)	1. Information form (this form) of Artist or group, Power of Attorney (appendix 4) 2. 20 copies of Public art plan 3. Model or 3D files (chosed one) (excluding the participation plan for the entire line) <input type="checkbox"/> 3D multi-media image (USB or disk) <input type="checkbox"/> Model (presented on the selection day.)		



The artist(s) hereby guarantee(s) to accept all regulations in the “Instructions for The Commission of Public Art on the Wanda line phase I, DORTS, TCG” and to complete all formalities related to the signing of the contract, to guarantee that all the above information is correct, and agrees to provide the Works to DORTS, TCG regarding the creation of non-profit related photos, disseminations, publications, public exhibitions and broadcastings thereof.

Hereby submitted to Department of Rapid Transit Systems, Taipei City Government

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Signature of Natural Person or Authorized Representative

Date

Note : Names of participants or group shall be the contractor and artist listed on the artwork caption.

## Appendix 3a-1

### Department of Rapid Transit Systems, Taipei City Government

#### Summary Sheet

<b>Commission of Public Art for Wanda Line Phase One</b> <b>Contract no./Station name</b>		<input checked="" type="checkbox"/> CQ845B- Entire line (Seats)	
		<input type="checkbox"/> CQ841B -LG01 station <input type="checkbox"/> CQ861B- LG06 station <input type="checkbox"/> CQ872C-LG08A station	
		Page __ of __	
No.	Item and Description	NT(dollars)	Remarks
I	<b>Artist fee</b>		No less than 15% of the fabrication fee
II	<b>Fabrication fee</b>		Related fees for books, models, materials etc..
1.	Fabrication Fee		
2.	Installation Fee		
3.	Personnel Administration Fee		
4.	Purchasing fee		
5.	Rental fee		
6.	Insurance Fee		Service providers' insurance must be included.
7.	Transportation Fee		
8.	Safety, Sanitation and Environmental Maintenance Fee		
9.	Others		
III	<b>Public Participation Fee</b>		
1.			
2.			
IV	<b>Tax</b>		10 % for local residents, 20 % for foreigners who stay in Taiwan for less than 180 days. 5% business tax for local business entity with invoice numbers.
V	<b>Other fees</b>		Official charges, such as waste removal fees, air pollution fees etc.
	Sum		
Note: 1. Please fill in zero for the inapplicable items and add new items should the above items be insufficient. 2. The insurance should be in compliance with Article 10 of Enforcement Rules of the Culture and Arts Reward Act.			

Date:    Year    Month    Day

# Appendix 3a-2

## Department of Rapid Transit Systems, Taipei City Government Detail Sheet

Commission of Public Art for Wanda Line Phase I Contract no./Station name		<input checked="" type="checkbox"/> CQ845B-Entire line (Seats) <input type="checkbox"/> CQ841B -LG01 station <input type="checkbox"/> CQ861B- LG06 station <input type="checkbox"/> CQ872C-LG08A station				
No.	Detailed Work Item	Unit	Quantity	Unit Rate (NT Dollar)	Price (NT Dollar)	Remarks
II.	Fabrication Fee					
1.	Fabrication Fee					
(1)	Book, model					
(2)	Materials					
(3)						
	Sum					
2.	Installation fee					
(1)						
(2)						
(3)						
	Sum					
3.	Personnel Administration Fee					
(1)						
(2)						
	Sum					

Date:    Year    Month    Day

Note : Please base the information below on the summary sheet and list each of the items for each fee in detail. Should there be multi-piece artworks, please list each artwork individually.

## Power of Attorney

The Undersigned hereby appoints \_\_\_\_\_, ID No. \_\_\_\_\_  
(the Appointee) to represent Oneself/Company/Group for the  
presence of and delivering presentation in the evaluation meeting  
for Contract CQ 845B - Entire line (Seats) - The Commission of  
Public Art for the Wanda Line Phase I. All promises and  
agreements of the Appointee shall be effective toward  
Oneself/Company/Group. The undersigned further confirms that  
the Appointee's signature below is correct and genuine.

Sample of the Appointee's signature:

Please kindly approve and accept the above

Hereby submit to DORTS, TCG

Name of Artist/Company/Group:

Signature:

(The artist should be the person-in-charge  
listed on the registration certificate)

M o n t h \_ \_ \_ \_ \_ D a y \_ \_ \_ \_ \_ Y e a r \_ \_ \_ \_ \_



## Copyright Agreement

The Agreement is made and entered into by:

Party A: Taipei City

The Management Entity: Department of Rapid Transit Systems of Taipei City  
Government (on behalf of all of its Project Offices to sign  
this contract)

Party B: (name of the awarded artist)

Both parties agree to the following terms and conditions for the copyright of Contract  
Contract CQ 845B - Entire line (Seats) - The Commission of Public Art for the Wanda  
Line Phase I :

1. To ensure the uniqueness of the artwork, Party B guarantees that the work of public art (hereinafter referred to as "the Work") is created by itself and is the only version, without imitation of the work of others or infringements of other people's copyrights. If it is found to be otherwise, Party B takes full responsibility and will pay any damages or losses accruing to Party A therefrom. Party A enjoys the economic rights of the Work.
2. Unless Party A authorizes non-exclusive use to Party B with a written agreement, Party B is prohibited from creating another artwork using more than 2 fabrication processes which are the same as those used in the entire Work or a component of the Work. This includes the usage behavior in composition, location and colors, etc. However, use of the main image of the Work in other art creation is unrestricted.
3. Unless stipulated in the contract, the economic rights of the Work completed according to the Contract shall be transferred to Party A as follows when the Work is completed:
  - (1) The Work should be completed by Party B, who is also the author thereof. The Work's economic rights shall be possessed by Party A. Party B promises to not exercise any associated moral rights.
  - (2) If the Work is completed by his/her employees, Party B should make agreements with his/her employees that the author of the completed work should be Party B, and that the Work's economic rights should be handed over by Party B to Party A. In addition, Party B shall promise to Party A that none of the moral rights will be exercised. The agreements or other documentary evidence made between Party B and his/her employees regarding Party B being the author of the Work shall be submitted to Party A within 7 days after the Contract has been signed. For new employees, the same agreements or documentary evidence should be submitted to Party A within 7 days after the employees undertake the related assignments.

- (3) If the Work is completed by contracted persons who are natural persons, Party B should make agreements with the said contracted persons that the author of the Work should be Party B, and that the Work's economic rights should be handed over by Party B to Party A. Party B shall promise to Party A that none of the moral rights will be exercised. The agreements or other documentary evidence made between Party B and the said contracted persons regarding Party B being the author of the Work, shall be submitted to Party A within 7 days after the contracts have been signed with the contracted persons whose remuneration was paid by Party B to complete the Work.
- (4) Should the Work be completed by a contracted agent made up of juridical persons, the juridical person should make an agreement with his/her employees that the author of the Work should be the juridical person, and that the Work's economic rights shall be handed over by the juridical person to Party A. The Juridical person shall promise to Party A, that the moral rights will not be exercised. The agreement concerning the author of the Work is a guarantee regarding the Work's economic rights and non-execution of moral rights and shall be submitted to Party A within 7 days after the contract has been signed with the contracted person whose remuneration is paid by Party B to complete the Work.
4. With the exception of the Work itself, Party B agrees and promises that Party A shall have the rights to research, photograph, publicize, publish, release, display and broadcast the submitted design descriptions (including design drafts), slides, models and relevant documents without paying any fees.
5. Party B agrees and promises that any obtained information (including documents offered by Party A, written information, original files etc. or elements collected by Party B), video recording, voice recording, and photography, suggestions, and the completion report or the process result, etc. is forbidden to be provided to other persons or groups without the agreement of Party A. Party B also guarantees that its employees will undertake the same obligations. Otherwise, Party B shall take full responsibility for any disadvantages or damages incurred by Party A.
6. Any software, hardware or other equipment, work, broadcasts, drawings, data etc. used by Party B should be legally authorized. Should any matter involving any infringement on other's economic rights occur and cause a suit for damages or result in any accusation against or request for compensation from Party A or its employees, Party B shall take full responsibility for handling the matter including hiring an attorney, and shall be responsible for all damage compensation and relevant lawsuits, and attorney fees.
7. Party A agrees that Party B may use reproductions for free within the scope of fair use of non-exclusive exploitation for non-commercial use. Non-commercial uses include but are not limited to the following: educational purposes, purposes (including souvenirs) for public benefit, arts promotional purposes,

reproductions for use for public benefit or non-profit advertising, including reproductions of the Work in photographs, drawings, other two-dimensional or three-dimensional photographs, exhibition catalogues, books, slides, photographs, postcards, posters and not-to-be-used-for-sale in calendars; art magazines, art books or art newspapers.

8. Party A enjoys the economic rights of the contracted work, including the right to use, grant permission or agree (any organization, company or service industry and relevant media) that the Work to be utilized as the background of commercial advertising, publishing, movies, TV programs, videos or any other kinds of products, goods and entertainment products including mass reproductions for sale purposes, whether for postcards, posters, calendars, T-shirts etc. which contain the image of the Work.
9. If there is a need to exploit the Work for commercial purposes, Party B shall receive a non-exclusive exploitation permission guarantee in a written license from Party A, and both Parties shall regulate Party B's commercial uses via the signing of another contract. Both Parties may negotiate and sign the benefit-sharing agreement upon the request of a third Party.
10. In the event that the Work is infringed upon or illegally exploited without being licensed by Party A, Party A shall handle the matter in accordance with the law.
11. Party B promises to Party A that it will not exercise any moral rights to the Work. After a written agreement for public release has been completed with Party A, Party B shall list the following: the economic rights of the original work are held by Taipei City government, Republic of China, and the work was funded by Taipei City Government, and commissioned by the Department of Rapid Transit Systems.

Party A: Taipei City

The Management Entity: Department of Rapid Transit Systems of  
Taipei City Government

Representative:

Party B :(name of the awarded artist)

Representative:

Month Day Year

## Appendix 6

### Public Art Installation Contract

#### Contract CQ 845B - Entire line (Seats) - The Commission of Public Art for the Wanda Line Phase I

The Parties:

Party A: The First District Project Office, Department of Rapid Transit Systems, Taipei City Government

Party B (name of the awarded Bidder)

Both parties agree to the following terms and conditions:

Article 1. (Governing Language)

The governing language of the Contract shall be Chinese, unless otherwise specified in the tender documents.

Article 2. (Subject Matter of the Contract)

The Subject Matter of the Contract is as follows:

Article 3. (Contract Price)

The Contract Price shall be made in New Taiwan Dollars (NT\$). The two parties shall not make requests for revisions of the Contract Price on the grounds of exchange rate fluctuations. Party B shall bear the financial responsibility of any taxes, fees, or customs duties levied by countries other than the Republic of China.

The total Contract Price is NT\$ 15,000,000.

The above amount includes artwork creation expenses (including the price for the assignment of intellectual property rights), the model, materials, installation, transportation, part-time technical personnel, production expenses (including on-site production), purchasing, rental, recovery, installation interface, safety, sanitation and environmental maintenance, temporary facilities, insurance, taxes, document production, warranties, administrative management of the artwork, passenger transport, accommodations and meals, public participation plans, art education promotion plans, artwork caption plaques, certification by the structural engineer, and all other relevant expenses.

Article 4. (Delivery Schedule and Deadlines)

Party B shall complete the delivery and installation of the Subject Matter

before October 31, 2025.

Party B shall notify Party A in writing 7 days before delivery.

Determination of the delivery (defined as the complete of installation in this contract) date:

- I. The “Calendar Days” referred in the Contract shall not exclude any holidays, festivals or rest days. If the due date for the delivery falls on a non-working day, the delivery shall be made on the next working day.
- II. The delivery date shall be reckoned as the date when the Subject Matter has been successfully delivered to the requested destination, or has been properly installed and tested, with the receipt acknowledged by Party A. If the Subject Matter delivered by Party B was found to be defective or not in conformity with the requirements specified in the Contract, the delivery date shall be the date when the required improvement, replacement or additional work has been completed. The time needed for Party A to process the relevant administration shall however be excluded.
- III. If Party B failed to provide the correct and complete information or documents to Party A, causing difficulties for Party A to receive, inspect or use the goods, it will be reckoned as a failure to deliver the Subject Matter of the Contract. The delivery date, therefore, shall be the date when further supply or installation/test procedures have been fully completed.

Article 1. (Schedule for Installation)

Party B shall complete all the tasks in accordance with the project schedule provided. In case Party B fails to complete the tasks in accordance with the project schedule (refer to the appendix "Public Art Installation Plan"). Article 20 and 23 of the Contract shall be followed.

The work schedule referred to in the Contract is based on calendar days. Holidays, festivals or rest days shall not be excluded.

Article 2. (Postponement of Delivery)

If Party A is unable to receive the Subject Matter on the scheduled date, Party A may notify Party B to suspend the delivery. The notification however should be made 30 days prior to the scheduled delivery date. Party B shall then deliver the Subject Matter in accordance with Party A's further



instructions. Neither of the parties shall be responsible for the delay in delivery, and Party B shall not claim for any custodian charge, etc. If Party A fails to notify Party B within the required deadline, Party B may claim compensation from Party A for the additional expense incurred. In case that the delivery has been suspended for more than 360 days from the original delivery date due to reasons accountable by Party A, Party B may claim from Party A the relevant expenses for safekeeping the Subject Matter for the period in excess of 360 days.

If the Subject Matter is imported from other countries, Party B should apply for the import permit, if required, as soon as possible after being awarded of the bid. Any delay in fulfilling the contract caused by the delay of Party B in obtaining the import permit shall be accounted for by Party B.

If Party B is unable to deliver the Subject Matter as scheduled due to reasons not attributable to Party B, Party B should request from Party A, in writing, for a postponement of delivery 30 days prior to the delivery due date.

Article 3. (Place of Delivery)

The place for Party B to deliver the Subject Matter of the Contract shall be: Metro Wanda Line Station \_\_\_\_\_.

Article 4. (Rules for Delivery)

The Subject Matter delivered by Party B shall fully conform to the requirements set out in the Contract, including quantity, specification, quality, components and function, etc. The Subject Matter should be successfully delivered to the designated site, installed and tested. Unless otherwise agreed, the Subject Matter shall be new and unused.

While delivering the Subject Matter, Party B should ensure that the Subject Matter has been properly packed and sufficiently protected before it safely reaches the destination specified by Party A, and when it is in storage after arrival. Party B shall be fully responsible for any damage, deformation, rustiness, shortage, water-stain, pollution or mal-functioning of the Subject Matter, and shall not evade or delay the fulfillment of the contract obligations on excuse of the claim by Party B against its agent delivering the goods.

Where the Subject Matter is shipped from overseas to Party A, Party B shall be responsible for any extra warehouse charges or relevant expenses if Party A encountered any difficulties in customs clearing caused by reasons

attributable to Party B, such as delay in negotiation, the inconformity of the presented documents with the letter of credit or the contracts, etc., no matter if Party A has applied for an endorsement/guaranteed Bill of Lading.

The receipt of the goods should be properly documented, carrying clearly the relevant details of the goods, as well as the signatures from the recipients/deliverers of Party A and B respectively. If Party B entrusted the transportation agent to deliver the goods, the signing should be completed through fax.

Article 5. (Payment)

Payment of the Contract Price shall be made in accordance with the following procedures:

- I. Stage 1: 20% of the total Contract Price shall be paid to Party B upon the completion of contract signing and Article 13 (insurance) of the Contract.
- II. Stage 2: 15% of the total Contract Price shall be paid to Party B when Party B has presented the following documents to Party A as a basis for Party A's inspection of the delivered artwork in the future:
  1. Detailed design drawings and relevant working drawings for the artwork. The locations of the artworks and their relative distance from the fixing devices should be clearly specified on the drawings. The sizes should be expressed in centimeters.
  - 2 Transportation Plan: Details should be provided in the plan as to how to transport the artworks into the metro station.
  3. Installation Plan: The plan should include the installation of the artworks and interface coordination (i.e., the removal of the existing facilities, recovery and tidy-up of the sites, etc.)
  4. Sampling: The color and material quality of the sample should be close to the real product (not required if none).
- III. Stage 3: Party B shall notify Party A to conduct the first inspection when 50% of the work is completed to ensure that any necessary corrections can still be made, and 25% of the Contract Price shall be paid after the artwork passes the inspection.
- IV. Stage 4: 20% of the Contract Price shall be paid after installation of the Subject Matter is completed and verified by Party A.
- V. Stage 5: 20% of the total Contract Price shall be paid after the Subject Matter passes the acceptance inspection, Party B submits the

management and maintenance plan and pays the warranty bond according to regulations, and the Public Artwork Completion Report is completed and approved by the competent authority for future reference.

When claiming for each payment, Party B shall issue receipts or invoices in the title specified by Party A. Party A, on receipt of the receipts or invoices, should remit the required funds directly into the account specified by Party B.

Article 6. (Amendment of the Contract)

Party A holds the right to amend the contents of the Contract. Any changes to the contents of the Contract shall be made in writing.

Party B shall be responsible for the installation based on the design drawings and installation plans accepted by Party A. Where there is any doubt, the decisions of Party A shall govern.

Under the following circumstances, Party B may replace the Subject Matter of the Contract with other products of the same (or better) specification, function or effectiveness by submitting a written proposal to Party A for approval, stating clearly the reasons and attaching a comparison table on the specification, function and effectiveness. Party B, however, shall not for this reason increase the Contract Price. Should the change results in any saving of the cost for fulfilling the contract, the saved amount should be deducted from the Contract Price. Where any safety concerns are raised by Party A against the work of Party B, Party B shall be responsible to improve without extra charge.

(I) Where the original supplier specified in the Contract has stopped manufacturing or providing the product or the specific product code.

(II) Where the subcontractor originally specified in the Contract has discontinued the business or refused to supply the product.

(III) Where the product needs to be amended or replaced due to irresistible reasons.

(IV) Where the proposed product is better in quality, or more advantageous to Party A when compared with the one originally specified in the Contract.

Article 7. (Assignment of the Contract)

Party B is not allowed to assign the Contract to a third party, either partially

or in full. This however does not apply to cases where the assignment is necessitated by merger or acquisition, exercise of the rights against joint guarantee by banks or insurance companies, claims arisen from lien of rights with the banks, or other similar situations, subject to the written approval from Party A.

The rights obtained by Party B pursuant to the Contract shall not be assigned or pledged to a third party without a written Contract with Party A.

Article 8. (Sub-Contracting)

Party B may subcontract the construction or installation work under the Contract to a competent subcontractor to fulfill the contract obligations. If partial subcontracting is made, Party B should establish a pledge contract with the subcontractors. In respect of the subcontracted part, Party B is held fully responsible for the performance of the subcontractor, and the subcontractors are held jointly responsible with Party B for quality guarantees and indemnity against defects.

In case that, prior to the termination or expiration of the Contract, Party B is unable to handle and fulfill the Contract due to the difficulties or inability to perform, Party A may effect payments direct to the subcontractors of Party B, for the part of work completed by the subcontractor and on basis of the pledge contract.

Article 9. (Insurance)

Party B is responsible for arranging the various insurance policies (including property damage insurance, third-party liability insurance for the installation of subject matter, employer's liability insurance, employee insurance, and professional liability insurance, etc.). The duration of the insurance should cover the project period until the acceptance of the Subject Matter. Party B shall present to Party A, prior to the stage 1 payment date, copies of all the insurance policies relating to the Contract in order to receive the payment.

Article 10. (Inspections)

In the installation process, Party B shall notify Party A when 50% of the artwork is completed (to ensure that necessary corrections can still be made), and Party A shall conduct an inspection together with the project's professional task force within 20 days after receiving the notice from Party B. Inspection records shall be prepared and subsequent work may only be

carried out after passing the inspection.

If members of the professional task force request an inspection in the selection or appraisal process, Party B shall cooperate with the time scheduled by Party A for the inspection.

Article 11. (Instructions for the Installation)

Party B should submit the installation schedule to Party A for approval in advance.

Before starting the installation, Party B should discuss the relevant issues with Party A. Should there be any damage to the existing facilities, Party B shall be responsible to unconditionally recover the facilities and compensate for the damages arisen therefrom. If Party B fails to complete the recovery within the deadline notified by Party A, Party A may deduct the relevant expense directly from the Contract Price and claim for compensation accordingly.

Party B shall coordinate with the Party A's supplier in Songshan Station to obtain water, electricity and cleaning facilities needed in the installation process, and expenses shall be borne by Party B. Party B shall complete all the joints between the Subject Matter of the Contract and the original construction structure through a method agreed by Party A.

Before and during the installation process, Party B should always take into account the functionality and loading capacity of the original structure to avoid impacting the safety of the original structure.

Party A may assign personnel to supervise the installation work conducted by Party B. If any of the personnel of Party B was found incompetent for the work, Party A may request Party B to replace the individual and Party B shall not delay or refuse to do so. Party A may also request Party B to dismantle the work for reinstallation or take other corrective actions in case that any inadequate installation procedures, unsatisfactory material quality or other irregularities are discovered. The relevant expense should be born by Party B.

Party B shall arrange personnel to supervise and manage the construction site. If there are any dispute or illegal activities, Party B shall take full responsibilities. Party B is also obliged to handle any injuries, death or accidents occurred in the course of the project, and compensates for the



damages suffered by Party A or any third parties resulted from the incidents. Party B should strictly follow the Labor Safety and Health Law and relevant regulations. Party B should set up distinctive signs at the construction sites to ensure its safety. Adequate preventive measures should be taken to secure the lives, property and health of the people in the neighborhood. Any injuries, death or other damages caused by Party B's negligence shall be for the responsibilities of Party B.

Before the full acceptance of the Subject Matter, all the completed parts of the work and the material arrived at the construction site shall be kept and maintained by Party B, who shall be responsible to compensate for any damage or loss.

Article 12. (Acceptance Inspection)

The Subject Matter completed or supplied by Party B must meet contract requirements. Unless otherwise agreed upon, Party B shall submit a written request for Party A to conduct the acceptance inspection, which shall be carried according to the following procedures:

- I. Party A shall complete the acceptance inspection within 45 days with the project's professional task force, and prepare acceptance records.
- II. The workers, instruments and material required for the acceptance inspection shall be supplied by Party B. If sample tests or laboratory tests on the Subject Matter are required for the acceptance in accordance with the terms or specifications of the Contract, Party B shall assist to deliver the samples/products to the inspection institutions or laboratories specified by Party A. The cost shall be paid by Party B. The method, procedures and standards for the test or inspection shall be based on the contents of the Contract. Except for reasons attributable to Party B, the time required for the inspections or tests shall not be included in the schedule for performing the contract.
- III. In the course of the acceptance inspection, if any defects or inconformity with the contract was found either on the specification or quality of the Subject Matter, Party A may establish an appropriate time frame for Party B to improve or replace the product. A record should be maintained for the conclusion. If Party B fails to complete the improvement or replacement within the specified deadline, or if Party

A finds at the follow-up inspection that the improvement or replacement has not yet been completed by Party B, Party B will be obliged to pay a penalty against the delayed delivery of the Subject Matter in accordance with the penalty standard stipulated in the Contract. The period of the delayed delivery shall be calculated from the next day following the scheduled completion date for the improvement/replacement specified by Party A, up to the date when the improvement/replacement has been completed. Any domestic or overseas tax liabilities or expenses incurred therefrom shall be for the account of Party B. If returning of goods or further shipment is required, the administrative issues shall also be fully handled by Party B.

IV. For cases described in the preceding paragraphs, if the Subject Matter is not a ready-made product and it requires an appropriate process onsite to fulfill the contract obligations, the time required for the improvement shall not be included in the calculation of the period of delayed delivery if the delay was not caused by reasons attributable to Party B. The practice, however, is limited to one time only.

In case that the Subject Matter delivered by Party B is defective or not in conformity with the contract requirements and that Party B is unable to complete the improvement within the deadline required by Party A; refuses to improve, replace, or re-supply; or fails to meet the standards for the follow-up inspection, etc., Party A may either accept the work with a price reduction, as stipulated in Article 18 of the Contract, or terminate the contract partially or in full. In the latter case Party A should advise Party B to return the received Contract Price corresponding to the terminated part within the specified deadline; in the meantime recall the defected goods within the specified period advised by Party A, otherwise Party A shall not be responsible for the safekeeping of the products and Party B shall be liable for any storage charge incurred.

If, for the purpose of quality improvement or replacement, Party B intends to remove the delivered Subject Matter from the site of Party A prior to the completion of the acceptance procedures and after receiving the agreement from Party A, Party B should deposit with Party A a guarantee fee equivalent to the amount already received from Party A. The guarantee fee shall be

returned to Party B without interest when Party B has completed the improvement or replacement and received the agreement from Party A.

In case that the improvement is completed after the deadline specified by Party A, Party A may claim for a penalty for the inconformity, calculated from the next day after the specified deadline till the date of a satisfactory follow-up inspection. The penalty shall be calculated in accordance with Article 20 of the Contract.

Article 13. (Inspection Fee other than Those Agreed in the Contract)

For cases described in the preceding two paragraphs, Party A may request for other necessary inspections not stated in the contract, such as analytical inspections or disassembling of part of the construction work for inspection. Where the results of the inspection show an inconformity with the Contract, Party B shall pay for the inspection fee. Otherwise Party A shall pay for the inspection fee.

Article 14. (Acceptance with Price-deduction)

If the Subject Matter delivered by Party B had any non-conformity with the contractual requirements, but the non-conformity neither hinders the safety or use required nor adversely impact the general function or the function designated by the contract, an acceptance with price-reduction may be conducted according to Paragraph 2, Article 72 of the Government Procurement Act, unless otherwise specified in the contract and under conditions that Party B has reviewed the situation and confirmed and obtained the agreement from Party A that there is no need or it is difficult to make replacement. Unless otherwise specified in the tender documents, Party A may adopt one of the following methods to determine the amount of price reduction for the acceptance. The price-deduction shall however not apply to cases where the quality, functionality and market price of the Subject Matter is better or higher than those specified in the Contract.

I. For the price difference against the part of inconformity, the price reduction shall be calculated on basis of the Contract Price, market price or extra cost required. A penalty equal to one time of the calculated price difference shall be added on top of the amount.

II. If it is difficult to calculate the price difference based on the formula provided in "I" above, the price deduction shall be calculated as 25%

of the Contract Price of the item with inconformity. A penalty equal to one time of the calculated price difference shall be added on top of the amount.

Article 15. (Guarantee)

No matter if the Subject Matter delivered by Party B has been approved in the ex-factory inspection, third-party inspection or inspection by Party A, Party B shall provide a one-year guarantee, starting from the date of acceptance by Party A. Party B shall in the meantime deposit a guarantee bond equal to 5% of the final Contract Price, which may either be additionally deposited by Party B, or deducted from the Contract Price within the period notified by Party A. Within the guarantee period, if any defect of the Subject Matter or inconformity with the Contract is identified, Party B is obliged to complete the improvement or replacement within the deadline advised by Party A, and is responsible for the tax, expense or loss thereby incurred. If Party B failed to improve or replace within the time frame advised by Party A, Party A may use the guarantee bond to settle the case and claim from Party B for further payment to cover the insufficient part, if any. Party A may also claim compensation against the damage occurred. This however does not apply to any damage caused by deliberate destruction, improper use or the regular consumption of spare parts. When defects are identified during the guarantee period, the consequent unusable period of the Subject Matter shall not be included in the calculation of the guarantee period, nor shall the guarantee period be recalculated as a result of the defect.

Where the guarantee period was extended due to reasons accountable by Party B, the effective period of the guarantee bond shall be extended accordingly.

After the expiry of the guarantee period, the guarantee bond shall be returned to Party B in a lump sum without interest, subject to that there is no outstanding issue left.

Article 16. (Penalty for Delay)

In case Party B failed to deliver the goods in accordance with the deadline specified in Article 4 above or complete the project in accordance with the schedule prescribed in Article 5 above, Party B shall be subject to a penalty

of 0.1% of the final Contract Price against each day of delay. The maximum limit of the penalty shall be 20% of the Contract Price.

Party A may deduct the penalty against delay from the contract amount payable to Party B, and claim from Party B for any insufficient part receivable.

The penalty shall be calculated by calendar days. Holidays, festivals and rest days shall not be excluded.

Article 17. (Exemption of Responsibilities as a Result of Disaster)

Where Party B has to delay or is unable to fulfill the contract obligations as a result of disasters, Party B should, after the disaster, prepare and submit to Party A the relevant evidencing documents as soon as possible for an extension of the deadline. If the incident was occurred overseas, the relevant documents should be notarized by the notarization institutions or the representative offices of the Republic of China in the country where the incident took place. Party A may review the case and determine to postpone or exempt the fulfillment of the obligations. Party B shall, however, not request for any compensation. If no approval was granted by Party A, Party B should fulfill its obligations as stipulated in the original Contract. The same shall apply to the subcontractors specified in the Contract.

The “Disasters” referred to in the preceding paragraph refers to the following natural disasters or incidents resulted from irresistible causes:

- I. Landslide, earthquake, Tsunami, volcanic eruption, typhoon, torrential rain, hail, flood, mudflow, land subsidence, earth stratum slide, lightning strikes or other natural disasters.
- II. Nuclear biochemical incidents or radioactive pollution, which has attained the regulatory standards for disasters or has been confirmed by the competent authorities.
- III. The international situation significantly changes or due to the impact of war.
- IV. Insurrection, riot, and strike that does not involve Party B and Party B's employees.
- V. Suspension, expropriation, confiscation, demolition, or embargo by the government in accordance with the law or by administrative order.
- VI. The construction site's access roads encounters a disaster and traffic is



interrupted.

VII. Other irresistible factors as confirmed by Party A.

Article 18. (Termination or Rescission of the Contract)

Party A may rescind or terminate the Contract, partially or in full, in writing if the public art proposal of Party B plagiarizes the work of others or is not an original work, and recover installation expenses.

Party A may request to rescind or terminate the Contract, partially or in full, if the continued performance of the Contract will no longer meet the public interest as a result of the policy changes. Party A shall in due course compensate for any loss suffered by Party B, but not include the lost profit by Party B.

If one of the following situations occurred to Party B and Party B failed to fulfill its obligations within the deadline notified by Party A, Party A may terminate or rescind the Contract in writing, either partially or in full. Party B shall not claim for any compensation. If Party B is unable to perform, Party A may rescind the contract partially or in full without going through the process of public summons.

I. Where any of the cases described in Article 50, 59 or 65 of the Government Procurement Act has occurred to Party B.

II. Where Party B failed to deliver the Subject Matter within the required deadline.

III. Where the Subject Matter delivered by Party B was not approved in the acceptance inspection and Party B was unable to rectify the matter; refused to improve, replace or supply additionally; or could not pass the follow-up inspection.

IV. Party B is found to have cut corners and failed to rectify the situation within the prescribed time limit.

V. Where death or injury to the public or staff attending activities occurs or serious damage to property has occurred due to the improper construction, design, or use of equipment by Party B.

VI. Party B is involved in the commercial sale, charity sale activity or fundraising under the name of the Contract and without approval from Party A.

VII. Where Party B has violated other terms or conditions in the Contract.

VIII. When Party B is affected by an accident or has violated criminal law and cannot perform the Contract, or has declared a bankruptcy or reorganization of the Company; or when Party B is unable to pay and the assets or property of Party B have been assigned to a third party to manage; or when Party B has, proactively or passively, entered into the procedures under the Bankruptcy Law; or is in the process of reorganization or restructuring.

In case that the Contract is rescinded or terminated due to any one of the cases described in the three subparagraphs of the preceding paragraph, Party B shall discontinue the work immediately, dismiss the workers and pass on the material and machinery equipments onsite to Party A for their discretionary use.

While the contract is terminated, Party A is entitled to continue holding the ownership of the intellectual property right for the Subject Matter; to take over all the material, machine and equipments at the jobsite and find a third party to complete the unfinished work. Party B shall not raise any objection against the above.

Article 19. (Responsibilities against the Termination or Rescission of the Contract)  
If the Contract is terminated or rescinded due to reasons attributable to Party B, Party A is entitled to confiscate the performance/guarantee bonds and complete the construction/production of the Subject Matter under the rescinded/terminated contract in a way deemed appropriate by Party A.

Article 20. (Rights and Obligations)  
Party B shall guarantee that no third party should assert rights against the Subject Matter delivered by Party B.  
If the Subject Matter delivered by Party B has infringed the legitimate right of a third party, Party B shall be liable to handle all the relevant issues and take the full legal responsibilities. If Party A is consequently accused or claimed for compensation by a third party, Party B shall be responsible for all the legal defense, along with its procurement agent and other relevant personnel, to protect and indemnify Party A and the relevant personnel against any damages. Party B shall take all the responsibilities of Party A and pay for the compensation, legal fee and all relevant expenses. In case the incident occurred during the guarantee period, Party A may deduct the

amount from the guarantee bond. If the amount deducted is insufficient, Party A may claim for further payment from Party B.

If the amount deducted is insufficient, Party A may make claim for further payment from Party B. Should Party A become responsible for compensation to a third party as a result of Party B's actions, Party A may claim the compensation after payment is made to the third party. Party B shall not raise any objection to the compensation amount.

Where requested by Party A, Party A should present at the meetings of the Taipei City Council and respond to interpellations.

Party B shall attend press conferences, opening ceremony, forums or public participation activities organized by Party A. If Party A needs to print promotional materials, Party B shall provide photos of the installation process and public artwork free of charge.

While involved with the action of printing relevant promotional documents, Party B must mark at appropriate places that the Department of Rapid Transit Systems, Taipei City Government is the organizing entity. The publication shall not be published until the relevant draft promotional images and text are approved by Party A.

Within 30 days after the successful acceptance of the Subject Matter, Party B shall submit 10 copies of the "Public Art Completion Report" and 5 copies of the "Maintenance and Management Report" to Party A. Failing to do so, Party B shall be subject to the penalty specified in Article 20 above. If unable to submit the "Public Art Completion Report" within the regulated deadline due to cooperation with the promotional plan of public activities and art education, Party B may submit 10 copies of the "Public Art Completion Report" within 20 days after completing the work; Failure to do so would make Party B subject to Article 20.

Article 21. (Copyright)

Party B shall follow the Copyright Agreement. (Please refer to the Instructions in Appendix 5).

Article 22. (Obligation of Due Care and Protection)

Party A and Party B shall take necessary measures to protect the other Party from any claim raised by a third party as a result of performing the contract. The damage caused to a third party, if any, shall be compensated by the Party

causing the damage.

The risk of death or injury of staff or damage/loss of property caused by the performance of the Contract by Party B, its subcontractors or the relevant employees shall be undertaken by Party B, or be covered by insurance policies arranged by Party B as necessary.

When performing the contract at the worksite of Party A, Party B should observe the relevant laws and regulations of the Republic of China and the policies/rules established by Party A. Party B shall be fully responsible in case of any breach of the regulations and compensate for the loss suffered by Party A. Party B shall be responsible for or arrange insurance policies to cover the risks relating to the death or injury of people or loss of properties caused by Party B, its subcontractors and staff in the course of fulfilling the contract obligations. Damage caused to a third party, if any, shall be compensated by the Party causing the damage.

Article 23. (Assumption of Responsibilities)

Party B's responsibilities pursuant to the Contract shall not be reduced or exempted as a result of Party A's inspection, recognition or approval on the contract obligations fulfilled by Party B.

In the case of conflict, compliance is determined by the following principles:

- I. Party B shall continue to fulfill its contractual obligations that are not related or not affected by the dispute, unless otherwise approved by Party A.
- II. If Party B suspends fulfillment of contractual obligations due to the dispute, and the dispute is deemed to be groundless, Party B may not request an extension of the contract performance period or exemption from liability for the part that was suspended.

Article 24. (Handling of Disputes)

In the event that the two parties are unable to reach an agreement over a dispute related to the performance of the contract, the parties may, pursuant to Article 85-1 of the Government Procurement Law, apply for mediation by the Complaint Review Board for Government Procurement (CRBGP) of Taipei City Government (Address: No. 1, Shifu Road, Taipei City, TEL: 27239161). If the application for mediation was filed by Party B, Party A shall not refuse to attend.

In the event that the applicant for mediation has no residence, office or business address in ROC, the applicant shall appoint an agent with residence, office or business address in ROC to file the application.

Article 25. (Court of Jurisdiction)

Both Parties agree that the Taipei District Court, Taiwan shall be the court of first instance in case any lawsuit arises from the performance of the Contract.

Article 26. (Governing Law)

The Contract shall be governed by the law of the Republic of China.

Article 27. (Handling Data-processing Problems Relating to Date-dependent Computer Information)

In case that the property delivered by Party B involves the processing of date-dependent or time-dependent information, Party B shall guarantee the normal operations of the system in the event of leap years or computer crisis in processing the date-sensitive information. Failing to do so, Party B shall be responsible for the free recovery of the property. Party A may claim for further compensation if any damage to Party A takes place as a result of the delay in recovery.

Article 28. (Employment of the Physically or Mentally Handicapped or Aborigines)

Party B shall endeavor to hire physically or mentally handicapped people or aborigines to work in accordance with Article 98 of the Government Procurement Act and its enforcement rules. If the number of such employees does not attain the standards required in the above regulations, Party B shall pay a fee in substitute and shall not hire foreign workers to make up the shortage in question.

The documents evidencing the employment made or the fee paid in substitute, as described in the preceding paragraph, shall be submitted to Party A for review on 20th of each month or prior to the time when the Subject Matter is delivered.

Article 29. (Priorities for the Effectiveness of Contract Documents)

The following documents are reckoned as contract documents. Where conflicts or inconsistencies exist, the following priorities shall apply:

- I. Terms and conditions of the Contract.
- II. Minutes of the tender-awarding process.



III. Minutes of the appraisal meeting

IV. Supplementary instructions to the competition.

V. The Instructions.

VI. Design drawings

VII. Public art proposal

Apart from the above rules, documents covered in the contract shall also be handled in accordance with the following guidelines. The guidelines however do not apply to cases where the contract has prescribed otherwise, or where the documents contain mistakes, forgery or alteration.

I. The special terms contained in the tender documents have a higher priority than the standard terms.

II. The documents submitted or reviewed at a later date have a higher priority than those submitted or reviewed at an earlier date.

III. In cases where the terms in the tender submitted are more favorable to Party A than the contents of the tender documents offered, the tender submitted shall prevail.

IV. Where the contents of Party B's documents are more favorable to Party A than Party A's documents, Party B's documents shall govern.

V. If the contents of the tender submitted are not in conformity with the requirements prescribed in the tender documents, the tender documents shall prevail.

VI. Other cases described in the Contract.

Where the determination of priority involves more than one of the items described above, Party A may decide the one to be adopted. Party B shall observe the procedures for dispute handling in case of any disagreement.

Article 30. (Handling of Documents Issued in the Name of Party A)

With regard to the supply of the work, if it is necessary for Party B to present the relevant documents in the name of Party A, Party B may prepare and submit the documents after obtaining approval from Party A.

The employees of Party B may need to travel in and out of the Republic of China to perform the Contract. If documents issued in the name of Party A are required for such travel, Party B may prepare and submit the documents after obtaining proper approval from Party A.

Article 31. (Supplementary Terms to the Contract)

Issues not covered in the Contract shall be handled in accordance with the Government Procurement Act and relevant regulations, Civil Law and other relevant regulations.

Article 32. (Appendices to the Contract)

The Appendices to the Contract shall include one copy each of the following documents: copyright agreement, minutes of price appraisal meeting, instructions to tender (including supplementary instructions), and public art installation description.

Article 33. (Copies of the Contract)

The Contract shall be made in two originals: One each to be held by Party A and Party B respectively. The original Contract held by Party B shall be affixed with a sufficient amount of tax stamps. Party A shall hold ten copies of the Contract for further submission and future use. If there is any mistake in the copies, the original shall govern. Party B shall be responsible for producing the contract documents and the relevant costs.

Contractors

Party A: The First District Project Office, Department of Rapid Transit  
Systems, Taipei City Government

Representative:

Address:

Telephone:

Party B: (Individual)

ID number:

Address:

Telephone:

Or (and)

Party B: (name of the vendor)

Person in charge

Business certificate number:

Address:

Telephone:

\_\_\_\_/\_\_\_\_/\_\_\_\_ (YYYY/MM/DD)

**Appendix 7** Consent to Participation in public art  
on the Wanda line Phase I

I \_\_\_\_\_, ID No. \_\_\_\_\_ (or the group name \_\_\_\_\_)  
to agree to participate in the Contract CQ 845B - Entire line (Seats)  
- The Commission of Public Art for the Wanda Line Phase I.

Please kindly approve and accept the above

Hereby submit to DORTS, TCG

Name of Artist/Company/Group:

Signature:

(The artist should be the person-in-charge  
listed on the registration certificate)

M o n t h \_ \_ \_ \_ \_ D a y \_ \_ \_ \_ \_ Y e a r \_ \_ \_ \_ \_

※Note: Each project should include this agreement individually.