

Public Art on the Nangang Line



Kunyang Station

Around

Artist: CSGROUP

Dimensions (m): H1.24 x L1.8 x 18 sets

Medium: Aluplastic, board, motor, glass, sensor

Completion Date: December 2000

Location: Glass windows of concourse level

Selection Method: Open competition

Cost: NT\$4,999,000

This is an interactive installation. The carousel will dance to the music whenever a viewer comes near. The repeated motion of trains coming in and out of the station is transformed into the image of a revolving carousel. The artwork reveals people's desire to enlarge their territory both mentally and geographically. The revolving carousel is used to generate a happy atmosphere, taking passengers momentarily away from the busy city tempo and into an imaginary amusement park.



Taipei City Hall Station

Growth

Artist: Steve Woodward (New Zealand)

Completion Date: November 1999

Location: Platform and square in front of Exit 3

Selection Method: Open competition

Cost: NT\$2,960,000

A series of five sculptures symbolizes the stages of growth; including seeding "Furrows," emergence "Push," innocence "Sprout," adolescence "Twist" and maturity "Sway."



Furrows

Dimensions (cm): H300 x L210 x D95

Medium: Marble

The "Furrows" is a mark of readiness--for seed, for growth, for development.

This is a start, a suggestion--a hint of promise to come.





Push

Dimensions (cm): H200 x L140 x D85

Medium: Granite

Fertility is apparent--new growth is pushing at the surface. This is a place to bide time - To wait, to meet, to contemplate.



Sprout

Dimensions (cm): H150 x L60 x D60

Medium: Bronze

A child-like form has emerged: happy.

It is "green" innocent to life but reveling in it.



Twist

Dimensions (cm): H240 x L65 x D65

Medium: Bronze

The "teenager", self-conscious, potentially apparent and promising allure.



Sway

Dimensions (cm): H240 x L65 x D60

Medium: Aluminum

"Sway" stands tall and sensuous, maturity attained, confident and fully formed. The promise fulfilled.

Zhongxiao Dunhua Station and the Multi-function Square

Tree River (Metropolitan Silhouette)

Artist: Shu-Ying Tsai

Dimensions (m):

North Side--H12.5 x L19.3 x W9.6

South Side--H12 x L17 x W8.375

Medium: Stainless steel, granite, falling water, LED light

Completion Date: January 2000

Location: On the median strip near the intersection of Zhongxiao E. Rd. and Dunhua S. Rd.

Selection Method: Open competition

Cost: About NT\$43,000,000 (including NT\$500,000 first- prize reward)

This artwork uses lifelike and amusing human-figure cutouts to express the multiversity of urban life and shorten the distance between the public and the artwork. Tree shadows cast by lights and real falling water create a night scene that soothes the minds and bodies of busy city dwellers. The artwork is composed of the shapes of trees and rivers to remember the lost scenery in the area while providing a new landmark for the area.



Li Cheng Chung Hsi • Cheng En Ching Fu

Artist: Ch'ian-Lang Lee & Wei-Ho Wang

Medium: Plywood, wonder stone paint, stone, acrylic, wood, resin

Completion Date: June 2001

Location: Plaza 2 and Plaza 3

Selection Method: Direct commission

Cost: NT\$4,900,000



Construction work on the city of Taipei was completed in 1884, the 10th year in the reign of Ching Dynasty emperor, Kuang Hsu. The city wall originally had five gates and was the only oblong-shaped city in Taiwan. Later, during the period of Japanese occupation, authorities demolished the entire city wall but retained four

of the five city gates. In 1994 the ruins of this old city wall were unearthed by workmen during construction of the MRT line to Nangang. In order to preserve this valuable cultural heritage, the Department of Taipei Rapid Transit Systems (DORTS), Taipei City Government commissioned Professor Lee Ch'ian-lang to "study the remains of Taipei's former city walls and fortress." In addition, DORTS provided two locations for the public display of these artifacts.

This exhibition consists of six separate displays and is called: "Li Cheng Chung Hsi-Cheng En Ching Fu," a name of the four City Gates of Old Taipei, which is derived from a combination of the two characters inscribed above each of the four city gates. It has a profound meaning as befits a memorial. Of these displays, that which best illustrates the spirit of "cultural heritage preservation" consists of four excavated artifacts together with the investigative conclusions of Prof. Lee. This can be seen in the display case in Plaza 2. The main themes of the exhibit are: The Story of Old Taipei, Search for the Beginnings of the City Gates, The Beauty of an Old City Revealed, and The Secrets of City Wall Construction. All displays were designed and produced by the U-Joint Design Construction Company. The two works displayed against the walls in Plaza 3 were designed by Prof. Wang. They have brought the creative spirit of modern art to these historic stones and, by means of abstract modernism, have endowed these common materials with new life, thereby revealing the spirit of "opening to the future." The titles of these two abstract pieces are: Airship and Old Junk.



Window 1

The Story of Old Taipei

Dimensions (cm): H310 x L608 x D71

Medium: Plywood, wonder stone paint, stone, acrylic

Old Taipei city was demolished nearly 100 years ago. Although the city walls were replaced by 3-lane roads, four of the original city gates were left intact. These became the landmarks for identifying where the city wall once stood. This display is a bird's eye view of the city and is accompanied by old photos of each city gate. This allows a comparison of the past with the present and makes it possible to understand the story of old Taipei City. It is also a tribute to the accomplishment of our ancestors.

Also displayed in this case are examples of excavated Blue-and-White porcelain bowls, iron artifacts, coins, and a large quantity of oyster shells unearthed from beneath the opening to the sluice gate. This shows that over 100 years ago oysters were perhaps still to be found in branches of the Tamsui river. This comparison of past and present is a powerful reminder of the transitory nature of existence.



Window 2

Search for the Beginning of the City Gates

Dimensions (m): H5 x L7 x D5.5

Medium: Plywood, tzu-tan wood model, acrylic

The North Gate is the best preserved of the Taipei city gates. This model was fashioned from Tzu-tan wood to a scale of 30 to 1. The model shows the inner structure of the North Gate, the restored outer wall and some parts of the city wall. By suspending the roof in mid-air, it is possible to see the arrangement of beams, pillars, housing structure and double-thick walls. It is easy for viewers to see at a glance the design of Taipei's old city gate of 100 years ago.



Window 3

The Beauty of an Old City Revealed

Dimensions (cm): H200 x L420 x D97

Medium: Plywood, stone, acrylic, iron pieces

There was formerly a sluice gate and a fortress located near the north wall of old Taipei city. These ruins were discovered during construction of the MRT. Many valuable artifacts were unearthed and displayed near the location of the old city. In doing so, it was hoped the people of Taipei would be inspired to a better understanding of their city's history and lead them to a rediscovery of their city.

This display shows the foundation structure of the city walls. The excavated stone pieces, marked with ink, are arranged in vertical and horizontal positions. This arrangement is more stable than other designs. These vertical artifacts from the old city enable one to sense the great age of these stones as well as the difficulties of building a city.



Window 4

The Secrets of City Wall Construction

Dimensions (cm): H310 x L608 x D71

Medium: Wonder stone paint, acrylic, supporting iron pieces, plywood

This display shows a partial foundation of the city wall unearthed during the construction of the MRT, along with the mixed stone and wood foundation of the sluice gate. The sluice gate foundation was very deep. The wooden supports, sleepers and stone pieces were placed together in alternate layers.

This display is made up of stone pieces, wooden supports and sleepers to give an idea of the special characteristics of the city wall at that time. In the interest of balance, the structural order has been reversed in order to give it a 3-dimensional feeling.

Historical City--Stone Pillars

Dimensions (cm): H305 x L800 x 2 walls

Medium: Stone, resin



Western wall of Plaza 3- the river boat



Eastern wall of Plaza 3- the airship

The arrangement of the stones corresponds to their original position. It is meant to be a combination of modern art and historical stone pillars. Due to the elongated shape of the stone pillars, minor alternations were necessary to present them as a modern artwork. Two opposite walls in the underground street form the exhibition site. On one wall, stone pillars are laid out in the shape of an old river boat. On another wall, a transparent modern material in contrast to natural stone is used to form an airship. The connection between them is their function as water and air transportation of the past. The development of vehicles is the primary concept behind this work. While the metro is the quickest and most convenient means of land transportation in a city, the stone pillars and their historical context suggest the evolution of human transportation. Therefore, all

three modes are presented simultaneously in one space, the boat on the river, the airship in the air, and the metro on land.