FLOW 03

草也上的美術課 Art Classes on the Green

Fill in the Blank 填出真相，形申景象

臺中市立美術館
taichung art museum

訊息流
Information flow

草地上的美術課

從8月起，臺中市立美術館在中央公園內陸續舉辦社區共創工作坊，在藝術家講師們的帶領下，邀請市民與中央公園周邊社區民眾在此共同創作，並於12月7日舉行「草地上的美術課」戶外藝術活動。

Art Classes on the Green

Starting in August, the Taichung Art Museum launched a series of workshops featuring communal co-creation at Taichung Central Park. Guided by artist-lecturers, local citizens and residents from neighborhoods around the park have gathered here to create art together, and an outdoor art activities "Art Classes on the Grass" will be held on December 7.

藝聚點
Spotlights

自主填空，延伸想像

臺中綠美圖與建築、設計兩方團隊共同規劃許久的視覺識別設計已正式公開，在日前的專題講座中，設計師聶永真分享了從前期發想到後期聚焦的設計過程。

Fill in the Blank and Extend the Imagination

The visual identity design of the Taichung Green Museumbrary has been announced following extensive co-planning and collaboration between the architecture and design teams. In a feature talk, designer Aaron Nieh shared the design process from the initial stage of ideation to the more focused phases that followed.

臺中市立美術館
Taichung Art Museum

草地上的美術課

—探索自然中的藝術靈感

受訪者．臺中市立美術館教育推廣組組長 吳霈瑀
均勻製作總監 胡忻儀
採訪撰稿．陳沛妤

座落於全臺最大都市綠地「臺中中央公園」內的臺中市立美術館，除了具備提供藝術活動與作品展示的白盒子空間，更擁有隨時間與季節變化的外部自然環境。而自今年 8 月起，臺中市立美術館也已陸續於中央公園內舉辦三場藝術家社區共創工作坊，以活動串連美術館、圖書館、中央公園與周圍社區居民。

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結合館舍周圍綠地與藝術教育的想法，臺中市立美術館與均勻製作合作規劃開館前暖身計畫「草地上的美術課」及社區共創活動，發想階段曾參考臺灣幾座指標性美術館近年舉辦的開放性活動（例如戶外市集、野餐等主題），同時也思考這些活動與美術館的連接性為何？是否能夠呼應美術館的本質？活動本身除了希望吸引觀眾親近美術館及周邊綠地外，更需要進一步考量辦理公眾活動的目的與可延伸的想像。

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剛柔並濟的自然教室

回顧 111 年度，臺中市立美術館籌備處期間已在中央公園舉辦「綠美有藝思」，當時包含戶外藝術課、藝術闖關、藝術市集、表演等活動。而在今年度規劃中，均勻製作總監胡忻儀希望進一步思考在戶外草地上發生的藝術課程與參與者之間可以激發出什麼樣的火花？因此，「草地上的美術課」延續這樣的思考邏輯，讓民眾可以實際在草地上參與美術課，帶領大家想像：「如果在一座公園或森林裡即將誕生一間美術館時，我們可以在這裡做些什麼？」

在前導的社區藝術共創活動中，由藝術家彭禹慈與廖昭豪扮演與臺中親子、中央公園志工互動的重要角色。胡忻儀談起自己最初與彭禹慈的作品相遇時，是在一面擁有大落地窗的畫廊裡，當陽光灑落在作品上，突顯了在展場中的光影變化，輕柔的色彩就像讓室內外的風景都映照在空間中，而這樣的作品特質也呼應了綠美圖通透、流動的建築特色，帶出對於空間的想像力。

臺中市立美術館教育推廣組組長吳霈瑀表示，彭禹慈的作品多以花草為形象，且藉由點描的繪畫手法，也更容易帶領參與者認識綠美圖周邊環境。因此，彭禹慈在「破碎的形狀：想像一座森林裡的美術館」活動中便讓參與者探索中央公園的植物與綠美圖建築，再以繪畫轉化為抽象圖像，描繪於透明片上，並將多張透明片疊合，形成獨特的透視景觀效果。參與者所畫的題材不一，包括綠美圖建築與周邊植物等形象；而以中央公園志工為主的場次，則因參與者更瞭解這座公園的周邊環境與植物分佈，所完成的作品令人驚艷。活動的作品成果，也會透過藝術家的彙整擷取，延伸製成兼具實用與美觀的野餐墊，與民眾一起分享共創的成果。

精神食糧的草地野餐

廖昭豪的「造石計畫：痕跡採集」工作坊則以雕塑擬物的方式討論「人造物」的概念，前身為水滴機場的中央公園，在 30 年來發生許多轉變，公園與周遭環境不斷被重新建造與改造，恰好與藝術家本身所關注的仿造自然議題相連。在前導共創活動中，他帶領民眾將公園中採集來的各種材質轉化爲人造化石，這些痕跡也將由廖昭豪彙整重塑，以石頭塔的裝置形式在公園內呈現。

12 月 7 日於中央公園觸覺體驗區舉辦的「草地上的美術課」，包括戶外藝術活動與戶外藝術課程（空間探索課、肢體律動課、雜耍工作坊等）兩大區塊，屆時會開放民眾租借野餐墊、野餐籃，胡忻儀透露野餐籃內裝有藝術與建築相關書籍、雜誌，讓參與民眾在草地上享受閱讀樂趣。當天還會有 AR 與 MR 體驗、藍曬工作坊、夜光寫生等活動，以及 2 場臺中在地表演團隊以「綠美圖之夢」為題進行的互動馬戲表演，亦有 10 組以上與藝術、建築、自然議題相關的團隊，於現場推出手作體驗市集。希望透過多元的活動形式，邀請民眾探索公園中的繽紛奇異，以及綠美圖周圍的環境樣貌。

01 「破碎的形狀：想像一座森林裡的美術館」工作坊，民眾將公園內觀察到的植物以透明片重繪、剪紙等方式創作。（均勻製作提供）

In the workshop, titled "Fragmented Shapes: Imagining an Art Museum in a Forest," participants created artworks by drawing the park's plants on transparent films and using paper-cutting techniques. (Courtesy of Goldilocks Production)

Art Classes on the Green

—Exploring Artistic Inspiration in Nature

Interviewee · Wu Pei-Yu, Head of the Education and Public Relations Department, Taichung Art Museum
Hu Hsin-Yi, Director of Goldilocks Production
Interviewer & Text · Chen Pei-Yu

Located in Taiwan's largest urban green space, the Taichung Central Park (referred to as "Central Park" below), the Taichung Art Museum features white box spaces designed to host a variety of art events and exhibit artworks. This setting is enriched by an ever-changing natural environment that appears different at various moments and throughout the seasons. Starting in August of this year, the Taichung Art Museum has organized three co-creation workshops that bring together artists and local communities within the Taichung Central Park, connecting the museum, the library, and the park with local citizens living in the surrounding areas.

To combine the greens around the museum and ideas of art education, the Taichung Art Museum has collaborated with Goldilocks Production to develop the "Art Classes on the Green" project and a series of community co-cocreation events to warm up for the museum's inauguration. Drawing inspiration from recent open events

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(e.g. outdoor markets, picnics, etc.) organized by several leading art museums in Taiwan, the museum and Goldilocks Production have explored how these activities connect to the museum and considered whether they align with its missions. In addition to attracting visitors and bringing them closer to the museum and its surrounding green space, these events reflect a deeper consideration of the objectives of hosting public events and how the imagination of such events could be extended.

A Practical and Inspiring Classroom in Nature

Taking a retrospective look at the museum's 2023 program, the Taichung Art Museum Preparatory Office organized a program series called "Artistic Ideas at the Green Museumbrary." This initiative included outdoor art classes to artistically-themed station rotation games, art markets, and performances. For this year's annual program, Hu Hsin-Yi, the director of Goldilocks Production, hopes to explore further the potential connections between such art classes on the green and their participants. Consequently, "Art Classes on the Green" carries forward this thinking by engaging the public in artistic learning on the green, inviting them to imagine: What can we do in a park or a forest when an art museum is about to emerge from it?

In the preliminary community co-creation program, artist-lecturers Peng Yu-Tzu and Liao Chao-Hao played an essential role in facilitating interactions with parents and children participants and the Taichung Central Park's volunteers. Hu recounted her first experience encountering Peng's work: It was in a gallery with large floor-to-ceiling windows. As sunlight cascaded onto the work, highlighting the window that enabled an interplay of light in the gallery space, the soft colors of the work seemed to reflect both the indoor

and outdoor scenery. This quality resonates with the translucent, fluid architectural features of the Green Museumbrary, stimulating people's spatial imagination.

According to Wu Pei-Yu, Head of the Education and Public Relations Department at the Taichung Art Museum, Peng's work is mainly themed on flowers and plants, utilizing a pointillist painting technique. These characteristics have facilitated easier guidance for the public in navigating the surroundings of the Green Museumbrary. In the workshop "Fragmented Shapes: Imagining an Art Museum in a Forest," Peng led participants to explore both the plants in Central Park and the museum's architecture. She then taught them how to transform their drawings into abstract images on multiple transparent films, which were overlapped to create unique artworks that engendered the effect of the perspective. Participants, including touring parents and children, focused on different subjects, such as the architecture of the Green Museumbrary and the flora in the surroundings. On the other hand, the session, joined primarily by Central Park's volunteers, produced stunning results as these participants had a deeper understanding of the park's environment and its plant distribution. Peng plans to compile and organize the outcomes from both sessions to further develop aesthetic and practical picnic blankets, sharing the fruit of the co-creation workshop with the public.

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A Mind-nurturing Picnic on the Green

Liao Chao-Hao's workshop, titled "Stone Making: Gathering Traces," explored the concept of "manmade objects" by sculpturally replicating objects. Notably, the Taichung Central Park was once the site of the Shuinan Airport. Over the past thirty years, many things have changed, and the park and its surroundings have undergone continual reconstruction and alteration. The artist linked this history to the theme of "mimicking nature," a concept he has consistently developed. During the co-creation event in October, he guided participants to transform materials they collected from the park into manmade fossils. These traces will also be organized and reshaped by the artist to be represented as a stone tower installation, which will be displayed in the park.

A Diverse Space in the City

On December 7, "Art Classes on the Green" have taken place at the "Touch Field" in the Taichung Central Park. The event features a variety of outdoor art activities and classes (e.g. space exploration classes, body movement classes, juggling workshops, etc.). Participants can also borrow picnic blankets and baskets on-site. According to Hu, the baskets will contain art and architecture-themed books and magazines, offering participants an opportunity to enjoy reading on the meadow. Other activities will be held along the day, such as AR and MR games. Additionally, a DIY-themed market featuring more than ten groups focusing on issues related to art, architecture, and nature. The diverse program aims to engage the public in exploring the wonders of the park as well as the rich environment around the Green Museumbrary.

03 「造石計畫：痕跡採集」工作坊，民眾於中央
04 公園中進行材料採集。（均勻製作提供）
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In the workshop, titled "Stone Making: Gathering Traces," participants collected materials from the Taichung Central Park. (Courtesy of Goldilocks Production)

自主填空，延伸想像

—綠美圖視覺識別設計的簡潔美學

文 · 王瑀

臺中綠美圖（Taichung Green Museumbrary）是全臺首座美術館與圖書館跨領域共構的建築，由日本建築師妹島和世與西澤立衛領導的 SANAA 事務所，與臺灣的劉培森建築師事務所共同設計監造，預計於 2025 年底正式開放。為迎接這一刻，綠美圖的視覺識別設計在今年搶先公開，期待在民眾心中建立對綠美圖的初步印象，並逐步塑造這座全新文化場域的品牌形象。

綠美圖的視覺識別系統設計早在建築規劃階段就已經展開，由 SANAA 事務所邀請聶永真設計團隊（永真急制 Workshop）操刀設計，期望創造出與建築風格及場館理念緊密契合的視覺形象。SANAA 事務所分享，過往在全球各地設計建築時，他們總是期望能與當地團隊合作，因此在選擇設計師時，不僅考量到風格與建築的協調性，也希望能將這次合作機會留給臺灣團隊。他們相信，臺灣擁有許多具國際水準的優秀設計者，且相比國外團隊，臺灣設計師更能深入理解當地文化脈絡與風土，精確詮釋符合地方文化特質與跨域文化地標的設計語彙。

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從建築延伸的視覺思考

視覺識別系統以「綠美圖」建築作為主品牌，並串聯起兩座場館——「臺中市立美術館」與「臺中市立圖書館」，強調藝術與知識的連結，顯現建築通透流動的特色，打造出具國際指標性的文化機構形象。

聶永真分享了前期的發想與討論，首先聚焦於「臺中綠美圖」本身，並將其拆分為「臺中」、「綠」與「建築」三個部分，從地緣政治(geopolitics)、城市資產 (city

property）和建築空間（architecture and space）進行分析思考。他進一步說明設計過程中的思考邏輯，例如：在地緣政治方面，常見的方式包括直接以所在城市名稱做設計（例如：臺中的「中」字）；在城市資產方面，以最大的城市綠地為核心，擴展至公園、永續森林等意象；而在建築空間方面，則著重綠美圖建築設計的特色，強調地標性、跨域融合空間和文化認同等。在經過團隊討論後，認為綠美圖建築本身的意義性和獨特性，相當適合進行各種視覺的延伸與想像，最終決定以「建築空間」為主發展設計。

綠美圖建築的獨特性在於，圖書館與美術館兩館建築各自獨立，但空間上又相互連結。因此，聶永真團隊自建築設計元素中提取八組關鍵字，包括：個體串連、半可見、錯位、水平片狀、局部線條個性、融合、錯層、立方，並將關鍵字轉譯成線條、幾何的視覺圖像作為設計策略，提出至少六組設計提案，與 SANAA 事務所及市府團隊進行討論。

簡潔卻難忘的設計美學

經過設計與建築兩方專業團隊的密集溝通，最終定案的綠美圖標誌（logo）以兩條直線為框架、將中間留白，象徵將此文化場域交給大眾，以大眾的個人經驗自主填空。聶永真表示，與其使用明確且具象的元素來限制想像，不如去除具象、保留空白，讓每個人都有機會自由填入自己的思考與感受。而圖書館跟美術館的標誌也以此框架進行延伸呈現，除了添加二個機構本身的文化意涵，也結合各自建築棟的特色空間。美術館的標誌如同人們初次拿筆塗鴉的繪畫線條，而圖書館的則彷彿書架與斜靠的書。如果將美術館與圖書館的標誌旋轉 90 度，會發覺與美術館大廳挑高的螺旋狀斜坡、圖書館高聳直通的手扶梯等特色建築空間線條相呼應。在簡約、俐落的兩條直線框架中，蘊含著具象、抽象以及無限的想像可能。

聶永真說明，一個優秀的識別設計應具備五個設計原則，包括：獨特性（distinctive）、難忘性（memorable）、適應性強（adaptable）、簡單性（simple）以及永恆性（timeless）。他強調，標誌越簡單，越能在眾多圖像元素中脫穎而出，並在大眾視野中建立記憶點，同時還需能適應平面、數位及社群等多元當代媒介。而在顏色上，聶永真表示中性的黑、白色調是最好被使用的，能確保在不同應用條件下，保持其視覺效果。團隊也為館內指標系統客製出一套中文標準字型（輕方體），英文標準字則調修於永真急製研發的 AA Grotesk 字體。在視覺識別中使用的英文字則刻意全部使用小寫，效法國外許多文化機構，顯示「去除威權、親近大眾」的精神，整體視覺識別系統的設計，也包含著團隊期待在未來綠美圖中能發生各式各樣的文化事件，並為使用者提供更廣泛的敘事空間。

(1) 臺中綠美圖品牌標誌。（臺中市立美術館提供）
The logo of the Taichung Green Museumbrary. (Courtesy of the Taichung Art Museum)

Fill in the Blank and Extend the Imagination

—A Concise Aesthetics for the Visual Identity Design of the Taichung Green Museumbrary

Text · Wang Yu

The Taichung Green Museumbrary (referred to as "Green Museumbrary" below) is Taiwan's first cultural institution complex of an art museum and a public library. Designed by Tokyo-based architectural firm SANAA, founded by Sejima Kazuyo and Nishizawa Ryue, in collaboration with Ricky Liu & Associates Architects+Planners from Taiwan, the Green Museumbrary is expected to be inaugurated by the end of 2025. To prepare for this highly anticipated moment, the Green Museumbrary's visual identity (VI) design has been announced this year, aiming to establish an initial impression in the public's minds while gradually developing the brand image of this new cultural institution.

The design of the VI system began during the architecture planning stage when SANAA invited aaroniehworkshop led by Aaron Nieh to take charge of the design. Their goal was to create a visual image that closely matched the architectural style and ideas of the institution. SANAA has consistently expressed a desire to collaborate with local teams when

implementing architectural designs around the world. In selecting a designer for this project, they aimed not only to ensure harmony between the design style and the architecture but also to provide opportunities for Taiwanese teams. They believe that Taiwan has many talented designers who meet international standards. Moreover, Taiwanese designers possess a deeper understanding of local cultural context and customs compared to foreign teams, allowing them to create design vocabularies that effectively interpret local cultural characteristics and this interdisciplinary cultural landmark.

Visual Thinking Extended from the Architecture

The VI system centers on the architecture of the Green Museumbrary and visually bridging the Taichung Art Museum and the Taichung Public Library, emphasizing the connection between art and knowledge while highlighting the transparency and fluidity embodied by the architecture to create an internationally recognized image for the cultural institution.

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Nieh shared the preliminary process of ideation and discussion. They began by focusing on the "Taichung Green Museumbrary," breaking it down into three components: Taichung, green, and architecture. They then analyzed these components from the perspectives of "geopolitics," "city property," and "architecture and space." He further explained the rationale behind the design process. For instance, in terms of "geopolitics," a common approach is to base the design around the name of the city (e.g., the Mandarin character " 中 " [chung] in "臺中" [Taichung]). Regarding "city property," the team focused on the site being the largest urban green space and expanded this idea to include other imagery, such as parks and sustainable forests. when discussing "architecture and space," they emphasized the architectural characteristics of the Green Museumbrary as a landmark, its inter-

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disciplinary and integrated space, and the concept of cultural identity. After extensive discussions within the team, they concluded that the significance and uniqueness of the Green Museumbrary's architecture made it suitable for various visual extensions and interpretations. Ultimately, they decided to develop the design primarily based on "architecture and space."

The uniqueness of the Green Museumbrary architecture lies in the fact that the library and the museum are independent buildings but are connected through spaces at the same time. Nieh's team identified eight key terms from the architectural design elements, including unit series, semi-visible, overlapping, slices, posture, fusion, split-level, and cube. They then translated these terms into linear and geometric visual images to formulate design strategies and create at least six proposals for discussion with SANAA and the city government.

A Concise and Memorable Design Aesthetic

After extensive communication between the design and architecture teams, the logo for the Green Museumbrary has been finalized. It consists of two vertical straight lines, forming a framework with a blank center, symbolizing this cultural site being open to the public and allowing everyone to fill the blank space with their personal experiences. Nieh explains that, instead of limiting people's imagination with visually specific and concrete elements, a blank space offers a better opportunity for individuals to freely bring in their own thoughts and feelings. In addition, the logos of the library and the

museum are also derived from this framework while incorporating their separate cultural implications, along with their distinctive building characters. The museum logo resembles line drawings made during the first doodle, whereas the library logo evokes the image of books leaning against a bookstand. When the logos are rotated 90 degrees, it becomes apparent that the logos also reflect the unique architectural features of the buildings, such as the spiral slope under the raised ceiling of the museum's lobby and the library's steep, straight escalator. Within the concise, clean framework formed by two vertical lines lies the unlimited potential for imagination, encompassing both concrete and abstract ideas.

According to Nieh, an effective VI design should be distinctive, memorable, adaptable, simple, and timeless. He emphasized that the simpler a logo is, the more likely it is to stand out among numerous images and be remembered by the public. Additionally, it should also be adaptable to various contemporary media, whether graphic, digital, or social. When discussing the VI color, Nieh stated that a neutral black-and-white palette is the easiest to work with, ensuring that the visual effect remains consistent across different applications. For the museum's wayfinding system, the team created a custom Mandarin logotype called "Qing Fang" (literally translates to "light square") whereas the English logotype is based on "AA Grotesk," a font developed by aaroniehworkshop. In the VI design, the English is presented entirely in lowercase to symbolize "the removal of authoritarianism and a closer connection with the public," a principle embraced by many international cultural institutions. The overall VI design also expresses the design team's anticipation for various cultural events that will be held in the Green Museumbrary, offering a more diverse narrative space for its visitors.

02 「綠美圖的具象、抽象與想像：文化空間的符號化與識別設計」專題講座，設計師聶永真說明綠美圖視覺識別系統的規劃。（臺中市立美術館提供）

During the feature talk, titled "The Concrete, the Abstract and the Imagination of the Green Museumbrary: Symbolization and Identity Design of Cultural Space," Aaron Nieh discussed the planning of the Visual Identity System for the Green Museumbrary. (Courtesy of the Taichung Art Museum)

03 「綠美圖的具象、抽象與想像：文化空間的符號化與識別設計」專題講座現場。（臺中市立美術館提供）

At the site of the feature talk "The Concrete, the Abstract, and the Imagined Green Museumbrary: Symbolization and Identity Design of Cultural Space." (Courtesy of the Taichung Art Museum)

04 品牌應用示意圖。(臺中市立美術館提供)

A mockup image illustrating the brand applications. (Courtesy of the Taichung Art Museum)

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