

## Create a new identity of an abandoned railroad

空間實踐與藝術改造全紀錄-台東舊鐵道路廊

Sunny Chien-Hsiu Huang 黃千秀 sunny5228kimo@yahoo.com.tw

I-Chun Kuo 郭怡君 kaky-o@yahoo.com.tw, ichun@ems.taitung.gov.tw

Chia-Cheng Yen 顏嘉成 yensmailbox@gmail.com

National Taiwan University

### **Introduction**

How can we expect an abandoned railroad to revive? We always see the back of the building standing along the railroad when we travel by train. The sight is much different from what we see on streets by car or on foot. For instance, we might see a beautiful garden or a formal façade which reveals order. In contrast, we often see disorder at the railroad. This is why the local government wants to do something when a particular railroad does not operate anymore. The situation we met was not the original condition because some infrastructure was built a few years ago, such as the wooden trail made from the old railroad article, where people can ride the bicycle. This time the local government wanted us to decorate the private buildings which stand along the abandoned railroad.

### **Goal**

In order to bring the citizen closer to the public thought, we invited the housekeepers to participate with artists. From our view, the changes not only need to be agreed on but also to be supported by citizens, so that the maintenance could be approved. So we asked the artists to listen to the housekeepers, tried to understand what they wanted, and discussed with them. Finally, the housekeepers could accept the concept and see the changes as their new identity. On the other hand, we tried to raise the public's attention to space, which make the public infrastructure here artistic in order to evoke more citizens' interest. Take the public garden as an example. The idea came from the discovery of local people's habit that they were planting flowers or plants frequently, which proved what we had done was correct.

The goal to evoke citizens' awareness of the public open space is much more important than the quality of the arts which are rebuilt on the back of the houses. Through these processes we wanted to show the citizens that the art was not far away. It could be brought into daily life. Along the trail which is transformed from an

abandoned railroad, people can watch, talk, laugh and share or exchange some experiences or information, and this is the central value and top hope to us.

## **Operation**

A lot of conflicts happened during the project. First, overall, people were careless about some places which needed to be repaired. Although we had tried to persuade them, but it was not easy because we had no close relationship with the local neighborhood. In addition, the local government wanted a just process, so the application procedure for the housekeepers was necessary. As a result, under the rule, the houses applying frequently might not be the building needed to be repaired. For instance, if a clean and beautiful building applied for repair, what should we do in this case?

Second, citizens who got the information from newspapers said the local government had gotten the budget successfully. It induced the housekeeper's desire to repair their house. In fact, that made our discussion with housekeepers difficult. We decided to limit the repair budget of each building. As a result, it decreased the argument of people, but it also reduced intentions.

Third, the most complicated problems were how to negotiate and participate? The artists here had few experiences about not only negotiation but also participation. Compared with other similar projects which used art as a tool, artists in Taitung county are more independent of society. In this situation, two statements raised: one was "Artists are professional people, so we have no position to discuss the form of art with them!" The other one was "Artists must offer services to us because the government pays money to them!" Most citizens belonged to the first statement, while few of them were in the other one. For instance, most of the housekeepers provided the information about their interests, favors, stories of life, etc. Then the artists followed their feeling and designed some pictures to discuss with the housekeepers. In fact, when artists came back, it was hard to continue the topic except likes or dislikes. On the other hand, according to the second statement, "artists must offer services to us because the government pays money to them!" What's the story that happened in our operation? For instance, in the case we mentioned above, the building that looked clean and beautiful applied for repair belongs to this situation. The artist was confused to lose her personality finally. It created a lot of discussions, such as how the artist faced the housekeeper, how the artist thought about the open space, what her attitude to the environment was, and how she identified herself in this project. This example made us more concerned about the relationship between beauty and the work. In short, both patterns are bad to our purpose to bring the citizens closer to art.

In contrast to conflicts, some things showed us what we had done was correct. Most

of them belong to public affairs. For instance, following a systematic programs of participation, some citizens formed a group of planting classmates. The idea came from our observation: While we were walking along the trail, we found the people living here often liked to plant. So we thought if we could make a chance to let them plant together, it might be a way to identify the public space and produce public issues. Honestly, in the beginning, we were not sure whether it would work or not? Later on, it had proven to work, the planting classmates continue coming back together after the planting classes were over. They worked, exchanged the information and shared experiences at the public garden daily. Likewise, the public infrastructure which offered water for plants and could be sat on showed us the possibility of participation. The artist invited citizens to join to look for some broken china around the community. It made a chance to get close to their neighbors and environment where they have lived. Beyond this, the artist created a new public artistic article, a unique and cute crocodile and dog, which acquired lot of citizens' favor. Especially to kids, they always stood around the artist when he was work slowly to fix the artistic article piece by piece. This case puts emphasis on participation and shows that time is such an important factor of participation that we need more patience. In fact, doing nothing in a hurry is suitable to Taitung county because it is a living place, with a slower speed which is quite different from the western Taiwan.

Finally, we believe in the value of bringing citizens closer to art as daily life. For instance, there is a housekeeper who applied for repair. He was so interest on the artistic repair that he decided to rebuild the back door as a façade using his own money. Later the new façade changed the color, which confused the color that the artist designed for his house and the next door. So what should we do on this condition? We took a discussion, and then our art director reviewed and selected the new color which could match the new color of the façade, and then we painted the building again. In addition the housekeeper not only changed the color of his façade but also changed their habit: they used to put the washing cloth on the trail. Now not only is the color more comfortable, but the environment is clean and better. Actually, art repair is more educative than repairing. We hope through the process local people might believe they had the ability to change their dislike into like. Even from outside to inside, they could change their act too, and then probably someday the world can be changed, the dream to have a lovely, beautiful, happy life will come true.

## **Discussion**

One more question we want to discuss after the participating process is: "What is a better way to participate, insider or outsider?" For instance, the local government wanted the artists of this project came from local areas. It seems reasonable but not

really. Why? As we mentioned before, the local artists have few experiences about not only negotiation but also participation. Because Taitung county gives a special sense of isolation, most of the artists came here to live alone, and did not want to be disturbed. So to ask them to negotiate with the citizens was difficult except one artist. In order to increase their ability of negotiation, we planned the tour of visiting the other artistic projects which emphasize more on process than result. While we joined their festival, we could feel the local people really liked and enjoyed the activities with a big smile. Unfortunately, when we supported the tour without commanding the artists to come, only four artists came: one is our art assistant, one has the original sense of participation(the one we mentioned before), one went back on a half tour because of lack of interest, only one kept a lot of interest and always took notes. Consequently, the last one increased participating consciousness and ability. She took the responsibility of running the case. The building was not only clean and beautiful, but also the housekeeper treated the artist as a servant. Instead of the originally confused artist, she was successful in negotiation finally.

Further, the local government offered other housekeepers a second chance to apply for repair and limited each artist not to take too many cases. In fact, the local artists were not suitable as we mentioned before, so we tried to persuade the local government and found the artists outsiders. The key issue of discussion is: "Who can do better participation?" In our experiences of this project, no matter insiders or outsiders, whoever could negotiate with the citizens or create the way that local people would involve in is the answer. In fact, we found insiders and outsiders could influence each other and made things well. It reflects the "in-position and dis-position" discourse, which expresses not only is the insider good to help things go well, but also the outsider who brings in the new creative idea in is also needed. It is good to see that they influenced each other when sometimes the insider leads the outsider and sometimes the outsider leads the insider, inter-subjectivity. By exchanging each other's ideas, the local community could find a new way to present and represent itself. Similarly, to the executive team done there was the same problem: whether the insider or the outsider was better to get the work done? As an outside team, we were suspected by the local government although we won the competition and acquired the project inviting one local artist to be the art assistant to help the connection with artists, citizens, the local government, and us. However, it was not easy to win the local government's trust, especial when they were too busy checking out what's going on. So they turned to examine every action plan from its appearance rather than its content. The phenomenon not only decreased our working energy but also discouraged our passion. For instance, when we planned to invite the teachers whose school was nearby, just to stand along the trail, and join the process called "the green

living map”, we expected the teachers could bring students to think more about the ecological environment, sustainable community etc. Similarly, students as kids can influence parents to care more about ecological and sustainable issues, so that we can extend more influence to the citizens. When we reported it to our client, they didn’t agree because the members of participation were the teachers, not the citizens. We must do the participating actions directly to the citizens. Since this was something about people, there were always some misunderstandings about time, procedure, number, etc. As a result, the art assistant quit. She tried so hard to listen and negotiate, help us a lot, and was confused why the government selected us but did not trust us. Although we acquired the approval from the local government finally, we were exhausted. The view must be serious pointed out: To limit insider or outsider as a qualification is nonsense.

## **Conclusion**

The abandoned railroad is a kind of public open space which is more important than others in the city. The liner zone space changes its function from the physical traffic to the sociological movement. It provides a chance to invite citizens to weave their dream to their city where they could talk, laugh, watch, share or exchange experiences or information easily.

This project, rail-to-trail movement of Taitung city, is the new experience about art participation. In the case of public garden classmates, it seems to group citizens together successfully. The project could be more influential, and more citizens could join to care about local public affairs. Last but not least, we built up the concept of public art to assist citizens to look at the world differently. More care and more love will change the society.

## 空間實踐與藝術改造全紀錄-台東舊鐵道路廊

### 一、前言

過去火車鐵道在都市裡扮演如切割的角色，好比坐火車看到大多是房子的背面，與平常在馬路所看到的正面不一樣的景象；今天這火車的功能抽離了都市以後，怎樣期待剩下的鐵道有什麼樣的效果？思考以”拉鍊”的角色取代過去的切割，利用騰空的公共空間把大家凝聚在一起，像個拉鍊一樣把這城市重新縫合。並藉著認同重新縫合住民的情感，而這認同要怎樣被創造出來？同時在這個過程裡面，怎麼樣去創造一個新的公共記憶？這一串的发問引導我們規劃一個過程，將大家的情感編織在一起，形成一個催化公共、尋找地方新認同的過程。

### 二、目的

我們希望從一個整體區域發展的角度，來重新定位舊鐵道路廊到底扮演一個什麼樣的公共環境角色。路廊應該是展現地方的特色、應該要有參與式的設計，跟自主參與的過程，這是操作過程中很重要的精神。一直希望藝術改造的過程裡，不只是藝術家的表現而已，一定要透過跟居民之間怎麼樣的互動，來展現屬於台東公共藝術的部份。

一開始我們勾勒出一些議題，包括建築轉體跟鯉魚山有什麼關係、跟台東有什麼關係、跟太平溪有什麼關係、跟台東想走生態永續發展有什麼關係；例如一些在地發生的小故事，可以怎樣被建構在空間劇本裡；例如開封街口有一塊荒廢了的花圃，該如何重新釐清這個空間的文本等。

然後從整個台東區域來看，從舊火車站一直到馬蘭車站，整個鐵道路廊經過的地方，成為都市一個新的留白地方。這樣的留白曾經在地方上有很多的討論，像在馬蘭車站附近有許多的腹地空出來，包括台糖的空間，就有都市雙軸心的提法，把新的市鎮、縣政移到那裡去，而留下的廊道在未來扮演什麼樣的角色、跟都市是什麼樣的關聯，我們認為應該從文化出發去填那留白空間；所以在過程裡面，藝術改造不是藝術家做個作品放在那裡而已，藝術改造需要做社區培力，特別是這個東西做完了以後的後續維護管理怎麼辦？所以在這過程裡面，居民一定要被編織進來，要認同這件事情，要喜歡做在自己土地上面的東西，後續才會有意願去維護，甚至於居民自己後續也可以做些新的創作出來。這樣舊鐵道就會形成一種讓外人瞭解台東的一個入口，假設我們的城市是一個故事書的話，要閱讀台東這個城市，就去走一趟台東市鐵道路廊，在那裡可以開始瞭解台東人怎麼在台東過生活，有些什麼故事在裡頭發生。

因此藉這次機會，把居民的意識帶出來，比藝術作品層次的高低來的更重

要，這是我們對案子一個很重要的價值觀；因為最初我們進入地方時，發現很多人認為『反正公部門申請一筆錢，就由公部門來幫我做。做的好我就鼓掌，不好就批評』。這樣這事與居民的距離遙遠、認同薄弱；所以我們看這次藝術改造的工作是一個藝術的教育過程，而不是一個藝術化的過程。我們希望透過這個過程，居民能開始改變自我、改變世界，這當然夢想是很大。

### 三、操作

在整個轉體計畫的操作，有三個狀況真實發生值得探討，第一個是實驗苗圃的操作與回應，第二個是洗衣店的改造與尊重，第三個是藝術家與居民的對話與溝通。

首先講到我們希望帶起居民認同，我們在舊鐵道路廊來來回回走了很多次，發現有一個現象是居民共同的喜好，就是喜歡種點花花草草，所以我們認為，如果用這東西當主題來拉居民的話，也許是個動力；而開封街口有塊荒廢了的苗圃，因為最先營造公共空間花圃的張先生開刀後，不能夠再照顧這花圃，花圃荒廢了，張先生希望有人可以再把花圃帶起來，因此我們就從花圃重新出發，從苗圃營造開始；我們先透過一個兩天的課程，用一些植栽的介紹，邀集有興趣的夥伴們，開始先做台東植物的說明，其次教導如何修剪整理植物，之後親自在現地操作，並且利用之前颱風折斷的樹枝做成苗圃的素材，具體傳達台東永續環保的城市概念；另外加上「新園藝樂園-挖掘鐵道路廊的創意綠手指」的課程，接續探討植物除了以土壤植栽的方式外，還可以搞出什麼名堂？修剪下來的樹枝、葉或鮮花要怎麼處理？當一個環境正朝向形塑成為綠色環境的時候，生活周遭很多花花草草甚至野地裡的植物皆可發揮巧心及創意豐富生活，除了行為本身是資源再利用的好典範，同時研發的創意美化了公共景觀，為路廊居家的綠色生活增添新意。

不可諱言苗圃營造的過程，剛開始我們不是這麼有把握，覺得在台東要帶動人有些力不從心的感覺，可是這苗圃後來回饋給我們挺大的勇氣和力量。兩天課程結束後，我們把苗圃分成幾塊，有興趣的人先認養，然後去觀察認養後的動力有沒有辦法持續，如果無法持續就不用玩了；結果顯示，這群人確實繼續下去，你在做、我在做，大家會討論說這花為什麼種的不好，慢慢的形成我們想像中“拈花惹草”的同學會；花圃成為聚集的地方並有一個平台被這群人整理出來，成為勞動後聚集分享心得的場所。後來藝術家也去花圃幫他們添一些漂流木的裝置藝術。這裡可以看到居民每天去處理，每天都有一些新的東西長出很有生命力。

第二個是洗衣店的改造事件，原來藝術家幫緊鄰的兩間報名戶，將後門打開成迎向廊道並以活潑的黃色為基底加藍框的油漆裝扮，兩個屋主都欣然同意。其中的一戶快捷洗衣店，這洗衣店在我們進場前，經常把洗過的衣物直接舖在路廊的木棧道上曝曬，透過這個改造過程，屋主的行為改變了，他現在不在木棧道

上置衣物，添增了移動式的衣架，把衣物整齊的掛在轉體後的前庭；尤其他們同時自行出資進行轉體的門庭改造工程，像是和我們一起玩空間改造與裝扮的遊戲；當門面做起來了，改造的尺度超過我們原本的想像，然後更把旁邊的倉庫空間也開始改造，玩得非常快樂，他想要做什麼水簾洞孫悟空之類的。這時我們面臨到一個很嚴肅的問題了，居民真的跟著我們“轉體”，他玩的很快樂，而那東西卻遠超過我們原來的設計，現在是我們怎麼回應這件事，這種事應該是被期待被鼓勵的，只是現在我們要怎麼回應。回來後我們討論決定回頭來尊敬他被激發出來的東西，再修正藝術家原作品做色系上的調整。

第三個要談的是藝術改造的對話與溝通，這存在於多數的改造工作上，理想上要讓藝術與居民有種配對媒合的過程，但是怎麼做？在討論此之前，先補充二個操作的背景說明。背景一：原先的操作是由我們主動去看哪些空間需要改善，然後去遊說居民，後來因為公共行政操作需要公平機制，所以改由居民報名方式，這樣居民對環境的敏感度與個人的積極態度就成為關鍵，因此來報明者，包括本身環境就還不錯的，不需要做太多改善的；但因為有居民來報名，我們就必須給回應。

背景二：有了報名戶再來就是請藝術家上場與居民討論如何改造，而台東的藝術家似乎不太熟悉怎麼去跟居民溝通談藝術這事情，因為在藝術創作裡面，原來藝術家是不須要跟別人溝通的，但我們的題目就是要藝術家出來跟別人溝通。所以在這過程裡，藝術家不善於去做溝通。

在這二個背景狀況下，回應到真實的對話過程裡，藝術家跟屋主的位置是不對等的。有時我們發現這樣的對話，『藝術家就是很藝術，我沒有辦法跟他講什麼，我只能說我想要什麼，藝術家要怎麼表達我都沒有意見』，很大的比例是這種想法；還有一種是『既然你們是公部門請來要為我們服務的，我說什麼你就想辦法幫我做到』，這樣藝術家就被矮化了，所以藝術家與居民之間有好幾種位置關係其實不太一樣。

以一個原來就乾淨、素雅的報名戶的案例，討論藝術家與居民間的關係，其同時存在溝通的困難與服務的想像，後來這個藝術家受到挫折，退場了，因此我們不斷的去想什麼藝術家可以來對話，這對話包括性別的位置以及社會分工的模式。例如當我們協助處理介入與屋主的溝通過程中，明顯感受到男主人控制著全場意見，而平常熱心喜歡動手畫畫的女主人則沒有聲音；這個案例最後以牆上畫上一朵大紅的扶桑花呈現，有趣的是這朵大紅花在白天與晚上呈現不同的質感，當夕陽照在屋前的樹，拉出樹影打在牆上那朵扶桑花上面，牆上的扶桑花就似風吹搖曳般的感覺鮮活，原來藝術用不同的光線、不同的角度、不同的時空去感受，這樣藝術與生活變得有趣多了。

除了這三個經驗外還有就是公共設施藝術化的部分，這是我們想要強調公



共性與公共化的部分，當然實驗苗圃也是屬於這一塊，除此之外像「鱷魚狗」的澆灌設施與公共座椅，也帶起居民的關心與注意，原來鄰里間有這麼多不要的東西可以轉換成這麼可愛的東西，產生了尋寶的心與重新看東西的眼睛；以及「狗大便」行動藝術，探討社區面對公領域的態度和習慣，並用幽默的方式設置告示牌與狗大便塑膠袋，試圖尋找除了負面禁止狗進入外，另一種正面的處理方式，這些都是藝術家帶給居民除了實體外很棒的收穫。

#### 四、結語

這次操作，以舊鐵道路廊的公共議題與公共空間做創造與開展，成爲一個新的地方價值認同之工具；公共空間之所以重要，因爲它是一個具有承續公共生命價值的社會容器，尤其有三個屬於文化層面的基本要素：一是豐富性，回到人群各種經驗的流動、不同價值的社會互動；二是展現當地的文化與風土人情，像是習慣的、資源的脈動，形成一個資訊交流與汲取的社區站；三是時間文化的積累，使人們有集體的情感與記憶。而這個過程是一個行動的場域<sup>1</sup>，凝聚一群關心地方事務的人們，帶起“地方人經營地方事”，這就是生命力，以生活學習、欣賞與分享，更是一種釀製文化的機制與力量。尤其是：“其過程本身就是催化”公共”的過程。」。

舊鐵道路廊的空間實踐與藝術改造，是一次台東經驗的模擬與操演，希望經過這一次的社會擾動，一場透過溝通的空間實踐過程，可以在台東產生新的民主火花與城市宣言。

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<sup>1</sup> Carr, Stephen, Francis, Mark, Rivlin, Leanne G. & Stone, Andrew M. (1992). Public space. New York. Cambridge University Press.

<sup>2</sup> Hajer, Maarten A. (1989). City politics: Hegemonic projects and discourse. Alderhot: Avebury.