

2026.5.16

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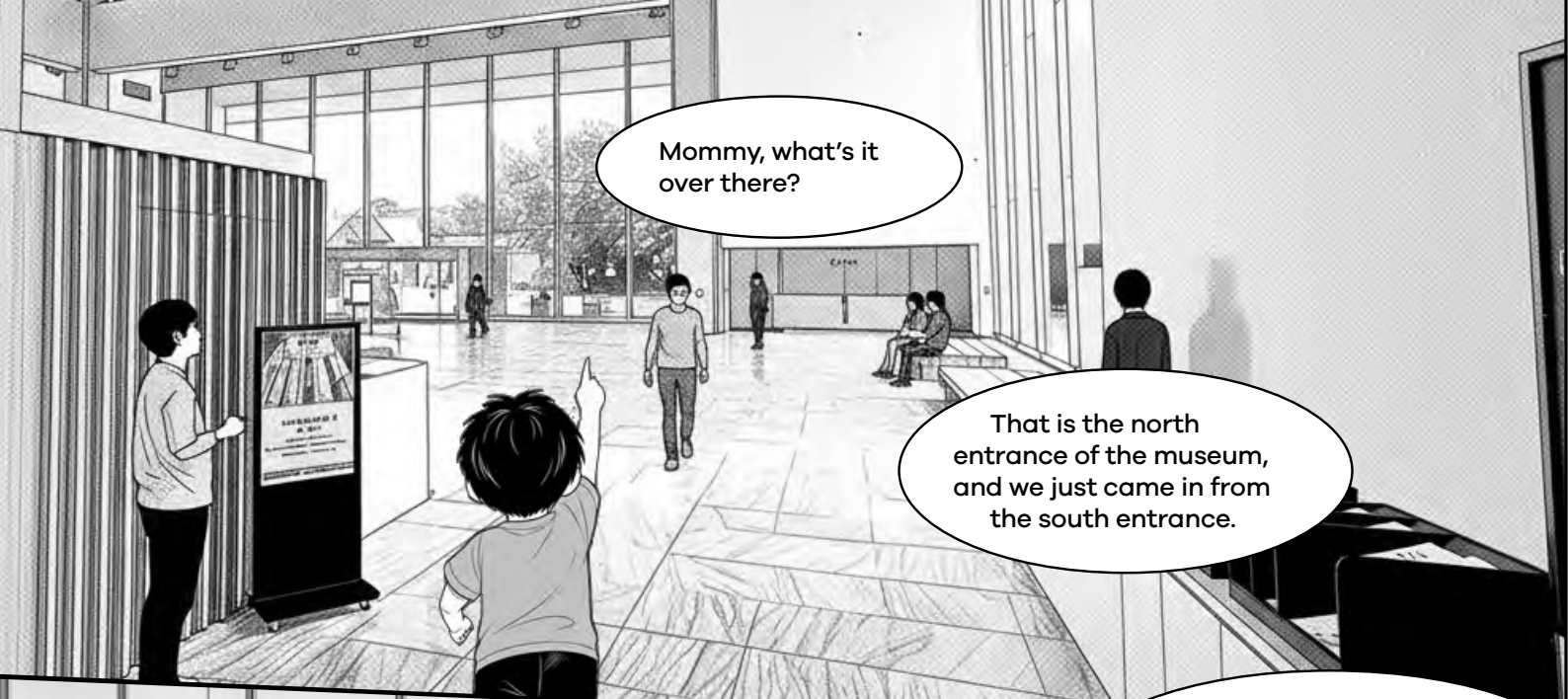
The Jade
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Plaza Calls to Plaza

導覽手冊
BROCHURE

Program X-site 2026

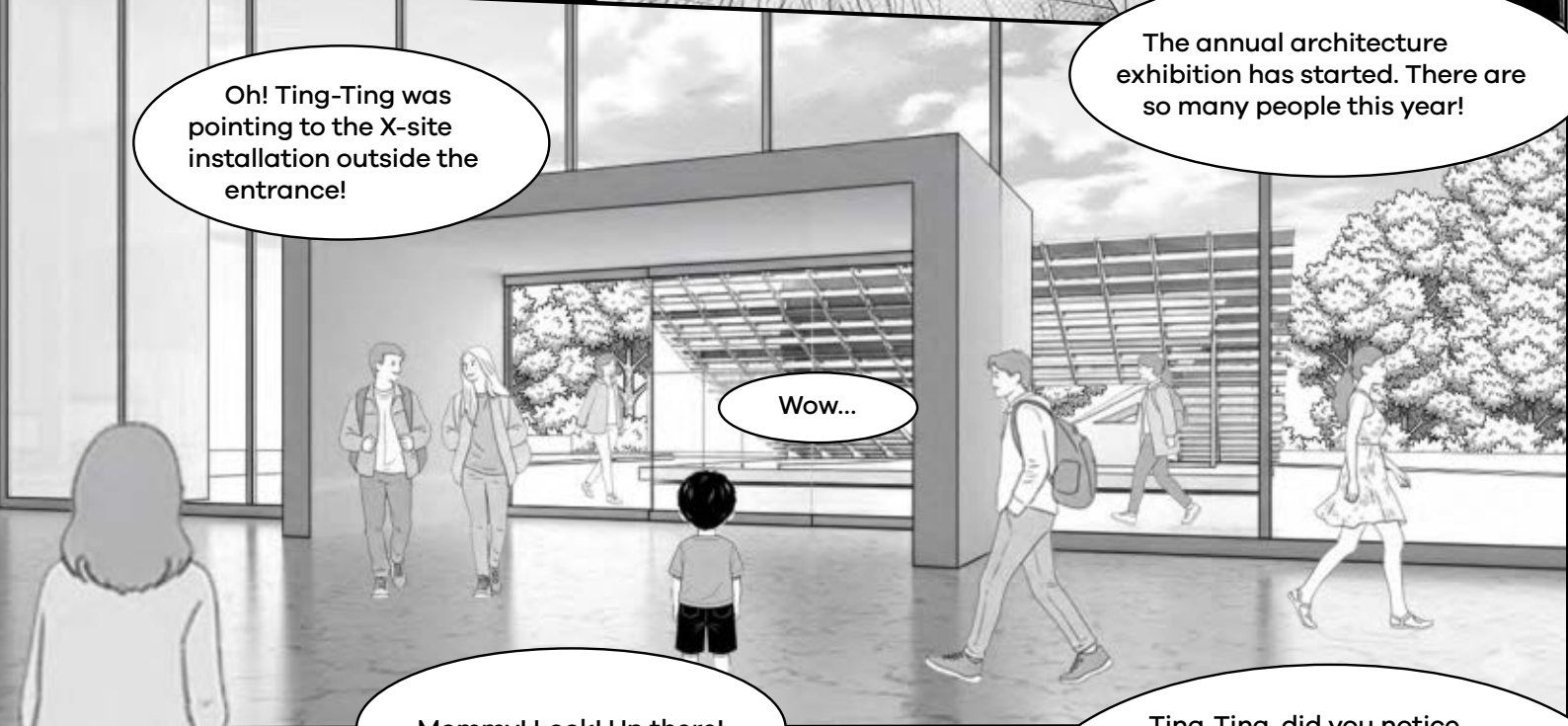

臺北市立美術館
TAIPEI FINE ARTS MUSEUM

TFAM Outdoor Plaza



Mommy, what's it over there?

That is the north entrance of the museum, and we just came in from the south entrance.



Oh! Ting-Ting was pointing to the X-site installation outside the entrance!

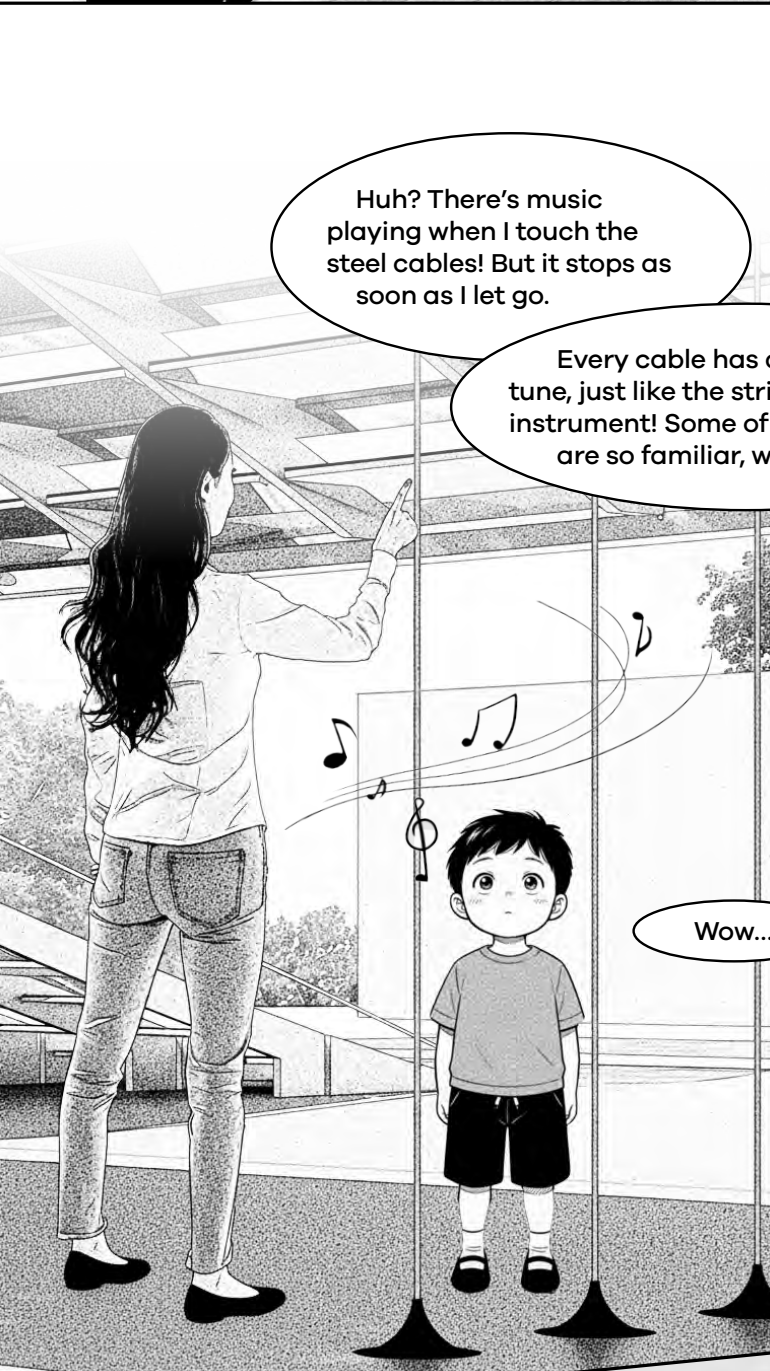
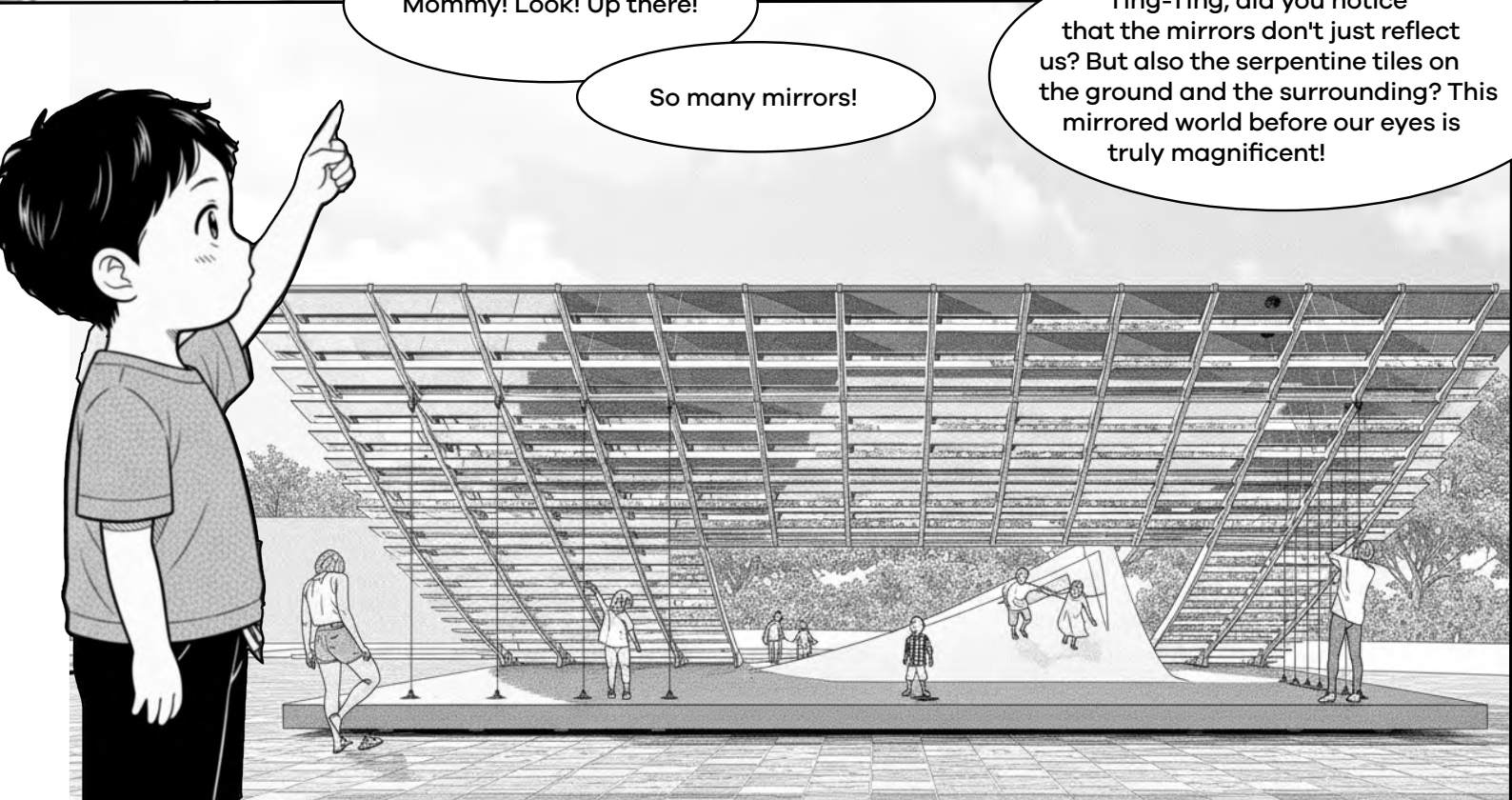
The annual architecture exhibition has started. There are so many people this year!

Wow...

Mommy! Look! Up there!

So many mirrors!

Ting-Ting, did you notice that the mirrors don't just reflect us? But also the serpentine tiles on the ground and the surrounding? This mirrored world before our eyes is truly magnificent!



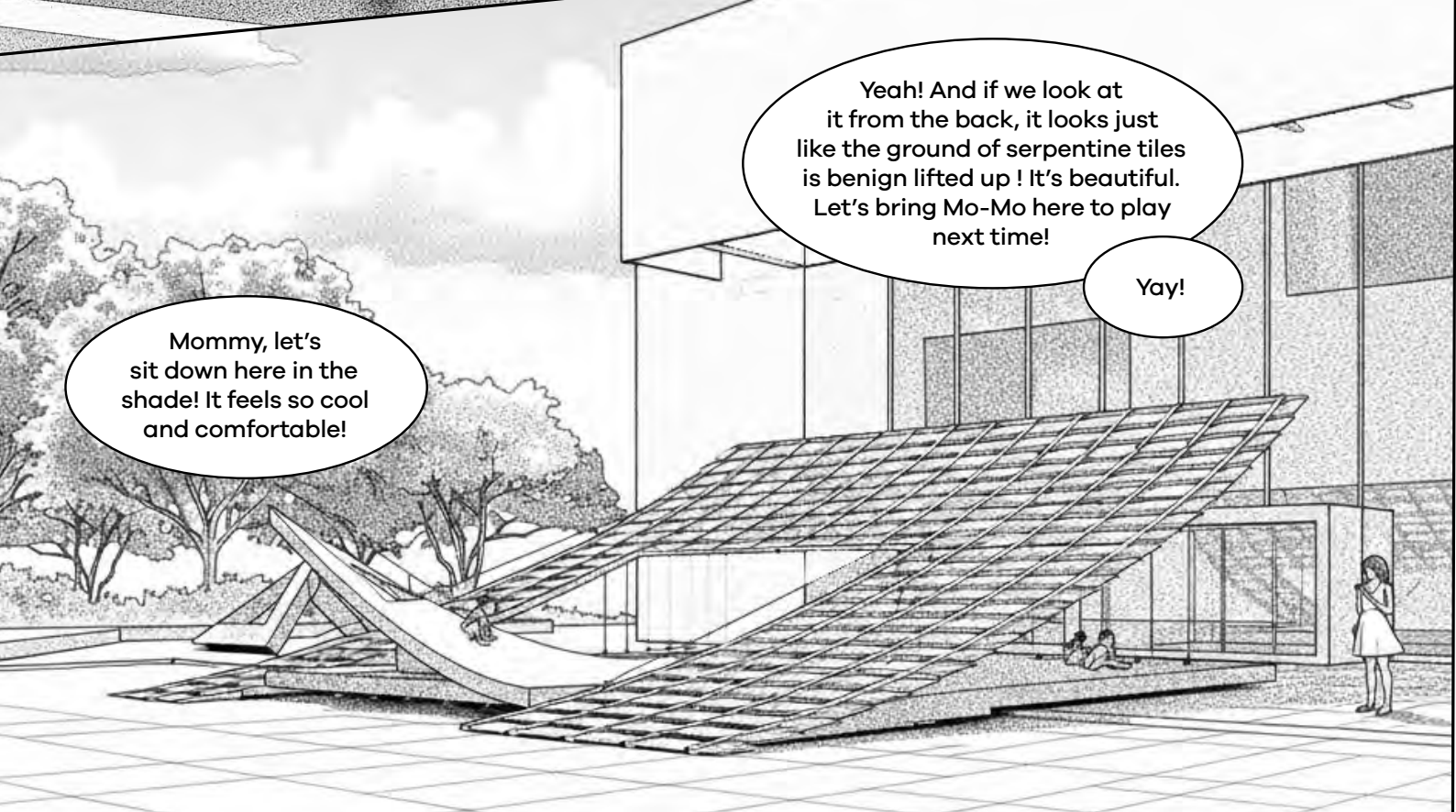
Huh? There's music playing when I touch the steel cables! But it stops as soon as I let go.

Every cable has a different tune, just like the strings of an instrument! Some of these sounds are so familiar, why?

Walk slowly! Ting-Ting, mind your head!

Wow...

OK! I want to try the slide! It looks like so much fun!



Mommy, let's sit down here in the shade! It feels so cool and comfortable!

Yeah! And if we look at it from the back, it looks just like the ground of serpentine tiles is benign lifted up! It's beautiful. Let's bring Mo-Mo here to play next time!

Yay!



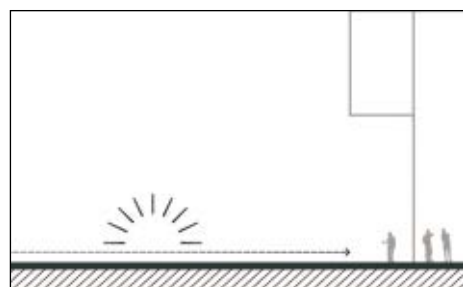
About Program X-site

Based on the outdoor plaza of the Taipei Fine Arts Museum (TFAM), Program X-site (2014 –) launches an annual open call for experimental temporary installation projects. From multiple perspectives, such as architectural construction, contemporary art, environmental research, and public participation, the event encourages interdisciplinary and publicly engaged projects that emphasize innovative experimentation. Meanwhile, it inspires the public to imagine and explore the issues related to public space, urban environment, and human development. Over the years, Program X-site has supported various pioneering projects proposed by cutting-edge teams in architecture and art, establishing itself as an important incubator of openness and experimentation for young and mid-career generations in Taiwan. The Jade: Plaza Calls to Plaza, conceived by the interdisciplinary team, Shape Blank Atelier, was selected as the 13th laureate in 2026.



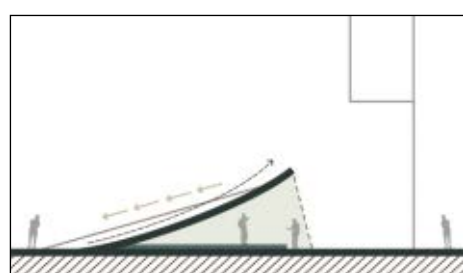
The Jade: Plaza Calls to Plaza

“There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.” Hamlet



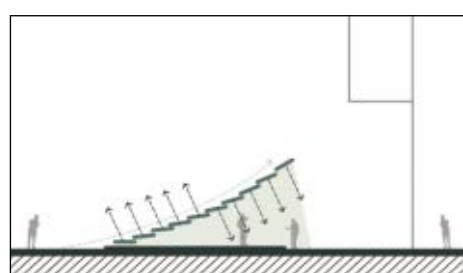
Original state

Due to climatic and environmental conditions, the open plaza has retreated from its vibrant role as the city's living room into a blank space.



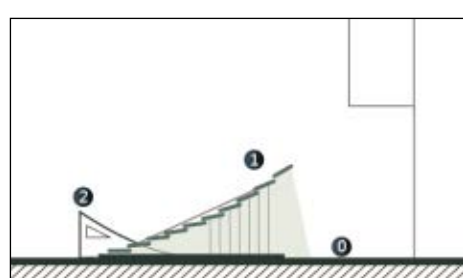
Ground lifted

Unlocking the forgotten potential of the ground plane, the design creates an undulating new landscape, a novel shelter and space for public activity.



Duality / Reflectivity

On one hand, the design creates a visual effect of the ground's serpentine tiles extending toward the sky; on the other, the mirrored materials are used to reflect the plaza's surrounding environment.



Plaza of rich layers

The design utilizes the existing ground plane (Level 0) and the extended ground plane (Level 1) to frame a new space in a dialogue with the TFAM lobby, while the additional upturned corner (Level 2) interacts with the building's corner, enriching the spatial layers of the plaza.

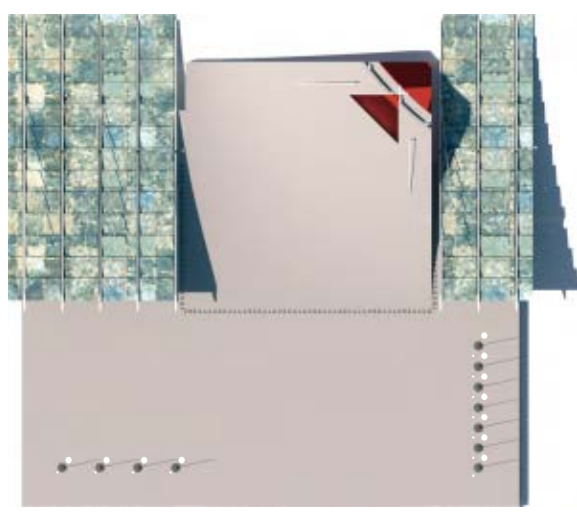
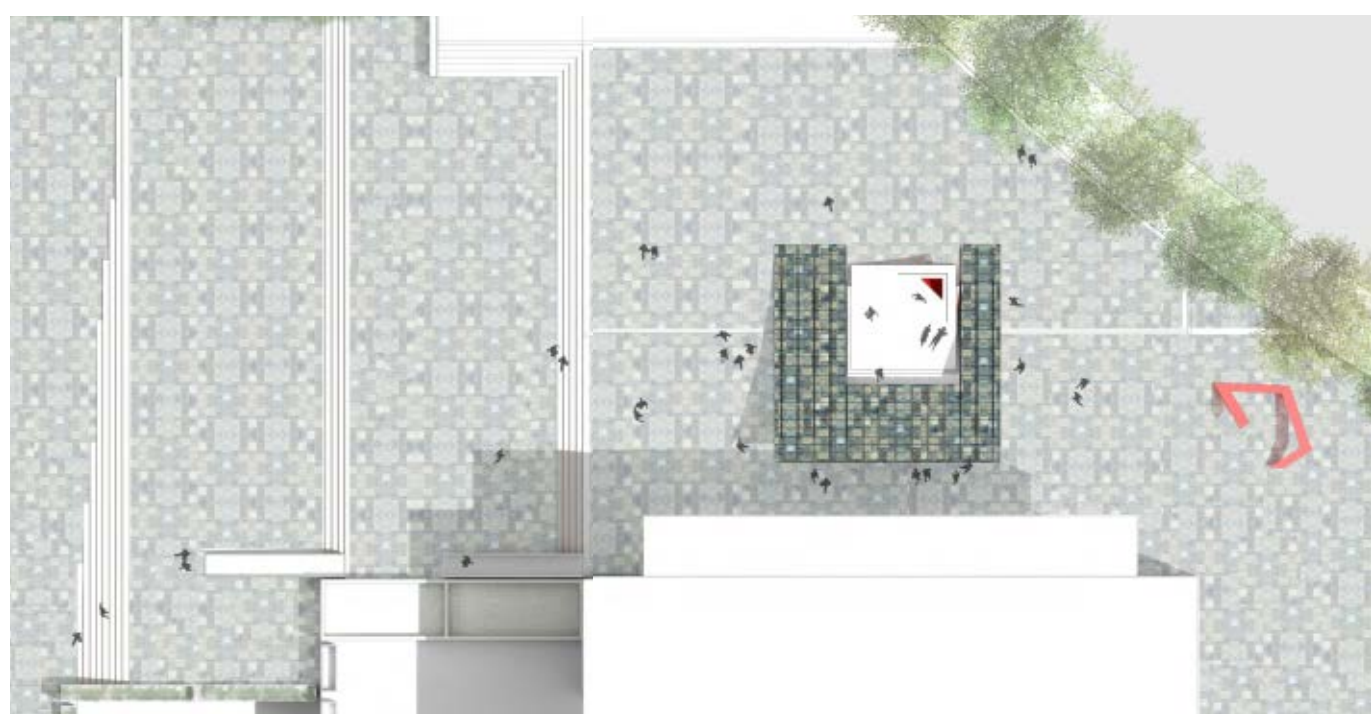


The Jade lifts the serpentine pavement of the TFAM plaza, carving out a space for visitors to linger, while showing an open posture that engages in dialogue with TFAM.



Plaza's spirit

As a space for public interaction, lingering and contemplation, the plaza in front of the TFAM main entrance is meant to be a vibrant site; yet, during the daytime of oppressive heat from May to September, it serves mostly as a path of transit. In response to the physical conditions of the outdoor plaza, the installation gently lifts the ground plane to create a shaded yet fluid, transparent space that invites visitors to linger, and thereby restores a sense of publicness to a once "blank" plaza.

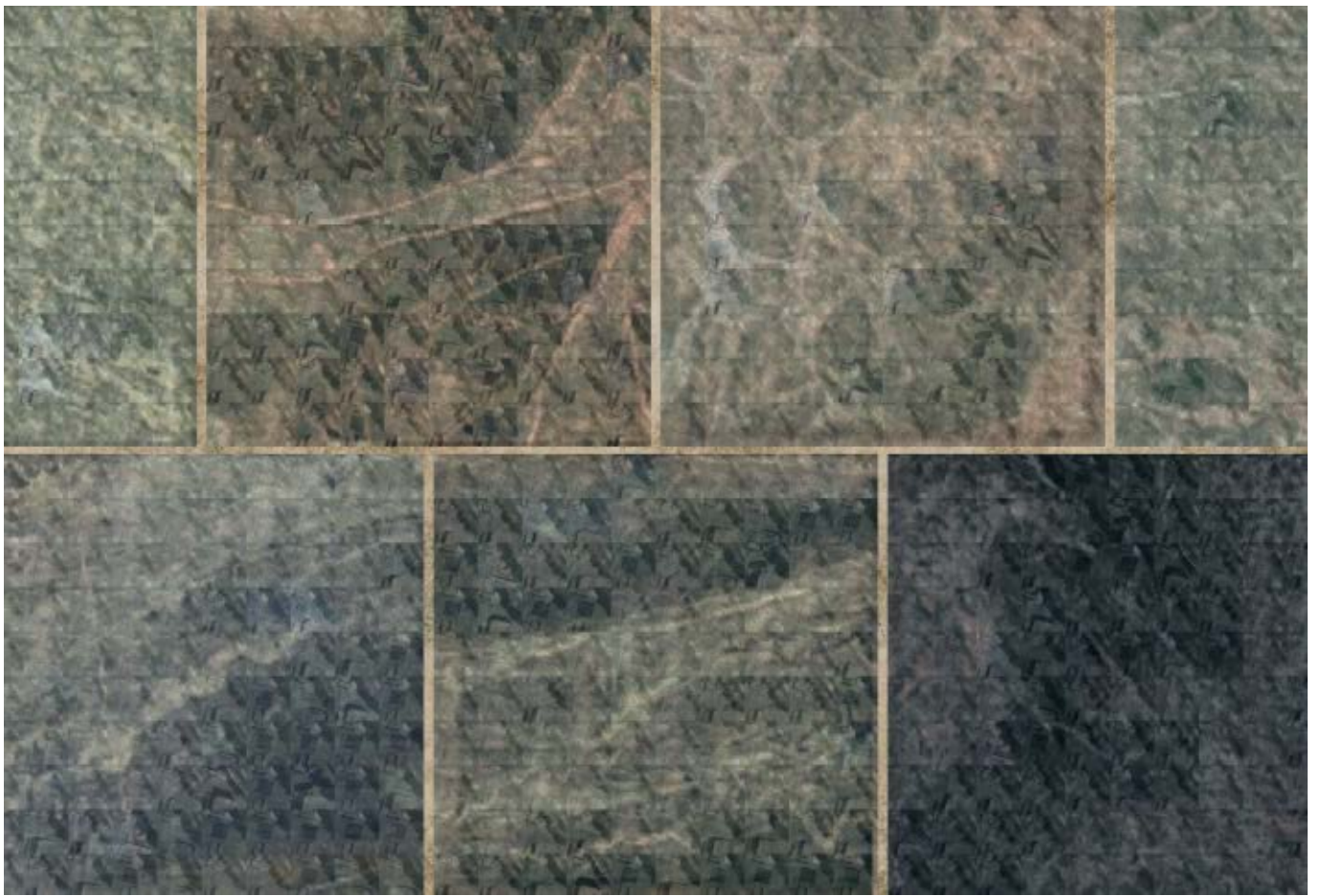




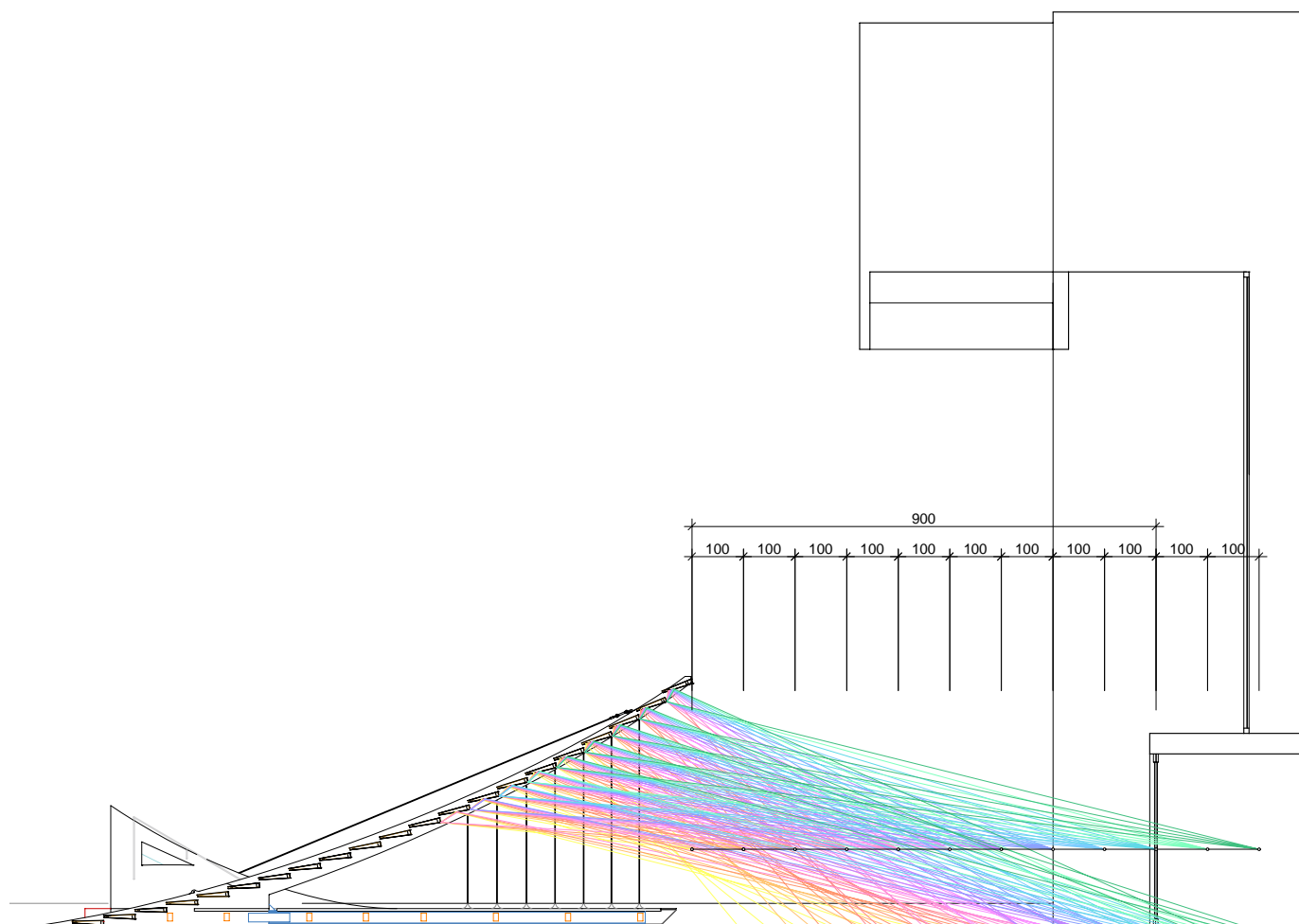
Mont Sainte-Victoire, Cézanne, 1902–1904

Fragments of memory

Paul Cézanne painted Mont Sainte-Victoire more than a dozen times across two decades, not only as practice, but as a pursuit of truth. Inspired by the painter's approach, the atelier has analyzed the satellite images of the TFAM plaza from 2014 to 2025 as pixels, reconstructing them into a new serpentine pattern across the roof panels. The design serves as an inquiry into the nature of "reality" and "time." On the underside, each panel is finished with a mirrored surface. Tilted at gradually varying angles, these reflective surfaces simultaneously capture the activities under the roof, the plaza's serpentine tiles and the TFAM main entrance, drawing visitors into a heightened awareness of their presence as part of the environment. Through the gaps between the panels, the blue sky, the greenery, the golden glow of sun-drenched leaves, and the cooling summer breeze—these natural nutrients have forged our sense of "beauty," which will be shared with a wider public by the work.



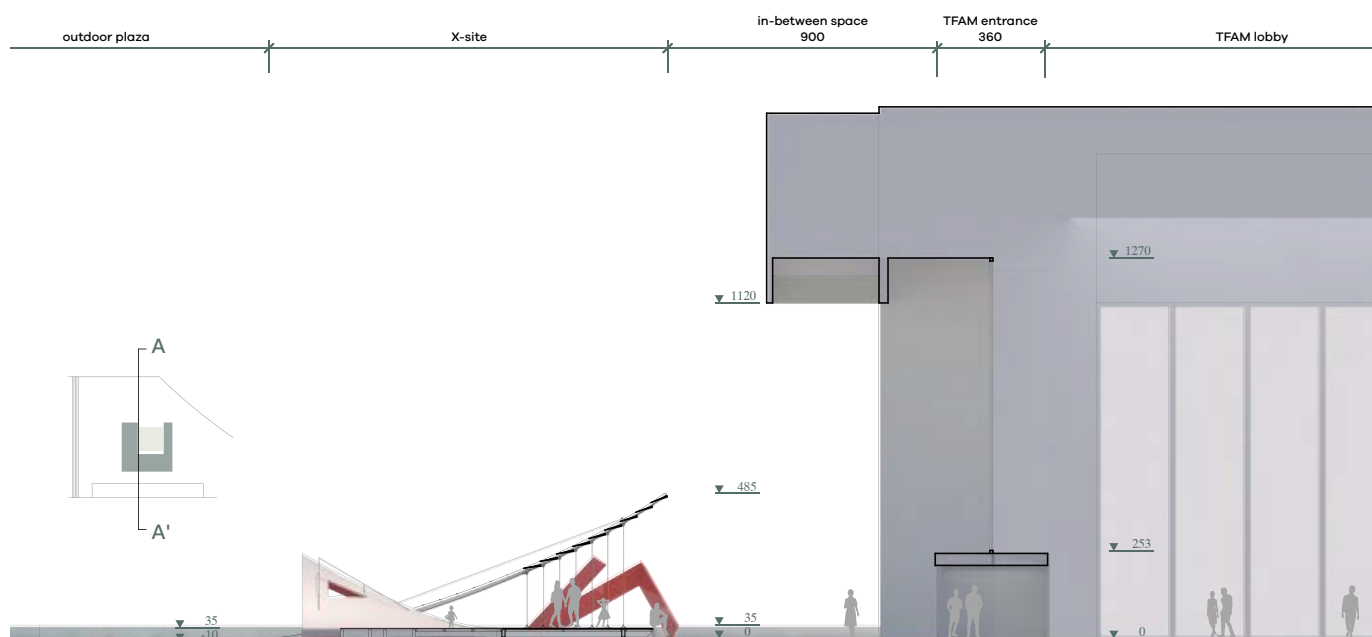
Satellite photos of the past X-site installations



Mirrored wonderland

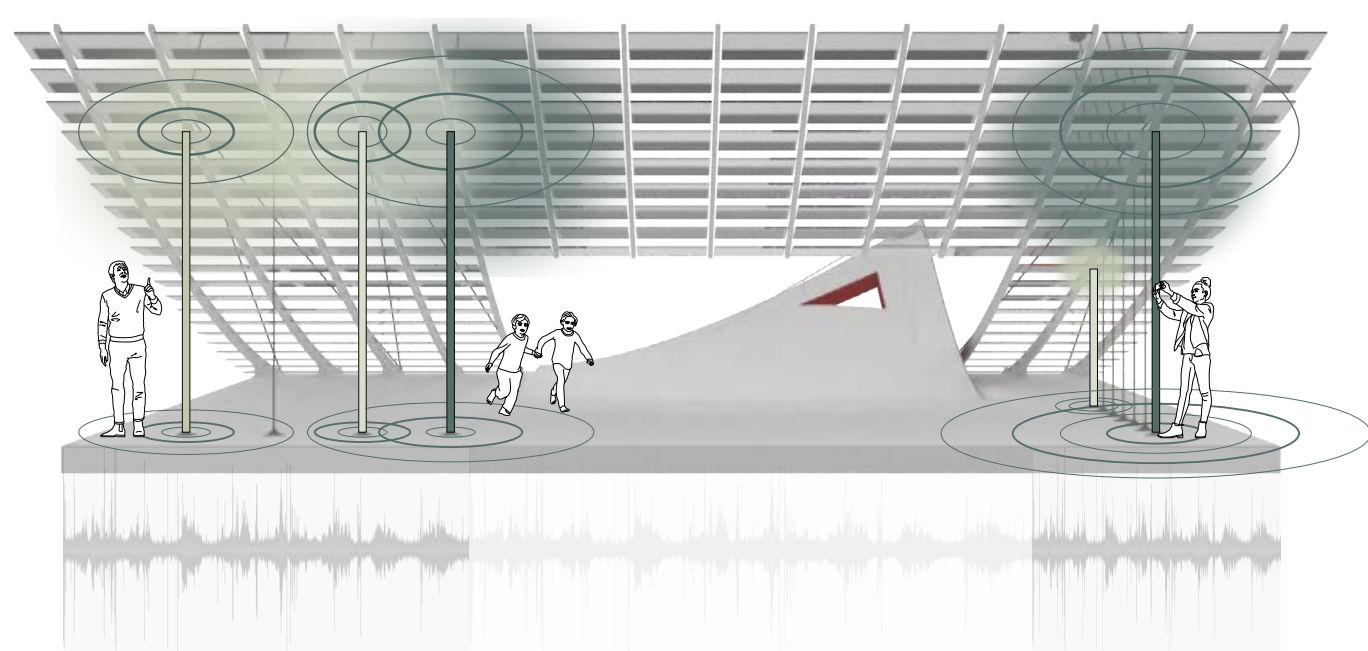
The reverse side of each serpentine panel features a mirrored surface. It reflects not merely the activities below, but the surrounding environment, such the existing and newly designed serpentine tiles, TFAM, verdant trees, and sculptures. The installation is suitable for play and quiet lingering.

The Jade aims not so much to create a work of strong intention, but rather to “create an environment” (shape blank) where humans, events and objects all become part of the work and where may flourish freely laughter, tears, black cats, rustling sounds, raindrops, sensitive plants, dragonflies, songs and dreams.



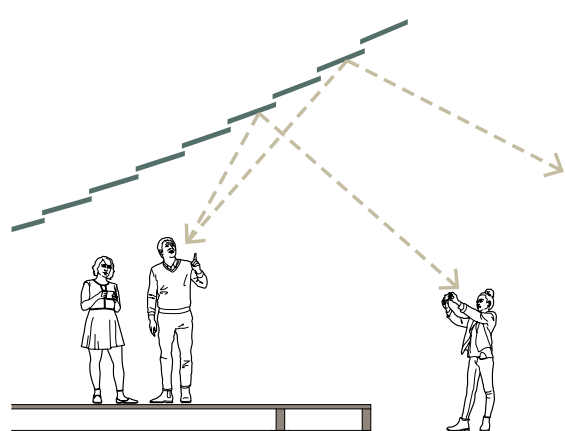


In adherence to Program X-site constraint that the existing plaza surface remains undisturbed, this installation is designed to be free-standing, without anchoring to the ground. To evoke the sensation of “gently lifting the ground plane,” the installation has created a fluid, transparent site free of columns and walls, a concept that posed unprecedented challenges in both material and structural suspension.



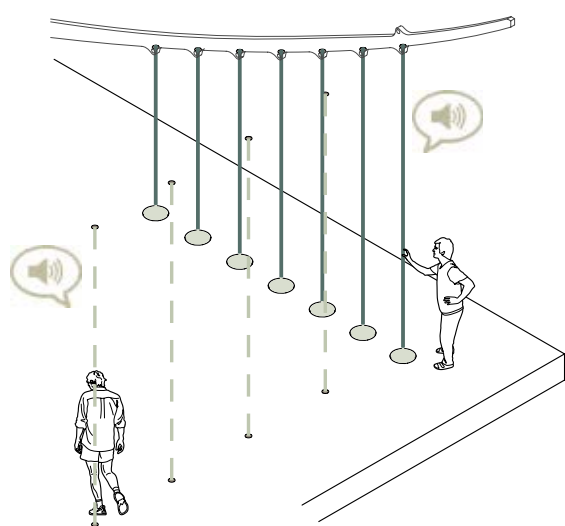
Echoes rising from the ground

The steel cables bridge heaven and earth, translating the invisible wind load into subtle vibrations.



Plaza generated through acoustic interaction:

The mirrored panels under the roof integrate with the sensors to construct an interactive site of sound and reflected images. Upon touching, the sensors trigger fragments of sound through delay, reflection, and layering, as the refraction of light in a mirror. The participant's body becomes an instrument of measurement and perception, which co-creates through interaction the generation of the plaza.



Steel cables as musical strings

The installation re-imagines the steel cables that counteract wind uplift forces as strings for a musical instrument, creating an interactive sound device. When participants pluck a cable, the touch of their fingertips not only triggers musical notes but also unveils a subtle, unnoticed daily soundscape hidden within the museum. These notes, sampled from within the museum, weave anew with every vibration by fingertips, creating a physical experience rising directly from the structural frame.



Sounds sampled from within TFAM

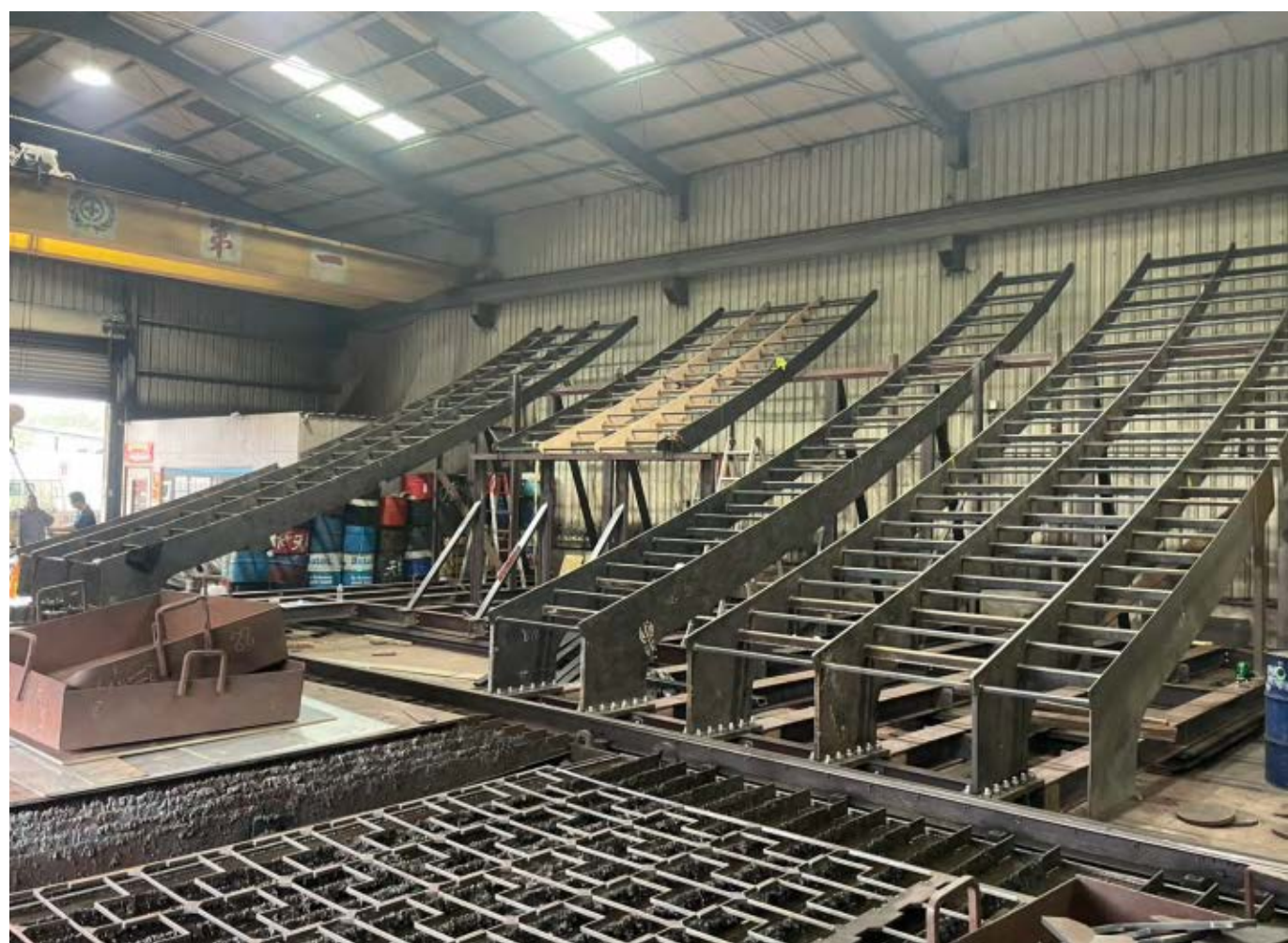
This project approaches the sounds of TFAM as a form of ‘sonic matter’ to be collected. We excavate the auditory fragments floating like air within the museum’s white cubes—the lingering echoes of the galleries, the breathing frequencies of the architecture, and the engraved traces left behind by visitors’ footsteps in time—transforming them into the intrinsic DNA of the installation. Through the tension of the steel cables, exterior interaction instantly summons the interior time and space. The viewer's touch transcends the boundary of the physical walls, turning a silent architectural structure into a sensory medium that unveils an unperceived yet palpably real soundscape.



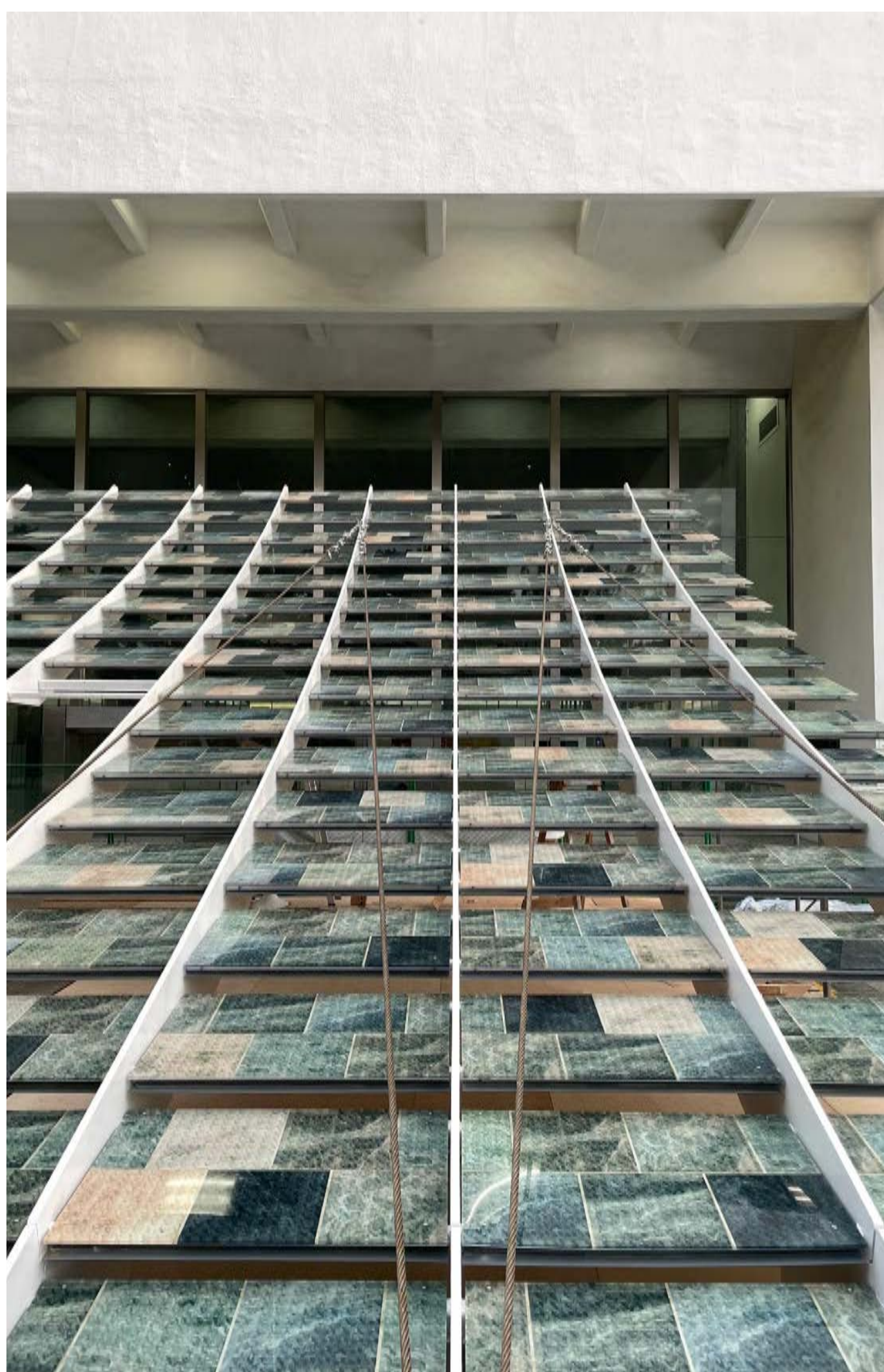
The three upturned corners of the roof and plaza ground collectively define a new space for lingering. The sound installation, composed of the steel “strings” (cables), not only recreates the museum’s unique soundscape but also offers a potential public interaction and on-site co-creation.

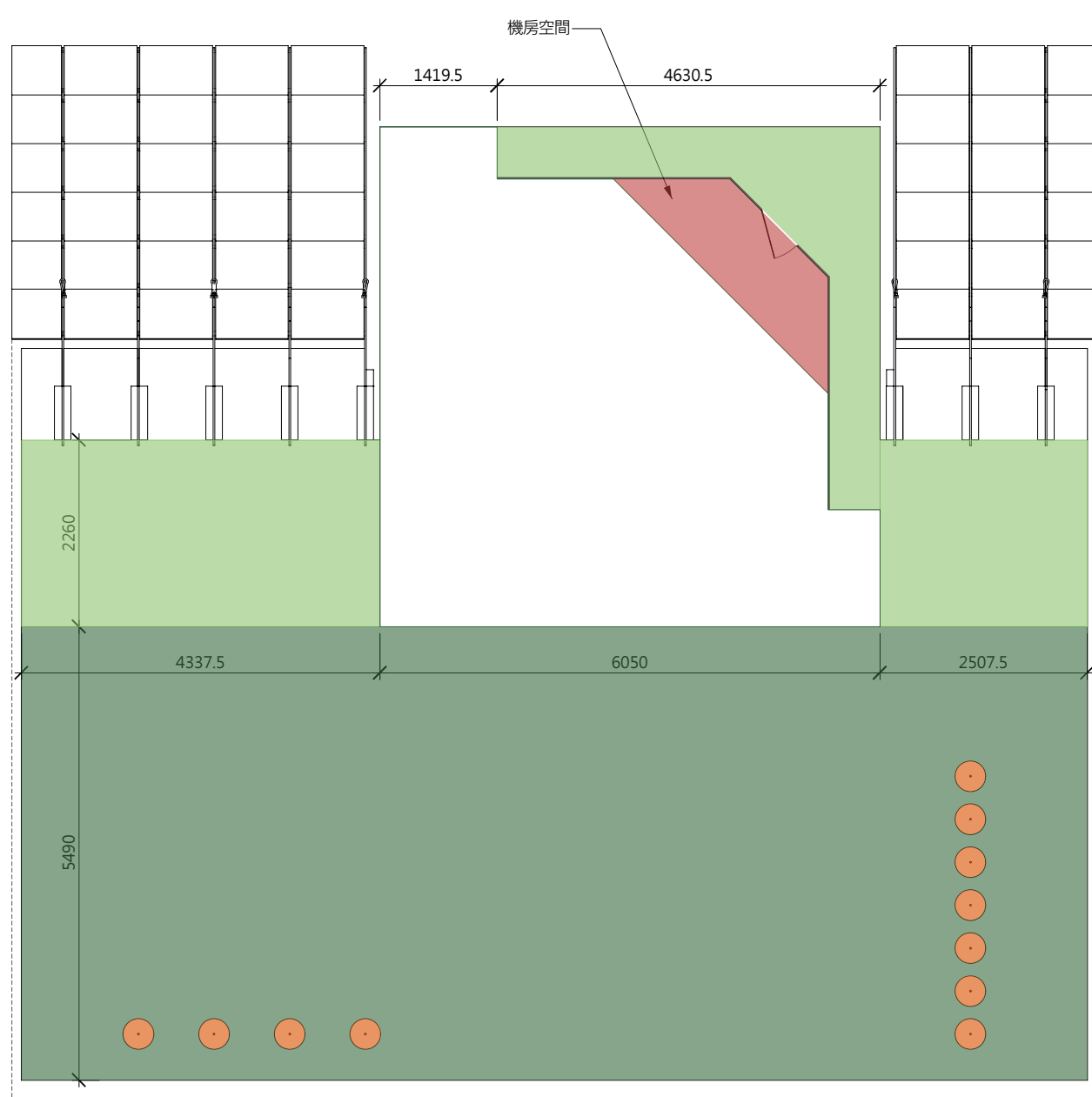
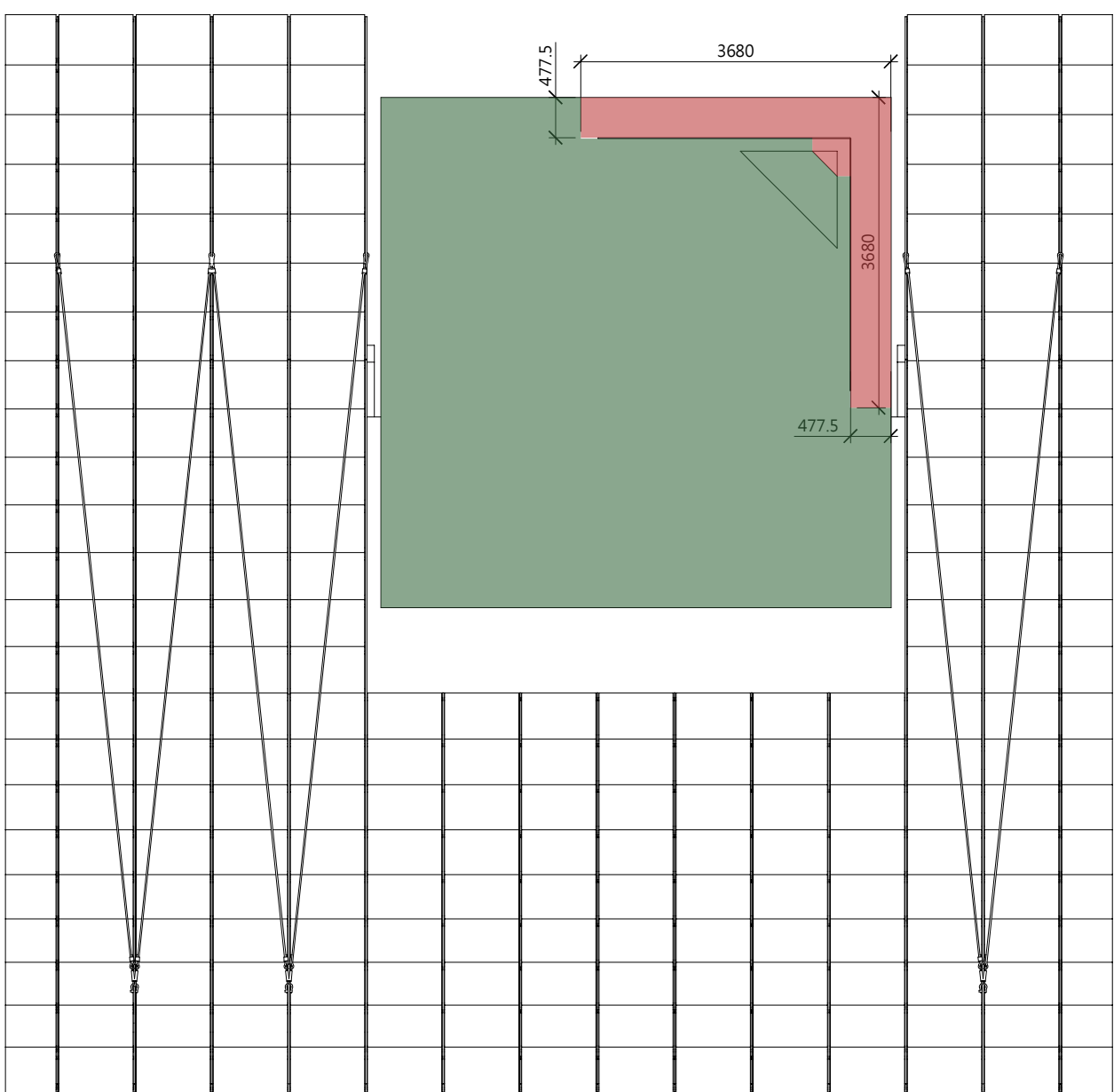


Unlike the daytime focus on the uplifted ground plane, the lighting design gives the work a second personae at night: a diffused red glow radiates mysteriously from beneath the hill.









- Dark Green: Accessible Visitor Area
- Light Green: Accessible Visitor Area (mind your head; clearance below 150 cm)
- Orange: Sound Installation (touch gently; please do not pull or tug)
- Red: Restricted Area (no lingering)

Exhibition Guide (participation reminders):

Visitors are invited to sit or lie down to experience the work in the most comfortable posture. Feel free to touch different "strings" for a short or long moment and see what happens.

1. Important notices for the exhibition experience:
 - The roof structure is not designed for walking. Please do not climb on it.
 - Due to the design of the installation, the clearance near the ground is limited. Please mind your head.
 - Children under the age of 6 must be accompanied by a parent or guardian to ensure safety and proper guidance.
 - Strollers or other similar vehicles, please park them outside the exhibition area
 - For the safety of your pets and the public, please use a leash, carrier, or crate at all times.
 - Please keep the exhibition area clean while eating or drinking.
2. In the event of heavy rain, typhoons, or other severe weather conditions, this installation will be temporarily closed for safety reasons. Please do not enter the area and consider visiting on another day.
3. According to the preliminary arrangements for the public events, certain areas of the exhibition will be closed for 60 minutes before and after each session. Please refer to on-site announcements for daily updates and plan your visit accordingly
4. The organization, postponement, or cancellation of the public events will be determined based on weather conditions. For more information, please visit the official TFAM website.
5. Commercial photography (e.g., wedding photos, product catalogs, photography workshops, etc.) and any filming that may compromise safety or the quality of the visitor experience are prohibited.

Opening Performance: “In the Rifts of the World”

Four chapters. The primary colors of light—red, green, and blue—joined by the final presence of white. The colors are used as the visual cues to distinguish the four chapters, and serve as a thread connecting the narrative: from the red flames of the creation to the final return to the white light, embodied by the installation, mirrored images and infinite possibilities. It is a voyage through a colorful universe, ultimately leading us back to *The Jade*.

Performer: Cicada

Projection: WEN Tzu-Ching, CHEN Kuan-Wen, WANG Ning (dancer), CHEN Hsiao-Chi (dancer)

Date/Time: 05.15 (Fri) 20:30 - 21:00 (closed-door event, not open to the public)

Venue: *The Jade* and its nearby

Artist Talk

Launched in 2014, TFAM's *Program X-site* has been dedicated to exploring the experimental potential of architecture and contemporary art on the public plaza. The 13th laureate in 2026 was awarded to the interdisciplinary team “Shape Blank Atelier” for their work, *The Jade: Plaza Calls to Plaza*. Through meticulous design of spatial installation and perceptual experience, the work redefines the boundaries between the body, the environment, and the public.

The discussion will trace the conceptual evolution of this year's winning work, delving into how spatial installations respond to the discourse of “publicness” within public space. Beyond sharing the challenges and reflections from the project's inception to its materialization, we have invited several former X-site laureates—deeply engaged in architecture, academia, and art—to share how this experimental experience has intertwined with their respective creative and professional practices.

By engaging the perspectives of creators from different generations, we will re-examine the tensions and possibilities of the TFAM plaza as a site for experimentation, and explore how temporary installations can spark new public imagination of space.

Date/Time: July 5 (Sun) 15:00 – 17:00

Venue: TFAM Art Library (basement floor)

Participation: Free admission for the public. Pre-registration required via the official website.

Moderator: HUANG Shao-Yu (associate professor and chair, Department of Architecture, NTUT)

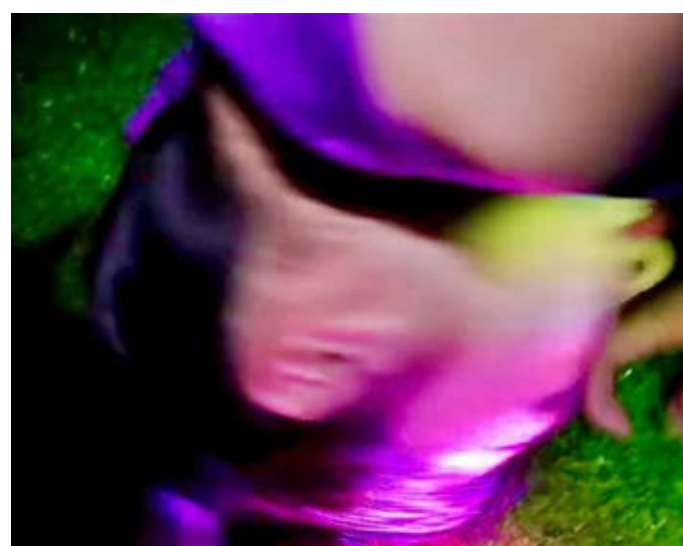
Speakers: Shape Blank Atelier members – WEN Tzu-Ching, TSAI Chun-Yang, LIANG Li-Pai, CHENG Yung-Hsin, CHEN Kuan-Wen

Discussants:

TSENG Ling-Li (associate professor, Graduate Institute of Architecture, NYCU; 2017 X-site laureate member);

LIN Pei-Jung (creative director of STUDIOLIN; 2018 X-site laureate member);

CHANG Lydia Ya-Chu (artist of *Whispers of Stone*; 2022 X-site laureate member)



Public Program

Text / LIANG Huai-Chih

Ground Lifted and Landscape Unveiled

The public program of 2026 X-site unfolds from a single fissure, along which an in/outward journey begins. It invites the public to walk in/outside the spaces between the installation, the plaza and the museum, and through body and perception, to re-experience the interplay of light, sound, scale and ways of seeing. In response to the three core elements of the installation, “mirror”, “pavilion” (roof), and “hill”, the program develops a series of site-specific practices through reflection and retrace, lingering and gathering, and elevation and retrospection.

The public program is structured in four acts (events):

ACT I: SPREAD/GATHER “Call To Action”

ACT II: SOUND OF/FROM “Shake to Undo: An Immersive Poetry Manifesto”

ACT III: FLOW/HOLD “Burst: Urban Pus in Eruption”

ACT IV: LIGHT IN/OUT “Sunbeams”

It encompasses live performances, participatory actions, sound, literature, and workshops. The on-site experiences guide participants to gradually awaken their senses in/outside the eventized installation. Through walking, lingering, and listening, the audience co-shape with the site a new public experience.

Act I: SPREAD/GATHER

“Call to Action”

Drawing from the origins of marketing terminology, the event describes a human condition within and between the spaces of the museum and the installation. It depicts a state of being constrained by systems yet yearning for escape: donning a token—staring at a smartphone for the incoming instructions—completing assigned actions. With low-barrier participation and striking visual accessories, the event seeks to encourage public engagement and a critical reflection on space and human condition of existence.

Performing Artist: CHIEN Shih-Han (Hannah)

Date/Time: 05.23 (Sat), 07/11(Sat) 17:00 (30 mins/session)

Venue: The Jade and its nearby

Participation: Free admission for the public.

Pre-registration required via the official website.

Act II: SOUND OF/FROM

“Shake to Undo: An Immersive Poetry Manifesto”

You tear open a book to dig out the fruit of the Longan.

You tear open a chicken to unearth Chihiro’s parents.

You tear open a poem, uncovering morphemes, timbres, eardrums.

SHAKE TO UNDO:

once upon a book, once upon a song.

Roland Barthes once described an individual thrill he experienced listening to certain vocal music—a dual pleasure, a *jouissance* that arises between language and music, yet simultaneously transcending all semantic meaning. The beauty he locates in the “grain” of the voice lies in “the materiality of the body speaking its mother tongue.” In this event, with the sonic texture of poetry at its core, you are invited to recline freely within The Jade, the sheltered space of the mirrored pavilion, amid waves of sound—attune yourself to the prosody of language, the flesh of the words, the breathing of your corporeal self, the sky, and all coexisting beings.

Performing Artist: Peace WONG

Date/Time: 06.06 (Sat) 19:00 (40 mins/session)

Venue: The Jade and its nearby

Participation: Free admission for the public.

Pre-registration required via the official website.

Act III: FLOW/HOLD

“Burst: Urban Pus in Eruption”

Torn open is the plaza’s ground where the fissures seep out a nameless fluid organism—a compressed assemblage of filth. Its outward-reaching tubular and membranous organs entangle joints and centers of gravity, while movements linger because of an unformed leakage. The unseen, the concealed, the deliberately excluded, and the impure of the city—both tangible and intangible—will swarm forth at the “Hour of Monsters” at an almost imperceptibly slow pace. They devour the redundant gazes within the urban space, only to regurgitate human-shaped “sentinels” fused by the passage of time.

Performing artist: HUANG Mei-Ning

Date/Time: 06.13 (Sat), 06/20 (Sat) 18:30 (30 mins/session)

Venue: The Jade and its nearby

Participation: Free admission for the public.

Pre-registration required via the official website.

ACT IV: LIGHT IN/OUT

“Sunbeams”

We invite participants to explore sunlight and its shifting shadows within the structural framework of The Jade as well as the space between The Jade and the museum façade. The workshop consists of a series of activities focused on using prisms, mirrors, lenses, and other optical tools to reflect, diffract, and decompose sunlight. In an atmosphere of game, we encourage participants to transform into players, rediscovering space, time, and architecture through the medium of sunlight.

Guide: Taipei is a Giraffe

Date/Time: 06.20 (Sat), 07/04 (Sat) 15:00 (90 mins/session)

Venue: The Jade and its nearby

Participation: Free admission for the public.

Pre-registration required via the official website.

***Please visit the official website for all event details and registration.**

Credits

Exhibition

Organizer | Taipei Fine Arts Museum

Director | LOH Li-Chien

Exhibition Supervisor | SHIUNG San

Exhibition Coordinator & Executer | HUANG Siou-Lin

Public Relations & Marketing | KAO Tzu-Chin, LIN Yu-Hsin, CHOU Yen-Ju

Photographers | CHEN Yung-Jen, TSAO Yi-Wen, CHEN Hong-Tu

Documentary | One Work International Ltd. / Director: LEE Ji-Hong

Translator | LIN Chih-Chung

Printing | Chia-Shin Printing Co., Ltd.

Special Thanks / X-site Jury & Advisory Committees | HUNG Ta-Wei, KUO Yi-Chen, HUANG Shao-Yu (Committee Representative), HUANG Wei-Lun, YANG Chia-Lai, SHIUNG San, LOH Li-Chen (in the order of the number of strokes in the surname)

Design Team | Shape Blank Atelier

WEN Tzu-Ching, TSAI Chun-Yang, LIANG Li-Pai, CHENG Yung-Hsin, CHEN Kuan-Wen

Key Visual Coordination & Design | CHEN Yi-Jie

Key Visual Motion Graphic & Sound Design | LIEN Liyieon

Structural Consultant | ZL Engineering Consultant Co., Ltd.

Lighting Consultant | Lin Chia-Yu

Metal Engineering | Zheng-Fa Engineering Co., Ltd.

Rigging & Lifting | Li-Qi Lifting Engineering Co., Ltd.

Metal Materials | Taihe Metals, Shengyu Steel

Inkjet Printing | Exprinting

Carpentry | ZHU Qing-Xiang

Plumbing & Electrical | LIN Bing-Hui

Painting | Genyeh Engineering Consultant Co., Ltd.

Acoustic & Audio Engineering | Yuhuan Digital

Lighting Design & Equipment | Essence Technology

Installation Masking | Redner Studio

Photography Documentation | PAN Yi-An

Special Thanks | CHEN Chun-Na, CHUNG Wei-Ming, SHEN De-Hou, TANG You-Zheng, HOU Chun-Hao, TSENG Ling-Li, HUANG Yi-Pin, WANG Wei-Kang, CHIU Yi-Chun, LIN Shih-Yen, CHANG Chiao-Yi, CHEN Chih-Wei, CHOU Tzu-Yu, CHOU Wei-Chung, LIN Yi-Kuan

Public Program

Coordination | LIANG Huai-Chih, Shape Blank Atelier

Planning & Execution | LIANG Huai-Chih, Shape Blank Atelier

Opening Performance "In the Rifts of the World" | Music: Cicada; Projection: WEN Tzu-Ching, CHEN Kuan-Wen, WANG Ning (dancer), CHEN Hsiao-Chi (dancer)

Act I SPREAD/GATHER "Call to Action" | CHIEN Shih-Han (Hannah)

Act II SOUND OF/FROM "Shake to Undo: An Immersive Poetry Manifesto" | Peace WONG

Act III FLOW/HOLD "Burst: Urban Pus in Eruption" | HUANG Mei-Ning

Act IV LIGHT IN/OUT "Sunbeams" | Taipei is a Giraffe

Lighting & Sound | Just Music Co., Ltd., Soundhush

Special Thanks | VERDE, Soundhush, Sleepy Tofu

Exhibition Guide

Publisher | LOH Li-Chen

Chief Editors | HUANG Siou-Lin, Shape Blank Atelier

Texts | Shape Blank Atelier, HUANG Siou-Lin

Executive Editors | Shape Blank Atelier, HUANG Siou-Lin

Translator | LIN Chih-Chung

Shape Blank Atelier is a transdisciplinary design team, taking "shaping significant blanks" as its core philosophy.

"Shape" (do) stands for an active engagement with the environment and the construction of relationships; "blank" embodies a site to shuttle through senses, to recollect thoughts and to make things happen.

In an era of information overload and space saturation, the atelier does not seek to fulfill the "blank" but rather to "create significance." Through a meticulous reading of the site's context and a profound research of material language, the atelier simplifies complexity and reduces redundancy to shape a space both humble and powerful. The atelier believes that the pinnacle of design is not to impose but to create a stage centered on the users, the environment and the narratives they weave together.

Its practice focuses on public spaces, art installations, and cultural landscapes, engaging with the "meaningful blank" between humanity and environment, interior and exterior, ephemerality and eternity.

Atelier member: WEN Tzu-Ching, TSAI Chun-Yang, LIANG Li-Pai, CHENG Yung-Hsin, CHEN Kuan-Wen