

# 雕刻與建築的結緣：<sup>1</sup>楊英風與修澤蘭 兩個合作案例研究

## A Dialogue between Sculpture and Architecture: On the Case Study of Arts Works of the Cooperation between Yuyu Yang and Xiu Zelan

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- <sup>1</sup> 本文主要標題取材自楊英風所撰寫的文章題目。該文描述與修澤蘭建築師透過日月潭教師會館的設計案合作之緣由始末，及相關的設計概念與構想。亦即，藉此機會提出，建築與雕刻兩種不同藝術表現形式，得以相互「結緣」的過程。援用此標題乃是為表達對兩位創作前輩的致意，故未再特意區分或定義「雕刻」與「雕塑」之差異。原文出處為〈雕刻與建築的結緣：為教師會館設製浮雕紀詳〉，《文星》，7卷，6期（1961.4.1），頁32-33，收錄於《楊英風全集》14，蕭瓊瑞主編（臺北：藝術家出版社，2008.12），頁30-34。

## 摘 要

楊英風與修澤蘭為 1960 年代以降，臺灣現代主義藝術表現與作品生產的重要代表人物。前者以版畫和雕塑作品見長，後者為建築師。兩人年紀相仿，身處共同的歷史時空。雖然接受藝術教育洗禮途徑不一，但卻面臨著同樣的時代氛圍與挑戰：戰後中華民國邁向現代化的路徑中，具有中華民族特色的現代化藝術創作，應如何展現當時的時代精神與進步價值，同時富含著民族傳統與文化內涵？特別是楊英風，雖為雕塑家知名於世，但對建築、環境景觀等領域用力頗深，也持續發表相關見解及觀點，開創雕塑介入環境景觀的公共藝術形態，對當代藝術類型產生一定影響，也挑戰著對於建築、環境、雕塑與景觀等不同向度的藝術表現之間的關係。

楊英風與修澤蘭因日月潭教師會館的合作結緣，開啓臺灣的公共藝術模式，也展開兩人之間持續的合作，而合作的藝術表現形式與內容，則是以表現中華文化傳統元素的現代化轉譯為主題，開創某種傳統中國元素的表現形態。

本文從楊英風所遺留下的豐富史料入手，企圖透過楊英風的創作觀點和紀錄，以日月潭教師會館與臺中教師會館兩個早期案例，探討臺灣於 1960 年代，如何在現代主義的藝術表現形式中，摸索出具有中華文化特徵的形象與創作精神，作為理解臺灣與現代美術接軌的一種取徑。

**關鍵詞：**楊英風、修澤蘭、現代主義、公共藝術、景觀雕塑

## **Abstract**

Yuyu Yang and Zelan Xiu both were leading artists from the 1960s and represented Taiwan's modernist artistic expression and production. The former is known for prints and sculptures, while the latter is an architect. The two are similar in age and live in a common historical context. Although there are different approaches in art education, they are faced with the same atmosphere and challenges of the times: In the path of modernization of the Republic of China after the war, how can modern art creation with Chinese national characteristics show the spirit of the times and the value of progress at that time, and at the same time enrich the national tradition and cultural connotation? In particular, Yuyu Yang, although a sculptor known to the world, has exerted a lot of energy in the areas of architecture and environmental landscape. He also continues to publish relevant essays, creating a public art form in which sculptures are involved in the environmental landscape, which has a certain influence on contemporary art types. It also challenges the relationship between different artistic expressions such as architecture, environment, sculpture, and landscape.

The cooperation between Yuyu Yang and Zelan Xiu for the construction of the Teachers' Hall at Sun Moon Lake opened the public art model in Taiwan and also continued the cooperation between the two. The artistic expression and content of the cooperation is based on the modernization of the traditional elements

of Chinese culture. As the theme, they have created a certain form of traditional Chinese elements.

This article starts with the rich historical data left by Yuyu Yang and attempts to explore how Taiwan in the 1960s articulated modernist artistic expressions through the creative views and records of Yuyu Yang and the two early cases of the Sun Moon Lake Teacher's Hall and the Taichung Teachers' Hall. The image and creative spirit with Chinese cultural characteristics serve as a way to understand Taiwan's integration with modern art.

**Keywords: Yuyu Yang, Zelan Xiu, Modernism, Public Arts,  
Landscape Sculpture**