

摘要

誠如美國二十世紀當代建築大師法蘭克·萊特(Frank Lloyd Wright, 1867-1959)在一次演說中說：建築是一種活生生的精神，在你我之中，也在一切事務之中¹。因此，生活中任何必須被需求的空間，與地球上人類或者任何生命體的存活息息相關。建築物的需求自原始的山洞、樹屋等的建構，是滿足於基本的棲身養護的一處空間，因為技術和材料的限制，空間上沒有用途、需求和美感上的特殊安排與建造。往後在人類的發展史中，建築是人類關係最為密切的其中一部份；除了經濟條件至為虧乏的地區以外，對於居住的處所之要求總是越為精良。

艾加·考夫曼(Edgar Kaufmann, 1910-1989)，是落水山莊屋主考夫曼之子，在他所出版的《落水山莊²，1986》寫道：「偉大的建築，改變了人們的生活方式，也改變了人。」落水山莊改變了他的一生³。考夫曼委託在當時美國最偉大的建築大師法蘭克·萊特設計和建造出至今仍為世界上許多人樂於專程前往觀賞的私人宅地，是因為在建築環境、房舍設計、和建造手法都是自1959年當落水山莊建造完成至今，仍為建築界或喜愛建築者樂於討論的建物。由此可知，一座建築的影響既深且遠，如成寒所說：建築師，結合了科學家與藝術家於一身，既具理性、又富感性，他們設計出的建築方具實用性，也兼具藝術上的美觀；建築也像繪畫、音樂及文學，時時令人心靈產生難以抑制的悸動⁴。

¹ 成寒(2002)。瀑布上的房子－追尋建築大師萊特的腳印。台北：時報文化，頁14。

² 落水山莊：落水山莊(fallingwater)，也稱流水別墅，是坐落於賓夕法尼亞州西南部鄉村、匹茲堡東南方50英里處的住宅，1934年由美國建築師法蘭克·洛伊·萊特所設計。房舍建於費耶特縣史都華鎮、阿利根尼山脈的月桂高地，橫跨在熊奔溪的瀑布之上。落水山莊在完工後不久便被《時代》雜誌稱頌是「萊特最美的傑作」。同時也名列《史密森尼》雜誌28個「一生中一定得造訪一次的地點」。

³ 同註1，頁。

⁴ 同註1，頁9。

本研究創作系列，廣義的時間範圍起自 1990 年；狹義的時間點起自 2005 年，

將筆者旅外時〈所見之窗〉景，將歷年來所拍下的一千餘張照片中挑選出自認為有畫面上的美、能於內心有所感動、悸動的圖像，再依構思之不同於電腦軟體中修改、調整圖像，使吻合於所要呈現之創作意念，而後以照相平版分色、分版套印完成。文論內容依序為緒論、創作學理基礎、創作理念及形式與技法表現、作品詮釋和結論等章節，將此《詩與窗景》主題分別闡述〈意象〉、〈遠望〉、〈築夢〉、〈返影〉之各系列釐清並論述之。

關鍵詞：詩與窗景、照相平版、建築、意象、遠望、築夢、返影

Abstract

Chia yu Chang's⁵

Frank Lloyd Wright (1867 - 1959), a master architect in the 20th century of the United States, said in a speech, "Architecture is a spirit, in you and me and in everything"⁶. Any space required for living is highly relevant to the survival of human beings or any other creatures. The need for architecture stemmed from the construction of primitive mountain caves and tree houses. It was a need for basic shelters. Due to limitations on techniques and materials, no special arrangements or constructions were made for purposes, necessities or aesthetics. In the history of developments, architecture is one of the elements with the closest human relationships. Except for the areas with scarce economic resources, our requirements for accommodation have grown increasingly sophisticated.

Edgar Kaufmann (1910-1989), the son of the owner of the house "Falling water", said in his book *Falling water*⁷ (1986) that great architecture changes our lifestyles and changes us. Falling water changed his life⁸. Kaufmann commissioned the best architect in the U.S. of that time, Frank Lloyd Wright, to design and build his residence that still attracts many visitors today. Since its completion in 1959, Falling water has been the most studied architecture by architects and architecture lovers in terms of its environment, design and techniques. It is a masterpiece with deep and profound influence. As Chen Hen, a writer, says, architects are both scientists and artists. They are both sensible and sentimental. Their creations are practical and beautiful. Like paintings, music and literature, architecture often makes our hearts beat irresistibly⁹.

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⁶ Chen, H. (2002). House on a Waterfall – Following the Footsteps of Master Architect Frank Lloyd Wright. Taipei: China Times Publishing Company, p.14.

⁷ Fallingwater: is a house designed by US architect Frank Lloyd Wright in 1934 in rural southwestern Pennsylvania, 50 miles southeast of Pittsburgh. The home was built partly over a waterfall on Bear Run in the Mill Run section of Stewart Township, Fayette County, Pennsylvania, in the Laurel Highlands of the Allegheny Mountains. It is hailed by Time shortly after its completion as Wright's "most beautiful job". It is listed among Smithsonian's Life List of 28 places "to visit before you die."

⁸ Same as Note 1, Page.

⁹ Same as Note 1, p.9.

This book covers creative works since the 1990s, broadly speaking, and since 2005, strictly speaking. The book "The Window View" is a collection of the author's critical pieces and photolithography works on the basis of the over 1,000 photos the author has taken over the years of traveling. The author selected the photos which he thinks can make the heart tremble. These photos are modified and adjusted with software programs and processed into photolithography works. These works are arranged and printed in such a way that they express the creative ideas of the author. The chapters of the books are an introduction, a discussion of creative theories, creative concepts, forms and techniques, interpretations and conclusions. "Poetry and Window Views" consists of the series, "Images", "Distant Perspectives", "Dreaming" and "Reflections".

Keywords: Poetry and Window Views, photo-lithography, architecture, Images, Distant Perspectives, Dreaming, Reflections

自序

筆者自認為能與藝術結緣並以藝術創作為終生職志，實為啟蒙自文學的薰陶所致，國中和高中時期使用許多時間研讀課外閒書，舉凡小說、名人勵志文學或自傳，都是我最感興趣的讀書時光，其中更以勵志文學和名人傳記，最能為自我所感動，至今仍印象深刻的是沈宗瀚先生的自傳 - 《克難苦學記》，書中撰述他堅強的意志和處事決心的感染力，筆者自認為此生受用無窮。而詩、書中所傳述出的總總情節與境界氛圍，即為美的薰染，這樣的影響致使筆者走往藝術的路途。

90 年代，因緣際會，前往西班牙留學，並進入 Sevilla 大學藝術學院就讀，因為學制的差異，先前所學的設計課程，在學院裡 5 年的 24 門課程中被抵免了 4 個設計相關的學科，而 Sevilla 藝術學院碩士課程的分組是將設計與版畫並列的雙主修，而讓筆者在最後的分組選定時，選擇了設計與版畫，這在當時是留學西班牙的台灣留學生中，絕少人選擇的專攻方向。這樣的選定筆者認為，能夠延續自己在台灣所學的專長，也能在版畫藝術的多元媒材創作中專研，或能有所成。

當時版畫課程的進行是大三時第一階段的凸版版畫選修，進入研究所課程時是每一項版種研修一年、每週 8 小時；凹版、平版在研一；絹印和綜合併用版在研二進行，大抵都能有所領會和執行創作。暑假期間經常是再次實踐當學年所學的技法的再印證。因此，向指導教授取得暑假期間版畫教室的使用許可，週一到週五學校開放的時間即前往教室工作，如此能夠完全投入創作和發掘問題點的時刻。雖然每天下午兩點之後 Sevilla 的氣溫必定升破攝氏 40 度，教室又位在頂樓，當時沒有裝設冷氣，人在其中就像是在烤箱裡進行勞動，炙熱難當，這無形中如若有著一番不同的旨意在磨練著自我。

在留學的過程中，每天早上 8 點到下午 8 點的課程，初期大都將時間和精神投注在語言的努力，再加課程的沉重壓力，更為了能夠支應生活和材料費用，週末必須到中國餐廳〈打黑工〉以勞力換取微薄工資。如此，不斷勞動後的體能透支，長時間承受多方面的考驗，當時自認為除了支應自己所有的意志力讓身體能夠持續支撐到學期結束，在心境上當時唯只有將低沉的內心感受轉化為〈詩〉的完成，才能抒發出內心的低沉之感，〈詩〉成為當時救贖我心靈的唯一良方。留學期間所完成的現代詩相繼發表於當時期的（笠）詩刊，也為自己 10 年漫長而艱苦的留學旅程中之於藝術創作外留下不同形式的註腳。

西班牙在歷經西元前羅馬人的建設，到西元紀年後經由在西班牙各地不同族群，不同的文化所組構而成的大融合之國度，更有西元八世紀到十五世紀時期的摩爾人入侵，留下許多珍貴和華美的伊斯蘭風格的建設。諸多的建設風格與面貌存在西班牙不同地區之城市、鄉村景緻中，經由全民對於美的經營，各地均有其獨特的建設和氛圍，在筆者停留在西班牙期間，每走往屋外，街道上的大、小景緻總能讓人在視覺上經驗到美感的存在。而那些街景在窗的形式上總能引起筆者特別的關注，那些如詩、如畫般的窗景，於今能結合自己的創作專長，將所見的窗的景象，藉由筆者認為美的視角觀點，藉景移情於滿是東方思維的詩的心靈中，再現這《詩與窗景》的美好境域。

自 2006 年開始，筆者至為榮幸能獲台北藝術大學兼任教師之聘任，每週前往上課之便，或有空暇均會前往圖書館搜覽好書，此研究創作和論述的完成，倖賴台北藝術大學豐厚的各類藏書之助，特此感謝。也特別感謝所有幫助過我的前輩、同事、學生，和親愛的家人們。

學養不足，不免掛一漏萬，尚請藝術先進不吝指教。無任感激 !!!

張家瑀 謹致於嘉義民雄

2012.12.22

Preface

I always know that fine arts are my calling and I want to be an artist. This started with the literature works I read since I was in the high school. I liked novels and classics and particularly enjoyed autobiographies and inspiring stories. I was impressed with Shen Zonghan's autobiography "Kenan Ku Xue Ji". In this book, Shen described how persistent he was and how his determination paid off. This book has profound impacts on me all of my life. I always found the storylines and scenarios depicted in books are an education on aesthetics. This is how I became an artist.

In the 1990s, I went to Spain to study in the Faculty of Fine Arts, University of Sevilla. The design classes I took before earned me an exemption of four design subjects out of 24 subjects in the five-year program. The master's program in fine arts is a dual major in design and print. This was what I chose in the end and such a major was very rare among the Taiwanese students who study in Spain. I believe this was able to extend what I had learned in Taiwan and help me to specialize in printmaking with a variety of media.

The printmaking class in the third year of the university was about the first stage of optional studies in relief printing. In the post graduate curriculum, printmaking of each type accounts for eight hours per week for one year. The first year of the post graduate program was about intaglio printing and lithography printing. The second year was about screen printing and mixed media printing. Most of the time, I was able to master the techniques and create good works. I usually spent my summer vacations revisiting the techniques I had learned that academic year. With permission from my

professor to access the printmaking studio in the summer vacation, I went to work during opening hours from Monday through Friday. This allowed me to be fully dedicated to creation and explore relevant issues. After 2pm, the temperature in Sevilla exceeded the 40 degrees Celsius mark and my classroom was on the top floor, with no air-conditioning. The whole studio was like an oven. The heat was like a disciplinary tool that I knew would help me to get to the next level.

In the early days of my study in Spain, I spent most of my time and energy on learning the Spanish language from 8am to 8pm, on top of the heavy school work I had to deal with. Also, to fund my living expenses and materials for printmaking, I did some “Illegal Moonlighting” in Chinese restaurants over the weekends. In fact, I was mentally and physically exhausted for a long while. At that time, I was convinced that I had the will power to continue through the end of the semester. I was feeling low and tried to express my feelings in “Poetry”, the redemption of my soul at that time. The poems I wrote during that period were published in Li Poetry. Along with my artistic creations, they are the testimony of my long and challenging years of studying in Spain.

Spain is a melting pot of different cultures, from the Romans before Christ to different peoples after Christ. The invasion of the Moors from the 8th to the 15th century left behind many precious and beautiful architecture works. Buildings of differing styles coexist in the cities of Spain. The rural landscape is also a beautiful piece of work by the Spanish peoples. Different places have their unique constructions and atmospheres. During my stay in Spain, the sights and the streets never ceased to remind me of their beauty. I was particularly intrigued with the poetic and picturesque windows. I can now apply my creative skills and recreate the beautiful realm of “Poetry and Window View” with my aesthetics perspectives and an oriental poetic mind.

Starting in 2006, I became an adjunct professor in Taipei National University of the Arts. I always drop by to the library between classes or in my free time to search for good books. The extensive collections of books in the university helped me with the completion of this collection and discourse. I also would like to thank all the mentors, colleagues, students and family who have ever helped me.

I know there is still a lot for me to learn and I welcome any feedback from fellow artists.

Chia-yu Chang

In Minxiong Township, Chiayi County

2012.12.22

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