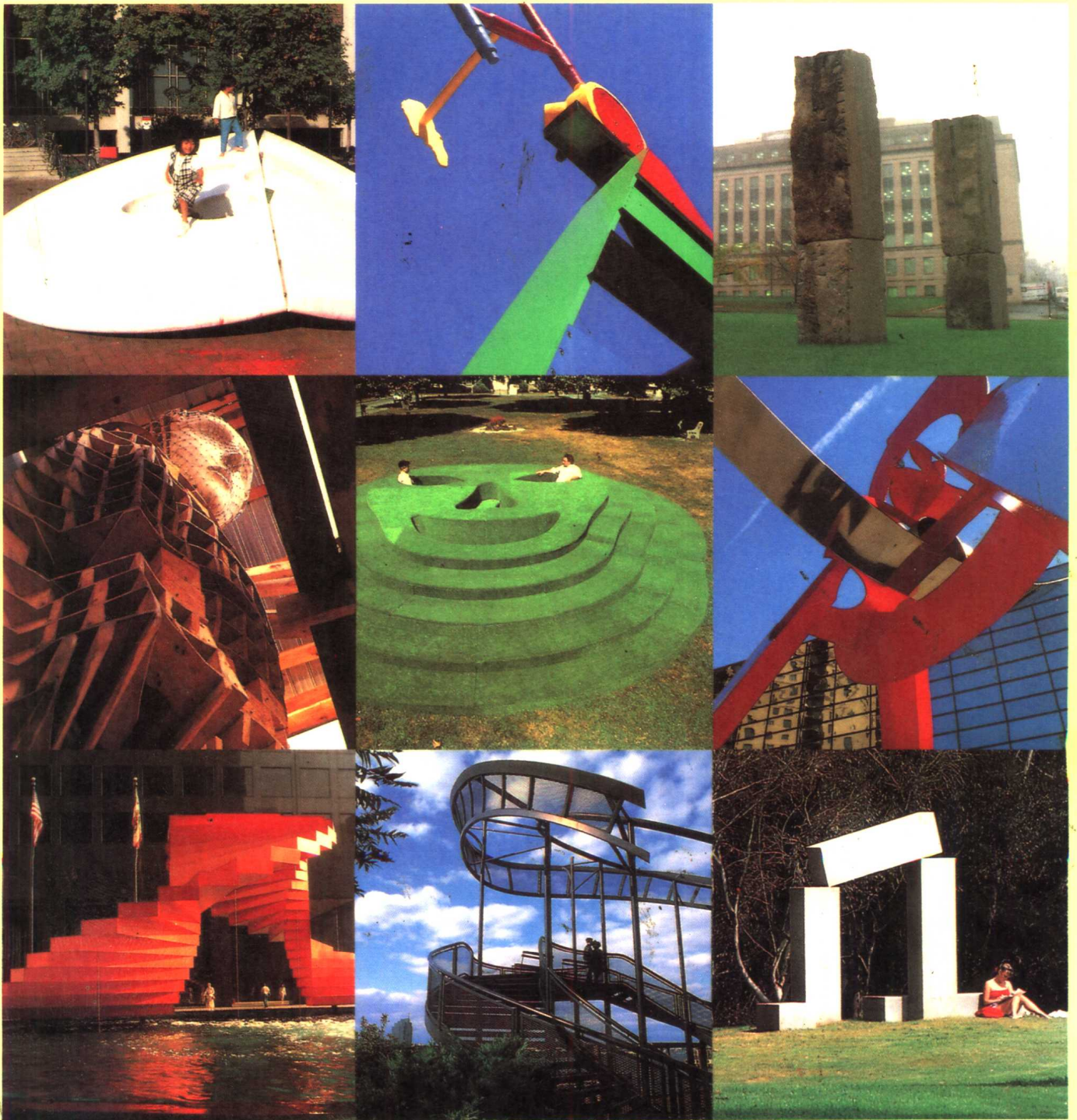


PUBLIC ART

# 都市環境雕塑

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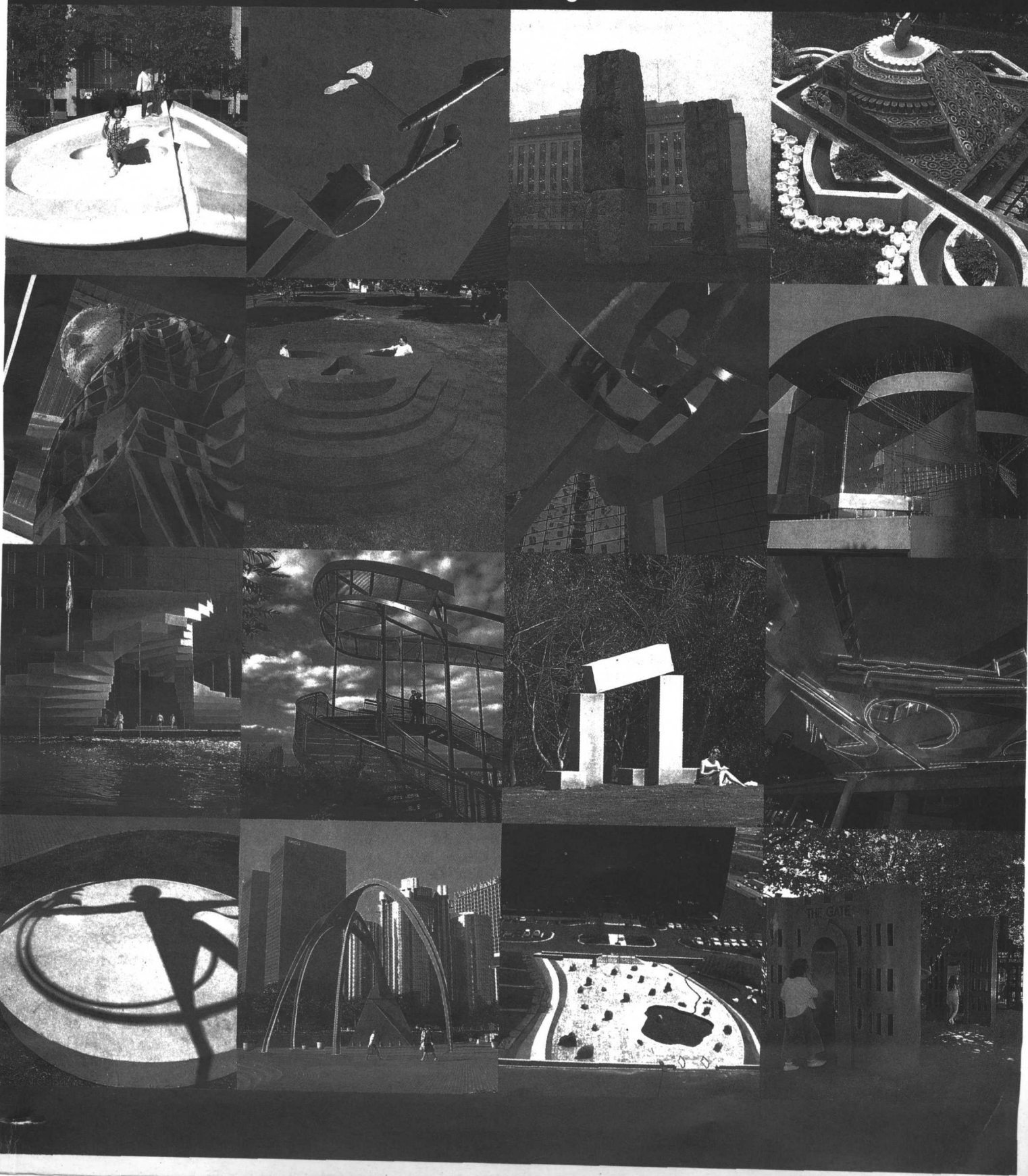
# PUBLIC ART

# 都市環境雕塑

樋口正一郎著

# Urban Sculpture of 50 Cities in USA

by Shoichiro Higuchi



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# 都市環境雕塑

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# 都市環境雕塑

樋口正一郎著

## by Shoichiro Higuchi





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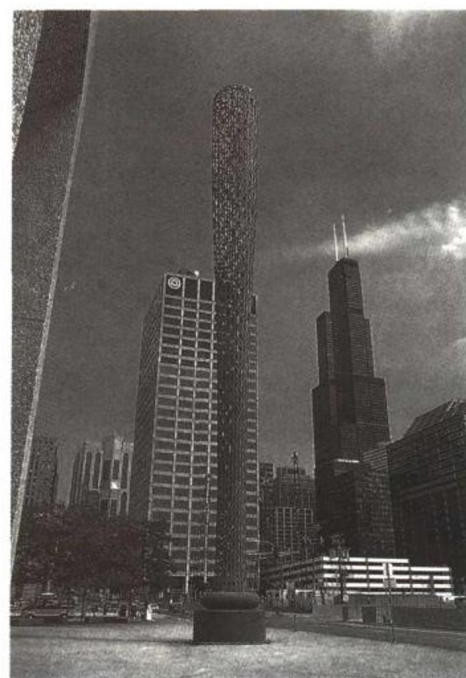
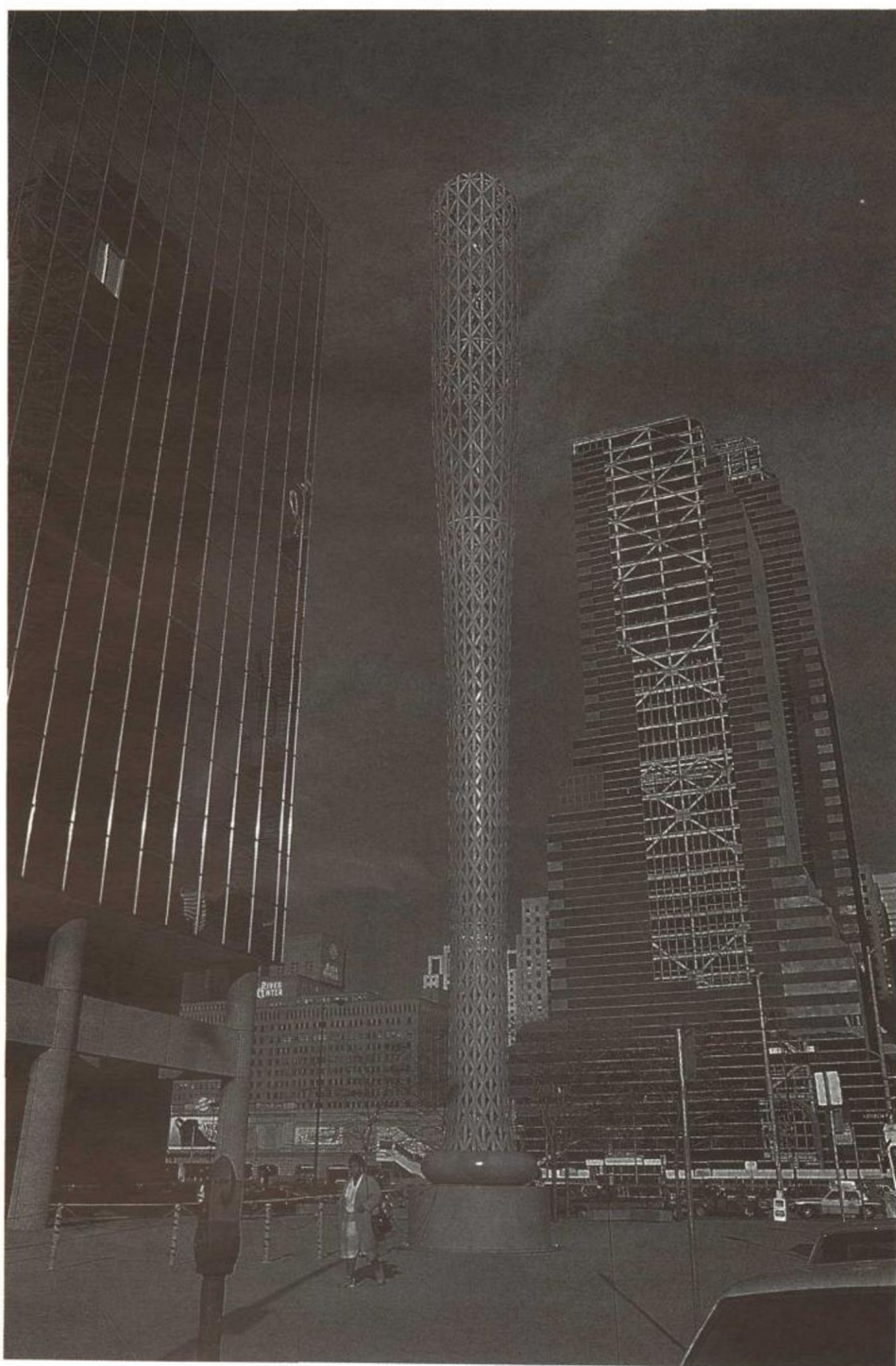
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# Claes OLDENBURG 克雷斯·歐登柏格



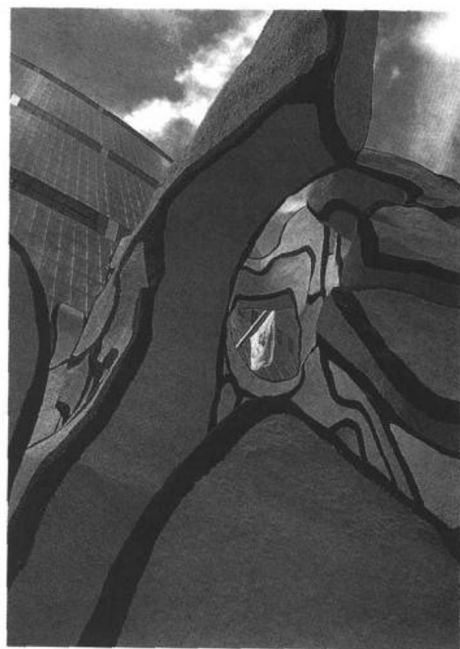
在現代的都市裡高樓大廈日漸龐大、扭曲變形使人幾乎認不出地球的原形，人們無法比例的成長。在這個深受金錢和權力支配的時代，夢想是否真的不復存在了嗎？

自芝加哥界碑的席亞斯塔延伸到芝加哥河，在原為骯髒污穢的倉庫和老廠房地區脫胎換骨重新復甦的地區，歐登柏格豎立了一座巨大的球棒雕塑。以Cor-ten鋼鑄造堅固不易毀損，宛如一座高聳入雲的摩天大樓，鏤空的球棒可以過濾沾附在人們身上和城市中的空氣。

In contemporary cities, the size of the buildings is getting bigger and bigger to the extent they cover the earth so densely that one cannot recognize the original shape. But people cannot grow proportionally with them. Does this era controlled by money and superpowers witness the death of human dreams?

Oldenburg created a colossal bat in a zone which used to be crowded with old factories and warehouses and currently is in the process of redevelopment, just across the river from Sears Tower, the landmark of the city. The basket-like bat woven with Cor-ten steel could not destroy the strong skyscrapers to pieces but maybe, could wipe off the stale air stagnated in the city and the people living there.

# Jean DUBUFFET 珍·德比夫



芝加哥是以擁有芝加哥學派大師作品約翰·漢庫克中心，海岸城市到今日の後現代建築而聞名。這座都市雕塑是德比夫最後的作品在1985年的設計比賽中脫穎而出的傑作，座落於伊利諾中心的前面。

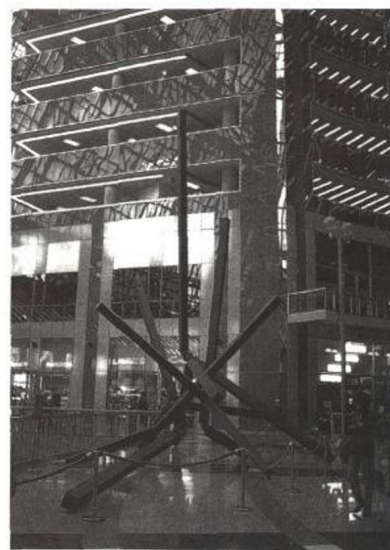
狀如融化的冰山，趨前觸摸如堅硬的積亂雲的FRP造型，是以圓錐形的藍色鏡片玻璃為觀景，看起來好像是在大海中飄流。以幽默的刀法深入地刻劃出現代人背負著充滿苦澀的知性。

Chicago is famous for masterpieces of architecture from steel framed highrises of the Chicago School, John Hancock Center, Marina City to post modern buildings of today. This urban sculpture which was the last work of Dubuffet stands in front of Illinois Center which was built in 1985 by competition.

The formation with FRP (reinforced plastics) appears like an iceberg which started melting, or a mass of towering summer clouds or a ship drifting about in the sea against the background of blue conical mirror glass. The work expresses intelligence and burden shouldered by the modern people with a touch of humor.



# John HENRY 約翰·亨利



在雕塑是很強壯、穩重、固定的概念中，自70年代起不少塑造都市雕塑的藝術家就迭生怨言。約翰·亨利製作的塗漆鐵棒，以螺栓固定彎曲的關節部份，整件作品看起來宛若一系列的大鐮刀組合。雖然以螺栓固定的關節不能算是創時代的新型態，卻不斷地令人產生柔軟感和新型態的預感。

這座德比夫的創作是擺放在伊利諾中心的中庭。伊利諾中心的外觀只能看到電梯軸，然而其內部卻是很寬敞明亮的。

In the '70s artists of urban sculptures started to revolt from the concept that sculptures were heavy, fixed and strong existences. John Henry's square columns are made of painted iron and connected with bolts at joints. The work looks like a series of large sickles.

Even though the bolted joints would not grow into new forms, they give a flexible impression and a premonition of transformation.

The work is installed in a well at Illinois Center where Dubuffet's work is displayed. The building comprises a gigantic space and elevator shafts alone. The space exclusively for display itself is quite interesting.

# Elyn ZIMMERMAN 依林·席瑪曼



雖然不能親自搭乘火箭遨遊太空，卻能在太空中自由地馳騁。乍看之下，與日本的石庭非常相似，其實則是迥然不同的。人們可以悠然地，走在以自然石等距排列成寬敞的柏油路面上。宛如置身於小行星群中遨遊自如。或許石影代表著移動和水流。面向廣場的鏡池就是深邃和孕育新生命的羊水，以臍帶為小河，象徵著宇宙的黑暗星團。由於它正好位於芝加哥奧海亞機場之旁，不必再多作解釋，早已飛進觀念的太空中。

Elyn Zimmerman seems to be determined that she will travel conceptually to the space even if we cannot use rockets. It looks like a Japanese stone garden at a glance, but it is entirely different. People walk between the natural stones which are placed at equal interval on the broad stone pavement. Or rather, they swim through the small planets. Perhaps, the shadows of the stones indicate motions and flows. The mirror-like pond which is open in the plaza is the bottomless amniotic fluid which nurtures new lives. The creek resembles an umbilical cord or a galaxy of black stars. Not necessarily because the work is installed adjacent to O'Hare Airport, Chicago, it is up in the conceptual universe already.



# Kim LIGHTING 基姆·拉因格



在芝加哥鬧區州大道中心，基姆·拉因格製作了一座不銹鋼的眼睛造型的雕塑。在本區百貨公司和商店雲集林立，街道上隨處可見賣冰淇淋和爆玉米花的手推車，人們可以在此盡情地逛街購物。一如本作品的眼睛造型所代表的意義，它提供了一個讓人們休憩、約會等人的最佳場所。

當你置身於芝加哥市區時，根本不會察覺到它是美國五大湖之一密西根湖沿岸的城市。芝加哥是一個人工化的城市，但是它同時受自密西根湖之北、加拿大冬季的酷寒和冷風的影響，空氣清新怡人。該作品想要表達超越其所陳列的位置，透視著世界的意念。

Kim Lighting has created an eye of stainless steel at the center of State Ave. in downtown, Chicago. This is the street where big department stores are built, ice cream vendors and pop corn vendors put their wagons on sidewalks on Sundays, and people can enjoy shopping. The work has in fact become an eye-catching landmark where people meet at a rendezvous, or take a rest on it. When you are in town you constantly forget that you are in Chicago which is built in the coast of the Lake of Michigan, one of the Great Five Lakes. This is a man-made city but still retains the Nature you are reminded of with refreshingly cold wind from Canada, beyond the lake. The work seems to attempt to see the whole world beyond the city.



# Marc CHAGALL 馬克·夏卡爾



芝加哥的迪亞波恩街是都市雕塑代表作的匯集地。有卡德、畢卡索、米羅、亨利·摩爾和夏卡爾等人的作品。所有的作品沿著街道陳列長達500公尺。這座由大理石和玻璃鑲嵌題名為「四季」的夏卡爾作品，陳列在第一國際銀行大樓後面的廣場上。在這座侷限於四周高樓林立，光線略嫌不足的小公園中，缺乏山川、樹木的自然景象，夏卡爾以其豐富的想像力，表現出來的巨大的“自然”之盒，是任何人都可以共有的寶箱。

Dearborn Street, Chicago is a showcase of urban sculptures. Works by Calder, Picasso, Miro, Henry Moore, Chagall, etc. stand side by side along the street as short as 500 m. No other place has such a concentration of great masters' works. The work entitled "Four Seasons" in marble and glass mosaic stands in a vast plaza behind of the First National Bank building on the street. A small pocket park hidden behind highrises is decorated with a gigantic artificial nature imagined by Chagall instead of hills, rivers or trees. The box is a treasure box which anyone can share the pleasure.



# Pablo PICASSO 畢卡索



**畢**卡索的魅力所在與其說是風格、形態和顏色的鮮艷美麗，不如說是其洋溢著自由奔放的能源，可使人從傳統和概念中得到解放。觀賞他的作品，不禁會讓人想到他埋首專心作畫的神態。在他的作品中表現出童稚般的天真無邪、海格拉斯般強有力的創造原美。因此，畢卡索的立體作品對當時雕塑界帶來很大的衝擊。

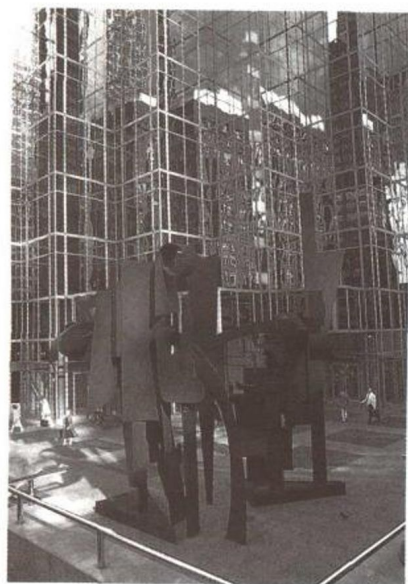
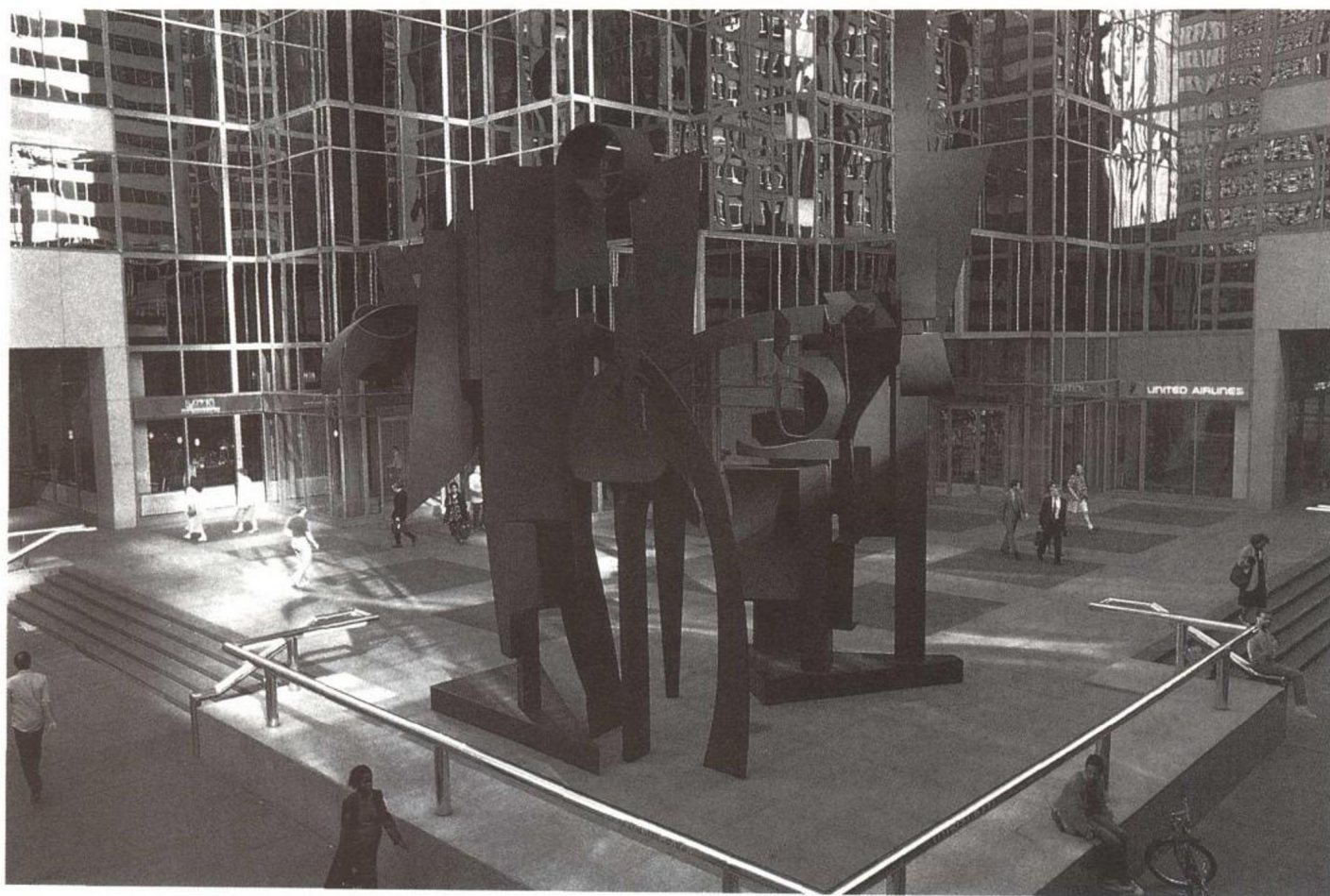
對於埋沒在傳統和經驗之中，極思突破尋求新風格的人而言，這就像是在黑暗中遭到突如其來的一拳般，引起了很大的震撼。在表現上不需要學說、理論加以解說。世人皆知其創造品質和創作的樂趣是等量齊觀的。

The charm of Picasso lies in his energy which is so freely expressed without inhibition rather than his style, forms or colors. His works help people to liberate themselves from tradition of fixed concepts. We can visualize the artist infatuated with production. Picasso showed us the starting point in creation which is as innocent as a child and as strong as Hercules. That is why his sculptures gave such a strong impact to the circle of sculptors at the time.

It was an unsuspected blow to those artists who were trying hard to find a new style out of tradition and experiences. They learned from Picasso that expression needs no theory and the quality of creation is proportional to the pleasure of creation.



# Louise NEVELSON 路易斯·尼爾遜



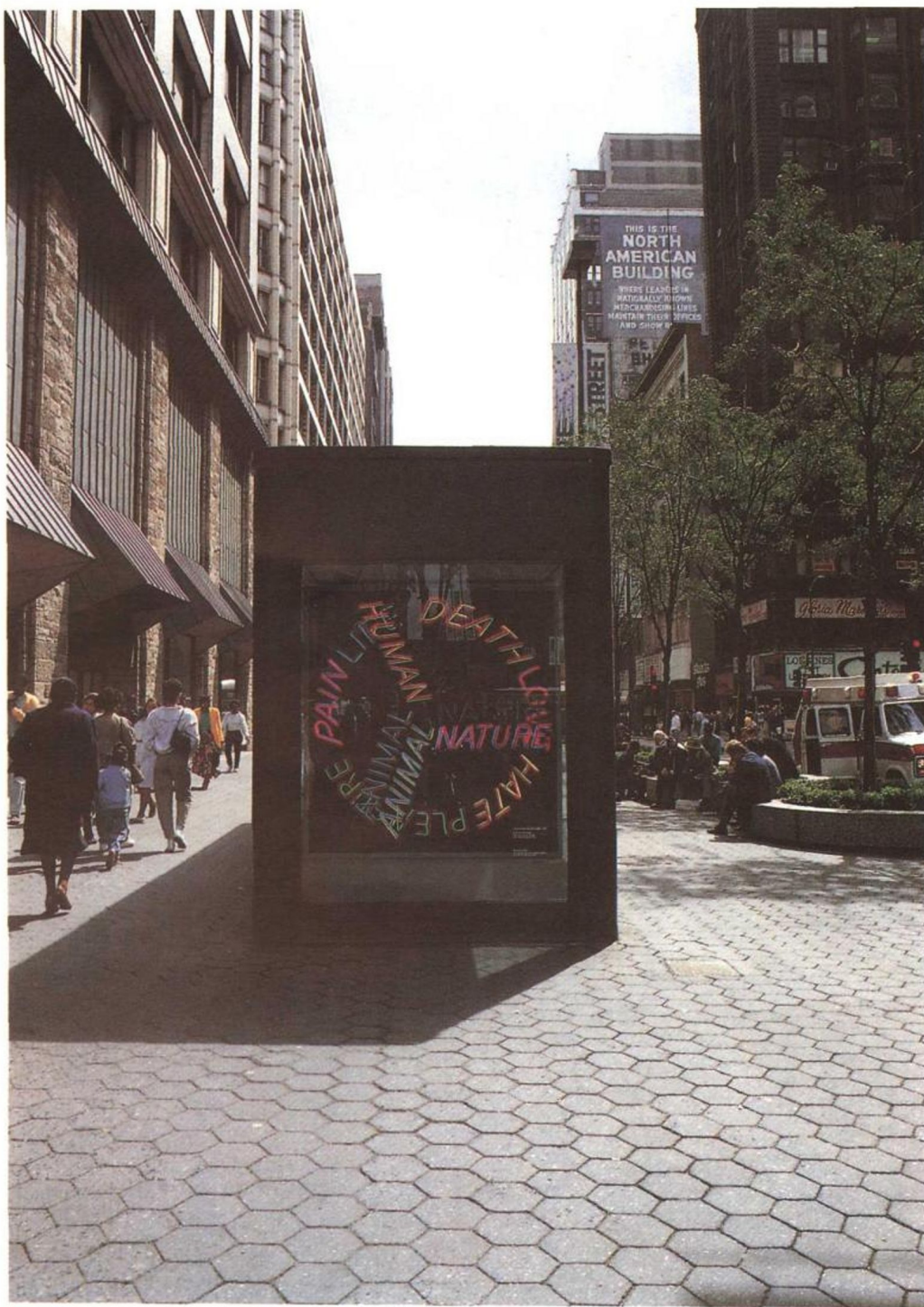
本 照片乃從通往環繞芝加哥市區高架環線車站階梯上拍攝的。這座陳列在曲折鏡面玻璃大樓前的尼爾遜作品，看起來好像是兩個三角形的台座，形成連接兩個街廊的立體形態。

來自陽光和其他大樓的反射，使得鏡面玻璃的牆壁呈現多重的複雜反射，照在失去光澤的鐵板之間和可能會留下影子的部份，失去平白的莊嚴感和穩重，產生一種隨風飄揚、輕飄飄宛若游絲般的效果。

This picture was taken from a stairway leading to a station of an elevated loop line in downtown, Chicago. Nevelson's work standing in front of the folded mirror glass panels is of three-dimensional form divided into two blocks on two separate triangle bases. The mirror glass walls reflect the sun beams and lights reflected from other buildings repeatedly in a complicated pattern, light interstices without making shadows, erase otherwise heavy atmosphere, and effect an air which is as light as something swaying against a breeze or shimmering haze under the sun.



# Bruce NAUMAN 布魯斯·諾曼



希 魯斯·諾曼創作的霓虹作品的文字如自然、動物、感情、生死等，隨著時間的更迭不斷忽閃忽滅著，放置在芝加哥市區地下鐵出入口。作品由中心向三個方向不停地閃動與構成地球的人類、自然、動物以及在其周遭所產生的喜樂、痛苦、愛和恨的反語。

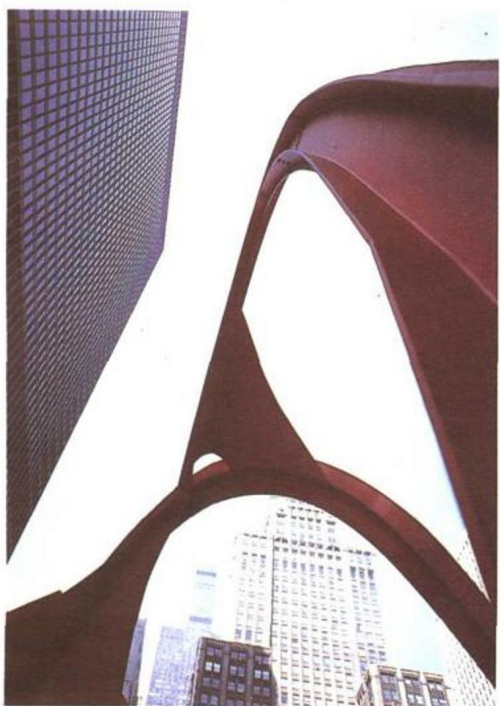
各種霓虹燈管交錯重疊，直接以單字表達訊息的作品是很罕見的。然而由於只是以燈光表達的單純作品，或許會讓人覺得很稀鬆平常。

In all neon works of Bruce Nauman, words such as nature, animal, feeling, life and death appear and disappear intermittently as time lapses. This work installed near the exit of a subway station in Chicago is written with the three words of HUMAN, NATURE, ANIMAL, the three factors of the Earth, in three directions, and in a ring surrounding them are much contradicting words as PLEASURE, PAIN, LOVE and HATE.

There are not many works like this which conveys messages with direct words while displaying the changes in neon lights by superposing various neon tubes. Perhaps, because it uses the light which is so pure and transparent as a means, the work is appreciated so universally.



# Alexander CALDER 亞歷山大·卡德



在美國的都市雕塑歷史中，如果没有卡德，就不會有今天的表現和規模，或許人們就不會產生在都市中需要都市雕塑的認識。

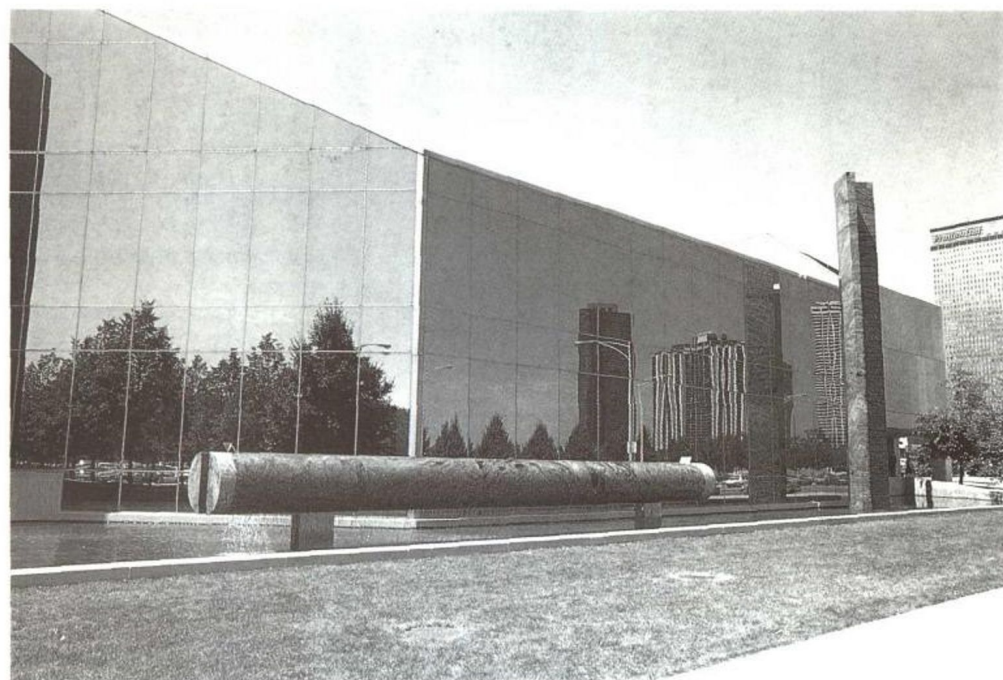
在60年代後期，一個追求講究機能的玻璃和鋁帷牆的大樓一棟棟地應運而建的時代，卡德以鮮艷的紅色拓展到悠閒、有機的顏色和型態卻很閉塞的都市。市民在大都會的正中央找到美國人特有的巨大的明亮，他們瞭解抽象的巨大雕塑比穩重的歐洲式青銅雕像更適合美國的摩天大樓。

If Alexander Calder had not been there in the history of American urban sculpture, they would not have the expression and scale of today, and would not have won the recognition from the public that urban sculpture is a must in the scenes of a city.

In the latter part of '60s when functional skyscrapers were endlessly built with glass and curtain walls, Calder's sheer—red, uninhibited and organic forms pushed open the horizon of a city which was increasingly enclosed. Citizen discovered the largeness and brightness of the Americans in the center of a big city and realized that gigantic abstract sculptures rather than serious traditional European bronze sculptures were more becoming to American skyscrapers.



# Isamu NOGUCHI 野口 勇



芝加哥美術館位於市區和密西根湖之間的格蘭特公園裡。美術館東側的野口勇的作品，水平和垂直地陳列在停泊著大小無數遊艇的芝加哥港邊。

象徵著水都芝加哥一般，水自方柱和圓棒潺潺地下，沖刷著石縫。宛若河川源流的涓細水流與寬闊如大海般的密西根湖互為呼應形成對比。水平地表現地球的廣大，垂直地表現理念之高的野口勇作品與誇稱世界第一的席爾斯塔等高聳入雲的大樓，正好位於可互相比較誇示的位置。

Art Institute of Chicago is in Grant Park which is sandwiched between the Lake of Michigan and downtown. Isamu Noguchi's work stands horizontally and vertically in the east side of the Museum overlooking the harbor where a number of yachts are anchored.

As is symbolizing Chicago, the city of water, water flows from square columns and round to wash stone furrows. Modest rivulets suggesting the source of a river present a striking contrast against the enormous span of the waters in the Lake of Michigan. The location is ideal for comparing Noguchi's work which expresses the largeness of the Earth with horizontal line and the height of philosophy with vertical line against the skyscrapers including Sears Tower, the highest building of the world.