



媒嫁科技 Meeting Science

作者：蔡政雄
取得方式：公開徵件
年代：2007
媒材：PVC管、F.R.P外覆
尺寸：圓管直徑20/25/30 cm、厚度6 mm；
圓球直徑30/40/50/60/80 cm、厚度4 mm；
正方體150×150×150 cm；
三角體200×200×160 cm；
長度2,100 cm/1,750 cm
設置地點：台積館大樓挑空區域上方

Artist: Tsai Cheng-Wei
Mode of acquisition: Open tender
Year: 2007

Materials: PVC tubing, fiber-reinforced polymer
Dimensions: tubing: diameters 20/25/30 cm, thickness 6 mm; spheres: diameters 30/40/50/60/80 cm; thickness 4 mm; cubes: 150 × 150 × 150 cm; wedge: 200 × 200 × 160 cm; length: 2,100 cm/1,750 cm
Location: TSMC Building

藝術家蔡政雄有感於清華環境特有的理性氛圍，決定採取簡潔平易的雕塑語彙將新的公共藝術自然地導入校園，產生調和作用。

台積館挑高的建築設計雖充滿氣勢，但不脫傳統方正的格局，於是工作團隊運用流線造型，連接門庭兩側的鏤空空間，柔化視覺上的直角切線，並回歸到最單純的點線面結構，飾以方、圓、三角等基本元素，使「科技學子」能直接感受「藝術的原味」，經此媒合讓藝術順利地「嫁」到清華來。

Tsai Cheng-Wei adopted a concise and unassuming design for this sculpture, allowing it to naturally harmonize with the orderly layout of the NTHU campus. The sculpture's flowing lines and simple geometrical elements serve to soften and offset the boxy appearance of the TSMC Building, giving students of science and technology an opportunity to savor the original flavor of this piece of art.

由於地處風城，台積館更位於南校門開闊的要道路口，因此處理跨距長達21、18公尺的懸吊管狀藝術體，不僅需顧及美學思維上的考量，更需審慎強化結構安全，方使得歷經多年嚴酷天氣變化的考驗，懸吊式藝術設置至今仍安然屹立。

This location is frequently buffeted by strong winds, and the distance spanned by this tubing is 18 and 21 meters. Thus it was a major challenge to secure the tubing in such a way that it would stand up to extreme weather. So far the entire work has held up very well.



本件居高臨下的公共藝術，剛落成時即獲得竹科相關藝文單位正面的迴響，尤其當夜晚來臨，在自動照明的聚焦妝點下，由園區或鄰近高樓眺望清華，「媒嫁科技」便成為夜空中耀眼而醒目的新亮點。Since completion this suspended piece of public art has received considerable acclaim. It's especially attractive when it's lit up at night, making its dazzling contours visible even from outside the campus.

外一章：由於本件作品懸空沒有地基，但至可安裝時建築主體的鷹架已拆除，因而僅能在重新搭起的簡易鷹架上施工，除須接受新竹強烈東北季風鎮日吹襲的「震撼教育」外，原本預留於建築本體中的懸吊耳不慎被泥封，又需重新開洞補齊，使原本已完成，超越建築工程進度的作品，在現場安裝階段，面臨出乎意料的風險和成本考驗，成為工作團隊難忘的創作經驗。

It is worthy of noting that by the time this piece was ready to be installed, the building's original scaffolding had already been removed, making it necessary to erect a new one during the typhoon season. Moreover, the building's original protruding loops had inadvertently been covered over with concrete, making it necessary to install new ones. Thus the installation process was the most challenging aspect of this project.

鳳凰（又名雛鳥、振翅高飛）Phoenix

作者：楊英風
取得方式：校方委託
年代：1976
媒材：不鏽鋼
尺寸：240×125×140 cm
設置地點：大禮堂前方草坪

Artist: Yang Yu Yu
Mode of acquisition: Alumni gift
Year: 1976
Material: Stainless steel
Dimensions: 240 × 125 × 140 cm
Location: Next to the grassy area in front of the Auditorium



早期清華學生於畢業後往往集資贈送母校紀念物，1976年，當1935級校友委託製作的「昇華」即將完工之際，應屆畢業的1976級學生也決定請楊英風雕塑新作品饋贈母校。正好在此之前楊英風收到父親來信，獲知母親因長期思念分隔兩地的家人致使身體抱恙，益發加深楊英風思母之情，遂再次利用對其而言兼具中華文化符碼，及母性「生命之源」意象的鳳凰創作，孕育了現今矗立於清華的「鳳凰」雕塑。

There is a long-running tradition at NTHU by which a class of graduates raises funds to make a memorial gift to their alma mater. Thus when in 1976 the sculpture *Sublimation*, commissioned by the class of 1935, was nearly finished, the class of 1976 decided that they would also commission Yang to make a sculpture for NTHU.

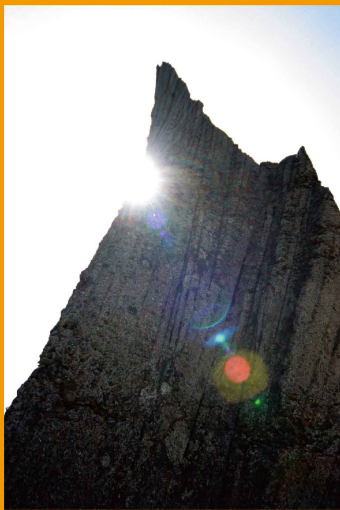
The commission came at the time Yang received a letter from his parents in mainland China, informing him about how much they missed him after so many years of separation. As a result, Yang decided on the phoenix as the theme of his next work, since this mythical bird is an emblem of Chinese culture and also symbolizes the idea of the mother as the source of life.

有別於以剪紙造型呈現的代表作「鳳凰來儀」，楊英風的「鳳凰」更趨簡化，以摺紙手法詮釋鳳凰整體的形象，突顯雞體的厚實及飛翹的尾翼，同時運用光潔的不鏽鋼鏡面反射，一面呈現出作品生動的氣勢和神韻，另一方面也將周遭環境與觀者納入作品中，蘊含「天人合一」之境。

In contrast to the paper-cut appearance of his signature piece *Advent of the Phoenix*, this work is more streamlined. Its solid mass and protruding fins give the impression of a paper-fold, and its brightly reflective surface lends it an air of vigor and grace. In addition, the mirror-like surface reflects both the viewer and the surroundings, giving the impression of the integral unity of nature and man.

外一章：1978年，1928級校友捐贈28棵南洋杉，由該級校友陸貫一規劃，種植於大禮堂前「鳳凰」後方，在原有松林之外再為景觀增色，並寄寓「十年樹木，百年樹人」之意。The copse of hoop pines behind the *Phoenix* were donated by the class of 1928 in 1978. Arranged by Lu Guan-Yi of the same class, they evoke the traditional Chinese saying, "It takes ten years to grow a tree and a hundred years to bring up a generation of good men."





昇華

Sublimation

作者：楊英風

取得方式：校方委託

年代：1976

媒材：水泥、鋼筋

尺寸：590×80×65 cm

設置地點：田徑場爬竿旁

Artist: Yang Yu Yu

Mode of acquisition: Alumni gift

Year: 1976

Materials: Concrete, steel

Dimensions: 590 × 80 × 65 cm

Location: Next to the climbing poles on the sports field

本件作品為1935級校友贈送母校的紀念物，也是清華最早完成的景觀雕塑。

1967年雕塑藝術家楊英風任花蓮榮民大理石工廠顧問，期間深為花東縱谷雄偉險峻的地貌，及其中飽含的獨特生命力所撼動，故開啟一系列「山水風格」作品。

A gift from the class of 1935, this was the first piece of public art installed at NTHU. In 1967, while working as a consultant at a marble factory in Hualian, Yang was inspired by the spectacular scenery of East Rift Valley to launch a sculpture series titled "Landscapes."

延續此一風格的特色，屬「抽象風格」系列的「昇華」，保留了水泥原始的粗糙質地，並於表面製造出刮擊痕跡。整體造型樸拙低調，宛如拔地而起的崇山峻嶺，加以經年累月的風吹雨打，於本體留下自然的刻痕及斑駁的色澤，立於綠意盎然的校園景緻中，充分體現雕塑家追求作品融於自然、和諧共生的旨趣。

As an extension of the same theme, Yang next began a series titled "Abstraction," of which *Sublimation* is a part. This sculpture retains the coarse texture of concrete as well as the chisel marks, lending it a rustic and mottled image of a rugged mountain peak, an effect which has been further enhanced by the weathering it has undergone over the years. In this way it has blended perfectly into the verdant landscaping at NTHU.



外一章：
最佳觀賞時間：清晨日出之際，陽光照耀於「昇華」的表面，重現大自然中光影遊走於陡峭山壁上的豐富變化。

Furthermore the best time for viewing this sculpture is around sunrise, when it reminds the viewer of the intricate play of light and shadow when a steep cliff is illuminated by the rising sun.

候鳥歸巢

Homecoming of Migrant Birds

作者：林伯璜

取得方式：邀請作品

年代：2006

媒材：不鏽鋼、環氧樹脂

尺寸：728.6×597.2×120 cm

設置地點：清華會館正門上方

Artist: Lin Po-Jui

Mode of acquisition: Commission with artist

Year: 2006

Materials: Stainless steel, epoxy resin

Dimensions: 728.6 × 597.2 × 120 cm

Location: Above the main entrance of Guest House I



2006年結合住家及旅節式設計的第一招待所「清華會館」興建完成，主要提供本校教職員及國內外來訪貴賓休憩、住宿使用。因此本件作品以「候鳥歸巢」為主體，意味著會館提供各界清華人和專家學者一個溫暖的家，能夠在此停留、休憩、再出發，如同候鳥隨季節交替，在世界各地往返，最終都會回家，回到這個追求知識的起點。

Completed in 2006, Guest House I provides accommodation for NTHU faculty and university guests. This work of art was installed at the entrance to convey the idea that, much like migratory birds, graduates of NTHU always return to their alma mater.

藝術家林伯璜於會館入口上方，以橢圓曲線為主架構，呈現群鳥飛行時的隊形和動線，具方向性的量體設計搭配乾淨潔白的色彩意象，營造出優雅的視覺效果，與方正的建築結構形成動靜互補的和諧性，透過此一藝術空間的轉換，讓在此暫居的訪客更添親切和愉悅的心情。

Mounted on a curving framework, the flock of pure white birds all flying in the same direction creates an elegant visual effect which complements the square angles of the building itself, providing a sense of natural harmony appreciated by residents and visitors alike.

外一章：

「媒嫁科技」和「候鳥歸巢」設置計畫，因建築物規劃興建的時間相近，故得以同時並進。在經費有限的情形下，統籌現有藝術行政資源，獲得較多協力幫助。藝術中心前後百餘名工讀及參加通識教育課程的學生，也因此有實際參與公共藝術行政流程的機會，及從建置、推廣到意見回饋等過程，實現公共藝術中「民眾參與」這一重要環節的理念。

Note: *Homecoming of Migrant Birds* and *Meeting Science* were commissioned and completed around the same time.

However, due to budgetary limitations it became necessary to enlist the participation of the campus Art Center.

In this way, some one hundred work-study students and members of the Center's general education classes helped in various ways to bring these two works to realization, including soliciting suggestions, publicity, and installation, thereby demonstrating the value of community participation in the production of public art.



楊英風的創作著實豐富，但其作品多不以鋼鐵為媒材。大型的水泥雕塑最為罕見，因此他將清潭動作的水則雕塑「校門立柱與「昇華」更具獨特的藝術價值。

Yang is most famous for his stainless steel sculptures. Yet he also completed a small number of large concrete sculptures, two of which are at NTHU: *Sublimation* and *Pillar at the Gate*.

1976年楊英風應張明哲校長之邀，重新調整清潭校園景觀設計。提出校園重點在於地景人緣、松林茂盛、充滿自然生機及自由的學風，缺點為自然環境較缺乏人為照顧，顯得疏離有隔閡，使人無法真正融入其中。因此楊英風能夠別具匠心地，結合中國式空間布局的講解，使學生地帶科技文明時，也能體悟自然的美好。

In 1976, when NTHU president Chang Ming-che invited Yang to redesign the campus landscaping, he requested that Yang make the most of its existing strong points—lots of living pine trees and open space—and to remedy its weak point—the somewhat neglected state of the natural features, which made it difficult for people to connect with nature while on campus. President Chang asked the artist to apply a traditional Chinese spatial arrangement to the landscaping that would provide students pursuing studies in science and technology with an opportunity to appreciate natural beauty.

與傳統新式電動門互相映襯，且於交通要道上清楚標示清潭位置的校門立柱，為三層平行的潔白水泥牆，使觀者在行進之間隨視角度的轉移，產生不同的視覺觀感。象徵嶽立雲天，但對觀者而言卻入古畫畫卷的意境，彷彿正等待著進入學海遨遊的人們，開啟嶄新的扉頁。

Clearly marking the entrance to NTHU while standing in stark contrast with the modern automatic gate, *Pillar at the Gate* consists of three connected slabs of equal height which take on a different appearance depending on the position of the viewer. Although some might see it as abstract art, the general impression it gives the viewer is that of an upright traditional book consisting of three bamboo slips bound with strings, suggesting that those who enter through the gate are about to open a new page in their academic careers.



■ 校門立柱

Pillar at the Gate
作者：楊英風
取得方式：校方委託
年代：1977
媒材：水泥、鋼筋
尺寸：高約1,500 cm
設置地點：北校區校門口

Artist: Yang Yu Yu
Mode of acquisition: Alumni gift
Year: 1977
Materials: Concrete, steel
Dimensions: 1,500 cm
Location: North Gate



外一景。1978年，1978級校友捐贈銅質，放大銅柱造型清潭校門上的校名匾額，以彰顯清潭精神的門柱上，後來楊英風在該處創作「昇華」紀念清潭大學、汽車的發展，以及清潭學風等為大學之門，象徵嶽立雲天、但對觀者而言卻入古畫畫卷的意境，彷彿正等待著進入學海遨遊的人們，開啟嶄新的扉頁。

Work in 1977, and inspired by 1978 raised funds to make an enlarged copper reproduction of the school name inscribed on the main gate of Tsinghua University in Beijing, and had it inscribed on the *Pillar at the Gate*. The school name was originally inscribed on a plaque in 1938 by a famous calligrapher and statesman Tan Yan-Kai at the request of Jia-Lun, then the president of Tsinghua University in Beijing. The original plaque no longer exists.



■ 日晷

Sundial
作者：邱紀良、林伯瑄
取得方式：自強科學工業基金會捐贈
年代：2006
媒材：青銅、鋼筋、水泥、磁磚、金箔
尺寸：旋轉盤：寬30 cm，北高185 cm
圓柱高200cm，直徑800 cm
設置地點：化工廳前廣場

Artists: Chiu Chi-Lian, Lin Po-Jui
Mode of acquisition: Donated by the Tze Chiang Foundation of Science and Technology
Year: 2006
Materials: Bronze, steel, concrete, porcelain, gold foil
Dimensions: Style width 30 cm, north height 185 cm; south height 92 cm; face diameter 800 cm
Location: Plaza in front of the Chemical Engineering Building

日晷，是古時用來量測時間，最原始的儀器。圓盤上的小圓點則有對準正午的意義，影子隨著時間的變化而移動，在每個小時，均於圓盤上留下時間，以作參考。

Designing this scientific shape as an independent style on the sundial circle on the vertical axis. The shadow falls south in the summer and north in the winter on the inner surface. The shadow within the north-south point on the dial, and vice versa.

本件作品深受社區民眾喜愛，商家可見到清潭或中小學學生對此上課，學問與日晷計時，更與眾多學務相關的門牌與書桌。

This work of art has become a local favorite, and has been frequently used as an outdoor classroom for the numerous school groups that use it to learn how a sundial works.

自古以來日晷兼具科學與文明的雙重意義，世界知名大學或博物館亦多設有日晷，歷經家人珍貴地。

既在臺灣科學館、紅樓、西側，由1920級校友捐贈的日晷，是歷年久失修且設計有無無法維修，因此2006年清潭於新竹建校50周年校慶之際，由自強會會所出資，化學系退休教授邱紀良與林伯瑄兩家林伯瑄共同合作，校務處主動延攬陳新，將校門上日晷拆除，遷往新址之清潭。

Sundials have an ancient history, and today can be seen at many universities and museums around the world. Some time ago a sundial donated by the class of 1920 was installed next to the Red Building in the Department of Materials Science and Engineering, but it later fell into a state of disrepair. Thus, as part of the 2006 celebration marking NTHU's 50th year in Taiwan, the Tze Chiang Foundation of Science and Technology commissioned Chiu Chi-Lian, a retired professor from the Department of Chemistry, and Lin Po-Jui, Artist in Residence, to design and install a new sundial which embodies the school motto: Self-discipline and social commitment.

斜凸於地面，直徑達八公尺的圓盤，以藍白相間的磁磚鋪設而成，符合藍天白雲的意象，象徵人正確的時辰觀。圓盤上的投影板地面則如手指，直指北極星，呼應了清潭地景與學風向西南的源流。圓盤上著地磁磚的凸凹，另外在磁磚中間所開的圓洞，則傳達「晷影分割了東西兩方，從東方看過去可以看到西方，象徵著東西文化在清潭大學進行交流、的期許。

This sundial has a slanted face covered with blue and white fragmented tiles reminiscent of the sky, and provides accurate time. The gnomon is oriented on a north-south axis and resembles a finger; through a small hole inside the gnomon can be seen the North Star. The larger hole in the gnomon has openings facing east and west, representing the interaction between Eastern and Western civilization.



2010年11月，1973級物理系校友張宏亮向系個人捐贈：「沉思者」鑄像複製品。從而開始百歲校友系列活動序幕。
 In November 2010, as a prelude to the university's hundredth anniversary celebration, Haish Hong-liang, who graduated from the Department of Physics in 1973, donated this replica of Rodin's *The Thinker (Le Penseur)* from his personal collection.

「沉思者」為世界知名雕塑大師羅丹的代表作。1880年羅丹受托創作羅蘭門前亞丁丁《神曲 地獄篇》等文學作品中取材。
 製作《地獄門》(The Gates of Hell) 雕塑。又將其中原位於地獄門橋中央、俯視眾生迴眸於橋底橋的「詩人」獨立出來。

製作了第一種比真人大小的中泥塑石膏原稿。1902年完成第一座用銅鑄造的大型沉思者。但到1904年才鑄列展出。
The Thinker was originally the central figure of a doorway commissioned in 1880 titled *The Gates of Hell*, which is based on Dante's *Divine Comedy*. Afterwards, Rodin made a series of plaster versions of this figure, but it was only in 1902 that he completed the first large-scale bronze casting.

鑄於現今所見的「沉思者」共有大、中、小三種尺寸。大作品中21件是羅丹本人親手鑄造複製《Musée Rodin》所鑄製作。為慶祝巴黎Vauban這座建於1998年。由羅丹石膏原稿鑄造出來的「紀念銅型」沉思者。本件屬於鑄造的複製品。即為法國政府定購第25/25的複製品地大沉思者。

Since then, *The Thinker* has been recast in various sizes. Amongst the large-scale bronzes, 21 were authorized by Rodin himself and the Musée Rodin, beginning in 1936, an additional 24 bronze reproductions have been cast by the Valsuani Foundry, the last of which is the one now on display at NTHU.



■ 沉思者

The Thinker

雕塑、青銅

展示方式：獨體

年份：2011

尺寸：180 x 150 x 94 cm

材質：青銅

位置：學習資源中心 (旺宏館) 前庭地帶

Artist: Auguste Rodin
 Mode of acquisition: Alumni gift
 Year: 2011
 Materials: Bronze
 Dimensions: 180 x 150 x 94 cm
 Location: In front of the Learning Resources Center (Macronix Building)

本件作品由法國政府定購第25/25的複製品地大沉思者。即為法國政府定購第25/25的複製品地大沉思者。
 鑄於現今所見的「沉思者」共有大、中、小三種尺寸。大作品中21件是羅丹本人親手鑄造複製《Musée Rodin》所鑄製作。為慶祝巴黎Vauban這座建於1998年。由羅丹石膏原稿鑄造出來的「紀念銅型」沉思者。本件屬於鑄造的複製品。即為法國政府定購第25/25的複製品地大沉思者。
 It was reported that Haish purchased *The Thinker* for around 1.5 million euros, making it one of NTHU's most valuable assets.

■ 樹葉

Leaf

雕塑、青銅

展示方式：獨體

年份：2017

尺寸：180 x 150 x 94 cm

材質：青銅

位置：學習資源中心

Artist: Juanjo Novella
 Mode of acquisition: Commission in the year
 Year: 2017
 Materials: Steel, plaster
 Location: Lawn in front of the 38th building

本件作品由法國政府定購第25/25的複製品地大沉思者。即為法國政府定購第25/25的複製品地大沉思者。
 鑄於現今所見的「沉思者」共有大、中、小三種尺寸。大作品中21件是羅丹本人親手鑄造複製《Musée Rodin》所鑄製作。為慶祝巴黎Vauban這座建於1998年。由羅丹石膏原稿鑄造出來的「紀念銅型」沉思者。本件屬於鑄造的複製品。即為法國政府定購第25/25的複製品地大沉思者。
 Despite the artistic appearance of Leaf it was a major challenge to attain a leaf that is both light and heavy with each thick and heavy steel plate.



本件公共藝術裝置計畫是屬於校內6棟新建工程之公共藝術經費。含原使用完成。包含：教學大樓 (啟樓館) 、多功能運動館 (校友體育館) 、學人宿舍、創新育成中心、新學府圖書館、及第一階梯廊橋。
 由西班牙藝術家Juanjo Novella所製成。現於2017年在興校區大整修為廣場再增添一件藝術的公共藝術。

This work of public art by Spanish artist Juanjo Novella was commissioned with funds pooled from the budgets of six new buildings: the Delta Building, the Alumni Gymnasium, Guest House III, the Innovation Incubation Center, the NTHU Laboratory, and the annex to Guest House I. NTHU plans to commission Juanjo Novella to design yet another piece of public art to be installed on the University Green in south campus in 2017.

作品呈現為一片樹葉。一片中歐存在於的樹葉的複製品。
 藝術家於2016年初訪問校園。現場可獲得創作靈感與構思元素。
 帶回西班牙繼續思考創作的可行性。希望藉此發想多層次的構造與聯想；

在實際上的構思與進入到現場後。從尖端的製造與再製的構思。而作品的相對與靜靜。能夠展現出觀者到生命更複雜的變化和困難。
 This work is in the shape of a leaf of the Chinese redbud, a type of tree which has long graced the NTHU campus. After visiting the campus in 2016, Novella designed a stylized leaf which invites viewers to interact with it, thereby bringing them into a closer relationship with nature in both its active and tranquil modes.



■ 過程 Passage

作者：陳正勳、蕭麗虹（竹圍工作室）
取得方式：公開徵件
年份：1997（徵件）
設置地點：工程館正門入口大廳



本件作品為蕭麗虹與陳正勳的公共藝術設置計畫，名為「過程」。圍繞人生、求學生活、個體互動間的循環關係，底部大圓型中的上千顆回力球，可隨人與觸至天花板透射聲，再湧向聲源透明管，隨後落至地面圓型大圓型中，過程周而復始。

This was the first piece of public art acquired by NTHU through an open tender. Passage depicts the circular relationship between life, learning and the social interactions between individuals. Within a large circular chamber at the bottom of the work are over a thousand rubber balls which are fed through a winding transparent pipe into the ceiling, and then through another transparent pipe on the wall, from where they drop to the floor and roll back to the starting point, a cycle that repeats itself ad infinitum.

作品機械動力部分係由動機系所發達，結合竹圍工作室設計的藝術造型，展現美侖聲韻也在回力球上留下簽名，以不一樣的形成成就了「過程」的創作形式。

The mechanism was designed and installed in cooperation with the Department of Power Mechanical Engineering and Bamboo Curtain Studio. The rubber balls have been signed by NTHU teachers and students, who thereby have become a part of this iconic work of art.

921大地震後，藉由內部機械裝置受損，動力源頭過程不得運轉，2009年末，校方主動聯絡修復單位，但因震動機械造成巨大震害，影響師生上課，並目前維修經費待核定計劃開辦。

The internal mechanism was damaged in the 921 Earthquake, rendering it inoperable. Repairs were made in 2009, but due to the large amount of noise it generates, the mechanism is now only turned on for special events.

外一章：
1992年立法院三讀通過《文化藝術獎勵條例》，規定「公有建築物應設置公共藝術，美化建築物及環境，且其價值不得少於該建築物造價百分之一」。正式的《公共藝術設置辦法》則至1998年公布，因此1997年清華早一步主動以新建的一體工程館登錄為經費，公開向大眾徵件所設置的「過程」，自然無法按照正式設置辦法的組織執行，故也不見於文化部「公共藝術」官方網站規定登錄的名單中，成為了應登錄的公共藝術案例。

Announced in 1992, Culture and Arts Reward Act stipulates "Publicly-owned buildings shall be fitted with public artworks to beautify them and their surroundings. The value of such artworks shall not be less than one percent of the cost of construction of the buildings." The formal Regulations Governing the Installation of Public Artwork was promulgated in 1998. Passage was paid with funds left over from the construction of Engineering Building I, prior to the implementation in 1998 promulgation of the Regulations Governing the Installation of Public Artwork, for this reason it's not listed on the Taiwan Public Art website.



Artists: Chen Cheng-Hsun and Margaret Shiu (Bamboo Curtain Studio)
Mode of acquisition: Open tender
Year: 1997
Location: Lobby of Engineering Building I

■ 世界家園—駐留的美感 Global Homes-Resident Beauty

作者：楊賢富、黃廣森
取得方式：邀請出件
年份：2013
題材：不鏽鋼、烤漆、玻璃、發光二極體
尺寸：590×10.5×168 cm、480×10.5×105 cm、408×10.5×119 cm、324×10.5×96 cm
設置地點：清華宿舍區每步出入口兩側路地

Artists: Yang Chih-Fu, Kuo Yuan-Sen
Mode of acquisition: Commission with artists
Year: 2013

Materials: Stainless steel, stoving varnish, glass, light-emitting diodes
Dimensions: 590 × 10.5 × 168 cm; 480 × 10.5 × 105 cm; 408 × 10.5 × 119 cm; 324 × 10.5 × 96 cm

Location: Lawn near the entrance of Dormitory Taing

「世界家園」位於清華宿舍區圍城的核心廣場中，為藝術家楊賢富與陳廣森兩位藝術家共同建議，在竹圍前系列作品「庭園計畫」之「靜態站點」概念而來。由四片彩繪鋼構作品為主體，其中三片採用時時有冷暖色調，且依特定角度觀看，則同時呈現彩色或綠藍或黃藍，視覺交疊合一的錯覺，藝術家將靜態的藝術形態帶入動態空間，使觀者也成為創作變化的元素，開啟想像與思維互動的對話空間。

Global Homes is based on the idea of "dust pollution" found in Yang Chih-fu's series of works titled "Courtyard Plan," and was produced together with glass artist Kuo Yuan-sen. This work consists of four multi-colored steel objects, three of which exhibit either warm or cool hues, depending on the position of the viewer, who thereby enters into the conversational space created by this experimental work of art and becomes a participant in its continuous recreation.

本案也是清華首度於公共藝術計畫執行中，區分永久作品與臨時性藝術節慶賽會。除「世界家園」外，楊賢富創作團隊與陳光顯傳播藝術公司，共同執行2013「世界家園公共藝術節」。邀請民眾一同參與6件臨時性的公共藝術設置過程，包含彩繪、地畫、裝置、舞蹈、種樹等各種型態。經由公眾參與工作坊、講座等活動，將藝術作品開有了對話，突顯出公共藝術並不只是單一雕塑，而是「一類計畫，是一類過程」。

This work was created in conjunction with the 2013 Global Homes Public Art Festival organized by Yang and the SunArt company.

During the festival the public was invited to participate in the creation of a variety of temporary public art pieces, including painting, landscaping, installation and dance. The festival also included a number of talks and workshops which encouraged the public to enter into a dialogue with the artistic process of public art.

外一章：
「世界家園」命名源於「既是家園也是世界」的概念，呼應賽會匯集來自全球不同「小家園」的假體，進而組合為「大家園」的特性。

The title of this work expresses the idea that individuals from all over the world make this dormitory their home, in the process becoming members of the NTHU community.





「無聲的對話」是清華首件採用大自然力量驅動作品，合乎環保意識的風動藝術。現代藝術發展中已有不少藝術團體或個人相繼投入動力雕塑 (Kinetic Sculpture) 領域。日本知名藝術家高橋誠是其中翹楚。他靈敏的藝術觸覺中融會機械原理、自然動力與藝術思維、聲音、光、影子，使作品與環境產生優美的互動，進而展現大自然有形無形的能量風采。

Silent Conversation was the first kinetic sculpture powered by renewable energy to be installed at NTHU. The Japanese artist Shingu Susumu is internationally renowned for environmental art that integrates mechanical principles with wind, water, light, and shadow, in a way that accentuates the natural beauty of a given location.

「無聲的對話」由三座獨立裝置各自運作，卻透過風力隨機性地互動，使三者動靜間將碰撞卻又巧妙地避開。一如溝通過程中，雖有衝突卻終又能和諧地繼續對話。

Silent Conversation consists of three free-standing pieces with blades that move in the wind in such a way that it seems as if they are about to collide with one another. This narrowly averted collision represents the delicate interplay of conflict and harmony in the course of conversation.

對新媒體而言，作品是「將自然的訊息」轉譯成視覺上可以感知的動態。結合新竹颯爽的「九降風」，感受綠色、善於與環境建立互上的「無聲的對話」，也不忘緊握紐及保護地球資源。

For Shingu, this work is a way of translating natural information into visually perceivable kinetic energy. Situated on a slope in the South Campus, it gives concrete expression to Hainichu's seasonal winds, reminding viewers to cherish natural resources, even when buried in academic study and research.

外一賞：新媒體在動力藝術領域傑出的表現，吸引諸多民衆慕名而來。著「無聲的對話」裝設完成後，甚至可見日本觀光團專程到訪，從北校區校門口整齊安靜地前往南校區，參觀完本件作品後再魚貫下山離開。為清華平添一線意外而有趣的人文景緻。

Soon after *Silent Conversation* was completed, it became something of a tourist attraction. Amongst its many visiting admirers, perhaps the most distinctive are the Japanese tour groups who quietly and orderly approach from the north entrance and descend the slope in single file.



■ 無聲的對話

Silent Conversation
 作者：新媒體
 取得方式：委託創作
 年代：2007
 媒材：不鏽鋼
 尺寸：690×645×625 cm
 設置地點：人文社會學院前山坡地
 Artist: Shingu Susumu
 Mode of acquisition: Commission with artist
 Year: 2007
 Materials: Stainless steel
 Dimensions: 690 × 645 × 625 cm
 Location: In front of the Humanities and Social Sciences Building

1999年5-6月，藝術家高煒與清華藝術中心舉辦〈痕〉雕塑展，設置於經二大樓內的「痕」便是當時的系列之一；作品2號，也是高煒與陶燭（2000年）清華眾多作品中的一件。

In May and June 1999, Mr. Kao Tsan-Heing held a sculpture exhibit at the NTHU Art Center titled *Trace*, which included the sculpture of the same name. *Trace* was the first of many sculptures Kao has donated to NTHU in 2000.

家三代均從事機械、鋼鐵業的高煒與，長年投身於鋼鐵雕塑創作。相較於許多藝術家委託工廠將作品鑄成，高煒與則是在切割、焊接到拋光等細節極力參與。光是字跡的印成創作，就力於從材料特性和結構變化的可能性，但對細節處理堅持和追求，使其由多單元件組合而成的雕塑作品，往往看來宛若一體，渾然天成。

Having been born into a family tradition of metal workers and machinists, unlike most artists working in the medium of metal, Kao personally does everything from start to finish, including the cutting, welding and burnishing. He approaches sculpture as a kind of spiritual discipline in which he endeavors to discover the transformational possibilities of a given material and structure. At the same time, with a meticulous attention to detail, he seamlessly integrates elements on multiple levels, resulting in sculptures which are like nature itself.

憑著堅韌、高煒與繼承「繼以瑞士軍刀修飾，產生黑色紋路，並不特別即打磨」，強調材料質的本色。在鋼與鋼的碰撞、鋼面處理的不鏽鋼磨光劑中，「痕」每於細節外與眾不同，迥異獨特。

At the time Kao sculpted *Trace*, the trend was to polish stainless steel into a highly reflective surface, but the only burnishing Kao does on his sculptures is with the "Green Rouge" polishing compound, which leaves behind black marks and accentuates the natural color of the material.

外一賞：2000年，高煒與受聘為第一屆清華駐校藝術家，並於藝術中心開設「雕塑的語言」一課，參與的學生從社區廣達上百人，迴響熱烈。同年，高煒與也以鋼鐵雕塑的成就，榮獲「吳三維獎（雕塑類）」。

In addition, Mr. Kao was appointed NTHU's first Artist in Residence in 2000 and offered a course at the Center for General Education titled *The Language of Sculpture* which was attended by over 100 students. During the same year he won the Wu San Lien Award in the sculpture category.

■ 痕

Trace
 作者：高煒與
 取得方式：藝術家捐贈
 年份：2000
 媒材：不鏽鋼
 尺寸：64×66×135 cm
 設置地點：第三綜合大樓前
 Artist: Kao Tsan-Heing
 Mode of acquisition: Donated by the artist
 Year: 2000
 Material: Stainless steel
 Dimensions: 64 × 66 × 135 cm
 Location: In front of General Building II

