

行政院及所屬各機關出國報告
(出國類別：其他-展覽)

2010 台灣工藝時尚米蘭國際家具展 展覽工作報告

服務機關：國立臺灣工藝研究發展中心

職稱姓名：主 任 林正儀

副研究員 賴怡利

助理員 林欣毅

出國地區：義大利米蘭

出國期間：99 年 04 月 11 日至 23 日

報告日期：99 年 07 月 20 日

行政院及所屬各機關出國報告提要

出國報告名稱：2010 台灣工藝時尚米蘭國際家具展展覽工作報告

出國人員姓名/服務機關/單位/職稱/電話

林正儀/國立台灣工藝研究發展中心/主任/049-233-4272

賴怡利/國立台灣工藝研究發展中心/副研究員/049-233-4141 ext.361

林欣毅/國立台灣工藝研究發展中心/助理員/049-233-4141 ext.366

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內容摘要：

國立臺灣工藝研究發展中心 Yii 品牌，代表臺灣工藝設計於 2010 年 4 月 14~19 日國際最具指標性的創意設計舞台義大利米蘭國際家具展（Salone del Mobile）期間首次登上專業地位崇高的米蘭三年展中心（La Triennale di Milano）展出，徹底改寫了僅有北歐及日本設計品牌得以進場參展的高門檻，展出期間 Yii 呈現台灣獨特且引領未來生活想像的生活美學價值與設計觀點。

短短六天展期間，以「自然、人文、永續」為核心精神的「Yii」，結合精湛工藝技術，展現內斂深厚創作能量，目前已超過 120 則國際媒體報導。包括全球最大設計入口網站 Core77 及全球設計界最大資訊網站 designboom 的專題介紹，國際專業設計雜誌，如 FRAME、Items、DAMn、The Dots、wallpaper、FORM、DDN 等專訪與畫面拍攝。VIP Night Party 活動當天國際媒體出席人數達 291 人、知名精品業和各國買家出席人數 144 位，設計專業人士及愛好者高達 3000 人，展期間共吸引 12 萬人次蒞臨展場。總計創下約 6,000 萬元以上的國際媒體曝光產值，預計後續可達到 6,000 萬台幣以上接單產值。

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壹、目的

工藝時尚—Yii 品牌，是國立臺灣工藝研究發展中心（以下簡稱本中心）2007 年開始執行文化創意產業發展計畫項下之子計畫「工藝新貌跨領域創作計畫」與台灣創意設計中心共同合作所創立的品牌。透過媒合工藝家與設計師共同合作，開發出具臺灣傳統工藝技法及當代時尚新設計的作品。

繼去年 2008、2009 年相繼於「法國巴黎國際傢飾用品展」、「米蘭國際家具展」展出獲得豐碩成果後，便積極規劃參與其他國際知名商展。本年度米蘭國際家具展，由本中心首次進軍義大利米蘭三年展中心(La Triennale di Milano)，展現政府推動文化創意產業創新研發與國際推廣之企圖與決心。透過米蘭展，宣揚臺灣優質的文化國力，讓臺灣能對國際發聲，達成文化外交目的。

此次並藉由本中心派員並帶領 4 位工藝師及 4 位設計師共赴米蘭國際家具展，除協助現場產品導覽解說及示範製作外，並實際觀摩商業行銷操作機制，及參訪米蘭文化創意產業相關機構，以蒐集文化創意產業發展及國際設計開發相關資訊，提升產品設計、品牌經營行銷等之策略方針，朝具國際市場之方向積極準備及發展，提升台灣工藝創意產業之國際競爭力。

貳、過程

一、 展前籌備

(一) 執行步驟

1. 台灣工藝時尚 98 年作品開發修正，集結收件，確立展品名單。
2. 「2010 台灣工藝時尚米蘭國際家具展場地承租」採購案。
3. 「2010 台灣工藝時尚義大利米蘭國際家具展展場設計施工與國際推廣」委託服務採購案。
4. 「2010 義大利米蘭國際家具展包裝運輸」委託服務採購案
5. 展品中、英文名稱與展品介紹翻譯。
6. 展品清冊整理，辦理展品綜合保險。
7. 展品攝影。
8. 進行產品包裝、交付運輸及報關等事宜。

(二) 「2010 台灣工藝時尚米蘭國際家具展場地承租」採購案

1. 場地空間：米蘭三年展中心(La Triennale di Milano)，場地約 250 平方公尺
2. 包含佈展與撤展時間：4 月 8 日至 4 月 22 日。
3. 對外開放時間：4 月 14 日至 4 月 19 日，每日上午 10 時 30 分至下午 10 時。

(三) 「2010 台灣工藝時尚義大利米蘭國際家具展展場設計施工與國際推廣」委託服務採購案

1. 國際策展團隊進行台灣工藝時尚米蘭國際家具展展場設計規畫、場地施工、佈卸展等整體規劃與執行。
 - (1) 本展場策展之規劃與設計，場地勘察、場地設計、公用區域與場地施工之配置協調，及整合本案與米蘭三年展中心之展場導引系統、視覺系統之設計風格協商。
 - (2) 展場設計、施工建材、佈線系統規畫等需符合相關規定，英文說明詳見附件三，其他相關規定請策展團隊派員至「米蘭三年展中心」討論協調。
 - (3) 展場相關佈卸展規畫執行、施工；展品協助佈、卸展；展場設施環境復原。

2. 整體推廣策略規畫與執行、媒體公關活動與推廣媒宣製作，媒體協調聯絡、展覽接待推廣、展務及導覽執行、文宣及網站設計製作。
 - (1) 國際媒體報導規劃、國際媒體名單擬定及邀約、公關活動辦理規劃，展前展務規劃、協調、活動安排協調工作，國際推廣中、英、義等版本「新聞稿」撰寫，與其他相關事項整合溝通及聯繫工作。
 - (2) 設計並製作「活動網站」、「台灣工藝時尚成果專刊/光碟 1000 份」、「記者資料提袋 500 份」、「活動推廣品 50 份」、「作品說明牌」、「參展人員名牌與名片」等。
 - (3) 參展人員之行程規劃與展前訓練。
 - (4) 辦理米蘭當地之展前記者會與業界交流茶會。
 - (5) 進行展覽期間之公關接待、導覽解說、作品每日佈卸、清潔維護、消耗品更換(消耗品費用由承辦廠商負擔)與各項展務執行工作，並辦理緊急應變處理。
 - (6) 製作、填寫業務洽談表，匯整統計，並收集整理作品洽詢者名片與其他聯絡資料、並收集其他相關單位資料，以利日後追蹤、推廣與參考用。
 - (7) 進行活動實錄拍攝；活動拍照。
 - (8) 辦理展後成果發表記者會，進行展覽後續之媒體聯繫與追蹤，彙整與統計洽談表與相關資料。

(四) 「2010 義大利米蘭國際家具展包裝運輸」委託服務採購案

1. 2010 臺灣工藝時尚義大利米蘭國際家具展，展品與相關物件之國際來回空運：自國立臺灣工藝研究發展中心收件至義大利米蘭三年展中心，展覽結束後並送返國立臺灣工藝研究發展中心完成簽收為止。
2. 參展作品共計約 60-75 件作品。
3. 推廣品、印刷品、展覽相關文件用品包裝運輸：共約 300 公斤。
4. 展品與相關物件之包裝、拆裝、內陸運輸、倉管、報關、倉儲租賃(展場無倉儲空間)等工程，所需包裝材料均由承攬廠商負擔；展覽期間亦需指派工作人員一名在會場辦理收送貨與每日展品佈卸工作。
5. 展品報關海空運輸作業：收件後由本中心同仁檢視所有作品包裝，作品用氣泡布

及其他包裝材料包裝並置入木箱，再以保麗龍等填充材料充塞空隙固定，箱外標示編號和照片。經由本中心啟程運送至裝運公司倉儲放置，再由裝運公司再次重新檢視所有作品包裝，另訂製國際運輸用之大木箱，將所有小箱置於木箱內，空隙以發泡材料填充，以達防震、防水功能，增加展品安全。

二、行程表

日期			起迄地點	任務	備註
月	日	星期			
4	11	日	桃園國際機場-米蘭	啟程。	1
4	12	一	米蘭	台灣工藝時尚米蘭國際家具展佈展，與相關活動流程工作分配。	1
4	13	二	米蘭	台灣工藝時尚米蘭國際家具展預展記者會。	1
4	14	三	米蘭	台灣工藝時尚米蘭國際家具展，分工導覽、接受採訪、翻譯等作業。	1
4	15	四	米蘭	台灣工藝時尚米蘭國際家具展開幕及 VIP Night Party，分工導覽、接受採訪、翻譯等作業。	1
4	16	五	米蘭	台灣工藝時尚米蘭國際家具展，分工導覽、接受採訪、翻譯等作業。	1
4	17	六	米蘭	台灣工藝時尚米蘭國際家具展，分工導覽、接受採訪、翻譯等作業。	1
4	18	日	米蘭	台灣工藝時尚米蘭國際家具展，分工導覽、接受採訪、翻譯等，與卸展作業。	1
4	19	一	米蘭	台灣工藝時尚米蘭國際家具展，分工導覽、接受採訪、翻譯等，與卸展作業。	1
4	20	二	米蘭	台灣工藝時尚米蘭國際家具展卸展作業。	1
4	21	三	米蘭	台灣工藝時尚米蘭國際家具展卸展作業。	1
4	22	四	米蘭	回程。	1
4	23	五	米蘭-桃園國際機場	抵達台灣。	1

三、展覽內容

(一) 米蘭國際家具展 Salone Internazionale del Mobile 展覽概述

1. 2010 米蘭國際家具展介紹：

(1) 背景：

米蘭設計週 (Milan Design Week) 」，原稱「米蘭國際家具展 (Salone Internazionale del Mobile)」；國內簡稱米蘭展，每年 4 月於義大利的時裝與設計之都—米蘭市舉辦，是全世界創意設計界最重要的發表舞台。

米蘭設計週的重要性在於：世界上沒有任何其他的設計活動具有她一樣的磁力和媒體操作效應，能吸引全球最知名的設計師和媒體，一同齊聚參與這不可缺席的設計盛事，而米蘭市在每年四月的這一週當中，除了全球設計界人士及媒體湧入帶來動能，米蘭當地幾乎以全民參與的熱情和規模來擁抱這個設計盛會，更是全球其他商展所難以望其項背；即使是米蘭的另一項全球知名活動：一年兩次的時裝週，都無法達到這般的驚人規模。

(2) 影響：

有世界三大家具展之稱的「米蘭國際家具展」(或稱「米蘭設計週»)創辦於 1961 年，今年邁入第 49 屆，展覽形式分為「會內展(Fiera)」及「會外展(Fuori Salone)」，「會內展(Fiera)」於全歐洲最大的 Rho Pero 展覽會場展出，共計 24 個大型商展展館，參展廠商超過 2300 家，，光是此部份的規模及質感之高，為全球所有設計商展難以匹敵。「會外展(Fuori Salone)」在 90 年代之後的發展，更為米蘭設計週的創意發表，帶來極為多樣的能量及吸引力，並且在創意表現及展覽豐富度上已明顯勝於會內展。今年度會外展在全市超過 400 多個展點，從最具影響規模的 Super Studio、SWAROVSKI 水晶宮、Moroso、Kartell…等品牌到設計概念的 Young Creative Poland、100%British Design 等，無一不卯足全勁，從琳琅滿目的展覽中脫穎而出。

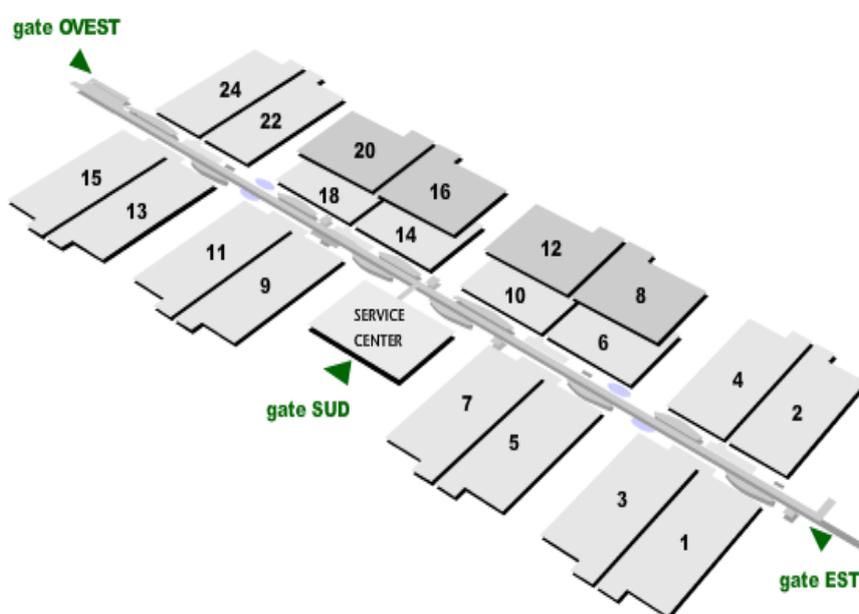


圖 1-1 會內展 24 個展館圖(Fiera)

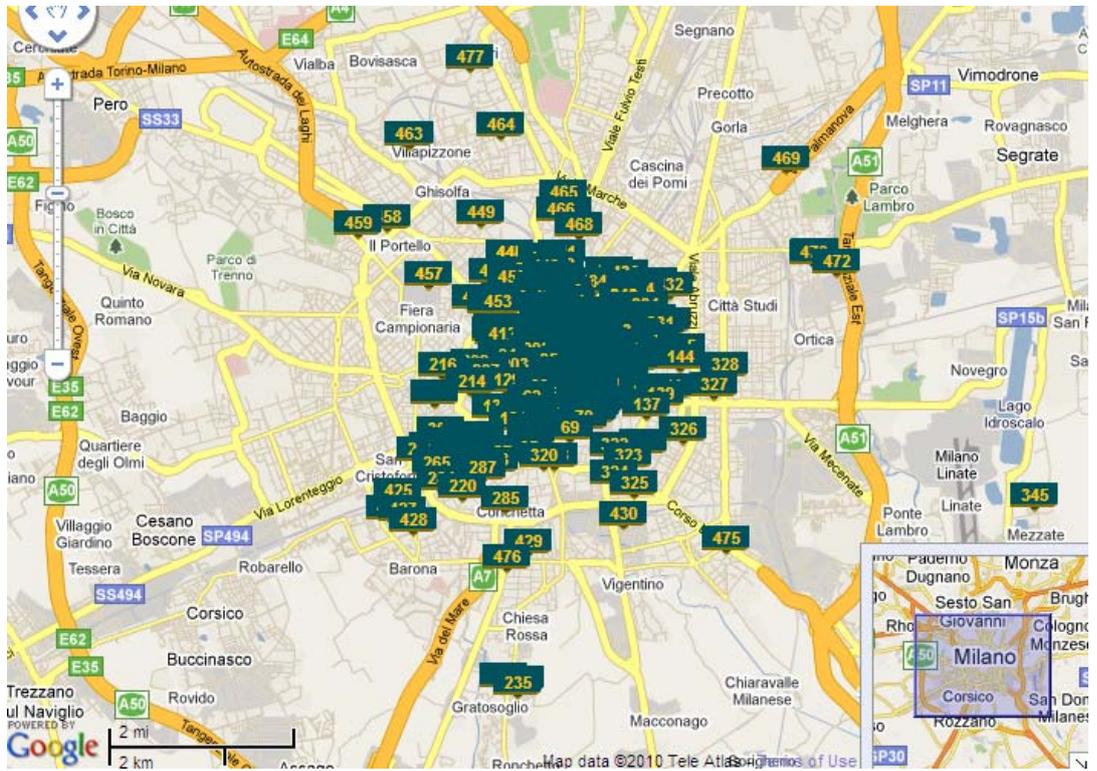


圖 1-2 會外展 400 多個據點(Fuori Salone)

2. 展覽時間：

2010 年 4 月 14 日至 4 月 19 日。

3. 展覽地點：米蘭三年展中心(La Triennale di Milano)

- (1) 地址：Viale Alemagna 6, Palazzo dell' Arte
- (2) 電話：39-02-724341
- (3) 網站：www.triennale.it

三年展中心為設計王國義大利全國唯一的設計博物館，不只是設計展重鎮，多年來更以建築展為其名噪世界的表現。該館創始之初，希望能拉近設計與人群的距離，因此便將定位界定於設計、藝術與商業之間，工業設計產品之外，逐漸也擴展領域至服裝、建築和當代藝術，見證重要的文化趨勢與社會現象，從理性主義建築到工業設計，以及和環境有關的新議題，米蘭設計週以外的檔期，仍有可看性極高的設計品展覽，除此之外，博物館更收藏了歷年來的賣座作品，可說是近代設計史的縮影，尤其是三年中心一樓的咖啡廳，顧客所使用的椅子和陳列擺設都是歷年來大師的經典設計作品，讓人們除了擁有視覺上的享受，更有機會實際體驗設計與生活的結合。

於米蘭國際家具展期間，三年展中心想當然爾搖身一變，成為全球專業人士

專注之焦點場域，因此各國知名品牌和設計同業無不將其進駐參展視為最高榮耀及成就，該館象徵著極重要的專業地位，對於展品與展覽設計的品質要求，勢必更甚於其他會外展場地。

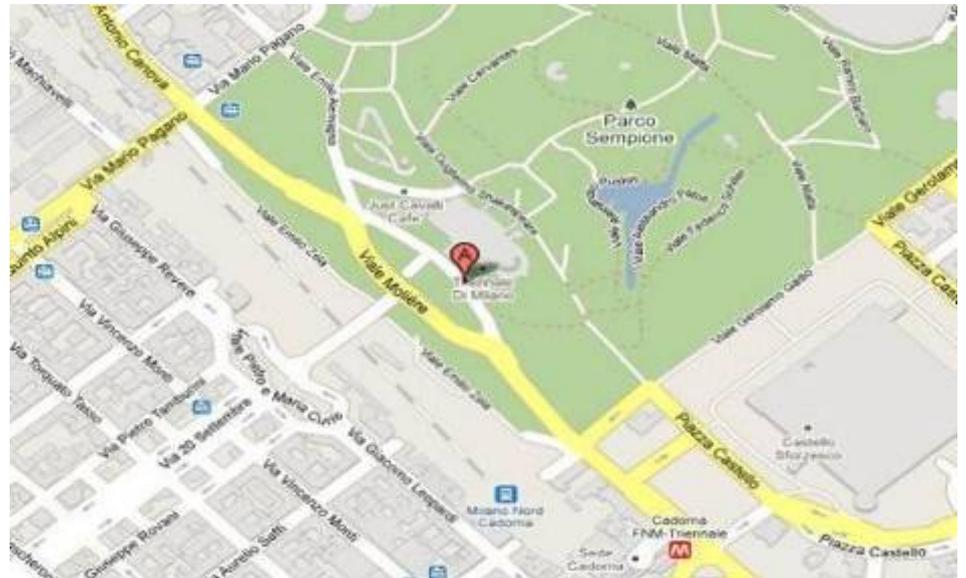


圖 2-1 三年展中心位置圖



圖 2-2 Yii 品牌展場位置與空間圖

(二) 2010 台灣工藝時尚米蘭國際家具展

1. 台灣工藝時尚 Yii 品牌精神：

Yii 的中文與「易」、「意」及「藝」字同音，代表著改變、異動，它象徵了轉變、設計意念和工藝這三重意涵，以及此三者間的完美結合。這個命名不僅代

表 Yii 以當代設計轉化傳統工藝的中心思想，並傳達以精湛技法對產品製作品質的追求。由於以人文及自然之間的合諧關係為出發點，Yii 大多數產品皆採取手工製作，並於製造流程中摒除造成環境負擔的因子，以示尊重環境與大自然的決心。

2. 策展主題：

面對講求環保之國際趨勢，工藝融合人類生活智慧及尊重自然法則之內涵，具備高度發展潛力。本中心近年策動以『綠工藝』為臺灣工藝發展方向，企圖以富含文化內涵、環保手感與創意設計之生活工藝物件，為忙碌但生活單調的現代人，提供一種聰慧、有品味且簡約自然的生活方式及生活價值。並結合 Yii 品牌精神，因此此次產生三大策展主題。

(1) 策展主題一「師法自然」(Inspired by Nature)

以Yii品牌精神秉持著自然為宇宙萬物之根本，師法自然法則，不破壞自然，與自然共生之和諧關係來發展作品，作品如結合竹編繭型椅及蠶自然吐絲進行創作，編織出潔白滑順繭椅巨作之「作繭計畫」。

(2) 策展主題二「人文」(Cultivation)

以Yii品牌展現從「尊重自然」學習到屬於臺灣特有的生活技藝及生活態度來發展作品，作品如將台灣的紅磚透過精湛之人文技藝轉化為光滑雅致的家居用品之「砌磚計畫」系列。

(3) 策展主題三「永續」(Sustainability)

以Yii品牌精神秉持著從「自然」與「人文」之平衡關係來發展作品，達成萬物和諧、永續發展之境界，作品如將廢棄之漂流木改造成典藏精品漆木櫃「書法」；及將IKEA家具加入臺灣漆藝、細銀、木雕、琉璃技藝之「IKEA plus 系列」。

3. 展場設計與執行

(1) 館外至展場-



圖 3-1 Yii 旗幟(吊掛於三年展中心外)



圖 3-2 導入口指示牌(吊掛於 2 樓處)



圖 3-3 Yii 旗幟(吊掛於一樓大廳)

(2) 展場區-

A、展場空間

本場地位於三年展中心二樓，長 22.5m，寬 13.7m，挑高為 8.5m，面積共約 250 平方公尺的長方體偌大空間。

B、展場設計

採用層次性的空間氛圍營造，與台灣工藝精神之天人合一的生態觀點-自然(Inspired by Nature)、人文(Cultivation)、永續(Sustainability)相互呼應。下述三種層面的設計與氣氛營造，讓人由從開始進入展場的外圍靠近、到遊走竹林、到趨近觀賞作品、到最後於牆面畫作和作品之間的流連忘返。

a、第一層主展場氛圍：漫步竹林

展場入口意象加入了竹林元素，創造進入主展場之前的緩衝氛圍，引導觀展者想像如同竹林般的心境，並藉穿越其間的身體接觸，模擬竹林圍繞四周的親臨感受，循著小徑走到主要的作品展區，有尋幽訪勝之感。

b、第二層氛圍：中央旗艦館

以黑色旗艦館來突顯與聚焦作品的精緻氛圍，依三大主題「自然(Inspired by Nature)」、「人文(Cultivation)」、「永續(Sustainability)」分為三大區擺置各主題代表性作品，以傳達階段性且具連貫性的訴求。以精簡語言設計出具塊體份量的室內建築；全黑的旗艦館給予作品各自展現的空間，並以戲劇化的打光聚焦產品細節，專業優質的燈光效果，為每一件作品做不同的呈現，創造出博物館級展出應有的氛圍。強烈表現每件產品之特色的同時，卻實質地建立了這些產品之間隱藏的關連性，在觀者的潛意識中埋下「Yii 工藝時尚」的深刻印記。

c、第三層氛圍：手繪插圖傳達台灣工藝精神

在台灣文化與工藝精神傳達方面，我們希望詮釋台灣文化的豐富內涵，以及工藝師一生鑽研傳統技法，期望和諧運用自然材料與精細工藝技法

的奉獻和承諾。藉由新穎細膩畫風，表現當代台灣生活價值中的環保與人文反思。以詩意、寫意的手法，不誇張、不搶走展品的焦點，但卻內斂且深意地於背景中的大面插畫輸出呈現，也是台灣工藝師謙沖和氣的另類詮釋。

d、策展三主題及品牌形象之影片：動態呈現作品製作過程

策展主題分別為自然、人文、永續，各主題之代表作品分別為「作繭計畫」、「砌磚計畫」、「書法」櫃，三大展區分別剪輯其作品概念發想及製作過程，主以作品展示做為靜態成品呈現，輔以製作過程影片做為動態故事性的概念敘述，讓參觀者在一動一靜之間的以更深切體會其作品背後的故事和創意。

C、展場呈現：設計圖與實景照片



圖 4-1 展場設計意象圖：漫步竹林



圖 4-2 展場設計意象圖：利用黑色絹布與金箔營造竹林效果



圖 4-3 展場設計意象圖：以黑色旗艦館來凸顯與聚焦作品的精緻氛圍



圖 4-4 展場設計意象圖：打光聚焦產品細節



圖 5 第三層氛圍之手繪插圖



圖 6-1 展區投影現場照片



圖 6-2 入口處 白天/晚間

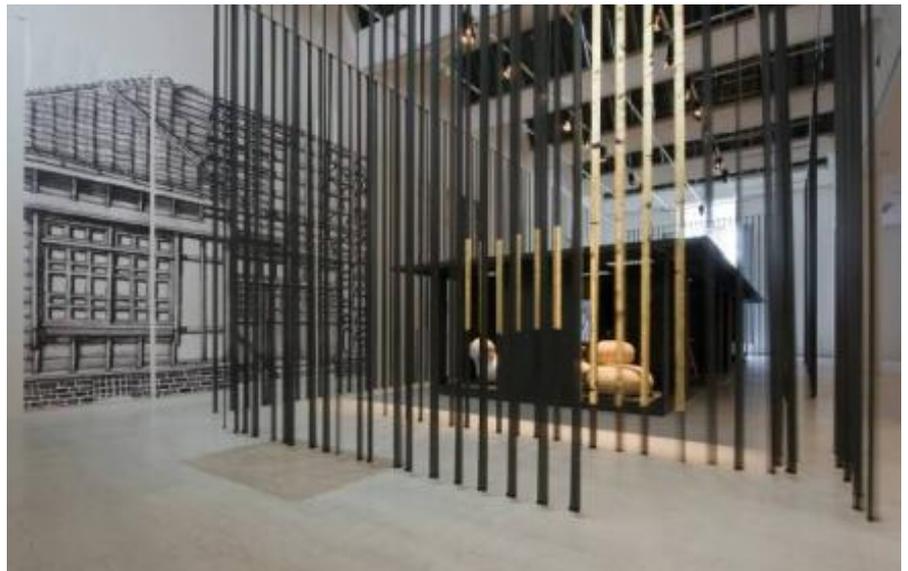


圖 6-3 展館內照



圖 6-4 展館內照



圖 6-5 展館內照

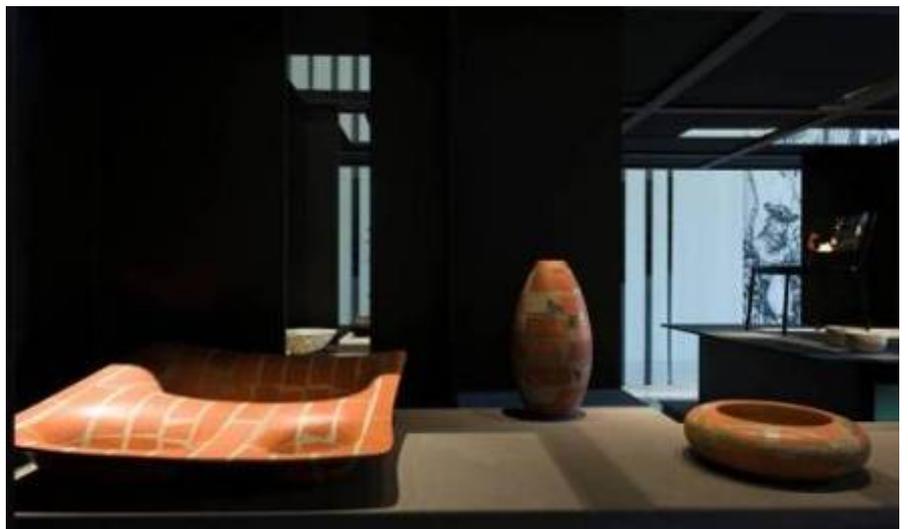


圖 6-6 展館內照



圖 6-7 展館內照

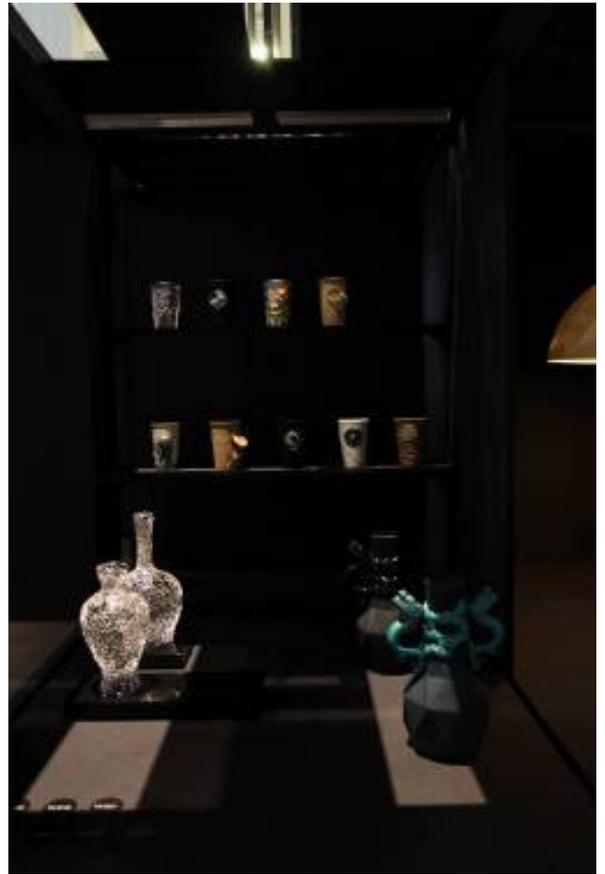


圖 6-8 展館內照

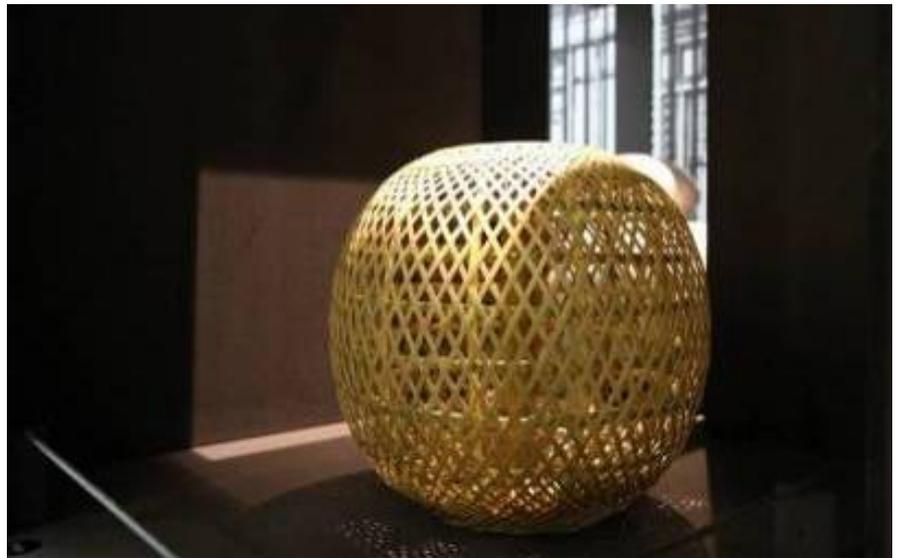


圖 6-9 展館內照



圖 6-10 展館內照



圖 6-11 展館內照



圖 6-12 展館內照



圖 6-13 展館內照

4. 媒體預展(Press Preview)

- (1) 時間：2010 年 4 月 13 日
- (2) 地點：三年展中心全館(含工藝時尚展區)
- (3) 邀請對象：各類國際媒體
- (4) 邀請人數：約 500 人
- (5) 活動內容：

於 4 月 13 日展覽開展前，規劃搭配三年展中心之整體媒體時段規劃，邀請各界媒體出席，與一般大眾觀展做區隔，賦予高品質採訪時間與環境，藉以爭取更精準更有深度的採訪和報導。安排歐洲各國語言，積極安排國際媒體與林主任、各工藝師與設計師深度訪談，以爭取最高的媒體導覽及報導效應。

- (6) 媒體採訪



圖 7-1 由專業翻譯人員協助林正儀主任進行義大利文媒體專訪



圖 7-2 媒體中央社訪問林正儀主任



圖 7-3 設計師王俊隆媒體訪問



圖 7-4 設計師廖柏晴媒體訪問



圖 7-5 媒體 la vie 與雅砌訪問林正儀主任及賴怡利組長



圖 7-6 媒體 C6TV 訪問 Gijs Bakker



圖 7-7 設計師王孝儒媒體訪問



圖 7-8 由專業公關人員配合不同語言進行國際媒體與買家接待



圖 7-9 公關人員接待設計師詢問展覽訊息



圖 7-10 公關人員為來賓解釋問卷內容

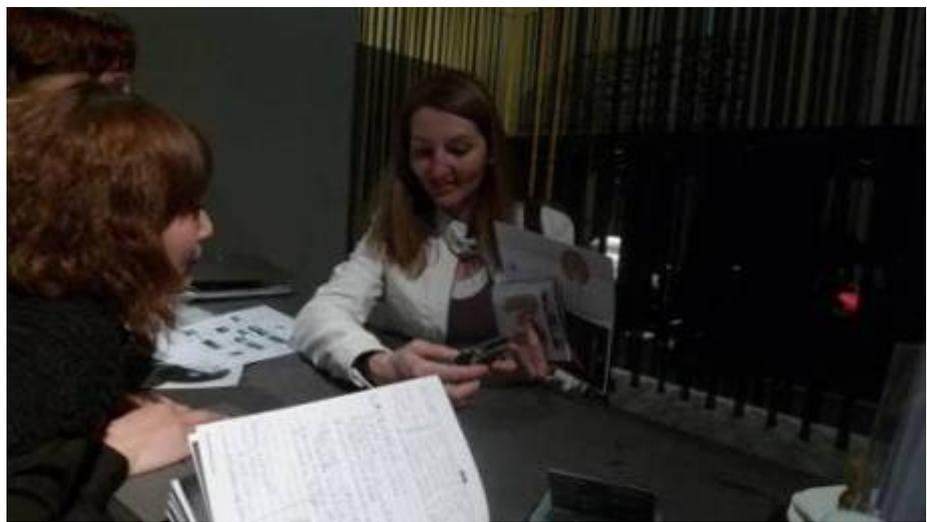


圖 7-11 接待 ELLE DECORATION 雜誌媒體



圖 7-12 公關人員進行 Yii 品牌作品專業導覽解說

5. VIP Night Party 暨開幕活動

(1) 時間：2010 年 4 月 14 日 18:00-20:00

(2) 地點：三年展中心工藝時尚展區

(3) 邀請對象：

全球博物館策展人、藝廊經營者、設計界、藝文界、產業界意見領袖及
參展廠商、米蘭台灣貿易中心、駐義台灣廠商、全球各大知名媒體

(4) 邀請人數：約 1000 人

(5) 貴賓：

文建會盛治仁主委、米蘭貿易中心周行葦主任、三年展中心館長 Andrea
Cancellato、設計總監 Gijs Bakker

(6) 活動內容：

活動內容為邀請 (VIPs)，以事先預約登記(RSVP)方式，憑實體邀請函參加本交流活動。全程由專業公關禮儀應對，並以國際公關活動細節水準執行。針對上述 VIP 貴賓，發送精心設計製作的實體邀請函，以憑實體邀請函入場及核對預約名單中人名的高規格及限制性，辦理交流會 Party，門口安排黑衣安檢人員把關，塑造此次活動的殊榮性與獨特性。除了現場供應台灣特有如滷肉飯、紅豆餅、蘿蔔糕、春捲等等道地小吃，以及歐規宴會飲料如啤酒和香檳，使此次活動意義別具彰顯與台灣特色。開幕儀式以邀請盛治仁主委、三年展中心館長 Andrea Cancellato、創意總監 Gijs Bakker、設計師代表一位、工藝師代表一位舉杯敬酒作為儀式重點畫面，會後並由參與設計製作的設計師和工藝師現場表演示範及解說，另以問與答小遊戲和贈送紀念品方式，增加台上台下互動，藉以拉近台灣與國際間的距離。

(7) 活動流程表

時間	內容	備註
10:30-18:30	展覽	
17:00	F&B 進場	負責人員：Nora、嘉莉
17:00-18:30	F&B 準備 Party 會場佈置	
18:30-19:00	媒體接待 貴賓名單審核	O TE、Olga、Nora
19:00	活動開始	
19:00-19:05	文建會 盛治仁主委致詞(英文)	翻譯人員 Alice 同步翻譯義文
19:05-19:10	米蘭貿易中心	

	周行葦主任致詞(英文)	
19:10-19:15	Gijs Bakker 致詞	
19:15-19:20	舉杯儀式	文建會盛治仁主委 工藝師代表陳培澤 設計師代表王俊隆
19:20-19:25	休息	
19:25-19:45	示範教學、解說	設計師 王俊隆
19:45-19:50	Q&A	工藝師 陳培澤
19:50-20:10	示範教學、解說	設計師 徐景亭
20:10-20:15	Q&A	工藝師 陳高明
20:15-20:35	示範教學、解說	設計師 廖柏晴、周育潤
20:35-20:40	Q&A	工藝師 廖勝文
20:40-21:00	示範教學、解說	設計師 吳孝儒
21:00-21:05	Q&A	工藝師 蘇建安
21:05	活動圓滿結束	

(8) VIP Night Party 實景



圖 8-1 盛治仁主委以流利英文致詞



圖 8-2 盛治仁主委致詞後由專業人員進行義大利文翻譯



圖 8-3 周行葦主任致詞



圖 8-4 Gijs Bakker 致詞



圖 8-5 舉杯慶祝
(左起設計師王建隆、工藝師陳培澤、設計總監 Gijs Bakker、
文建會盛治仁主委、三年展中心館長 Andrea Cancellato)



圖 8-6 文建會盛治仁主委會晤三年展中心館長 Andrea Cancellato



圖 8-7 開幕典禮

(左起工藝研究發展中心林正儀主任、三年展中心館長 Andrea Cancellato、文建會盛治仁主委、巴黎文化中心陳主任志誠)



圖 8-8 工藝師陳高明、設計師徐景亭 示範解說



圖 8-9 設計師徐景亭

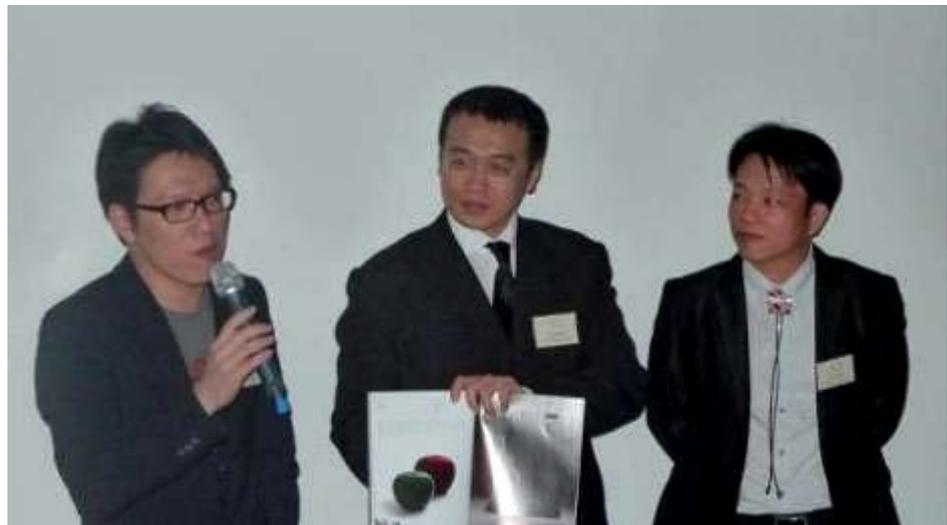


圖 8-10 示範解說
(左起設計師周育潤、設計師廖柏晴、工藝師廖勝文)



圖 8-11 觀眾提問



圖 8-12 工藝師蘇建安 示範解說



圖 8-13 工藝師蘇建安與觀眾和互動照



圖 8-14 台下觀眾提問



圖 8-15 開幕式人潮洶湧，熱鬧非凡



圖 8-16 開幕式人潮洶湧，熱鬧非凡



圖 8-17 觀賞人潮絡繹不絕



圖 8-18 Gijs Bakker 與友人



圖 8-19VIP NIGHT PARTY 會場由公關人員接待



圖 8-20 現場保全人員

6. 展覽期間

於展覽期間，4月14日至4月19日 早上 10:30 至 22:00，本中心安排 2 名工作人員至會場，進行公關接待、導覽解說、作品每日佈卸、清潔維護、消耗品更換等各項展務執行工作，並且辦理緊急應變處理。會場隨時維持 3 名以上現場解說人員，既熟稔國際應對禮儀、穿著專業合宜，且深具國際溝通交涉技巧與能力，精通德、義、荷、法、俄、英、中等國語言。另外，展覽期間本團隊進行活動拍照與實錄 DVD 拍攝，做為此展覽之紀錄與留念，並且剪輯成媒體宣傳影片，以增 Yii 之知名度及曝光度。除此之外，本團隊特別設計問卷以了解前來米蘭展之參觀者的喜好與寶貴意見，並統計該成果、做為精進未來展覽活動舉辦之參考。

Yii 品牌此次至米蘭參展，不僅展覽期間知名精品業、各國買家、設計專業人士及愛好者等蒞臨展場，前後一共吸引了 12 萬人次踴躍出席，活動十分順利、成功，而後國際媒體之報紙、雜誌、電視與網路報導，更使其後續之追蹤成果更為豐碩。全球最重要網站 Core77、DDN、全球設計界最大的網站 designboom 等各大網路媒體，特為此大幅版面專題報導，並持續載廣發，而超過 40 家國際專業設計雜誌如：Blueprint、A&W、Wallpaper、FRAME、DAMn、FORM 等，亦爭相報導 Yii 於米蘭展之成就。展覽截至今，已有上百則報紙、雜誌、電視和網路露出，為歷年來國外參展媒體曝光價值最高的一次；媒體露出詳見附件八。

四、 展覽成果

(一) 「工藝時尚-Yii 品牌」

Yii 品牌此次至米蘭參展，成果豐碩。由於文建會盛治仁主委的親臨現場，本案強化國際媒宣推廣，在展場主題佈置、音響設施、活動流程規劃、媒體團邀約、多增加專業導覽翻譯接待人員等，更為台灣品牌製造話題高潮，帶來更多的媒體話題與助益。在 VIP night 的現場，人潮洶湧，媒體、設計界、買家、收藏家等皆佳評不斷，也獲得媒體各界爭相報導。活動當天國際媒體出席人數達 401 人、知名精品業和各國買家出席人數 142 位，包括 LV、Hermes…等，設計專業人士及愛好者高達 3000 人；展期間一共吸引 12 萬人次蒞臨展場，其中包含全球博物館策展人、藝廊經營者、設計界、藝文界、各產業界意見領袖及參展廠商…等。

(二)、「臺灣形象館」整體成果：

1、各界知名人士大力讚賞，國家形象提昇

- 設計趨勢預言家暨歐洲設計界意見領袖 Li Edelkoort：「深受感動！」
- 頂尖設計藝廊 New York Moss Gallery：「Yii 是今年米蘭展中最棒的展出！」
- 聞名歐亞的日本工業設計大師喜多俊之：「從 Yii 看見了亞洲之美，展場與作品深深吸引了我。」
- 英國知名設計雜誌 SALON 之編輯 Crystal Bennes：「看過這麼多的米蘭展品牌展出，Yii 是今年度最令她印象深刻並震撼的品牌之一；不諱言承認過往對台灣的陌生，每見到 Made in Taiwan 字樣總會下意識地貼上「廉價成衣」及「廉價家具」標籤，然而此次在米蘭博物館中心參觀 Yii 充滿設計美學的展現及創意新穎的作品後，徹底反轉了對 Made in Taiwan 的陌生及誤解，非常看好 Yii 品牌未來發展！」

台灣 Yii 品牌呈現台灣獨特且引領未來生活想像的生活美學價值與設計觀點，在米蘭展中及展後陸續獲得國際熱烈回響，讓來自世界各國之設計專業人士及設計愛好者讚佩不已，讓臺灣備受尊崇，這項難得的榮耀，為臺灣文化創意產業進軍國際寫下輝煌之一頁，並大幅提升了台灣國際形象及影響力。

2、國際媒體大幅報導

Yii 廣受國際媒體爭相報導，包括全球最大設計入口網站 Core77、全球設計界最大資訊網站 designboom 已有 11 則的專題報導；國際專業設計雜誌，如 FRAME、Items、DAMn、The Dots、AT Casa、WWD Life Style、The National、Volkskrant、Blueprint、Crafts、wallpaper、FORM、DDN、ELLE D、COR 等專訪與畫面拍攝，國際知名編輯更將之評為今年米蘭展「No1.」，Yii 深受國際媒體讚賞喜愛不在話下，目前已超過 120 則國際媒體報導。

3、國際文化合作交流

Yii 品牌的展出所產生之效益將不僅只與訂單或是設計合作開發之洽商機會，更多來自世界各國各相關單位/協會的創意合作模式，如邀展、學術交流、活動推廣乃至於城市文化行銷活動等其他合作洽談契機，比起商展式展覽在這個國際設計舞台上有著更多元更廣泛合作機會。

被喻為世界三大展覽之一的米蘭國際家具展（設計週），早已是現代家具

時尚設計的前導，不僅是義大利家具出口的平台，也是全世界設計界人士每年都熱切期待的盛會，亦是全球設計趨勢的風向指標。米蘭國際家具展已歷經 48 屆，展覽以及相關的推廣運作模式以及其他國家文化創意設計活動的行銷推廣手法亦是值得初次晉身國際舞台的台灣學習與仿效的，在這樣的國際性展覽，Yii 獲得相當多邀請展出以及合作接洽契機：

	國別	洽訪單位	合作事項
1	美國	Dwell on Design - Asia Now 展覽	展出日期自 2010/06/25 日止 06/27 日止
2	瑞士	瑞士 Lucerne DeSForM 2010: Design & Semantics of Form & Movement 研討會	合作洽談中
3	英國	英國工藝協會主任專訪	專訪主任及部分設計師
4	香港	香港設計中心 「2010BODW(Business of Design Week) 設計營商周展覽」	展出邀請
5	德國	Vitra Design Museum 「2010 Muscon 亞洲設計博物館年會」	展出邀請
6	日本	2010 日本生活及設計展 (2010LIVING & DESIGN)	展出邀請
7	荷蘭	Premsele Organization	對於本次作品表示相當喜愛及希望未來有機會能合作。
8	英國	Tent London	邀請 Yii 今年 9 月至倫敦展出
9	義大利	Louis Vuitton	洽談合作
10	法國	Hermes	洽談合作
11	義大利	三年展中心	洽談未來展覽合作

4、產值效益

Yii 品牌此行不僅叫好更叫座，包括荷蘭知名收藏家 Schipper Bosch Beheer、美國大型零售批發商 Neiman Marcus 副總裁 Lgnaz M.Gorischek、加拿大及荷蘭地區大宗且重要的批發商 High Tower Group 負責人 Natalie Hartkopf、英國重要採購商 Theo Williams 等國際收藏家及買家也相繼爭取收藏機會及採購事宜，連法國精品 Louis Vuitton 的設計經理也當場提出合作意願，商機之大，成果之豐碩，可謂替台灣工藝品牌之路墊下深厚基礎。

展覽截至目前為止，已有上百則媒體露出，國內外媒體曝光總產值高達 6,000 萬台幣以上，預計後續可達到 6,000 萬台幣以上接單產值，可視為歷年來國外參展媒體曝光價值最高的一次。而提升台灣國際形象及帶動台灣品牌知名度等價值更是無法以金錢衡量。台灣 Yii 品牌獲得國際設計產業的高度肯定及認同，在在說明台灣人民的生活美學價值及設計國力已與國際並駕齊驅，晉身世界一流之列。

參、心得及建議

基於本次展覽場地的尊榮性及獨特性，以及配合歐洲當地之舉辦型式，此記者會呈現有別於台灣慣有的短時間式、精華式由主持人手持麥克風主持的方式，改以搭配博物館靜雅氛圍的一對一隨身導覽介紹與作品參與人員之引薦，因此，我們要求現場工作人員需對每項作品的設計概念及製作方式接了解透徹，得以主動解決各媒體記者的疑問及好奇，同時也適時的引薦在旁的設計師與工藝師與媒體接觸，讓國際媒體在新聞資料袋中詳述的文字介紹之餘，能藉由現場人員或設計師、工藝師的解說更實際體會並做出精準報導。

展前進行媒體分類聯繫及波段式宣傳之策略，於記者會當天便可看出成效，現場參與媒體眾多且參與度極高；同時也由於採一對一隨身導覽方式進行接待，在不影響媒體觀感原則下，維持解說及介紹之高品質，勢必需付出較多時間，於是衍生出人手調度在導覽過程中因媒體記者人數超乎負荷而有調度上的難度，建議未來展覽如仍以此方式，增加工作人員數量勢必對展覽品質有正面幫助。

VIP NIGHT PARTY 暨開幕儀式，活動當天反應熱烈，除了展前邀請的貴賓熱情參與，其他不在邀請名單上的參與人潮也超乎預期，由於場地及進出人員皆有謹慎規劃及嚴格管控，現場秩序得以控制得宜；另外，身材高壯的保全人員被安排於中央旗艦館四周，適時維護展品在人潮簇擁狀況下不受破壞。

事前規劃行政院文化建設委員會盛治仁主委為開幕儀式致詞嘉賓，與文建會雙方溝通遺漏確認致詞台需求與否，所幸根據現場人員的臨場反應及協調，於活動開始前將需要的致詞台準備妥當，活動得以順利進行。

開幕儀式盛況空前，人聲鼎沸，現場工作人員仍各司其職，實為活動成功的助力之一；媒體記者的接待並沒有因現場零星突發狀況而輕忽怠慢，負責媒體的公關人員仍持續推動品牌和安排專訪，以爭取更多有效有益的報導機會。建議出席貴賓出席停留時間能加長，因應更多媒體的訪問(專訪或聯訪)需求和秩序。

工藝師現場教學，互動熱烈，搭配合作設計師一旁解說之組合，使參觀者進一步認識台灣之工藝設計，進一步了解品牌之精神及作品之內容，建議下次可增多場次，拉近參觀者與品牌之距離，提昇品牌好感度，並有效創造現場參觀之口碑行銷。

繼展前記者會和 VIP Night Party 暨開幕儀式後，展覽期間參觀者以歐洲各國民眾、藝廊經營者、建築師、設計學院教授和學生為主，對英文熟悉程度較不及媒體記者高，因此精通義大利文的翻譯人員便十分重要，本次合作國外公關公司的人員及由奧堤公關嚴格篩選的翻譯人員都在本活動中表現極佳。

每日於中央旗艦館三大展間播放影片的投影螢幕，其特殊效果及高技術引發到場民眾及其他專業技術人員的積極詢問，就可持續使用性和播放效果來看，此規劃是為展覽增添不少正面評價。

本次參觀者問卷填寫後回收便可換取專刊一本，填寫意願相較去年高，建議未來可繼續沿用此方式，以提升填寫問卷及回收量。

由此次參展觀察參觀者反應，歐美人士對於亞洲、東方之竹藝、漆器等及其背後的東方文化意涵即有興趣。期望藉由 Yii 作品探討更多台灣文化及歷史背景，可見 Yii 作品於國際市場上掀起一股熱潮，其品牌的精神及理念獲得認同，值得政府投入更多資源持續參展，使台灣工藝時尚持續在國際上發光發聲。

由此次參展觀察買家反應，部份人士對 Yii 品牌並不陌生，表示欲購買產品但無管道或資訊可聯繫，建議後續追蹤買家的負責人員及量產上市相關細節，由專業人士完善規劃，以延續 Yii 品牌的影響力及聚焦力。

此次專案開始後，因應三大主題變更及主委蒞臨擴大規模舉辦，執行中因展場規劃配合國外單位，工作節奏不似台灣快速，於原本時間有限的專案前置期，造成更大如期規劃時間壓力，所幸經過溝通，並將投影部份交由國內專業團隊趕工，如期於展覽中呈現，並獲一致好評。其它會場展櫃改成環保式多次使用運回、媒體團邀約、現場專業人員錄影師、音響設備補強等，皆獲得加乘效果，擴大規模效益超乎預期

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Yii, CRAFTS & DESIGN FROM TAIWAN



In Taiwanese philosophy, Yi, meaning change and transformation, is believed to be the underlying law of nature.

Nella filosofia Taiwanese lo Yi - mutamento e trasformazione - è considerato essere la legge di natura fondamentale.

In the tradition, the yin-yang symbol is a subtle expression of the deep understanding of universal truth. For an artist, it is a metaphor for the interconnectedness of all things, and a reminder of the unity of all things.

Nella tradizione, il simbolo dello yin-yang è un'immagine sottile dell'ampia comprensione della verità universale. Per un artista, è una metafora per l'interconnessione di tutte le cose, e un promemoria dell'unità di tutte le cose.

Inspired by Nature

The artist's work is inspired by the natural world, and the process of creating is a journey of discovery and exploration. The artist's work is a reflection of the natural world, and the process of creating is a journey of discovery and exploration.

COCOON PLAN: TWIN STOOL
雙子椅

The cocoon stool is a pair of stools that are designed to be used together. The stools are made of a material that is soft and comfortable, and they are designed to be used together to provide a sense of security and comfort.

COCOON PLAN: SOFA
雙子沙發

The cocoon sofa is a pair of sofas that are designed to be used together. The sofas are made of a material that is soft and comfortable, and they are designed to be used together to provide a sense of security and comfort.

COCOON PLAN: SOFA
雙子沙發

Cultivation

The artist's work is a reflection of the natural world, and the process of creating is a journey of discovery and exploration. The artist's work is a reflection of the natural world, and the process of creating is a journey of discovery and exploration.

BRICK PLAN: TRAY
磚盤

The brick tray is a tray that is made of brick. It is designed to be used for serving food and drinks, and it is a reflection of the natural world.

BRICK PLAN: VASE
磚瓶

The brick vase is a vase that is made of brick. It is designed to be used for holding flowers, and it is a reflection of the natural world.

BRICK PLAN: BOWL
磚碗

Sustainability

The artist's work is a reflection of the natural world, and the process of creating is a journey of discovery and exploration. The artist's work is a reflection of the natural world, and the process of creating is a journey of discovery and exploration.

CALLIGRAPHY CLIPBOARD
墨迹

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 400 x 200 x 100 mm
Weight: 1.5 kg

This clipboard with a traditional ink wash painting style is made of bamboo. It is a perfect gift for calligraphers and artists. The design is inspired by the traditional Chinese ink wash painting style.

The clipboard is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for calligraphers and artists. The design is inspired by the traditional Chinese ink wash painting style.



Bamboo Works

Bamboo is a natural material that has been used for centuries. It is a sustainable and eco-friendly material. The design is inspired by the traditional Chinese ink wash painting style.

BAMBOO HEART TO

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 100 x 100 x 100 mm
Weight: 0.5 kg

This heart-shaped stool is made of bamboo. It is a perfect gift for couples. The design is inspired by the traditional Chinese ink wash painting style.

The heart-shaped stool is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for couples. The design is inspired by the traditional Chinese ink wash painting style.



BAMBOO BARSTOOL

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 400 x 400 x 400 mm
Weight: 2 kg

This barstool is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The barstool is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



BAMBOO STOOL

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 300 x 300 x 300 mm
Weight: 1 kg

This stool is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The stool is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



NEST CRADLE
鸟巢

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 400 x 400 x 400 mm
Weight: 2 kg

This cradle is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The cradle is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



BAMBOO SQUEEZE
抱枕

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 100 x 100 x 100 mm
Weight: 0.5 kg

This squeeze pillow is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The squeeze pillow is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



MEOW
猫

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 100 x 100 x 100 mm
Weight: 0.5 kg

This cat-shaped stool is made of bamboo. It is a perfect gift for anyone who loves cats. The design is inspired by the traditional Chinese ink wash painting style.

The cat-shaped stool is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves cats. The design is inspired by the traditional Chinese ink wash painting style.



BAMBOO TRIPOD
三脚架

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 300 x 300 x 300 mm
Weight: 1 kg

This tripod is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The tripod is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



BAMBOO BARSTOOL
三脚架

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 400 x 400 x 400 mm
Weight: 2 kg

This barstool is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The barstool is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



KEA plus TERTIAL

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 100 x 100 x 100 mm
Weight: 0.5 kg

This lamp is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The lamp is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



KEA plus VIVA

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 100 x 100 x 100 mm
Weight: 0.5 kg

This table is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The table is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



KEA plus HERMAN

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 400 x 400 x 400 mm
Weight: 2 kg

This chair is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The chair is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



KEA plus 365+

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 100 x 100 x 100 mm
Weight: 0.5 kg

This vase is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The vase is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



KEA plus LAMPIN

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 100 x 100 x 100 mm
Weight: 0.5 kg

This lamp is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The lamp is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



BUTTERFLY LAMP
蝴蝶灯

Designer: Shuang Chen
Year: 2012
Material: Bamboo
Dimensions: 100 x 100 x 100 mm
Weight: 0.5 kg

This butterfly-shaped lamp is made of bamboo. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.

The butterfly-shaped lamp is made of bamboo and has a traditional ink wash painting style. It is a perfect gift for anyone who loves bamboo. The design is inspired by the traditional Chinese ink wash painting style.



APPLE

蘋果
2014
陶器
高 10.5cm
直徑 10.5cm
重 100g

The Apple is a minimalist sculpture in green and red, made of ceramic. It is a simple, realistic representation of an apple, with a smooth surface and a small stem. The red apple is slightly larger than the green one, and they are positioned as if they are about to be picked from a tree.



SILVER ILLUSION

銀影
2014
陶器
高 15cm
直徑 10cm
重 150g

The vase is made of a translucent material that looks like silver. It has a simple, elegant shape with a narrow neck and a wider body. The surface is covered in a fine, intricate pattern that gives it a shimmering, metallic appearance.



SILVER ILLUSION

銀影
2014
陶器
高 15cm
直徑 10cm
重 150g

This vase is made of a translucent material that looks like silver. It has a simple, elegant shape with a narrow neck and a wider body. The surface is covered in a fine, intricate pattern that gives it a shimmering, metallic appearance.



PANLONG VASE

蟠龍花瓶
2014
陶器
高 25cm
直徑 15cm
重 300g

The vase is made of a dark material, possibly black ceramic. It has a wide, rounded body and a narrow neck. The top of the vase is decorated with a large, intricate dragon sculpture in a vibrant blue and green color. The dragon is coiled around the neck, with its head facing forward.



LACE BOWLS

蕾絲碗
2014
陶器
高 5cm
直徑 10cm
重 50g

The bowl is made of a white material with a delicate, lace-like pattern. It has a simple, shallow shape with a slightly flared rim. The pattern is intricate and covers the entire surface of the bowl.



SENSE OF TEA

茶之味
2014
陶器
高 5cm
直徑 10cm
重 50g

The bowl is made of a dark material, possibly black ceramic. It has a simple, shallow shape with a slightly flared rim. The surface is covered in a fine, intricate pattern that gives it a textured, almost crystalline appearance.



LACE PLATES

蕾絲盤
2014
陶器
高 2cm
直徑 15cm
重 30g

The plate is made of a white material with a delicate, lace-like pattern. It has a simple, shallow shape with a slightly flared rim. The pattern is intricate and covers the entire surface of the plate.



MOON RABBIT CUP

兔耳杯
2014
陶器
高 5cm
直徑 10cm
重 50g

The cup is made of a dark material, possibly black ceramic. It has a simple, shallow shape with a slightly flared rim. The surface is covered in a fine, intricate pattern that gives it a textured, almost crystalline appearance.



RUTILE CRACKS

裂紋
2014
陶器
高 5cm
直徑 10cm
重 50g

The cup is made of a light-colored material, possibly white ceramic. It has a simple, shallow shape with a slightly flared rim. The surface is covered in a fine, intricate pattern that gives it a textured, almost crystalline appearance.



SENSE OF TEA

茶之味
2014
陶器
高 5cm
直徑 10cm
重 50g

The bowl is made of a dark material, possibly black ceramic. It has a simple, shallow shape with a slightly flared rim. The surface is covered in a fine, intricate pattern that gives it a textured, almost crystalline appearance.



MOON RABBIT CUP

兔耳杯
2014
陶器
高 5cm
直徑 10cm
重 50g

The cup is made of a dark material, possibly black ceramic. It has a simple, shallow shape with a slightly flared rim. The surface is covered in a fine, intricate pattern that gives it a textured, almost crystalline appearance.



MOON RABBIT PLATE

兔耳盤
2014
陶器
高 2cm
直徑 15cm
重 30g

The plate is made of a dark material, possibly black ceramic. It has a simple, shallow shape with a slightly flared rim. The surface is covered in a fine, intricate pattern that gives it a textured, almost crystalline appearance.



PLATE PLAYE

盤
2014
陶器
高 2cm
直徑 15cm
重 30g

The plate is made of a white material with a delicate, lace-like pattern. It has a simple, shallow shape with a slightly flared rim. The pattern is intricate and covers the entire surface of the plate.



WORLD CUPS

世界杯
2014
陶器
高 10cm
直徑 8cm
重 100g

The cup is made of a white material with a delicate, lace-like pattern. It has a simple, shallow shape with a slightly flared rim. The pattern is intricate and covers the entire surface of the cup.



WORLD CUPS

世界杯
2014
陶器
高 10cm
直徑 8cm
重 100g

The cup is made of a white material with a delicate, lace-like pattern. It has a simple, shallow shape with a slightly flared rim. The pattern is intricate and covers the entire surface of the cup.

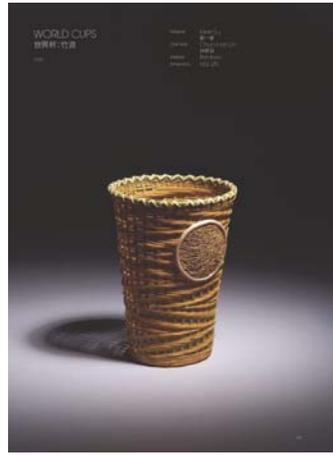
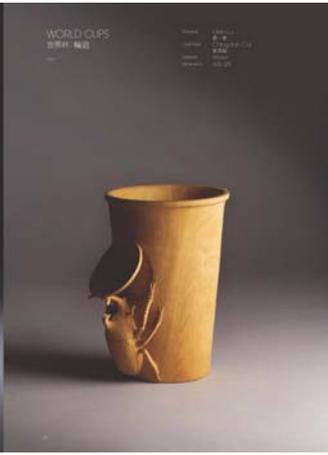
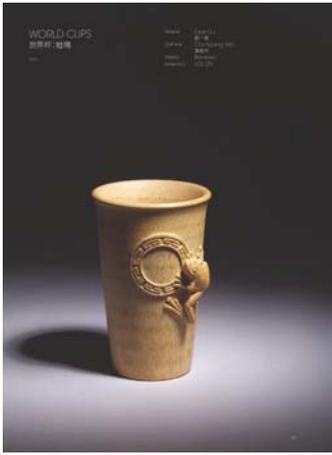


WORLD CUPS

世界杯
2014
陶器
高 10cm
直徑 8cm
重 100g

The cup is made of a white material with a delicate, lace-like pattern. It has a simple, shallow shape with a slightly flared rim. The pattern is intricate and covers the entire surface of the cup.





DIRECTOR



Li Junren
李俊仁

Li Junren has devoted himself to the public service in Taiwan for over twenty years. He has served as the director of National Taiwan Museum of Fine Arts and Chief Secretary of Council for Cultural Affairs.

He is an expert in traditional Chinese crafts and has a deep understanding of the cultural and historical background of traditional Chinese crafts. He has been actively promoting the development of traditional Chinese crafts in Taiwan and has made significant contributions to the field.

THE MAKING OF Yii

It was conceived by Taiwan Craft Research Institute to stimulate creative dialogue between Taiwanese designers and ceramists. The traditional local crafts originate from the principle of Buddhism and Taoism, which have enriched the culture of Taiwan with numerous legends and symbols. The flourishing construction of Buddhist temples made that ancient Taiwanese crafts, as woodworking, lacquer ware and the silk reaps still exist today.

The project was born in a challenging year in the world. The designers, inspired by the traditional crafts, decided to create a series of ceramic cups that would be both functional and artistic. They wanted to create a series of ceramic cups that would be both functional and artistic. They wanted to create a series of ceramic cups that would be both functional and artistic.

CREATIVE DIRECTOR



Gies Bakker

Gies Bakker (1942, the Netherlands) is a designer, the co-founder of Deoog Design and Chi Ho paus, 7, and the head of the M Master department of the Design Academy Eindhoven.

He has worked with various materials and techniques, including wood, metal, and glass. He has a deep understanding of the cultural and historical background of traditional Chinese crafts. He has been actively promoting the development of traditional Chinese crafts in Taiwan and has made significant contributions to the field.

DESIGNERS

PROJECT COORDINATOR
In 2000, Yuhung Hu founded HOO design group in Taiwan. In addition to teaching assignments at National Cheng-Kung University, he also works as curator of many prominent design exhibitions in Taiwan.

Yuhung Hu (2000)
Hu Yuhung (2000) is the project coordinator for the World Cups project. He has a deep understanding of the cultural and historical background of traditional Chinese crafts. He has been actively promoting the development of traditional Chinese crafts in Taiwan and has made significant contributions to the field.

Yuhung Hu (2000)
Hu Yuhung (2000) is the project coordinator for the World Cups project. He has a deep understanding of the cultural and historical background of traditional Chinese crafts. He has been actively promoting the development of traditional Chinese crafts in Taiwan and has made significant contributions to the field.

CRAFT ARTISTS

Cheng Shun (2000)
Cheng Shun (2000) is a ceramic artist who has worked on various traditional Chinese crafts. He has a deep understanding of the cultural and historical background of traditional Chinese crafts. He has been actively promoting the development of traditional Chinese crafts in Taiwan and has made significant contributions to the field.

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附件二 展覽作品清單



Yii01
BAMBOO HEART
竹心

設計師 周育潤
竹編工藝師 蘇素任

這張輕巧的竹凳，以原生竹管為軸心，放射出細緻而均勻的竹片，經巧手編織後，形成渾圓的造型，故名竹心。



Yii02
BENTBOO TRIPOD
曲竹三角凳

設計師 劉晨旭
竹藝工藝師 陳高明

這組竹凳的設計，是為了突破以往手工製作竹家具的瓶頸，而將傳統竹片彎曲技術量產化，來充分發揮竹材的永續環保效益。此設計有1高1矮2種板凳，此處為矮凳。



Yii03
BENTBOO BARSTOOL
曲竹高腳凳

設計師 劉晨旭
竹藝工藝師 陳高明

這組竹凳的設計，是為突破以往手工製作竹家具的瓶頸，而將傳統竹片彎曲技術量產化，來充分發揮竹材的永續環保效益。此設計有1高1矮2種板凳，此處為高凳(吧台椅)。



Yii05
BAMBOOL BARSTOOL

設計師 周育潤
竹編工藝師 蘇素任

這組竹凳傳達竹的自然印象。輕巧結構的背後為繁複的製作工法，結合了竹管家具及竹編這2種工藝；3支原生竹管椅腳，頂端剖成富有彈性的竹片，運用亂編法編成座面，醞釀出從生態到人文的漸變。本設計共有高矮2款，此處為高凳(吧台椅)。



Yii06
BAMBOOL STOOL

設計師 周育潤
竹編工藝師 蘇素任

這組竹凳傳達竹的自然印象。輕巧結構的背後為繁複的製作工法，結合了竹管家具及竹編這2種工藝；3支原生竹管椅腳，頂端剖成富有彈性的竹片，運用亂編法編成座面，醞釀出從生態到人文的漸變。本設計共有高矮2款，此處為矮凳。



Yii07
MEOW
喵

設計師 駱毓芬
竹編工藝師 蘇素任

仿生概念的發光靠枕，宛若寵物舒適地蜷曲在沙發上。光線從竹編開口中透出，彷彿貓的炯炯眼光，創造既溫暖又生動的感受。



Yii08
PANLONG VASE
蟠龍花瓶

設計師 劉晨旭
交趾陶工藝師 呂世仁

此作品企圖為傳統交趾陶藝開創新創作方向；交趾陶把手與工業材質瓶身組合，襯托出蟠龍—廟宇建築裝飾，與多邊形—數位設計元素的古今對比，形成風韻獨具的細膩質感。



Yii09
LACE PLATES
蕾絲碗組

設計師 徐景亭
陶瓷工藝師 李存仁

蘊涵視覺線索與細膩觸感的詩意作品。結合東方刺繡與西方蕾絲圖樣，表達華人母親對女兒婚嫁的祝福。瓷器從底部開始漸漸變薄，至開口處細薄如膜，幾乎穿透，和光線互動出幻化多變的細膩效果。

此系列由1支花器及2支碗所組成。



Yii10
LACE PLATES
蕾絲盤組

設計師 徐景亭
陶瓷工藝師 李存仁

蘊涵視覺線索與細膩觸感的詩意作品。結合東方刺繡與西方蕾絲圖樣，表達華人母親對女兒婚嫁的祝福。

此系列由花器、碗及大盤組成。



Yii11
SENSE OF TEA
鳥巢茶壺

設計師 陳人鳳
陶瓷工藝師 林國隆

此作品專注於品茶時的三種美的感受：視覺、嗅覺和味覺。茶壺的白色杯口顯露出茶的色澤，可觀茶色；茶香於浸泡過程中，從壺上孔洞散發出來，可聞茶香；最後品茶品味。本茶壺經過棉布包覆後，上釉經窯燒後，呈現鳥巢般紋理，讓人愛不釋手地把玩。



Yii13
MOON RABBIT PLATE
秋作盤

在古老的中國傳說中，每逢中秋月圓的時刻只要抬頭遙望月亮，就能看見住在月亮上的玉兔。她不但是搗製長生不老藥的使者，也是消除瘟疫的兔兒爺，她不僅將吉祥和幸福帶給人們，也是華人民間中的美麗幻想，直到現在，許多地方在中秋時節仍有用土搗成兔子的習俗，許多人更會擺上好吃的瓜果菜豆感謝牠所帶來的好運。於是將擬人化的故事轉化為食器，並在選擇材料上，使用了在台灣具有代表性的苗栗土做為素材，用以呈現“菊黃。秋作。月伴。兔影”的氛圍。



Yii14
MOON RABBIT CUP
邀月杯
設計師 林曉瑛
陶瓷工藝師 湯潤清

此設計以趣味手法重新詮釋月兔傳說。兔子在杯緣啜飲，水中映照月亮；當人們飲水時，可透過水面看見兔子表情，浸潤於古老傳說的氛圍當中。

Yii15-Yii23
WORLD CUPS
世界杯
設計師 劉一德

全球品牌星巴克(Starbucks Coffee)與台灣傳統工藝的巧妙結合：木雕、交趾陶、琉璃、細銀等傳統工藝家，以星巴克Grande紙杯為題，順著工藝內涵，於作品創作過程中隨機增添生動的裝飾，例如：攀爬的甲蟲或青蛙、盤空的雲朵和祥龍…等，讓全球不變的普遍造型與圓形圖案，在台灣得到不同的生命與靈氣。



Yii15
Wiggling Dragons
世界杯:龍騰
交趾陶工藝師 呂世仁



Yii16
Placid Dragons
世界杯:祥龍
細銀工藝師 林盟振



Yii17
Silky Clouds
世界杯:絲雲
細銀工藝師 蘇建安



Yii18
Heaven's Eyes
世界杯:天目
染織工藝師 林淑莉



Yii19
Reincarnation
世界杯:輪迴
木雕工藝師 蔡清鈿



Yii20
Bamboo Waves
世界杯:竹浪
竹藝工藝師 林群涵



Yii21
Croaking Frog
世界杯:蛙鳴
竹雕工藝師 葉基祥



Yii22
Ink Lotus
世界杯:墨荷
竹藝工藝師 林群涵
金工工藝師 呂雪芬



Yii23
Shadow Orchid
世界杯:沐蘭
金工工藝師 呂雪芬

Yii25-Yii29
IKEA plus

設計師 吳孝儒

通行世界的IKEA餐椅，搭配描繪細緻的漆藝；基本款方桌一角，成了觀音乘龍的木雕；標準工作燈的燈罩，往內瞧見雙龍搶珠的競技，打開燈光後，更感受到光影錯綜的層次效果。IKEA的基本款商品，結合台

灣工藝後，呈現出更深厚的人文內涵。當全球品牌IKEA遇見臺灣工藝後，在地/全球化、質/量、回收/永續等議題，開始產生更細膩的內容層次，以及新的看待基準。



Yii25
IKEA plus TERTIAL
細銀工藝師 蘇建安



Yii26
IKEA plus VIKÅ
木雕工藝師 藍偉文



Yii27
IKEA plus HERMAN
漆器工藝師 黃麗淑

* IKEA Herman餐椅原始
設計師為Ola
Hermansson



Yii28
IKEA plus 365+
玻璃工藝師 黃安福



Yii29
IKEA plus LAMPAN
陶瓷工藝師 李存仁

* IKEA Lampan桌燈原始
設計師為Carl Ojerstam
和Magnus Eleback



Yii30, 31
SILVER ILLUSION
銀影

設計師 姚昱丞
細銀工藝師 蘇建安
石雕工藝師 陳培澤

這個巧妙的設計，讓傳統
細銀工藝和古典花瓶形
式，交織出全新的可能
性。細銀鏤空的瓶身，
卻能保持花朵溼潤；可
任意穿透的特性，則促
成了新的花藝手法。



Yii32
COCOON PLAN:
TWIN STOOL
作繭計畫:双凳

設計師 王俊隆
竹藝工藝師 陳高明

此設計的產生，起源自
台灣特有的農村民俗。

包覆著竹編結構的潔白
絲質表面，其實是直接
來自真實的養蠶吐絲過
程。先民遺留的古老智
慧，經過別具巧思的設
計改造後，獲得了嶄新
的生命。



Yii33, 34
COCOON PLAN:
SOFA
作繭計畫:沙發

設計師 王俊隆
竹藝工藝師 陳高明

兩個狀似蠶繭的竹編結
構，交融成為沙發造型。
潔白細膩的絲質表面，
其實是直接來自真實的
養蠶吐絲過程。先民遺
留的古老智慧，經過別
具巧思的設計改造後，
獲得了嶄新的生命。

本設計包含竹編版本，
以及包覆蠶絲的蠶繭版
本。



Yii35
BAMBOO SQUEEZE
板凳

設計師 徐景亭
竹藝工藝師 陳高明

此一設計源自於早期客
家文化的回憶；過往在
製作板條前，常以扁擔
擠壓麵粉袋中的米漿，
擠出水分來製作板脆；
這個畫面成了板凳的靈
感來源。竹管家具的結
構，巧妙表現出更多本
土文化元素，創造出這
張人見人愛的小「板凳
」。

Yii36
NEST CRADLE
愛與巢
設計師 盧家恩
竹藝工藝師 陳高明



這個搖籃的平穩搖動，來自於工藝師對竹編造型的精確控制與應用，以及對編織細節的掌握。

Yii37
FUTURE CRACKS
未來的痕跡

設計師 盧家恩
陶瓷工藝師 林國隆



效法考古學家修補收集到的古老瓷器，藉此從中找尋古早生活點滴的線索。瓷面上標記的數字，異想著未來也會有人隨著數字，拚貼出現在的一切。

Yii38
CALLIGRAPHY CUPBOARD
書法

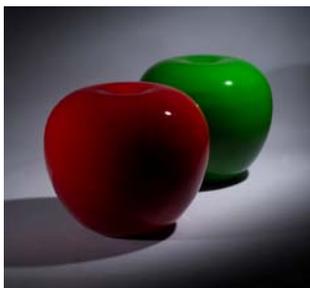
設計師 廖柏晴
漆器工藝師 廖勝文
木雕工藝師 藍偉文



本作品取漂流木為材，經23道上漆手法製作而成，流露出書法般的順暢筆觸及流動的美感；有機造型體現自然界的力，及生息循環的神秘感。全程遵循古法（文公尺）來定義尺度，採用嚴謹繁複的漆器手法製作。傳統技法於此得以保存及運用，但在先進概念的驅動下，發展出文化保存之外的當代面貌。

Yii39
APPLE
蘋果凳

設計師 周育潤
漆器工藝師 廖勝文



本設計企圖保存並轉化漆器工藝，以建立理想化的生產流程及規模；故以玻璃纖維為胎體，運用工業化漆料及流程上漆。工藝家及設計師名字以書法打印於蘋果凳底部。

Yii40-45
BRICK PLAN
砌磚計畫

設計師 王俊隆
石雕工藝師 陳培澤

磚是臺灣文化象徵之一，砌磚工法在18世紀航海時代受荷蘭文化影響而逐漸成形。本設計為砌磚完成後，以手工雕刻成最後造型。結合了紅磚堅硬強固的意象與有機生動的線條，成為既對比又融合的作品。本系列作品由磚盤、花瓶及磚碗所組成。



Yii40
BRICK PLAN: TRAY
砌磚計畫:磚盤



Yii41-44
BRICK PLAN: VASE
砌磚計畫:磚瓶



Yii45
BRICK PLAN: BOWL
砌磚計畫:磚碗



Yii46
BUTTERFLY LAMP
蝴蝶燈

設計師 翁俊杰
平面設計師 薛弘斌
陶瓷工藝師 李存仁

精美細薄的瓷燈罩娓娓道出古代美麗的愛情故事。當燈打開後，內外層的蝴蝶、落葉、與枝條圖樣，若隱若現，交織呈現，顯露出如夢似幻的多層次感。

附件三
業務洽詢表範例



Visitor Satisfaction of yii collection

Company:
Title:
Name:
Phone/Mobile:
E-mail:
Add:

Please take a few moments to complete our satisfaction survey. Your responses will help us to address any issues that you may have.

5 - Very agree 4 - Somewhat agree 3 - Neither agree nor disagree 2 - Somewhat disagree
1 - Very disagree

Very agree Very disagree



How much do you agree with the following statements?

No.	Question	5	4	3	2	1
1.	Overall, I'm satisfied with the exhibition of yii.					
2.	I've heard of/seen yii before. (from: _____)					
3.	I'm satisfied with the originality and design quality of yii collection.					
4.	I'm satisfied with the quality of craft production of yii collection.					
5.	After visiting exhibition of yii collection, I understand more about the craft and design from Taiwan.					
6.	I'll recommend exhibition of yii collection to others.					

Please list the 3 items from yii collection which impressed you the most.

1. No. 2. No. 3. No.

Please list the 3 items from yii collection which impressed you the most.

1. No. 2. No. 3. No.

What suggestions do you have about yii?

Thank you for your time and valuable input.

附件四

推廣文宣品/名片/展牌

專刊設計 (尺寸：W 19cm × L 26cm)



邀請函設計 (尺寸：W 12.5cm* L 18cm)



信封套設計 (尺寸：W 19.2cm* L 13.1cm)



提袋設計 (尺寸：W 32.8cm* L 6cm* H 35cm)



光碟設計



產品說明牌

IKEA plus TERTIAL	Designer	Pili Wu
	Craft Artist	Jian-an Su
	Dimensions	H55, W20, L55
	Material	Silver, Plated gold

Global brand IKEA meets Taiwanese crafts, generating a new meaning for its modern-style objects. A skillfully lacquered and decorated chair loses its everyday dullness. A typical IKEA table leg is covered with a wood-carved decoration depicting the deity of protection, Guan-Yi, riding a dragon. An ordinary lampshade gets a transparent porcelain cover with a pattern inside portraying a mythical battlefield of tigers and dragons - which is brought to life when the light is switched on. A new lampshade for a desk light turns a plain light bulb into a mysterious fireball.

Yii 名片 (尺寸：W 9cm* L 5.3cm)





You are cordially invited
to the exclusive exhibition
of Yii from Taiwan

Emile C.J. Sheng, Minister
Council for Cultural Affairs, Taiwan
Jeng-Yi Lin, Director
Taiwan Craft Research Institute



Salone del Mobile-Triennale di Milano
Viale Alemagna 6, 20121 Milan, Italy

14-19 April 2010; 10:30am to 10:00pm daily

fifteen Taiwanese designers
twenty Taiwanese craftsmen
creative director Gijs Bakker

Official Organizer



Executive Organizer



www.yiidesign.com



You are cordially invited
to the exclusive opening
of Yii from Taiwan

Emile C.J. Sheng, Minister
Council for Cultural Affairs, Taiwan
Jeng-Yi Lin, Director
Taiwan Craft Research Institute



Wednesday, 14 April 2010, 7 to 9pm
Triennale di Milano

RSVP before April 13: rsvp@noramorton.nl

fifteen Taiwanese designers
twenty Taiwanese craftsmen
creative director Gijs Bakker

Official Organizer



行政院文化建設委員會
Council for Cultural Affairs, Taiwan

Executive Organizer

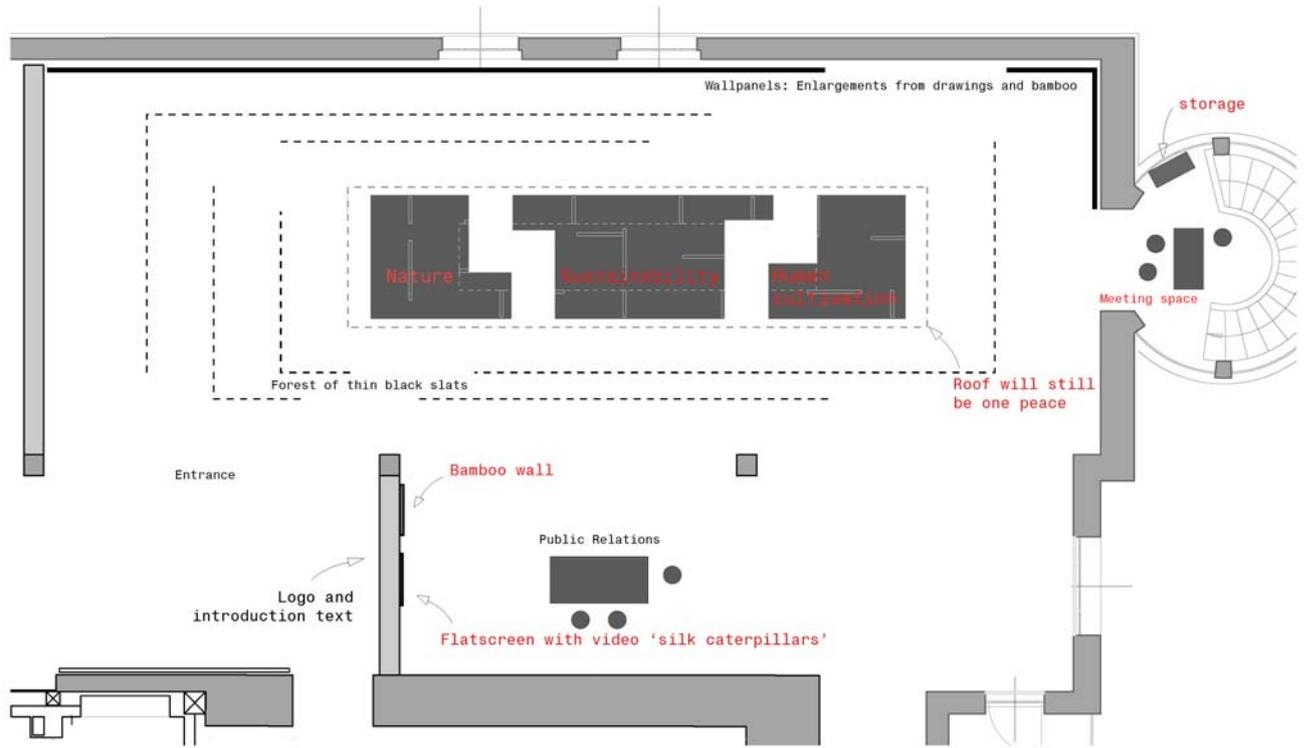


國立台灣工藝研究發展中心
TAIWAN CRAFT RESEARCH INSTITUTE

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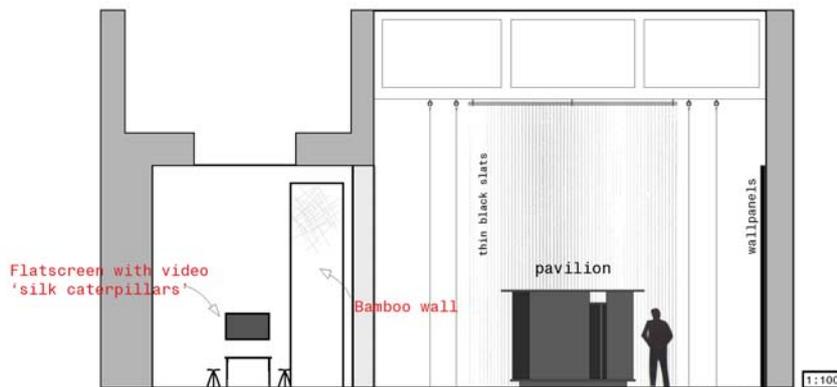


附件五
展場位置圖



floorplan

1:100



Section view

新聞稿撰寫發佈(行前中、英、義 1 篇、展後中文 1 篇)



新聞稿

光芒台灣成就 ” Yii ” 鳴驚人 首度進軍米蘭設計博物館

來自台灣的工藝設計品牌--Yii，2010 年 4 月 14 日至 2010 年 4 月 19 日將以台灣獨特之原創設計精品於國際最具指標性的創意設計舞台--義大利米蘭國際家具展 (Salone del Mobile) 期間，首次登上專業地位崇高的米蘭三年展中心 (La Triennale di Milano) 展出。

行政院文化建設委員會 盛主任委員治仁將親臨米蘭主持開幕活動。今年Yii展覽主題以自然、人文、永續為核心，傳達出台灣文化與工藝之精神訴求，及對上述三種普世價值的重視。展場以多層次空間與意象，營造出沉靜卻具互動性、啟示性的現場氛圍，並運用動態的投影播放，在一動一靜之間呼應此三大主題，娓娓訴說著台灣工藝時尚始於自然、專注於人文轉化、最後止於和諧永續的品牌精神並宣揚臺灣人文意象，藉此開啟臺灣生活美學價值與國際接軌及對話之路。

Yii 的誕生與品牌精神

國立臺灣工藝研究發展中心林正儀主任指出：「面對講求環保之國際趨勢，工藝以其融合人類生活智慧及尊重自然法則之內涵，具有高度發展潛力。工藝研究發展中心近年策動以『綠工藝』為臺灣工藝發展方向，企圖以富含文化內涵、環保手感與創意設計之生活工藝物件，為忙碌但生活單調的現代人，提供一種聰慧、有品味且簡約自然的生活方式及生活價值。」為傳達台灣「綠工藝」之內涵價值及建立臺灣工藝品牌、行銷國際，2008 年首次以「yii」為品牌名稱，參與 2008 法國巴黎傢飾用品展。

「yii」發音同中文「易」，代表東方哲理日月、陰陽、變易與不變之自然法則；發音同中文「藝」，代表台灣精湛之工藝；發音同中文「意」，代表台灣原創設計。「yii」中心思想一為「轉變」，以當代設計轉化傳統工藝；二為「尊重」，大多數產品皆採取手工製作，並於製造流程中摒除造成環境負擔的因子，以示尊重環境與大自然的決心；三為「融合」，以人文及自然之間、設計者與製造者之間、使用者與創作者之間、傳統與現代之間、東方與西方之間的合諧關係為出發點，並傳達以精湛技法對產品製作品質的追求。

傳統與現代的交融 工藝師與設計師的對話

此次台灣Yii由 15 位傑出當代設計師和 20 位工藝大師合作之臺灣原創時尚精品，由林正儀主任親自操刀擔任主策展人。策展主題一「師法自然」(Inspired by Nature) 以Yii品牌精神秉持著自然為宇宙萬物之根本，師法自然法則，不破壞自然，與自然共生之和諧關係來發展作品，作品如結合竹編繭型椅及蠶自然吐絲進行創作，編織出潔白滑順繭椅巨作之「作繭計畫」。策展主題二「人文」(Cultivation) 以Yii品牌展現從「尊重自然」學習到屬於臺灣特有的生活技藝及生活態度來發展作品，作品如將台灣的紅磚透過精湛之人文技藝轉化為光滑雅致的家居用品之「砌磚計畫」系列。策展主題三「永續」(Sustainability) 以Yii品牌精神秉持著從「自然」與「人文」之平衡關係來發展作品，達成萬物和諧、永續發展之境界，作品如將廢棄之漂流木改造成典藏精品漆木櫃「書法」；及將IKEA家具加入臺灣漆藝、細銀、木雕、琉璃技藝之「IKEA plus 系列」。



臺灣工藝國際發光

國立台灣工藝研究發展中心隸屬於行政院文化建設委員會，推動台灣工藝文化創意產業發展及工藝文化美學推廣，Yii品牌創立至今已有 3 年，自 2008 年及 2009 年法國巴黎傢飾用品展、2009 年米蘭國際家具展於國際上嶄露頭角，便獲得國際設計界及媒體界高度迴響，2009 年更聘請知名品牌楚格設計創辦人Gijs Bakker擔任國際創意總監，至今Yii品牌作品更趨於成熟，讓台灣工藝形象及知名度在國際間備受肯定、大放異彩。

關於 Yii

*Yii 系列作品，將於 4 月 14 日至 4 月 19 日，於米蘭設計週精采上演!

*地址：La Triennale di Milano：Via Alemagna 6, Palazzo dell' Arte, Milan, Italy。

*4 月 13 日上午 11:00 至下午 6:00 媒體展前會特別開放給媒體貴賓

*4 月 14 日晚上 7:00 VIP Party 及開幕請憑邀請函入場。

參與工藝師

蔡清鈿、陳高明、陳培澤、邱錦緞、黃安福、黃麗淑、藍偉文、李存仁、廖勝文、林群涵、林國隆、林盟振、林淑莉、呂雪芬、呂世仁、蘇建安、蘇素任、湯潤清、葉基祥…等。

參與設計師

陳人鳳、周育潤、徐景婷、廖柏晴、林曉瑛、劉晨旭、劉一德、駱毓芬、盧家恩、王俊隆、翁俊杰、吳孝儒、姚昱丞…等。

新聞聯絡人

奧堤公關顧問有限公司

蔡菁芬 Carrie Tsai 02-2713-7198#230 0921-133-952 carrie@ote.com.tw

王子豪 Eddie Wang 02-2713-7198#210 0937-874-702 eddie@ote.com.tw

呂中艾 Joanne Lu 02-2713-7198#215 0975-189-188 joanelu@ote.com.tw



PRESS RELEASE

Yii - Taiwan's Dazzling Creation

From the 14th to the 19th of April 2010, Taiwan's original craft design brand, Yii, will step onto the international design stage at the 'Salone del Mobile' in Milan, exhibiting at the 'La Triennale di Milano'.

The Minister of the Council for Cultural Affairs (CCA), Dr. Emile Chihjen Sheng, hosted the opening event in Milan. The themes which are the basis of the Yii exhibits are "inspired by nature, cultivation, and sustainability." These themes serve to convey the spirit of Yii's brand, promote Taiwan's culture, and open a path for international integration and dialogue.

The Birth of Yii and its Brand Spirit

The Director of the Taiwan Craft Research Institute, Mr. Jeng-Yi Lin, states, "Facing the growing global trend stressing environmental consciousness, craft contains development potential through combining human intelligence with respect for the laws of nature. In recent years, the Taiwan Craft Research Institute adapted "ECO Arts" – the contemporary value of life and the craft aesthetic – striving to enrich cultural content, environmental feel and creative design. Another goal is to provide life value to those with busy yet monotonous lives with the knowledge to live simply and environmentally." "Yii"- pronounced as the letter E – is derived from three Chinese characters. One character represents the central ideas in Eastern philosophy: the sun and moon, yin and yang and the changing and unchanging laws of nature. Another reflects exquisite craft and the last one stands for original design. Part of yii's ideology is "transformation," aiming to transform traditional Taiwanese crafts in the contemporary context through design. Additionally, there is "respect"; the majority of the pieces are handcrafted to exclude the burden placed on the environment through the manufacturing process. Finally, "fusion" – between cultivation and nature, designer and producer, user and creator, traditional and contemporary, east and west, all forming a harmonic relationship as a starting point in pursuit of exceptional quality.

A Blend of Traditional and Contemporary Dialogue Between Crafts Artists and Designers

Taiwan's Yii will exhibit 45 pieces created through the collaboration between 15 prominent modern designers and 20 master craftsmen. Director Jeng-Yi Lin will serve as the main curator. The first theme exhibited is "Inspired by Nature," upholding nature as the root of everything, protecting and working harmoniously with nature. The work combines a bamboo woven chair and silk produced naturally by silkworms to produce a sleek white chair masterpiece, completing the "Cocoon Plan." The second theme on display is "cultivation" – beginning with learning "respect for nature" then combining methods and attitudes unique to Taiwan to develop the pieces. The "Brick Plan" series uses Taiwan's industrial method of grinding brick and cement to transform crude materials into refined and elegant vases and china. Lastly, there is



Initiated by Taiwan Craft
Research Institute

TRIENNALE DI MILANO,
Viale Alemagna 6, MILAN

Open April 14-19 2010,
from 10:30 till 22:00.

For further information,
interview requests and high
resolution images please
contact:

Europe-
Olga Zhuravleva at
+39 347 351 9334 or
press@noramorton.nl

Taiwan-
Elaine Lin at
+886 2 2713 7198#202 or
elainelin@ote.com.tw

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"sustainability," where Yii's brand spirit balances "nature" and "cultivation" to achieve harmony and sustainability. The work transforms scraps of driftwood into a refined wooden cabinet.

TCRI Welcomes Creative Director Gijs Bakker

The Taiwan Craft Research Institute is an agency under the Council for Cultural Affairs of the Taiwanese government and seeks to promote Taiwan's craft culture creativity, industry, and aesthetics. The Yii brand has been established for 3 years, first stepping onto the international platform at the 2008 and 2009 'Maison & Objet' in Paris and the 2009 'Salone del Mobile' in Milan. Yii's brand has found resonance and received further affirmation from the international design and media worlds. Last year, Yii invited famous founder of Droog Design, Gijs Bakker, to serve as creative director to further the maturation of the Yii brand, allowing Taiwan's craft image to shine and receive international recognition.

*Craftsmen Participating : Ching-tian Cai, Li-shu Huang, Kao-ming Chen, Wei-wen Lan, Pei-ze Chen, Tsun-jen Lee, Chin-tuan Chiu, Sheng-wen Liao, An-fu Huang, Chun-han Lin, Kuo-long Lin, Jian-an Su, Meng-chen Lin, Su-jen Su, Shu-li Lin, Jun-ching Tang, Hsueh-fen Lu, Chi-hsiang Yeh, Shi-ren Lu

*Designers Participating : Jen-feng Chen, Yu-jui Chou, Ching-ting Hsu, Po-ching Liao, Hsiao-ying Lin, Chen-hsu Liu, Idee Liu, Yu-fen Lo, Chia-en Lu, Rock Wang, Chun-chieh Wen, Pili Wu, Yu-cheng Yao.

Yii

Initiated by Taiwan Craft Research Institute

Creative direction: Gijs Bakker

TRIENNALE DI MILANO, 1st floor, Via Emilio Alemagna 6, MILAN.

Open April 14-19 2010, from 10:30 till 22:00.

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Taiwan-Elaine Lin at + 886 2 27137198 or elainelin@ote.com.tw



COMUNICATO STAMPA Da Taiwan, le strabilianti creazioni di "Yii"

Dal 14 al 19 aprile 2010, le opere originali di design taiwanese del marchio "Yii" fanno il loro debutto presso il Salone del Mobile della Triennale di Milano. In quest'occasione, il Direttore del Consiglio degli Affari Culturali Dott. Emile Chihjen Sheng visiterà personalmente Milano e presenzierà alla cerimonia d'apertura.

I temi portati da "Yii" all'esposizione sono "Natura, Cultura e Sostenibilità", in modo da trasmettere lo spirito del marchio "Yii" e promuovere la cultura taiwanese, aprendo così una via all'integrazione e al dialogo tra le nazioni.

La nascita di "Yii" e lo spirito del marchio

Il direttore dell'Istituto di Ricerca per l'Artigianato Taiwanese Jeng-Yi Lin afferma: "Di fronte alla crescente tendenza globale a sottolineare la coscienza ambientale, la combinazione tra intelligenza umana e rispetto delle leggi della natura propria dell'artigianato presenta notevoli potenzialità di sviluppo. Negli ultimi anni, l'Istituto di Ricerca per l'Artigianato Taiwanese ha portato avanti l'idea di "ECO Arts (artigianato verde)" – i valori di vita contemporanei e l'estetica dell'artigianato- sforzandosi di arricchirne il contenuto culturale, il senso ecologico e il design creativo. Un ulteriore obiettivo è quello di portare un arricchimento di valori nelle vite impegnate ma monotone di molti, attraverso la consapevolezza dell'importanza di uno stile di vita semplice, a basso impatto ambientale."

Il nome "Yii" (pronunciato "i") deriva da tre diversi caratteri cinesi. Uno rappresenta il sistema di concetti della filosofia orientale: il sole e la luna, lo Yin e lo Yang, e le immutabili, ma sempre in movimento, leggi della natura. Un altro rappresenta l'arte, mentre il terzo sta per design originale. Parte dell'ideologia di "Yii" è il concetto di "trasformazione", in particolare l'obiettivo di trasformare l'artigianato taiwanese attraverso il design per portarlo al livello del contesto contemporaneo. Oltre a questo, il concetto di "rispetto": la maggior parte delle opere sono realizzate secondo processi di manifattura privi d'impatto sull'ambiente. Infine, la "fusione", tra cultura e natura, tra designer e produttore, tra utente e creatore, tra tradizione e modernità, tra Oriente e Occidente, il tutto in relazione armonica, costituendo un punto di partenza nel perseguimento di un eccezionale livello di qualità'.

L'unione di tradizione e modernità e il dialogo tra designer e maestri artigiani

La "Yii" di Taiwan presenterà 45 opere nate dalla collaborazione di 15 designer eccezionali e 20 maestri artigiani. Il Direttore Jeng-yi Lin assumerà personalmente la veste di curatore. Il primo tema in esposizione sarà quello di "Ispirazione tratta dalla Natura", confermando la Natura come radice di ogni cosa, insieme alla necessità di lavorare in armonia con essa e nel suo pieno rispetto. Quest'opera, già inserita nel "Progetto Cocoon", è costituita da una



Un'iniziativa dell'Istituto di Ricerca per l'Artigianato Taiwanese

TRIENNALE DI MILANO,
Viale Alemagna 6, MILANO

Orari 14-19 aprile 2010, dalle
10:30 alle 22:00

Per ulteriori informazioni,
richieste per interviste e
immagini ad alta risoluzione
rivolgersi a:

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Taiwan-
Elaine Lin at
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elainelin@ote.com.tw

sedia a bozzolo, in bambù intrecciato e seta, che rispecchia il processo naturale di formazione del bozzolo del baco da seta.

Il secondo tema è quello della "Cultura", con lo scopo di combinare, nel processo di produzione dell'opera, il rispetto per la natura con i metodi e lo stile esclusivamente taiwanesi. Il "Progetto Brick" usa il metodo industriale propriamente taiwanese che consiste nello smerigliare mattone e cemento in modo da trasformare materiali rozzi in vasi e stoviglie eleganti. Infine il tema della "Sostenibilità", in cui "Yii" equilibra "natura" e "cultura" per raggiungere armonia e sostenibilità. L'opera trasforma pezzi di legno portati alla deriva dalla corrente in un raffinato armadietto in legno.

TCRI da il benvenuto al direttore creativo Gijs Bakker

L'Istituto di Ricerca per l'Artigianato Taiwanese è sotto il controllo del Consiglio per gli Affari Culturali del governo taiwanese, il quale si occupa di promuovere la cultura artigianale, la creatività industriale e l'estetica di Taiwan.

Il marchio "Yii" ha compiuto 3 anni e si è affacciato sul palcoscenico internazionale nel 2008, in occasione dell'esposizione "Maison & Object" di Parigi, e nel 2009, presso il Salone del Mobile di Milano.

Quest'anno "Yii" ha invitato il famoso fondatore della "Droog Design", Gijs Bakker, ad assumere la posizione di direttore creativo per un'ulteriore maturazione del marchio "Yii", affinché l'immagine dell'artigianato taiwanese risplenda e riceva un riconoscimento sempre maggiore a livello internazionale.

Artigiani partecipanti

Ching-tian Cai, Li-shu Huang, Kao-ming Chen, Wei-wen Lan, Pei-ze Chen, Tsun-
jen Lee, Chin-tuan Chiu, Sheng-wen Liao, An-fu Huang, Chun-han Lin, Kuo-long
Lin, Jian-an Su, Meng-chen Lin, Su-jen Su, Shu-li Lin, Jun-ching Tang, Hsueh-fen
Lu, Chi-hsiang Yeh, Shi-ren Lu.

Designer partecipanti

Jen-feng Chen, Yu-jui Chou, Ching-ting Hsu, Po-ching Liao, Hsiao-ying Lin,
Chen-hsu Liu, Idee Liu, Yu-fen Lo, Chia-en Lu, Rock Wang, Chun-chieh Wen, Pili
Wu, Yu-cheng Yao.

2010 工藝時尚米蘭國際家具展 相關國際報導

1、 歐洲知名設計雜誌編輯 Crystal Bennes

<http://waywardsentiment.blogspot.com/2010/04/milan-salone-2010.html>

原文:Yii at Triennale: To be painfully honest, for some reason I still have this impression of East Asian design as sub-standard. Even though I love, in particular, Japanese fashion designers and architects, I think the 'made in Taiwan' and 'made in China' labels on cheap clothes and furniture have somehow sunk into my subconscious. So when I saw the Yii Taiwan design pavilion in the Triennale (Milan's design museum) on my second day in town, I realised I needed to seriously adjust my thinking. The pavilion was beautifully constructed and all objects within the pavilion beautifully presented. Plus they had tea. I love tea.

1) Yii at Triennale: To be painfully honest, for some reason I still have this impression of East Asian design as sub-standard. Even though I love, in particular, Japanese fashion designers and architects, I think the 'made in Taiwan' and 'made in China' labels on cheap clothes and furniture have somehow sunk into my subconscious. So when I saw the Yii Taiwan design pavilion in the Triennale (Milan's design museum) on my second day in town, I realised I needed to seriously adjust my thinking. The pavilion was beautifully constructed and all objects within the pavilion beautifully presented. Plus they had tea. I love tea.

Some of the best pieces I saw at the festival were on this pavilion, in particular the brick plan vase by Rock Wang and the Tertial by Pili Wu at Yii:



3、FRAME-荷蘭設計雜誌，知名於全球設計業

標題:來自台灣的愛。

內文:Gijs Bakker 離開楚格後，發展設計重心轉向至台灣品牌 Yii，期許 Yii 品牌能藉由創新結合，充滿活力和熱情...

208 : TALK : GIJS BAKKER

FROM TAIWAN WITH LOVE

After leaving Droog GIJS BAKKER turned his attention to Taiwan, where he is developing Yii, a brand he hopes to imbue with international élan.

WORDS FEMKE DE WILD
PHOTOS COURTESY OF YII

How did you end up in Taiwan?

In 2006 I was invited by the Design Centre and the National Palace Museum to develop ideas for the gift shop. Then in May 2009 the Taiwan Craft Research Institute asked me to come up with new ways to stimulate Taiwan's tradition of crafts, which was threatening to disappear. My idea was to have Taiwanese designers - people with a background in contemporary design - work together with craftsmen. These young designers know almost nothing about their native culture of crafts.

Why is that?

The big dilemma in Taiwan is that modern design schools offer youngsters an education based on an international language with a focus on Europe and North America. It's a language that lacks individuality. Some 20 to 25 years ago, we saw the same thing happening in Japan. One of my tasks is to research ways of developing a personal identity through crafts, an identity that does exist in essence. I find the work fascinating.

What characterizes this identity?

Taiwan is a small country that hasn't suffered under the yoke of Communism and that has a significantly developed technological industry. Add those facts to a culture that's based on Buddhism and Taoism, and you get what we Westerners perceive as an unbelievably rich world of stories and symbols. Compared with the Taiwanese, I feel very flat, very one-dimensional. Their religions nurture a belief in prosperity and not, as in Christianity, in hell and damnation. This has an impact on people. It's good after so many years of Europe and America - not terribly interesting to me anyway - to be delving deep into the tremendously fascinating culture of Asia.

And it's also fascinating in terms of design?

Taiwan is basically unexplored territory; people still live and work in a very simple way. But the upcoming generation wants more. The West is pampered and overfed. My challenge and this project are about developing objects that carry the context of the local culture and yet transcend the atrocious souvenir. Objects that really have something to offer, that *mean* something.

Is it difficult to have designers and craftspeople work together?

Designers have a hard time understanding the value of traditional techniques and figuring out how to master such methods. Confrontations between designers and artisans who make woodcarvings, ceramics and silver objects for Taiwanese temples can be really interesting. Designer Pili Wu made a wooden sculpture for the Ikea Plus project that featured a Buddha and, below him, a dragon nodding its head. The woodcarver put up a fierce protest. The dragon stands for prosperity, and its head *must* be raised.

How do you deal with such clashes?

They precipitate an incredible amount of debate, which is a difficult branch of sport for most Asians. Hierarchy is extremely important in the East, and Asians are not taught to think outside the box. As a European, you can't go too fast; loss of face is extremely painful, and people totally clam up if you're too direct. As time passes, the designers have started opening up, however. I talk to them on Skype for hours, and nowadays our conversations can get pretty intense. I have an idea, the designer takes a stance and the maker sees things from another perspective. The designer has to find the strength to develop his own idea, and the maker needs to adapt. It hasn't always been easy. There are some big names among the artisans participating in the project.

What kind of influence do you have on the designers?

One of the women wanted to make an object that would contribute something new to the tea ceremony. She based her design on three senses - sight, smell and touch - but her initial attempt displayed a predictable international design style: monotone, minimalist, taut lines, one colour. Modernism is about designing a form without thinking about what form means. I have nothing against modernism - it's where I come from - but I'm here to teach designers to draw on their own strengths. We tossed it all out and took her design back to the original idea. What she made is a very poetic little bird's nest. When a result like this one finally emerges, I'm happy and the designer is surprised.

Asia has been a popular source of design for some time now. What's new about your approach?

In the past five years, many Western designers have travelled to Asia to have their ideas produced by cheap labour. In my opinion, this almost stinks of colonialism. I definitely didn't want that sort of thing. On principle, I'm working only with Taiwanese designers. That could change, of course. When Renny [Ramakers] and I founded Droog in 1993, we also worked exclusively with Dutch designers. Once you've secured your position, though, you can loosen the restrictions.

Life after Droog - is it what you expected?

I'm just a dyed-in-the-wool designer who's wildly interested in the product. Droog involved a lot of management and commercial pressure, and I certainly don't miss the pressure. Now I can concentrate wholly on my own designs while working as the art director of Yii - that's a position that fits me like a glove, and it's basically what I did for Droog as well. This project gives me the same feeling I had when we first set up Droog. We made products that embodied a spark of brilliance, objects with something to say. What I'm experiencing now has the same sense of excitement.

Speaking of excitement, has the exciting evolution of Dutch design vanished completely?

I think the latest generation of designers, which includes my son, Aldo, is certainly capable of giving Dutch design a renewed sense of élan. They're making designs that show a deep interest in use, in ritual, in material and tactility - how the object is picked up and held. The spectacle that we've seen so often during the past ten years is over, though. It's almost old-fashioned. I think genuine innovation is going to come from an as-yet-unforeseen place. Maybe Great Britain, maybe Brazil or, more than likely, India, which is a country I'd still very much like to visit. For the time being, however, I haven't finished my work in this part of Asia. Projects that are already surfacing in China hold the promise of new research for me - this time involving the use of indigo and paper. ■

gijsbakker.com
yiiidesign.com

1. DESIGNER IDEE LIU ASKED A NUMBER OF ARTISANS TO CREATE PERSONAL INTERPRETATIONS OF A STARBUCKS MUG, WITH ITS DISTINCTIVE CIRCULAR LOGO.



2. THE PANLONG VASE HAS A RUBBER BODY THAT IS CLAMPED TO A CERAMIC HANDLE MADE IN THE TRADITION OF KOJI POTTERY. DESIGNER CHEN-HSU LIU, ARTISAN SHI-REN LU.

3. THE RABBIT IN RELATION TO THE MOON REPRESENTS A THEME DEEPLY EMBEDDED IN TAIWANESE RELIGIOUS BELIEFS. REFLECTED IN THE TEA IS THE RABBIT'S NOSE, TO WHICH GOLD LEAF HAS BEEN APPLIED. DESIGNER HSIAD-YING LIN, ARTISAN JUNG-CHING TANG.

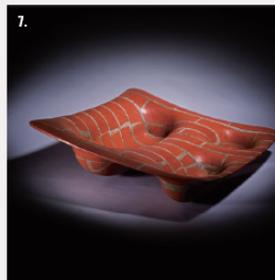


4. FOR THE IKEA PLUS COLLECTION, DESIGNER PILI WU ADDED A TWIST TO WELL-KNOWN IKEA PRODUCTS. THE OUTSIDE OF THE LAMP SHADE IS DECORATED WITH CHASED RELIEF, AND THE INSIDE RICHLY ADORNED WITH INDIVIDUAL FIGURES MADE FROM GILDED SILVER. DESIGNER PILI WU, ARTISAN JIAN-AN SU.



5. IKEA PLUS HERMAN FEATURES LACQUERWARE DECORATED BY LAQUE SPECIALIST LI-SHU HUANG.

6. FOR IKEA PLUS VIKA, DESIGNER PILI WU CREATED A SCULPTURAL WOODEN FORM WITH TRADITIONAL MOTIFS; THE PIECE WAS CRAFTED BY WEI-WIN LAN.



7. DESIGNER ROCK WANG HAD STONE CUTTER PEI-ZE CHEN CHISEL A DISH FROM BRICK. IN THE 17TH CENTURY THE DUTCH BUILT A COLONIAL FORTRESS, FORT ZEELANDIA, THUS INTRODUCING NEW WAYS IN MAKING BRICKS TO TAIWAN.

8. SILKWORMS SPIN A COVERING AROUND COCOON PLAN, A SOFA MADE OF BAMBOO. THE SAME TECHNIQUE IS USED TO MAKE THE HATS WORN BY WORKERS IN TAIWANESE RICE PADDIES. DESIGNER ROCK WANG, ARTISAN KAO-MING CHEN.

9. LIGHT CAN PASS THROUGH THE TRANSLUCENT GROOVES IN THESE PORCELAIN LACE BOWLS. VARIOUS THICKNESSES IN THE MATERIAL LEND STRUCTURE TO THE OBJECTS. DESIGNER CHING-TING HSU, ARTISAN TSUAN-JEN LEE.

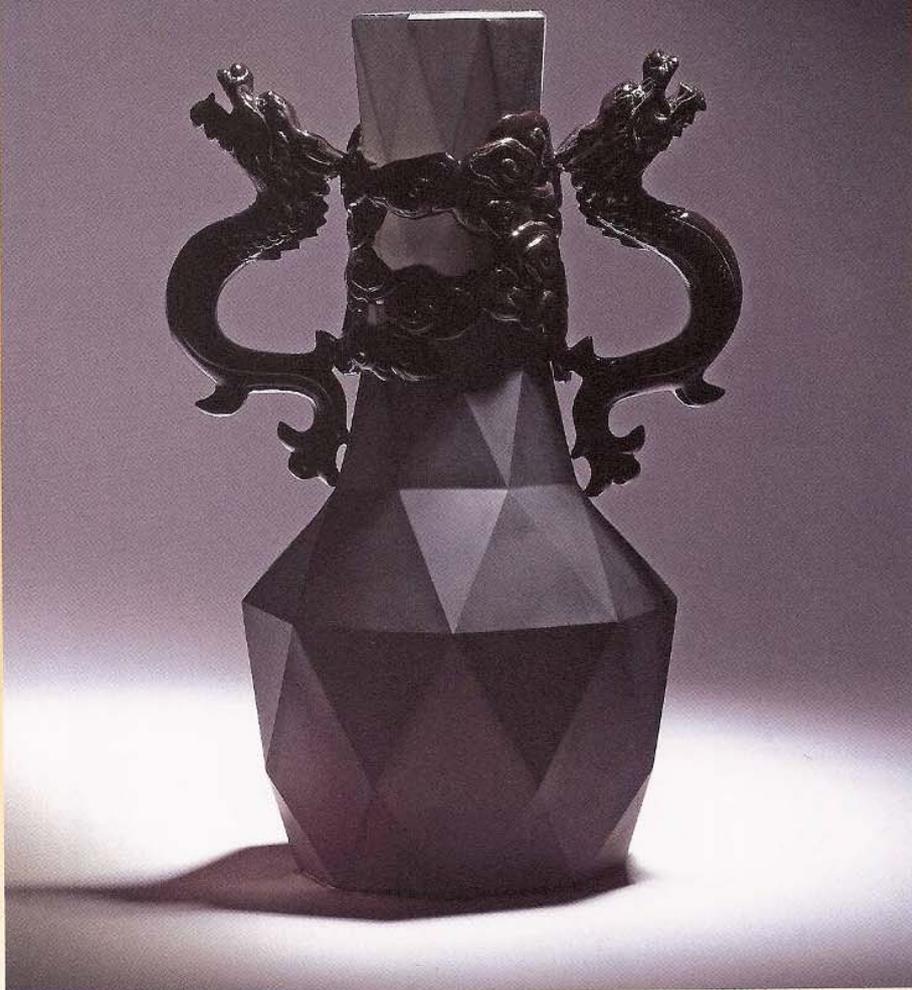
4、Items-德國知名設計雜誌
內文:介紹來自台灣的设计创意

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items # 2
2010

Designed in Taiwan
Marc Vlemmings

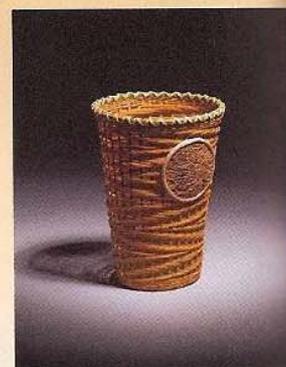
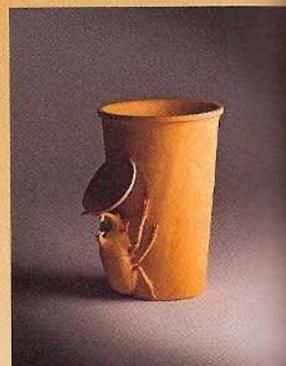
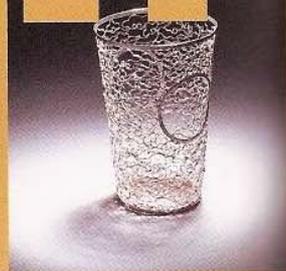
foto's:
William Cheng

Designed in Taiwan



Het merk Yii Collection is het initiatief van het Taiwan Craft Research Institute. Het nodigde de Nederlandse ontwerper Gijs Bakker uit een serie workshops te leiden waarin jonge Taiwanese ontwerpers samenwerken met Taiwanese ambachtslieden. De resultaten van de workshop zijn tijdens de Salone del Mobile (14 t/m 19 april) te zien in het Triennale Design Museum te Milaan.

Panlong vaas, Yii Collection,
productie: Shi-ren Lu (Koji pottery),
ontwerp: Chen-hsu Liu



World Cups (zilver), World Cups (hout),
World Cups (bamboe), Yii Collection,
ontwerp: Idee Liu, productie World Cups
(zilver): Jian-An Su.



Chinese ruimte onder regie

Onder het motto 'Better City-Better Life' verandert het aanzien van Sjanghai ingrijpend. Maar anders dan hun monter polderende Nederlandse vakgenoten moeten Chinese ontwerpers hun openbare ruimte nog veroveren.
38



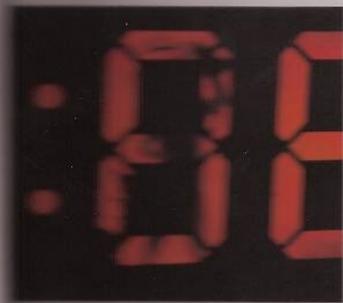
Great Design Communication

De Shenzhen Graphic Design Association (SGDA) organiseert sinds 1992 een tweejaarlijkse internationale designcompetitie in China, de GDC. Max Bruinsma zat in de jury.
52



Designed in Taiwan

Jarenlang liet de hele wereld zijn spullen maken in Taiwan, maar sinds China zijn grenzen opende en het kapitalisme omarmde werd het land voor veel producenten te duur. Reden voor de Taiwanese regering om de kenniseconomie binnen te treden. Daarbij moet design een belangrijke rol gaan spelen.
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Portfolio: Maarten Baas

Maarten Baas had instant succes na zijn afstuderen in 2002. En hij is ons in de jaren daarna blijven verrassen, want hij verkiest creatieve vrijheid boven gemakkelijk succes.
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Uitgeverij en redactie
De Wittenstraat 102-104
1052 BB Amsterdam
T +31 (0)20 6829479 F +31 (0)20 4752289
info@items.nl items.nl
Postbus 10189 1001 ED Amsterdam

Hoofdreducteur: Max Bruinsma
Managing editor: Pao Lien Djie
Eindredacteur: Roelien Plaatsman
Redactieassistent: Robbert van Strien
Webredacteur: Remco Vlaanderen
Redactie: Marc Vlemmings, Thonik
Columnisten: Conditional Design team, Ron Kaal

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Advertentieacquisitie en Marketing
RSM Co Publishers
Eerste Jan Steenstraat 101
1072 NG Amsterdam
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5、DAMn-比利時知名設計雜誌
標題:台灣工藝時尚的改變與轉化





Change and Transformation



Gijs Bakker's Tales from Taiwan

Gijs Bakker has high hopes for his Yii-project. 'My aim is to prove that a conceptual approach generates different products when placed in a new context', he says. In general, conceptuality is independent of context. But when you link it to local skills and culture, that's when it becomes really interesting.



by ANNEKE BOKERIN



In the case of Yii, the new context we are talking about is Taiwan. With jewellery designer and co-founder of Droog Design Gijs Bakker as curator and in collaboration with local craftsmen, 15 Taiwanese designers created 47 products, which will be presented for the first time at the Milan furniture fair in April. 'The Taiwanese Craft Council invited me to do this project', Bakker recounts. 'They've known me since 2006, when I developed a line of products for the gift shop of the National Palace Museum in Taipei together with some young Taiwanese designers. We tried to steer clear of tacky souvenirs - no Nightwatch cake tin and that kind of stuff. Instead, the question was: how can you distill the real value from the historical artefacts and translate it into contemporary products? I think it resulted in some interesting objects.'

Skype & Souvenirs

Apparently the Taiwanese Craft Research Institute, an agency of the Council for Cultural Affairs, thought so as well, as it hired Bakker again for the creation of its new design brand Yii. The starting point is quite similar: it's again about combining contemporary design and traditional Chinese crafts without slipping into the banality

of souvenirs. It's not about showing to the world how beautifully the Chinese can lacquer, carve and engrave. 'We really wanted to create products which everyone can use.' The Craft Research Institute made a shortlist of about 30 designers, from which Bakker picked 16. 'In May I spent a week in Taiwan, doing workshops with the designers and craftsmen, where we developed the first ideas. After that, we communicated via Skype. In fact, it was an intense coaching process, which went much further than just curating,' recalls Bakker. The designers had no precise briefing, but could design freely whatever they liked. With these products as a first collection, Yii, which means change and transformation in Chinese, is supposed to become a real design label. Of course the fact that it's entirely financed by the Taiwanese state makes it a marketing tool rather than a commercial brand. But one has to give an affirmative nod to the Taiwanese in that it's a very well-timed marketing tool, entering the stage just at the moment when the design world has rediscovered the value of traditional crafts as well as the charms of the authentic and the local.

'The biggest challenge was the difference in mentality I didn't want to involve any Western designers, because

Buribao Yipao: laminated bamboo (top)
Designer: Chan-Hsiu-Liu
Craft master: Kai-ming Chen

Gijs Bakker at work/discussions during masterclasses (above, below images)

Brick Phone: tray, brick (next page, top)
Designer: Rick Wang
Craft master: Pei-chen Chen

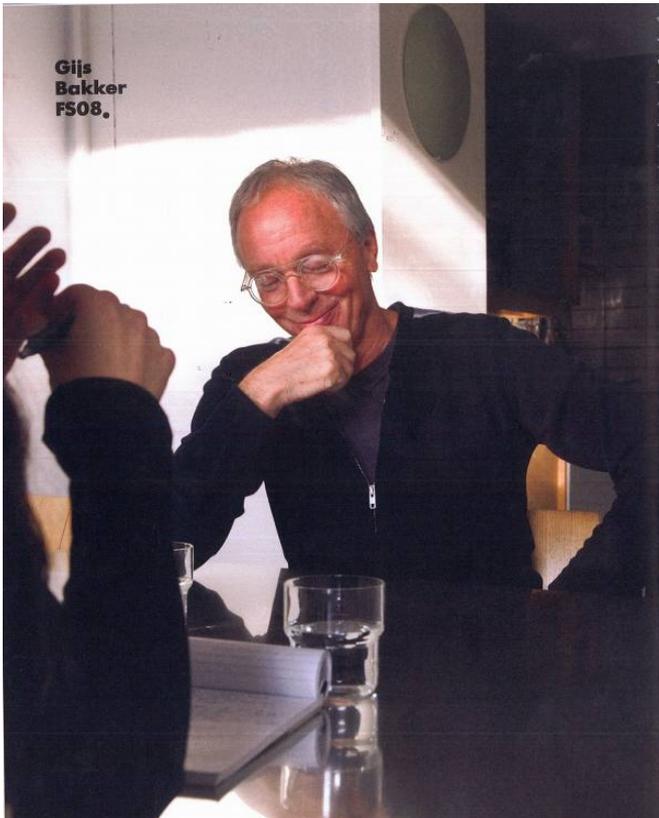
Black Plus Tortois: shoe, plated gold (next page, bottom left)
Designer: Pin Wu
Craft master: Jiao-an Su

Parking Place: Gijf pottery, rubber (next page, bottom right)
Designer: Chan-Hsiu-Liu
Craft master: Shi-wei Liu

6、The Dots-荷蘭知名設計雜誌

標題:嶄新一頁

內文:介紹 Yii 品牌及 Gijs Bakker



Text Annemiek van Grondel — Photography Iico Kemmere

He could be called one of the godfathers of Dutch Design and certainly the one who put Dutch Design on the map. Gijs Bakker (1942), co-founder of Droog Design, is level-headed about it all. Last year he left the ever-successful design platform after 15 years. Time for a new creative chapter. "Starting out in the middle of a financial crisis is fantastic."

A Career in Chapters.

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"Vienna, 1980. My wife, my son, and I were visiting a jewellery symposium there. There were posters in all the trams with the slogan: 'Design is unsichtbar.' They were referring to an exhibition in Linz. We visited it on the way back. An enormous white tent on the bank of the Danube, crammed with design in the broadest sense of the word: post-modern architecture, car design, performance art, fashion, visual arts... One section with design pieces by Ettore Sottsass. Carpet made up of classic parquet flooring, finished with a chrome-plated steel border and placed under insipid formica chairs in the

Gijs Bakker (1942, Amsterdam)

- early '60s Rietveld Academy and Koninklijk Stalen, Staalstalen
- 1965 collaboration with Emmy van Leersum (1966 marriage)
- 1993 Droog Design with design critic and historian Renny Ramakers
- 1996 Chi ha paura...? with Marijke Vallanzasca
- Design from jewellery, interiors, furniture, household and objects, to public spaces and exhibitions: Fat, Poland, Antwerp, V&A and Eng Studio, among others. His work is collected throughout the world and has received many awards since 1965, the last of which was the Senoo Prize Award in 2007, for his work at Droog Design.
- Since 1968 Teacher at the Delft University of Technology and the Design Academy, among others.
- Now guest-creator, jury member, lecturer and head of the Masters Department (M) of the Design Academy, Eindhoven.

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most varied patterns. A lamp with a myriad of bulbs. A bookcase from the Memphis collection that would later become an icon... The audaciously Fantastic! That kind of shock stays with you forever."

He sighs. The exhibition meant a turning point for Gijs Bakker, conceptual artist and designer, and a cautious prologue to Droog Design, the design platform he would later start with Renny Ramakers. Droog Design is everything the cutting edge of that time, Italian design by Studio Alchimia and Memphis Group, wasn't: a return to the idea, the concept, over from unnecessary decoration and exaggeration, but with an emphasis on originality and reclamation, all with a touch of irony. It was a new style that set off a shock wave in 1993 at the Salone in Milan, similar to the one Memphis caused at this Forum Design exhibition in Linz.

Intuition Bakker is characterized by a curious mixture of level-headedness and absent-mindedness. These elements come back again and again, both in his personality and in his work. He approaches life with an almost childlike curiosity, despite his vast experience and all but encyclopaedic knowledge of art and design. His home-cum-studio, a canal-side house purchased from another Dutch design celebrity, Benno Pressel, is a striking example of the diversity of his interests: a jumble of styles, all tastefully arranged. "Benno had a fantastic, free, and open spirit!" he calls from the kitchen with enthusiasm. "In the eighties he had a kind of home-gallery in this room. Look at the cotton carpet you are sitting on. That was revolutionary in those days!"

Besides being a designer, Bakker is also a cultural entrepreneur and mentor. He was and is a decisive influence on the international promotion of Dutch design, though both his designs (jewellery, interior and industrial design) and his role as teacher and guest-curator (as early as 1980 he organized the exhibition Design from the Netherlands in Stuttgart, which toured Europe for four years,

commissioned by the Office of Fine Arts Abroad, in Amsterdam) as well as his collaboration projects.

His first collaboration was with his wife, Emmy van Leersum, whom he met in the early sixties at the Rietveld Academy in Amsterdam, where they both studied jewellery design. Their conceptual outlook and raising the fundamental level of jewellery design made G+E (Gijs and Emmy) pioneers. Bakker: "We were very different. She was functional and analytical in the step-by-step development of ideas, whereas I have a more intuitive approach. An excellent combination."

Van Leersum passed away in 1984, when their son Aldo, now also a designer, was 13 years old. Bakker is keeping her legacy alive. "Last year I organized a retrospective of her work and placed a series of sixteen aluminium bracelets, all slightly different, in a display case," Bakker says. "It felt as if she was looking over my shoulder and knowingly whispering: 'Shouldn't you turn that bracelet the other way around?'"

Droog Design A second important collaboration was with art historian and design critic Renny Ramakers. High-profile projects and exhibitions led their design platform Droog Design to become the driving force behind the movement that later became internationally synonymous with Dutch design. Bakker and Ramakers decided on collaboration during a group exhibition in pop temple Paradiso in Amsterdam. An upstairs gallery, on a regular Sunday afternoon, in early '93. Bakker was one of the exhibitors, Ramakers organized the event.

"It was snoring and it was cold, but all of Amsterdam was there," Bakker recounts. "The time was ripe, responses were good. I was planning on focusing public attention on some former students in a shop/gallery in the Via Serva in Milan, with ceramics, textiles and jewellery. Renny and I really decided to combine this idea with what was being shown in Paradiso."

They didn't harbour any illusions, but expected to see mainly 'indifferent' Dutch furniture 'salesmen', as Bakker puts it. Dutch design didn't 'exist' after all. But fate had something else in mind. With the arrival of Andrea Branzi – a group of young designers and press people in his wake – the exhibition gained attention. The last three days there was quite a rush.



Within a few years Droog Design as a brand put the Netherlands on the map, with its razor-sharp sense of the spirit of the times and its selection and later in-house production of unconventional, conceptual work with an interpretive twist. And done by a new generation that gave renewed meaning to design with clever use of combinations and recycling. World-famous designers like Richard Hutten, Marcel Wanders, Jurgen Bey, and Hella Jongerius all started out with Droog. Bakker now considers Droog Design's current position as less influential. Last June, he decided to withdraw from the fifteen-year collaboration with Ramakers, to the dismay of many.

With the opening of a prestigious store in New York, he came to believe commercial considerations would push content further into the background.

The designer is glad it is behind him. "I am working on a lot of new projects. Life is fantastic. I don't want that to be ruined by something that is absolute. Droog Design is over. Something receives attention for some ten years and then is irrevocably surpassed by the next idea. That's fine; it gives young people space. Every generation has the right to express itself and to design their own products or environment."

15

A career in chapters In spite of the diversity of his activities – design, teaching, lecturing, organizing exhibitions – Gijs Bakker's life is divided into clear-cut chapters of 15 years. Admittedly, they run more or less parallel to each other, but it is remarkable nonetheless: this marriage to Emmy van Leersum; the period of time he was busy with Droog Design; the working relationship and romance he had with Italian gallery owner Marijke Vallanzasca, with whom he started the successful jewellery label Chi ha paura...? in 1996. He is currently working on a long-term project in Taiwan. At the request of the Taiwanese Craft Research and Development Institute, he is developing a native design culture for the Taiwanese craft industry, together with 17 young Taiwanese designers. Could this be an indication of what is to come for the next 15 years?

"Design is still all about flexibility and an open mind just like in the sixties."

The differences between the Northern European and Asian views of design fascinate him immensely. Here, as with Droog Design and at the Design Academy, he comes into contact with global thinking, something that has little to do with bringing Dutch character to Taiwanese design. What does it involve? A conceptual approach. Or rather, as Bakker puts it: "conceptual design in context". Here the context is Taiwanese culture. His findings are being presented in the Triennale in Milan, under the label yii (see page 103), featuring products made of bamboo, porcelain, and even brick, a material that the Dutch brought to Taiwan in the seventeenth century. Bakker: "One young man built sculptural, organic implements out of it. Beautiful and innovative."

One exception to his career in chapters is the number of years the designer has been teaching: more than forty years. For some time now,

he has been head of the department of Masters of IM at the Design Academy in Eindhoven, a study programme that also has a strong impact on Dutch Design and for which there is fierce competition from students from all over the world. "A lot is happening here, especially in the field of research. The market is changing; it demands more from designers than just a product," he explains. "This can limit them, but it can also stimulate and inspire. The majority of the foreign designers we've attracted, both in Eindhoven and at Droog, have stayed in The Netherlands, because they've found a cultural and economic climate here that is without equal anywhere in the world. For the arts, this has traditionally meant that the government has found it its mission to instruct the masses and impart culture to them. Graphic design and architecture flourished in the 1920s and '30s, thanks to the active part the government played as patron. But product design was not yet of importance. Up until the '60s and '70s it was seen as nothing more than embellishment, strictly for marketing but without further purpose."



Think global Bakker was one of the first in The Netherlands to realize that differences between art, design, and other disciplines could be done away with. And besides pioneer, he was also an advocate of the concept. "To say that he, as teacher and lecturer, could help the Dutch design world advance even further by propagating the 'think global' concept, he finds too bold a statement. "Precisely because we live in such a 'global' world, the identity of the designer has been teaching: more than forty years. For some time now,

defined meticulously. And you have to keep working at being of international significance. It is important that the next generation of designers doesn't casually assume the reputation of Dutch Design, but that they use it in a positive sense by further developing the quality of the work, such as making an even more creative response to technological developments. So much is about to happen! According to Tal, one of the IM Master students, everyone will have their own 3D-printer in a few years. What does that mean for the ordinary consumer? If I throw a party tomorrow and want to design my own cutlery and tableware, I can do that. That means is that every



Tom, Dick, and Harry cannot only design, but can actually make their own product. Furthermore, the synthetics used for these 3D-shapes will be recyclable. So my party-ware can be reused as a base material for something else.

"The consequence? Designers have to become even more inventive and think even more conceptually, because the context of our existence is changing. It's insane! Because if you forget that context, you become inflexible, you get sidetracked and then eventually it's all over. Future designers need to be aware of that. Dutch designers have an advantage: The Netherlands has made a name for itself in terms of design. In the past, I had to plead with manufacturers to get things done; now the door is wide open. Both domestic and foreign companies come here to shop for talent. This does mean that the next generation really has to know what's going on in the world. It's still all about flexibility and an open mind, just like in the sixties.

About a high degree of curiosity and an almost professional development of your intuition. You have to listen to this intuition, to feel it, and to follow it, but also to cultivate it. It's a big job for the next generation of designers: to improve yourself, to improve your mind. But above all, to see, to see consciously."

According to Bakker, the history of Dutch design is not the only advantage. He also considers the recent economic recession to be a blessing. "Starting out in the middle of a financial crisis is fantastic!" he shouts. "Everything is upside down! Two years ago there was no end to the insane amounts of money being handed out for design. That has a paralyzing effect on young people who have yet to start out in the design profession. But that has all been straightened out now. Things are now being looked at much more critically, and rightly so. This makes way for new creativity. Other, no less magnificent things are bound to happen."

www.gijbakker.com
www.chitapaura.com



FS07. Scholten & Baijings

Four different presentations
4 new products (Established & Sons)
Colour Wood (Karimoku)
Paper Table (Total Table Design, see page 92)
Vegetables & Colour Wood (Spazio Rossana Orlandi, see page 88)
Carolo Baijings, Stefan Scholten

Established & Sons London
La Pietola, Via Palermo 10, 20121, Milan
Karimoku New Standard Japan, Galleria Sully Shantamah, Via San Fermo / Via Moscova 25, 20121 Milan
Spazio Rossana Orlandi, page 98
Total Table Design, page 92

scholtenbaijings.com
karimoku-newstandard.jp
establishedandsons.com

Carolo Baijings
Westerdijkdijk 597, 1013 BX, Amsterdam, The Netherlands
info@scholtenbaijings.com
t +31 (0)20 482 89 40

About Stefan Scholten (1972) and Carolo Baijings (1973) established Scholten & Baijings, Studio for Design, in 2000. Scholten & Baijings produce both independent and commissioned work, which is presented in galleries and museums and sold worldwide. Besides their own collection they work for companies and institutions such as The National Historical Museum, Zuidoost Museum, Amsterdam Historical Museum, Royal Crystal Leerdam, i.e. Thomas Eyck and many more.

In their designs they make use of grids, light effects, colour, transparency, and layered patterns. In addition, minimal design and a keen eye for detail characterize their work. Their work is published in magazines such as Wallpaper, Frame, Elle Deco, New York Times, Vogue, Surface, and in The International Design Year Book.

Presentations
New Scholten & Baijings products will be presented by four companies at four different locations.

PRESENTATION 1
Established & Sons London will launch several new products including the Butte. The Butte is an eye-old Dutch wooden travel case. Scholten & Baijings have developed new production techniques to translate the handcrafted cases into attractive storage boxes.

PRESENTATION 2
For the new brand Karimoku New Standard Japan, Scholten & Baijings have designed three side tables in thinned wood.

PRESENTATION 3

Spazio Rossana Orlandi Italy will present the design duo's "Vegetables" made of textile. This work is all about the intensity of colour and craftsmanship.

PRESENTATION 4
Total Table Design - "Paper table" combines subtlety with elegance. The folded cardboard models created for the crockery are translated into light grey, unglazed porcelain cups and plates that delicately play with the suggestion of cardboard.



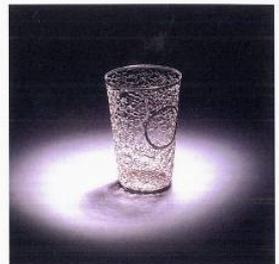
FS08. Yii

Curator: Taiwan Craft Research Institute, Exhibition organization: Nora Morton projects Europe, OFE communication/Taiwan
Curator: Gij Bakker

Participating designers: Chen-Hsu Liu, Chia-en Lu, Ching-ling Hsu, Chun-chieh Wang, Chung-min Hsu, Chung-lang Ho, Hsiang-yung Lin, Hung-zin Hsueh, Ider Liu, Jen-lang Chen, Jui Wu, Po-chang Liao, Rock Wang, Yu-Fan Lu, Yu-cheng Yao, Yu-jui Chou
Studio's Muller & Van Tol (Exhibition design), Union Design Associates (Graphic design)

Location: Triennale Design Museum
Via Emilio Azelegna 6, 20121, Milan
info@trienaledesign.com
trienaledesign.com

Contact: Nora Morton Projects
c/o Olga Zhuravskaya
Slootweg 51, 1013 AL, Amsterdam, The Netherlands
n.p.morton@nora.nl
t +31 20 252 99 24



About
The exhibited works are the result of Yii design projects in 2009 and 2010, for which Gij Bakker was invited as curator. Focused on the revival of increasingly extinct Taiwanese crafts in contemporary design, the project researched the harmonious relationship between man and nature. Bamboo work, woodcarving, ceramic, lacquer ware, fine silver work, and other ancient crafts were included in the process. The choice of "green" manufacturing methods assured both sustainability and high production quality, and also the authenticity of the prototypes.

PRESENTATION
"Yii" reads like "i" - derives from "yi", which means "change and transformation" in Taiwanese philosophy and is believed to be the underlying law of Nature. The brand was conceived by the Taiwan Craft Research Institute. It aims to transform traditional Taiwanese crafts in contemporary context through design, in order to bring extraordinary objects to the

immensely impersonal modern environment. Yii commissioned 15 Taiwanese professional designers to work with local master craftsmen, enriching the creative process with progressive design ideas and ancient craft secrets.
The Taiwan Craft Research Institute is an agency under the Council for Cultural Affairs. The Institute promotes unique local crafts, design, innovation, and the development of the culture industry. Its primary goals are the encouragement of Taiwan's people to cultivate a greater appreciation of crafts, to bring beauty into life, and to seek greater international exchanges related to crafts.
Gij Bakker (the Netherlands) is a designer, co-founder of Droog Design and Chi ha paura., and the head of the IM Master department at the Design Academy Eindhoven.

7、AT Casa-義大利知名雜誌與網路媒體
標題:台灣設計遇上 IKEA



The screenshot shows the AT Casa website interface. At the top left is the logo "AT CASA" with "CORRIERE DELLA SERA" underneath. To the right is a search bar labeled "cerca nel sito". Below the logo is a navigation menu with items: ARREDAMENTO, CATALOGO, LE CASE, TENDENZE, DESIGN E ARCHITETTURA, ECOLOGIA, MATERIALI, SALC. The main content area features the article title "Ikea, la lampada illustrata" and a sub-header "SFOGLIA: 8/9 →". The article text, titled "News dalla Cina", describes a collaboration between Taiwanese designer Pili Wu and craftsman Tist Jian-an Su, creating the Ikea Plus lamp for Ikea. It mentions the lamp is part of the Yii Design project and is made of porcelain with a dragon and tiger motif. The text explains how the lamp's light activates a magical scene. Below the main image is a row of four smaller images: a white lamp, a portrait of a man, a close-up of the lamp's base, and a colorful illustration of a dragon and tiger. A right-pointing arrow follows these images.

AT CASA
CORRIERE DELLA SERA

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ARREDAMENTO CATALOGO LE CASE TENDENZE DESIGN E ARCHITETTURA ECOLOGIA MATERIALI SALC

Ikea, la lampada illustrata

SFOGLIA: 8/9 →

News dalla Cina. Il designer taiwanese Pili Wu insieme all'artigiano Tist Jian-an Su ha creato una lampada per Ikea, chiamata Ikea Plus Terial, realizzata nell'ambito del progetto Yii Design. La struttura di un semplice oggetto da ufficio viene trasformata attraverso una leggera patina di porcellana lavorata. L'illustrazione riporta una lotta leggendaria tra tigri e dragoni avvenuta in un inferno scuro. All'attivazione della luce la battaglia viene revocata come in una sfera magica e la lampada da semplice oggetto di design si trasforma in una decorazione.



→

8、Core 77-全球最大設計入口網站 <http://www.core77.com>

標題:2010 米蘭設計週-來自台灣的工藝時尚 Yii

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Milan Design Week 2010: Yii, Crafts & Design from Taiwan



Posted by Allan Chochinov | 19 Apr 2010 | Comments (0)



IKEA plus TERIAL by Jian-an Su

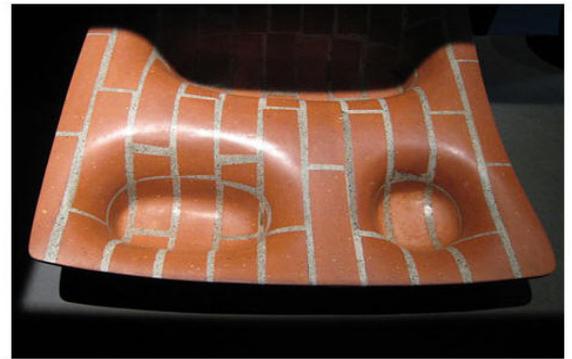
One of the highlights of this year's fair was found on the 2nd floor of the Triennale di Milano, tucked inside a black, crepe-stripped bungalow and radiating energy and light. Yii is an exhibition of 50 objects, commissioned from 15 Taiwanese professional designers paired with local master craftsmen. The initiative was under the creative direction of Droog co-founder Gijs Bakker, who's slyly gracenotes touch several of the pieces in a really wonderful way. Yii derives from the word 'Yi,' meaning "change and transformation," and all of the pieces explore the journey from the traditional to the contemporary.



IKEA plus Terial by Jian-an Su



Gallery setting



Brick Plan: Tray by Rock Wang and Pei-ze Chen



Nest Cradle by Chia-en Lu and Kao-ming Chen



Lace Plates by Ching-ting Hsu and T sun-jen Lee

9、WWD Life Style-荷蘭知名設計及生活資訊網站

標題:米蘭國際家具展強調光明與永續

內文:介紹 Yii 品牌

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Salone del Mobile Emphasizes Lightness, Longevity

by [SAMANTHA CONTI](#) with contributions from [LUISA ZARGANI](#)

Posted WEDNESDAY APRIL 21, 2010

Last Edited FRIDAY APRIL 23, 2010

From [WWD ISSUE 04/21/2010](#)

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A piece at Salone del Mobile.
Photo By Courtesy Photo



A piece at Salone del Mobile.
Photo By: Courtesy Photo

▶ LAUNCH SLIDESHOW 30 images

MILAN — Lightness and longevity.

Those were two of the main trends at Salone del Mobile this year, where some pieces were as flexible as origami shapes and others as fragile-looking as paper dolls. A host of other designs were fashioned from recyclable and sustainable materials. There were paper lamps courtesy of three Swedish companies — Sodra, a forestry group; Claesson Koivisto Rune, an architectural practice, and the lamp maker Wastberg — and a paper overnight bag commissioned by Wallpaper magazine and created by the Munich-based designers Saskia and Stefan Diez. The bag was made from Tyvek, a type of synthetic paper that is waterproof, tearproof and recyclable.

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A piece at Salone del Mobile.

Photo By: Courtesy Photo

LAUNCH SLIDESHOW 30 images



A piece at Salone del Mobile.

Photo By: Courtesy Photo

LAUNCH SLIDESHOW 30 images

Baijings, originally used by fishermen and illustrated with their narratives, and on display at Milan's La Pelota space.

Here, a glimpse at some of the other standout products and firms at this year's Salone.

Yii

Yii was created by the Taiwanese Craft Research Institute to open a dialogue between Taiwanese designers and craftsmen. They created a series of objects that fuse Taiwanese workmanship and tradition with contemporary design. Here, three bamboo trunks have been split at the top and woven, with small bamboo strips, into a seat. In another design, cocoon-like shapes — made by intertwining bamboo strips — are used to make a sofa.

Other objects appeared insubstantial, although their structures were robust. Sides Core, the Japanese design and architecture firm, turned out chairs with steel frames that looked as fine as pencil sketches; German firm Formentwicklung showed tables made of a mix of cardboard boxes and plywood, and designers Lucas E. Hinnerud, Jens Boldt and Daniel Enoksson crafted fragile-looking aluminum bookcases, tables and sideboards. The designers said they were inspired by simple and quickly cut-out paper models used at the beginning of the design process.

Plicio, another German-owned brand, showed off foldable chairs made from layers of wood and rubber, their mechanics modeled on that of a ladybug's wings. The chairs, which measure six millimeters thick when flat, can be folded into two different shapes. Meanwhile, the Finnish company Punkalive unveiled benches, tables, stools and chairs made from laminated veneer lumber.

Federico Marchetti, founder of e-tailer Yoox, said the attention to sustainability is high on the priority list for most producers. "There are more and more products created with recycled materials," said Marchetti, pointing to Italian furniture firm Magis, which worked with recycled plastic bottles to find ecological alternatives to plastic.

Sustainability is also a must for Alasdhair Willis, owner of British design and manufacturing company Established & Sons, in town for his firm's event and to celebrate the opening of his wife Stella McCartney's first boutique here. Similar to McCartney, Willis strives to work with eco-friendly materials. "You can't be a citizen of the world without being aware of the environment. We are not perfect but we do as much as we can," said Willis, citing sustainable wooden boxes by Scholten &

10、 The National- 阿拉伯國報紙

於三年展中心展出的 Yii 是來自台灣的新生品牌，由國立台灣工藝研究發展中心與 Gijs Bakker 合作，結合國家最傑出的工藝師和設計師，用以代表台灣的天然素材，和如竹、木雕、漆器等技法，誕生出既時尚又美麗的作品…

IAE' brand at the re there's a trend eports

countries staged group exhibitions that underlined their national identity - perhaps part of the "reclaiming origins" trend that seems to be a reaction against the blandness that comes with globalization. Even the Danes - whose global design influence goes back many decades - were at it, with not just one but three Danish-labeled exhibitions.

Create Berlin, a network of designers based in the German capital, staged Made in Berlin - Open Process, a group show by seven design studios that encapsulated the innovative thinking and experimental processes that underlie much of the work being done in Berlin at present. Several of the pieces were highly conceptual, while others, such as the Fit lamps and Loll side tables from e27, the Contrast tableware and Clark desk are all ingenious yet instantly usable.

That's what good design is all about - and that's what Austria's exhibition also delivered. Collected under the name Surprising Ingenuity and curated by Robert Punkendorfer, it presented recently established designers and producers, alongside names that have lived through the Austro-Hungarian Empire, the Jugendstil and, now collaborating with contemporary designers, are a fresh mix.

Showing at the Triennale museum, Yii is a newly formed craft design brand from Taiwan. Under the creative direction of Gijs Bakker (who, as a co-founder of Droog in the Netherlands, knows a thing or two about creating a national design language) and supported by the Taiwan Craft Research Institute, it was a revelation - uniting some of the country's finest craft skills with some of its most talented and progressive designers. There was an unmistakably traditional "Taiwan-ness" about the materials and crafts (bamboo, dragon motifs, lacquer work, woodcarving and fine porcelain) yet the products were utterly modern - beautiful, well thought out and absolutely relevant.

Back in 2004, the former film studio now called Superstudio Più, was the site of a series of blockbuster installations. Since this was the "off year" for EuroLuce, the huge lighting exhibition



De 49ste editie van de Salone del Mobile draait vooral om de designbeleving.

Van onze medewerker
Jeroen Junte

MILAAAN Een imitatie van de zon maken - je moet maar durven als ontwerper. De schoonheid en levenskracht van deze fonkelende ster kan immers nooit worden geëvenaard. Toch stonden er afgelopen week lange rijen voor de expositieruimte waar de Japanse ontwerper Tokujin Yoshioka een lamp presenteert die oogt als een fonkelende ster. De Stellar is een van de blikvangers van de Salone del Mobile in Milaan, 's wereld grootste en meest invloedrijke designbeurs.

Naast een overrompelende pracht heeft de Yoshioka's zon een actuele lading. Slechts weinige fabrikanten durven het hardop te zeggen, maar er worden harde klappen geïncasseerd door de economische crisis. Na de chagrijnige, bijna vertwijfelde houding van veel ontwerpers en producenten op de Milanese meubelbeurs van vorig jaar, toert Yoshioka weer een glimlach op de gezichten door troost en inspiratie te bieden.

Het aantal presentaties op de meubelbeurs in Milaan is dit jaar weer toegenomen. In kantoren, galleries, bibliotheken, etalages, lege kerken, oude fabriekshallen en natuurlijk het massale beursgebouw worden er ruim vierhonderd gehouden. Hoewel het vliegverkeer sinds donderdag groten-deels stopt, lijkt het niet minder druk dan voorgaande jaren.

Zinsbegoocheling

Om in dit overstelpende aanbod van interieurproducten, auto's en zelfs champagnehuizen de aandacht van de bezoekers vast te houden, profileren steeds meer merken zich met zinsbegoochelende ervaringen. Sony lanceert een serie prachtige producten van het Britse ontwerpersduo Barber/Osgerby in een verduisterd land-

schap van grijze stenen van zachte kunststof. Het terug-naar-de-baar-moedergevoel van gedempt licht en geluid in deze beklemmende omgeving blijft langer bij dan de verstilde lampen met geïntegreerde luidsprekers en tv-kasten.

Ook deze installatie is een verwijzing naar hoe de milieuproblemen en de economische crisis het hoofd kunnen worden geboden: terug naar de basis. Deze omslag diende zich de afgelopen jaren al aan door een herwaardering van het ambacht. Opvallend dit jaar is het verfijnde designlabel Thomas Eyck met een serie delicate koperen gebruiksvoorwerpen die ontwerper Aldo Bakker heeft vervaardigd met een kopersmid.

Tegelijkertijd zijn elders in de stad de producten te zien die zijn vader, voormalig Droog Design-directeur

Gijs Bakker, met een tiental jonge ontwerpers en traditionele ambachtslieden uit Taiwan heeft ontwikkeld. Een porseleinen lampenkap is zo dun dat deze bijna transparant wordt als het licht aan is. Over een stoel van gevlochten bamboe hebben zijderupsen een zilverscherm vliet gesponnen dat met transparante kunststof is verhard. Onder de strenge hand van de conceptuele ontwerper Bakker zijn de Taiwanese ontwerpers en ambachtslieden boven zichzelf uitgestegen - een sterk voorbeeld van hoe de creatieve kenniseconomie kan worden geëxporteerd.

Ambacht is in veel gevallen een doel op zich geworden - namelijk het creëren van mooie, tijdloze producten - en niet meer een manier om nieuwe vormen en productietechnieken te verkennen. Het is weliswaar een serie prachtige lampen die de klassieke Venetiaanse kristalproducent Venini met onovertroffen vakmanschap heeft vervaardigd voor het hippe Britse designlabel Established & Sons. Maar het is vooral oude wijn (een

grand cru, dat wel) in nieuwe zakken.

Dan is de herinterpretatie van de orale historie door een student van de Design Academy Eindhoven veel sterker. De Koreaanse Ryou Jihyun heeft bijna vergeten technieken verzameld voor het ongekoeeld bewaren van voedsel, zoals eieren in een kom olie leggen of knolgroente in zilverzand steken. Vervolgens ontwierp ze een ingetogen houten keukenmeubel waarin deze technieken zijn verwerkt. Net als producten kunnen dus ook ideeën worden gerecycled.

Gebroken spiegels

Zelfs Italiaanse paradepaardjes als Edra en Kartell gaan terug naar de basis. Edra, dat normaal gesproken zwoele meubels van leer en velours uitbrengt, heeft de nieuwe collectie Barbarians gedoopt - net als modehuizen werken steeds meer interieur-labels met thematische collecties die zich goed in de markt laten zetten.

De broertjes Humberto en Fernando Campana uit Brazilië ontwierpen voor Edra kasten en lampen, vervaar-

digd van gebroken spiegels, en een simpele tafel van grove klei.

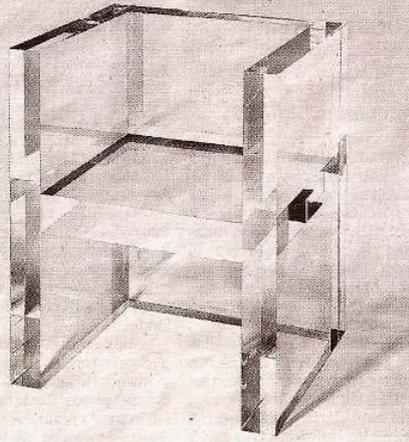
Kartell, producent van nogal schreeuwerige, bontgekleurde plastic stoelen, toont alleen maar zwarte stoelen. Daardoor is opeens goed te zien dat veel van die stoelen schitterend van vorm zijn. Pontificaal in het midden staat een 'onzichtbare' stoel van transparant plexiglas.

Nog basaler is de stoel Sedia 1 van de Italiaanse meesterontwerper Enzo Mari. In 1974 werkte Mari aan Auto-progettazione. Uit deze serie zelfbouwmeubels is nu deze rechthoekige stoel in productie genomen door het bedaagde Finse meubelmerk Artek. De stoel kan via internet worden besteld in de vorm van dertien vurenhouten plankjes en een doosje spijkers. Op internet staat een instructiefilmje waarin Mari zelf uitlegt hoe de stoel moet worden gemonteerd. Zelf een designstoel maken, terwijl de grote Mari over je schouder meekijkt - tegen zo'n beleving kan zelfs een kristallen zon of een akoestische moederschoot niet op.

Droog Design

Het Utrechtse Centraal Museum heeft op de Salone del Mobile alle stukken uit de nieuwste collectie van Droog Design gekocht. De negentien werken zijn gemaakt van objecten uit inboedels van failliete Nederlandse bedrijven, meldde het museum maandag. De Nederlandse designgroep werd bekend door hun Dutch design, ontwerpen waarin eenvoud en humor zijn gecombineerd. Elk jaar presenteren ze hun nieuwe collectie in Milaan. Dit jaar kozen ze ervoor om met producten te werken die zonder hun belangstelling zouden zijn vernietigd. De nieuwste collectie *Saved by Droog* bestaat uit onder meer luciferdoosjes, felgekleurde hesjes en hondenmanden. De stukken zijn vanaf eind dit jaar in het Utrechtse museum te zien.

ANP



Stapel hout

Afgaande op deze 49ste editie van de Salone del Mobile lijkt het wel alsof design vooral gaat over ervaringen en ideeën. De stoelen zijn onzichtbaar of worden gereduceerd tot een stapel hout en wat spijkers. Het is Maarten Baas - wéér hij - die deze trend het meest intuïtief heeft aangevoeld. Vorig jaar trok hij al aandacht met zijn klokken die bestonden uit video-installaties van mensen die tergend langzaam de wijzers bedienden door deze eindeloos te tekenen en weg te gummen. Deze filmjes heeft hij nu gereduceerd tot een applicatie voor smartphones. Voor slechts 99 eurocent is een echte Maarten Baas voor iedereen bereikbaar - zonder daarbij het milieu te belasten. De pas 32-jarige ontwerper is erin geslaagd om met gebruik van innovatieve productie- en distributietechnieken van een bestaand ontwerp een nieuw en aantrekkelijk product te maken. Meer basic kan design niet zijn.