

陶瓷²⁰¹⁹新品獎

CERAMICS

NEW

PRODUCT

AWARD

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鼓勵突破框架，開啟陶瓷產業新頁

近年來，民眾對生活質感要求的提升以及文創產業的發展，使得工藝品不再僅是「用」與「美」相互碰撞、融合的物件；在研創期，更需要加入關鍵元素「創意」，方能製成吸引大眾眼球、拓展陶瓷產業設計之未來性的作品。

2000年陶博館成立之初，被賦予與在地陶瓷產業發展緊密結合的使命。2006年陶博館規劃「創意生活·陶瓷新品評鑑展」即是為國人介紹優良、實用的陶瓷設計商品，至2015年轉型「新品獎」仍是初心不變。

「陶瓷新品獎」希望選出在「使用機能」、「開發創新」及「市場潛力」上別具特色的作品，希望參賽者能挑戰自己、以跳脫框架的思維來創作。而陶博館在這次評選也特邀來自陶瓷及產品設計領域的專家組成評審團，期望在評選過程中的討論，能兼顧「創新設計」以及「陶瓷美學」，落實「新品獎」的宗旨。

鼓勵各方好手創造更多有潛力的陶瓷商品，陶博館結合「競賽」、「展覽」、「行銷通路」，提供各陶瓷廠商、陶藝創作者、陶藝科系學生甚至是任何對陶瓷藝術有興趣的人一個發表的平臺，增加這些獨特陶藝作品的能見度，促使新舊概念彼此碰撞，為鶯歌地方乃至全臺陶瓷產業注入活水，並推動產業轉型，為陶瓷產業開展創新的未來。

館長 吳秀慈

Break out the Shell and Turn a New Page for the Ceramics Industry

In recent years, people's demand for quality of life and the development of the cultural and creative industry have made the crafts no longer just objects that come from the pursuit and balance of "practicality" and "beauty". "Creativity" is another key element that has to be included early in the product development phase to create something that really attracts consumers' attention, thereby to expand future possibilities for ceramics design and the ceramics industry.

After its founding in 2000, one of the important goals of the Yingge Ceramics Museum was to closely bond with the local ceramics industry and its development. In 2006, the museum launched the Creative Living: A Selected Exhibition of New Ceramic Works to introduce excellent and practical ceramic design products to the public. By 2015, it became the Ceramics New Product Award, but its mission to promote new ceramic products remained the same.

The award aims to select unique works that stand out in "functionality", "innovation" and "market potential". It is expected that the contestants can challenge themselves and break out of their own shells to create their works. This year, the Yingge Ceramics Museum invited experts from the ceramics and product design fields to form a panel of jurors, hoping that "innovative design" and "ceramic aesthetics" will be taken into consideration in the discussion of the selection process, living up to its name – the Ceramics New Product Award.

To encourage the contestants to bring more ceramic products with great potential to the table, the museum also spares no efforts in putting together a "competition", an "exhibition", as well as possible "marketing channels" for ceramics manufacturers, ceramic artists, students specializing in ceramics, or anyone who's interested in ceramic art to show what they've got. This is a platform to increase the visibility of these unique ceramic works, promote the interaction of old and new ideas, inject energy into the local and the national ceramic industry at large, and promote industrial transformation to create an innovative future for the ceramics industry.

Director of New Taipei City Yingge Ceramics Museum **WU Hsiu-Tzu**

評選會議紀錄

日期：2019年7月10日
地點：新北市立鶯歌陶瓷博物館B1大會議室及第一預備室
評審方式：原件審查
報名件數：146件
送件件數：127件
評審委員：吳秀慈、陳俊良、吳明儀、章格銘
評審結果：23件作品入選參展

新北市政府2006年起舉辦「創意生活·陶瓷新品評鑑展」，甄選陶瓷產業中近兩年陶瓷新作。自2014年取消參賽件數限制，吸引業者踴躍投件，至今年「2019陶瓷新品獎」，採線上報名方式，取消紙本報名，減少紙張的使用，更方便業者參與競賽。

新品獎於5月31日報名截止，6月25日至6月28日開始收件，隨後在7月10日召開評選會議。今年五大類新品共97家146組（件）作品報名，日用陶瓷109件，陳設陶瓷33件，衛生陶瓷與建築陶瓷各2件，比較可惜是工業陶瓷今年沒有廠家報名。

評選會議由5名委員組成，因其中1位委員臨時不克出席，故由4位委員參與評選。於會議室由業務單位進行簡報後，至第一預備室進行實體評選。依全部報名產品不分類別勾選，從高票往低票選取入選者，並經多次討論，調整入選件數。最後選出23件入選產品，包括日用陶瓷17件，陳設陶瓷5件，建築陶瓷1件，衛生陶瓷今年則無產品入選。

入選產品確認後，就每一類別的入選產品，投票表決選出該類別的「新品獎」，再從入選產品中選出今年的開發創新獎及市場潛力獎等特色獎。今年共選出4件特色獎，包括日用類新品獎、陳設類新品獎、建築類新品獎及市場潛力獎各1件。

評審過程中，委員於會議室聽從各作品的創作理念後，到第一預備室審查實體作品，並進行功能性的測試。不斷的審視原件，就作品進行討論、表決。委員期望「新品獎」的產品能更跳脫傳統，納入更多新的創新設計，才能有更多的市場。希望大家一起為陶瓷新品努力，提升臺灣陶瓷的競爭力，開創更好的陶瓷產業市場。

備註：其中1件因故取消入選。



Process of Exhibit Selection

Date: July 10, 2019
Venue: The conference room on B1 and the 1st prep room, New Taipei City Yingge Ceramics Museum
Judging: On-the-spot examination
Number of applications: 146
Number of entries: 127
Juries: Wu Hsiu-Tzu, CHENG Chug-Liang, WU Ming-Yi, GHANG Ke-Ming
Judging results: 23 works selected for exhibition

Starting from 2006, the New Taipei City Yingge Ceramics Museum has been inviting the ceramics industry and designers to exhibit their latest products in its Creative Living: A Selected Exhibition of New Ceramic Works. The number of application kept growing after an upper limit was cancelled since 2014. This year, only online application was accepted to cut the use of paper, making it even easier for those who are interested to join the competition.

After online application ended on May 31, submission of entries was opened from June 25 to 28. The jury meeting was then convened on July 10. A total of 146 applications from 97 individual artists/companies were received. Divided by categories, 109 were household ceramics, 33 ornamental, two sanitary and two architectural. It was a pity that no industrial ceramics was seen this year.

The jury panel consisted of five members. One of them could not make it to the meeting that day, so it was the other four responsible for the judging that day. It started with the organizing committee from the museum going through the flow of the selection procedure at the conference room, and then went on for on-the-spot examination at the 1st prep room. The jurors gave a "yes" mark on the entries they preferred without considering the categories first. After a few rounds of discussion and adjustment, a total of 23 works were selected, including 17 household ceramics, five ornamental, one architectural and no sanitary ceramic works were selected this year.

After the selected works were decided, the jurors continued to vote for some "special awards", including the "New Work Award" out of each category, and the "Innovation Award" and the "Market Potential Award" out of the 23 works. Four special awards were to be presented. They were the "New Work Awards" in household, ornamental and architectural, as well as one "Market Potential Award".

In the judging process, the jurors not only reviewed the concepts behind the works, but also evaluated each and every work with their own eyes and tested the functionality with their own hands. They then had further deliberation and voting. Should there is any advice for this year's competition, the jurors would like to see more "New Work Award" winning products go out of the shell of tradition to incorporate more innovative design ideas. It is hoped that everyone in the industry could work together to make new ceramic works better, thereby enhancing the competitive edge of Taiwan's ceramics and creating a better future for the ceramics industry.

Notes: One of all entries was withdrawn from the competition.

委員評論 Judge's Comments



新瓶裝舊酒 新妝帶陳香

吳秀慈／新北市立鶯歌陶瓷博物館館長

陶瓷自新石器時代就出現在人類生活中，隨著時代發展陶瓷的技法、特性被運用成熟。現今陶瓷的應用已不侷限在日常杯、碗、盤或茶具，根據現代人的生活所需，不少有趣、具療癒的商品一應而生。將陶瓷這項歷史悠久的媒材，以現代式、富新意的方式呈現，正是我們舉辦「陶瓷新品獎」的用意，藉由競賽的方式鼓勵陶瓷產業挖掘出陶瓷的新面貌。

今年陶瓷新品獎參賽商品設計多傳統保守，新設計概念上較無展現；陶瓷這項媒材有藝術感又很生活化，部分商品饒富藝術感忽略功能性；有些商品過度強調功能忽忽美感價值，都是這次參賽作品可惜之處，如果融合一起，那該是多讓人驚鴻絕艷。

新品獎除了要發掘新的陶瓷設計商品外，結合「鶯歌燒」品牌認證，希望為大鶯歌地區再榮景陶瓷產業生產鏈，期待政府與民間一起努力帶動臺灣陶瓷邁向更積極繁榮的發展，展現臺灣生活美學領域的機會。

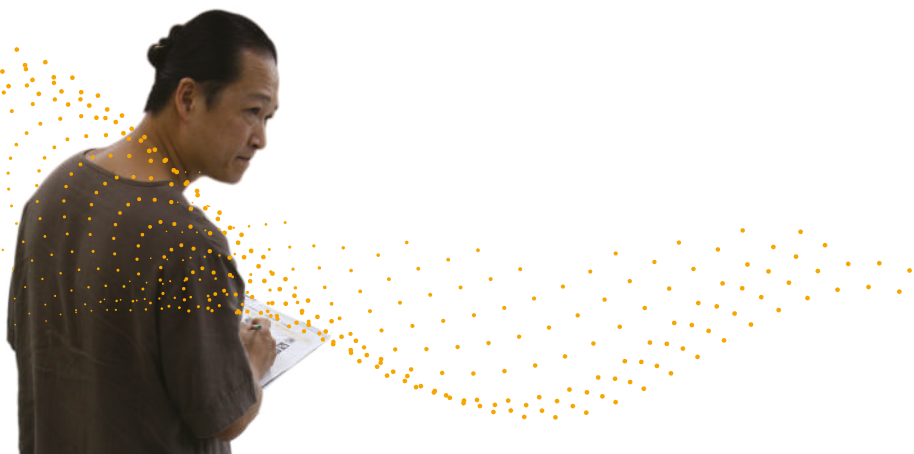
Old material, New Look

WU Hsiu-Tzu / Director of New Taipei City Yingge Ceramics Museum

Ceramics has been with us since the Neolithic era, and as people get to know ceramics better, the making skills are also progressing with time. The application of ceramics is not limited to daily dishes and traditional tea sets. Nowadays, according to the needs of people, there are many products that not only are interesting, but also so adorable that win people's hearts. It is our hope that ceramics as a material that has a long history can be presented in a more modern and innovative way. That is why the Ceramics New Product Award is held, aiming to encourage various players in the ceramic industry to discover new possibilities of ceramics through competition.

Many competing works this year are conservative and not show something new on product design, nor trying to be different and innovative. Ceramics could be artistic and practical at the same time. Some works are very much about art, and not enough on functionality, while some go the other way around. How fantastic and amazing it will be if anyone could put the two elements together.

In addition to bring the new ceramic design products to the table, the Ceramics New Product Award is also collaborating with the "Yingge ware (certification for exceptional ceramics made locally in Yingge)" to take the ceramics supply chain to the next level. With collective efforts of the government and the private sector, we expect to see more prosperous development of Taiwan's ceramics. It is a perfect opportunity for Taiwan to show its special take on living aesthetics to the world.



功能 + 創新 = 市場

吳明儀／陶藝家

功能

有功能就有市場。功能是產品的基本，功能因素是產品設計主要考量的重點，產品功能有強烈的針對性，在衡量使用對象、使用狀態、使用環境和要解決的問題上能取捨，功能因素的恰當掌握，功能性數量上也要恰到好處，著重於功能性的完整，外觀造型依功能顯現的基礎上追求完美，不過分追求形式，同時兼顧使用者的實際需求與使用性。

創新

包含功能性創新。從傳統陶瓷工藝領域，了解材料的特性，再依賴手工藝者的創意與執行製作，然而現代工藝設計，越來越多以模具從事生產，模具是不可或缺的工具，或許不再依賴傳統的製陶技術，但產品加上手藝製作，能讓產品彰顯生命力與價值，再加上地方特色與文化圖騰，會有更廣的發想與創意，產品多元下有利於銷售，更能進一步能將文化傳播。

市場

有市場就有獲利。新產品的開發，除創新與功能性外，市場性為第一優先考慮因素，除了必須具有「市場性」外還要兼具有「獲利性」，才是具有商業價值的創意產品。產品製程成本的計算，訂定合理的價格，配合正確經營宣傳行銷，才不會導致成本、售價過高影響市場銷售無法獲利，進而從市場上逐漸消失的情形發生。

產品的功能，為使用者達到「工欲善其事，必先利其器」之應用。產品的創新，為使用者提升「生活藝術化的美學生活品味」。產品的市場，為產品開發者提供利潤，達到永續經營之目的。「好的產品需具備功能性，加上創意，自然就會有廣大的市場」聽聞簡單，只要用心實不難。功能性產品透過正確的實驗研究，投入成本與時間，造就一步步創新。手藝質感、創意美學為產品增添附加價值，再以實驗結果論述產品的功能性來宣傳行銷，讓好產品廣為人知，口碑相傳，永續發展。陶瓷新品需要大家一起的努力，來創造更美好的陶瓷世界。

Function + Innovation = Market Functionality

WU Ming-Yi / Ceramic Artist

Functionality

As long as your product is functional enough, there's no need to worry where the market is. Functionality is everything for a product and one of the most important things in the product design process. It has to be very purposeful, taking the users' needs, use condition, environment and the problems to solve into consideration so that functionality can thoughtfully mixed into a product. A balance should also be reached in terms of the numbers of features and practicality as a whole. The shape of the product should be sophisticated on the premise of showing its functionality and not going overboard on the form of the product. It will be a perfect blend that is functional and satisfies the real needs of users.

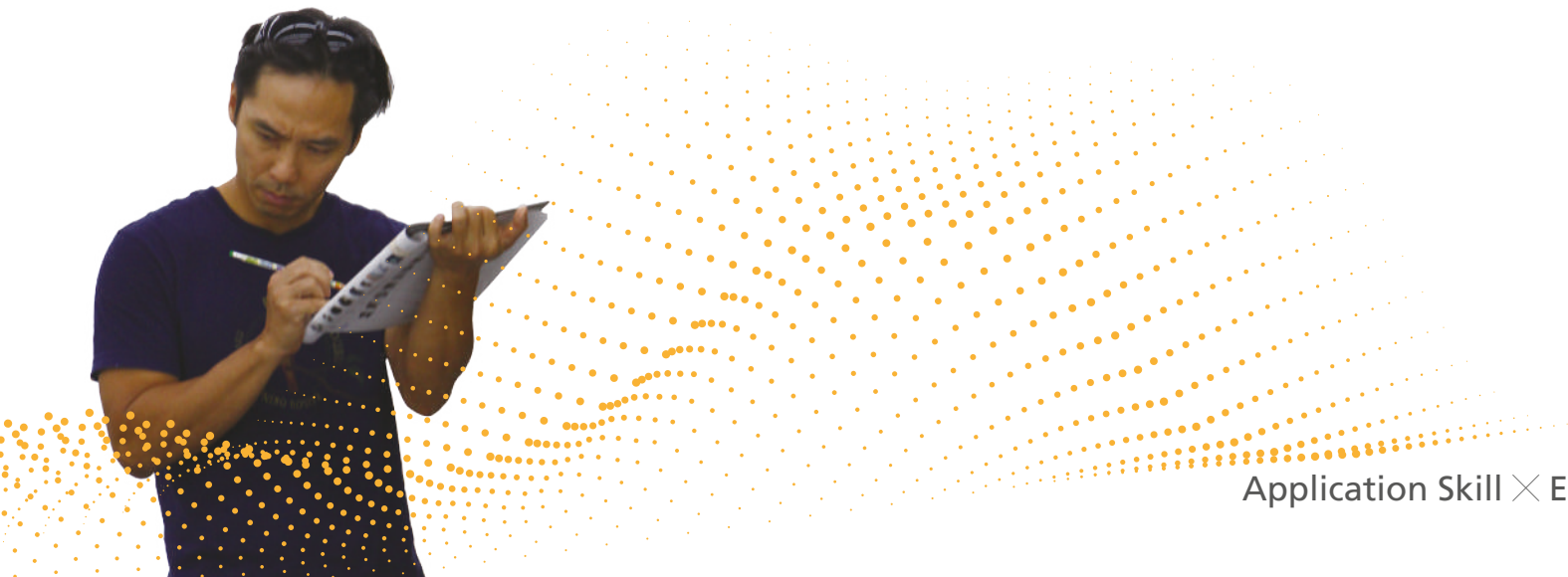
Innovation

It is important to achieve functional innovation. Handicraft artists could understand the characteristics of materials by doing traditional ceramics, and combine them with their innovative ideas and real production work. However, a lot of products are done with molds that become indispensable in modern craft design. Traditional ceramics-making might not be the only choice anymore, but a product with some crafty touch shows more momentum and value, and sets to inspire more ideas and innovation if coupled with local flavors and cultural significance. This kind of diverse product not only is easier to sell, but works well in spreading cultural influences.

Market

Those who secure a market make and profits. When it comes to development of a new product, market should be the top priority in addition to innovation and functionality. Besides "knowing where the market is", one more thing to take into account of developing a commercial product is its "profitability". Establish a reasonable selling price based on your product manufacturing cost, and adopt the right marketing strategies to prevent unprofitability that might eventually lead to disappearance of your product caused by too much costs or overpricing.

The old saying "If a craftsman wants to do good work, he must first sharpen his tools" says it all about the value of a product's functionality. Innovation in product design should be about enhancing one's aesthetics and taste, so as to bring art into our life, while the niche market is what product developers are looking for, and hope to achieve the goal of sustainability. "A good product has to be functional and innovative, and naturally there'll be a big market in the front it." People might think it's easier said than done, but it's not that hard if you put your heart into it. With consistent input of cost and time, as well as the right experimentation and research, a functional product can be very innovative. It is suggested to incorporate handicraft-level sophistication and innovative aesthetics to enhance the product's value, while proving its practicality with experiments and promoting the product with this outcome. A good product in this way will be known by more people and continue to develop with this word-of-mouth marketing strategy. It takes collective efforts to make ceramics new products better and to take it one step further - to create a better world of ceramics.



應用技 × 情感 × 加分

章格銘／陶藝家

此次的新品獎是我個人第一次參與評審活動，原以為是個輕鬆活兒，事實卻不然。五花八門的作品內容，各有巧思及主張，更何況又在風格迥異的狀態下實難相互比較，一個念頭的瞬息便可能判定一件作品的生死，難！

陶瓷是一種非常非常多面貌的材料，但終究有它的極限。從功能的角度來看，堅硬導致易碎；從製作的層面來看，容易塑形卻讓它同樣必須承擔易變形的宿命；從表面處理的面向來說，充滿變化的化學多元性常常將作者期待帶往失落的深淵。

我個人從事的陶藝創作朝向複合媒材發展，也因為如此，我會特別著重材料的獨特性與不可取代性。當然這樣的歷程就會主宰著我當評審時的主觀認定，我會看著它想：用陶瓷來完成這件作品有其絕對的必要性嗎？你是用到了陶瓷這種材質的優點還是缺點呢？作者是否有將陶瓷的魅力展現出來呢？此外，多層次的視覺與觸覺乃至於心靈感受，是我最期待看到的，可惜沒能在這回的徵件中找尋到那種感動。這樣說可能比較抽象，用一道菜來比喻，完美的擺盤配色（表面處理）還得搭上味道（精神風格）、口感（觸感）、營養（功能）才能挑動老饕們的靈魂，而且前提是還沒吃膩（創新創意）。

巧婦難為無米之炊，比賽除了榮譽之外，當然另一大誘因是獎金，如果比賽能爭取到更多的獎金，勢必也一定能徵得更相呼應的作品，陶藝產業大家一起努力！

Application Skill × Emotion × Positive Effect

CHANG Ke-Ming / Ceramic Artist

I have never been invited to be a competition juror until the Ceramics New Product Award 2019. I thought it would be an easy job, but turned out it was not. To judge a great variety of works that are different in ideas, concepts and styles in particular, and to decide whether it's in or out in a short time, I can only say: it's a very difficult job!

Ceramics is a very multi-faceted material, yet it has its own limitations. In terms of functionality, it might be too hard and very fragile; its moldability is good when it comes to ceramics-making, but the flip side is that it's easy to deform; from the angle of surface treatment, various possibilities in chemistry might cause the artist to fall from a cliff and can't climb up again.

I am a ceramic artist creating with mixed-media. That is why I pay lots of attention to the uniqueness and irreplaceability of materials. My background for sure dictates how I judge and how I think subjectively. I will look at a work and think: Is it necessary to use ceramics here? Are you using ceramics in a good way or in a bad way? Does the artist show the beauty of ceramics? Besides, visual impact, touch, or feelings that are deep inside and have multiple layers to explore are actually something I look forward to seeing the most. It is a pity that I don't get that throbbing moment looking at the entries this time. It might sound a bit abstract. Let me say it this way: if a work is like a dish, it takes the impeccable presentation (surface treatment), the taste (concept / style), the texture (touch), and rich nutrition (functionality) to turn the foodies on, not to mention the precondition should be they are not fed up with it yet (innovation / creativity).

However, no matter how talented the artist is, no one will see him/her if there is not a stage for him/her to shine. In addition to the honor of becoming a winner, reward is another important incentive. With bigger cash prizes come more works that better reflect the contest's theme. Let's work together to make it happen!

展覽紀實

龔碧琪／典藏展示組

2019年夏天，陶博館再次迎來「陶瓷新品獎」，這專屬於陶瓷產業的比賽。「陶瓷」是一個兼具「藝術性」與「實用性」的用品，更因為「生活感」而讓人著迷。「新品獎」即是希望能透過競賽，發掘陶瓷產品設計的更多未來性，擴大更多人使用。

新品獎首先報名方式的改變，沿用多年的紙本報名改採線上報名。新媒體的使用與宣傳，已是最有效率、便捷的方式，且觀眾觀展行為的改變，對展覽的紙本說明需求不再迫切。這些現象讓我們重新思考展覽執行方式。參考其他機關相似展覽的徵件方式，採用線上報名方式，簡化報名程序，方便參賽者報名，並提升機關整理報名資料效率；減少印刷品印製數量，以更環保的方式執行。

再來是新品獎首次設立得獎獎金，吸引146（組）件作品報名，有37件是學生作品參賽，更是首次有在臺就讀設計相關學系的外籍學生報名。除了的獎金設置是一部分誘因，感謝授課老師幫忙宣傳，讓更多臺灣未來設計者投入陶瓷設計。

今年新品獎評選出23件入選及得獎作品，在歷年新品獎入選件數上算不上多，主要因多數作品在設計上仍過於傳統，或創意發想大於實際功能使用，未符合新品獎徵選主旨。新品獎綜合評量參賽作品的「使用機能性」、「開發創新性」及「市場潛力性」，在評選過程中，委員就作品創新性設計、功能等，不斷進行討論，希望為新品獎選出的作品，能跳脫傳統的設計概念，並能將陶瓷的特性適當恰好地運用在產品功能及設計上。

感謝評審在評選時的辛苦反覆討論，謝謝今年新品獎參賽者與陶博館一起努力，在這次網路報名收到操作上的建議回饋，供館方改版時參考，希望大家共同努力，帶來美好的商品創作之美外，也為我們的環境留下更美好的未來。

About the Exhibition

KUNG Pi-Chi / Collection and Exhibition Department

In the summer of 2019, the Yingge Ceramics Museum once again held the Ceramics New Product Award, exclusively for the ceramic industry. “Ceramics” is a mix of artistry and practicality that is also fascinating for how it becomes a part of our daily life and our lifestyle. The award is aimed to explore more possibilities for future ceramic product design through competition and expand the use of ceramics for more people.

The new edition of the Ceramics New Product Award is different in a few ways. One of them is to stop applying on paper which has been used for years and go for online application. The use and promotion of new media outlets have become the most efficient and convenient way, and it changes how people look at and take part in exhibitions. Promotion and campaign of an exhibition in paper is not needed urgently like before. That is why we rethink the way the exhibition should be executed and presented. Seeing how the application of similar exhibitions of other institutions is done, we launched online registration to simplify the registration process, making it easier for contestants to join in, and improving the efficiency of organizing the registration materials. By reducing the number of printed materials, we hold the competition in a more environmentally friendly manner.

The Ceramics New Product Award also started to give out the prize money this year, attracting 146 (group) entries, 37 of which are student entries, and for the first time the award has also seen the entries from the foreign students who study at the design-related department in Taiwan. The prize money is of course one of the incentives, but we also like to take this opportunity to thank school teachers for helping promote the competition, so that encouraging more Taiwan designers with great potential to work on ceramic design.

A total of 23 selected and winning works are presented during this year's award, which is not a big number compared with those of the previous years. The reasons might be most of the works are still too traditional in design, or they are much more about the creative ideas than the actual functions, thereby not meeting the purpose the Ceramics New Product Award. Given the award's criteria, including “functionality”, “innovation”, and “market potential”, the jurors reviewed the works’ innovative design and function and had plenty of discussion, hoping to select the best works that break away from the traditional design concept and able to incorporate the characteristics of ceramics to the product function and design in a well-balanced way.

A lot of thanks should go to the judges who have put lots of efforts into repeated discussions during the selection process, as well as this year's contestants who have worked with the museum to make everything work for the Ceramics New Product Award, including their feedback and suggestions regarding our first try on online application, so that we could make adjustments next time. This kind of joint efforts should be continued not only for ushering in more beautiful creative products, but also for a better future for our environment.

得獎作品

Award Winners

日用類新品獎

New Work Award in the Household Category

上市 Release | 2019 / 2 / 14

剛剛好生活器皿

Just Right Handmade Studio

彭雲 PENG Yun

白粉引手沖咖啡壺

White Powdering Coffee Pot

4×10×18 cm

市場潛力獎

Market Potential Award

靈感來自日常使用咖啡手沖壺的經驗，思考器皿與人之間的羈絆，市面上手沖壺多為不鏽鋼或銅製大量機械化生產，那人在哪？我認為用陶來製作就能找到。

我藉由「觸摸」與「使用」嘗試產生我們與器皿之間的對話。這對話來自於手「觸摸」握把未上釉的粗糙感，整個「使用」過程陶瓷的導熱性，帶給手掌微微溫度，這種一來一往的微微反應是陶瓷的天賦也是特質。

我通常會留下一些觸摸的暗示，比方把手，那是最直接的觸覺感受，再經過「使用」過程累積使用的經驗，體會我想傳達的價值。

I am inspired by how the coffee pot is used in the daily life, and want to explore the bond between the utensil and humans. Most coffee pots we can find in the stores are mass-produced stainless steel or bronze ones. It seems like humans do not have a role to play in this process, not if we use a pottery pot instead.

With the real "touch" and the "use experience", we are trying to have a dialogue with the utensil that comes from how we "grab" the unglazed handle and feel a sense of "roughness" on it, while some "warmth" will be left on our palms in the entire "use process" due to the thermal conductivity of ceramics. "Ceramics" naturally facilitates this kind of delicate feelings. That is also what make it apart from other kinds of materials.

I try to leave some cues for the act of "touch" on my work, such as the handle which the user will have the direct contact with, and then again and again, the "use experience" manifests the value I'm keen to convey.

陳設類新品獎

New Work Award in the Ornamental Category

上市 Release | 2018 / 11 / 16

許珊珊

HSU Shan-Shan

裳梅花影

Cheongsam Flower's Shadow

17×17×6 cm

口緣凸顯旗袍領口樣式，浮雕釉線畫上窗花圖騰及中國結讓其更加生動，以鏤雕雕出花的形狀及線條並上色，藉由薄胎碗的特性，讓作品在燈光下呈現花的倒影及顏色上的透亮。

The mouth is highlighted with a cheongsam neckline style, and the embossed glaze line painted with a window grille pattern and Chinese knots make this work more vivid. The shape and line of the flowers are carved and colored. This thin porcelain bowl under the light shows the beautiful reflection of the flower and the translucent color.





上市 Release | 2019 / 5 / 31

寶象陶瓷藝術坊
Bao Xiang Ceramic Art Studio

劉武 LIOU Wu

鯉魚瓷板 (壁磚)

Koi Fish Porcelain Plate (Wall Tile)

每片 Each plate 48×30×2 cm

鯉魚悠游劃過水面，出現水流波紋，陰刻的水波紋讓視覺出現多層次的質感。

這件作品可當藝術壁磚或指引地磚使用。

The Koi fish swim across the surface of the water, producing some ripples. The engraved water ripples give the viewers a multi-layered visual effect.

This product can be used as art wall tiles or guiding floor tiles.

建築類新品獎

New Work Award in the Architectural Category



上市 Release | 2019 / 5 / 30

安森藝品
Anson

鳥語花香 — 雙層全瓷 LED 香薰燈

Spring Day – Aroma Lamp

16×16×15 cm

黑白瓷土以半鏤空工法，利用瓷的半透明透光性，將春日景象具體呈現出來。結合LED燈，光線經過白瓷顯現溫潤暖白燈色，再利用黑瓷不透光性，製造層次的落差感，讓圖騰立體化與聚焦白瓷柔美之處。另將燈熱能保存，做為恆溫控制的香薰燈，透過視覺、嗅覺與觸覺多重感官體驗，使人彷彿身歷其境，打造身心放鬆舒適感。

The black-and-white porcelain clay is used in a semi-hollowing technique, showing the beauty of spring with the translucent nature of porcelain as a material. Coupled with the LED light, the light passes through the white porcelain to show the warmth of white light color, as opposed to the opaqueness of the black porcelain, making the pattern stand out (three-dimensional) and highlighting the beauty of tenderness of white porcelain. In addition, with its heat energy saved, the lamp becomes a aroma diffuser with constant-temperature control. Through the multiple sensory experiences of sight, smell and touch, people feel as if they are immersed in the environment and create a sense of relaxation and comfort.



上市 Release | 2019 / 4 / 23

上作美器 S.Z.M.Q Studio

曾靖驍 Jacky TSENG

兩兩隨行易泡壺

Couple Travel Pot

壺 Teapot 10×10×8 cm

杯 (最大) Cup (Max.) 5.8×5.8×3.5 cm

杯 (最小) Cup (Min.) 5.5×5.5×3.5 cm

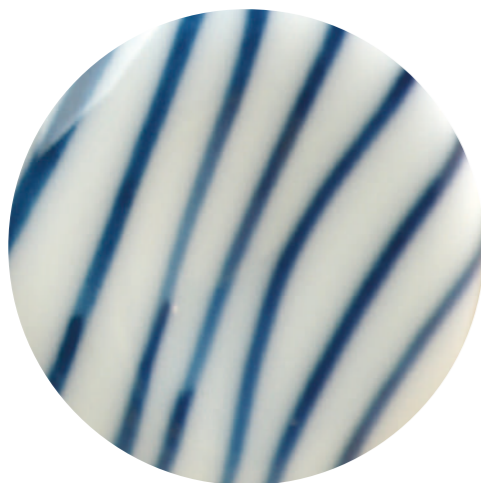
將傳統泡茶法的精髓，以便利的方式體現，打造簡易、符合現代人生活所需，卻又不失文化的泡茶方法。

易泡壺上緣設計雙層，拿取時不燙手，壺內上釉線為沖泡的水位高度限制。造形設計為攜帶方便，與伴侶一同分享飲茶生活。

The essence of the traditional tea-making method is embodied in a convenient way, creating a simple and suitable tea-making method that meets the needs of modern people while keeping the beauty of traditional tea-making culture.

The upper edge of the tea pot is designed with two layers so that it is not hot when taken, and the glazed line in the pot is the height limit of the brewing water level. The shape is designed to be portable and easy to share this tea life and style with your partner.





上市 Release | 2017 / 12 / 5

安達陶瓷藝術有限公司 Anta Pottery Art Co., Ltd

罐仔 — 儲物罐

Kuàn á- Container

7×7×10 cm

「罐仔」有許多不同用途，青瓷容器本身作為水杯飲水，加上蓋子之後變身密封罐使用。使用矽膠片，密封度及實用度都很高，拿來存放常用的茶葉、咖啡豆、咖啡粉皆合適，上方手工彩繪圓形瓷片，混搭不同材質讓創作更實用，為生活帶來更多美感。

There are many different uses for "containers". The celadon container itself can be used as a drinking cup and can be used as a sealed can with a lid. The use of silicone strips will enhance the effect of sealing and make the product more practical, usually for storing daily used tea leaves, coffee beans, or coffee powder. On the top is a hand-painted circular ceramic piece. Mix and match of different materials makes the work more practical, bringing more beauty and taste to our daily lives.



上市 Release | 2019 / 5 / 12

莊雅琪 CHUANG Ya-Chi

咔嚓！～我的甜蜜時光～

Click!~ My Sweet Moment~

12×15×2 cm

當甜點端到面前時，第一件事是拿起手機或相機立刻拍照，再和食物合照，獲得滿足，才甘願將甜點吃下。精神科醫師說，生理中心下視丘有跟著作調整，暫時性的提升腦裡的血清素，邊緣系統有被安撫的作用。

《咔嚓！～我的甜蜜時光～》當按下快門後我的回憶將永遠被保存。以此為創意發想，此系列甜點小皿共四件，鏡頭範圍可放置圓形塔派，甜點瞬間化身為鏡頭，與盤身合為一體，加裝相機手腕帶可方便懸掛收納，讓相機意象更為鮮明。

When the dessert is served, the first thing a lot of people want to do is to pick up the phone or the camera to take a photo, and then take photos with the food. Only so people will be satisfied, and willing to eat the dessert. The psychiatrist said that hypothalamus will be adjusting, temporarily raising the serotonin in the brain, and the limbic system will be appeased.

"Click! ~My sweet time~" My memories will be saved forever when I press the shutter button. With this as a creative idea, this series has a total of four small dessert dishes. The lens range can be placed in a circular tart. The dessert is instantly transformed into a lens, which is integrated with the body. The camera wrist strap can be easily suspended for storage, making the image of camera much more vivid.



上市 Release | 2017 / 5 / 1

許文君
HSU Wen-Chun

陶瓷吸濕瓷磚

Ceramic Moisture Deodorizing Tile

它是一種濕度平衡磁磚，與傳統磁磚不同，能有效解決南風天室內牆壁結露造成的不便。發展理念是環境保護，產品可回收再利用，達到健康和環保兼具的效用。

陶瓷吸濕磁磚因高溫燒結，堅固經久耐用不易破碎，在建築物中可以隔熱節能、吸濕、除臭。創造節能和舒適的生活空間。

製成文創商品——吸濕小腳丫，放置在鞋子、鞋櫃、衣櫃、櫥櫃、抽屜可有效吸濕和除臭。

製成小馬賽克磚放置瓶罐內替代乾燥劑使用。

作成壺承、杯置、茶盤，吸濕功能讓桌面可以保持乾爽。

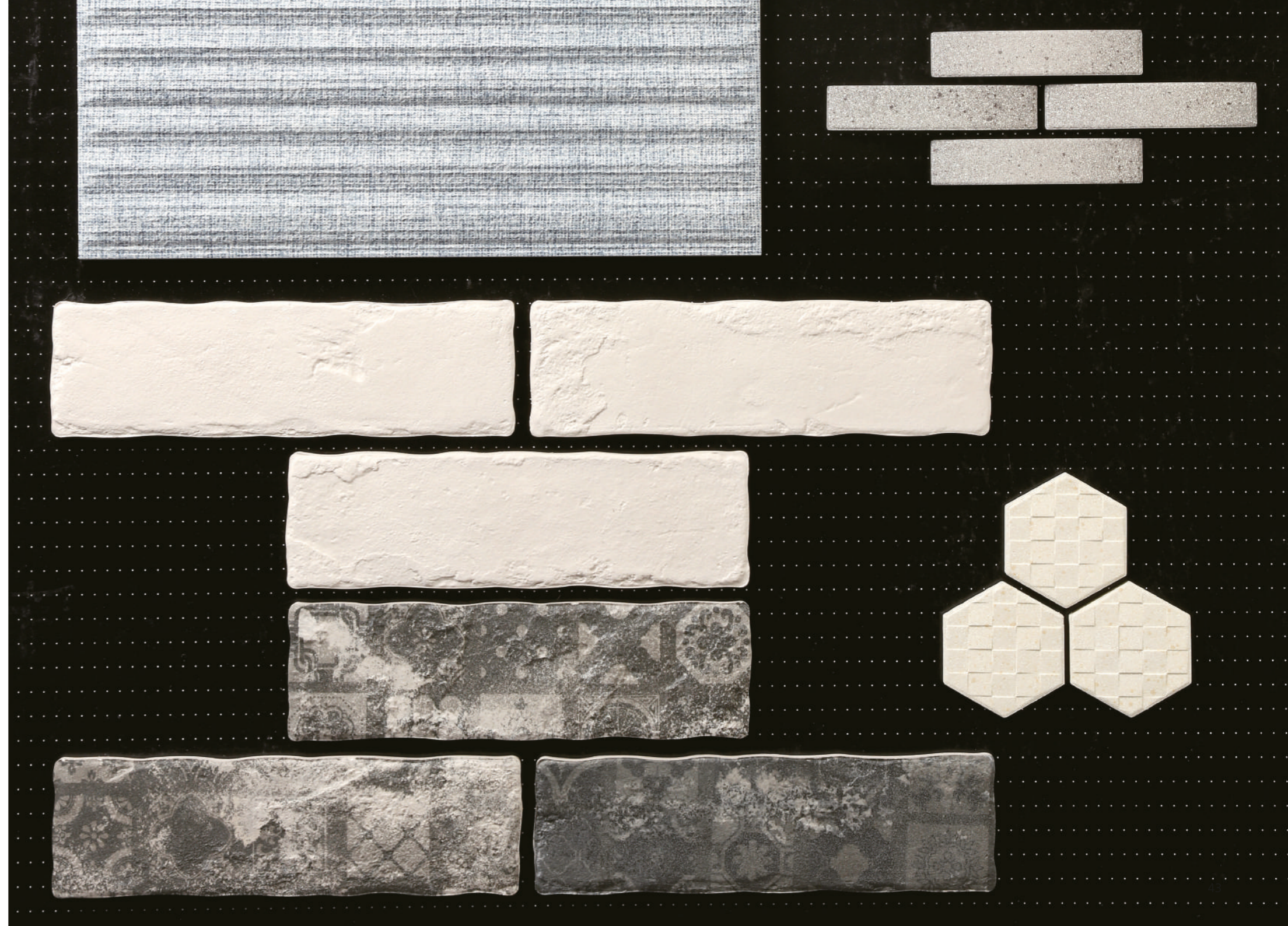
It is developed as humidity-balanced tiles. Different from traditional ceramic tiles, it effectively solves the problem caused by the condensation of indoor walls due to the wind from the south. The development concept is environmental protection. Products can be recycled and reused to be healthy and environmentally friendly at the same time.

Ceramic hygroscopic ceramic tiles are made of high-temperature sintered ceramics. They are durable and do not have a problem of fragility. They can be used in buildings to insulate heat and save energy. These are practical tiles for moisture absorption and deodorization that can create an energy-saving and comfortable living space.

The cultural and creative good - small feet, can be placed in shoes, or in shoe cabinets, wardrobes, cabinets, drawers that can effectively achieve moisture absorption and deodorization.

Small mosaics can be used to place into bottles and cans instead of desiccants.

Another one here could be a tea pot, cup, tea tray good for moisture absorption to keep the desktop dry.



上市 Release | 2019 / 4 / 17

許德家 HSU Te-Chia

沁藍事事如意茶組

Blue Tea Set

壺 Teapot 14×10×9.5 cm 茶盤 Tea Tray 19×19×3.5 cm
茶海 Pitcher 8.5×8.5×9.3 cm 杯 Cup 7×7×4.3 cm

開門七件事：柴、米、油、鹽、醬、醋、茶；茶雖敬陪末位，但卻是七件事裡最滋潤心神的養分。備一組茶具，釉色清明恬適，如藍天般透亮，如湖水般靜謐，若氣候得宜再得老天賞賜一季好茶葉；如此沖一壺好茶滋養了心神，生活怎能不事事皆如意呢！

Many things to get ready to start a day in the old Chinese saying, including firewood, rice, oil, salt, sauce, vinegar, and tea; although the tea is in the last place, it is the most nourishing out of the seven. A set of tea set with clear and transparent glaze color that reminds viewers of a blue sky, and as quiet as a lake. If the weather is right, we will thank God for giving us a harvest season of good tea; so a pot of good tea enriches the mind, what more could we ask for?!





上市 Release | 2019 / 5 / 4

陳伯函
CHEN Po-Han

花紋湯匙

Pattern Spoon

14×5×5 cm

以臺灣飲食文化中常見湯匙外形為造形的範本，融入臺灣文化特有的窗花紋樣，除了增加造形，功能性上讓抓握多了摩擦力，也讓慢慢消失在大眾生活中的花樣以新的方式進入生活中。

In the Taiwanese food culture, we see a lot of objects in the shape of the spoon. The unique window pattern of Taiwanese culture is incorporated here, not only to make its shape more diverse, but also to enhance the grip due to more friction. The old patterns that are slowly disappearing in modern time therefore find a way to enter our daily lives again in a new way.





上市 Release | 2019 / 4 / 16

陳品慈 CHEN Pin-Tzu

黃・青・檸檬器

Lemon Vase

最大 Max. 8×6×6 cm

最小 Min. 7.5×5.5×6.5 cm

埋下一顆種子，靜靜等待，先是開了小花，而後結果，密密麻麻的，圓滑的你。盛夏微風徐徐，空氣瀰漫淡淡清香，即使只是看著外表，酸感即溢滿鼻腔，甜感隨後而到；成熟的你賴在地上，或青、或黃，繁星點點，漫長的等待，只為採收此刻的美好。

想將留不住的這些片刻，以陶瓷的形式讓他們繼續留在身邊。也可種植水培植物，成為生活中的療癒小物。

•

Plant a seed and wait for it to grow. First blooming and then fruition. All over the place, you - the smooth one. The breeze comes gently in mid-summer, and the subtle fragrance permeates the air. Even if just looking at you, the sourness comes to the nose, and the sweetness follows in no time. After maturing, you stay on the ground, in green, or in yellow, becoming a starry sky. The long wait is for the interim moment of the harvest.

The moments we can't keep stay with us in the form of ceramics. My work could be used to grow water plants, a cute little thing that heals our hearts and lives.





上市 Release | 2019 / 5 / 1

陳恭誠
CHEN Kung-Chang

鎏金釉日式茶碗

Sheet Metal Tea Bowl

12×12×6 cm

陶器的製作從新石器時代到工業革命，歷經數千年的漫長歲月，技術上或許有所進展，在美學演變方面，卻發展出一種極致的單純。簡單本身就是一種美感的表達，在賦予形式的同時，所有的思慮都變成多餘的。

斑剝的外表帶有滄桑的歲月感，當我們將這種質感附著於器物的表面，這件器物即刻挑戰人類的視覺與美感經驗，並將情感帶入歷史的緬懷之中。

From the New Stone Age to the industrial revolution, it's been thousands of years since ceramics' first showed up in human history. While plenty of breakthroughs in techniques could be seen over the years, it's becoming ultimately pure and simple in terms of aesthetics. Simplicity itself is a kind of aesthetic style. In this sense, everything but its shape doesn't really matter in this process.

The spotted and weathered surface implies the years and time that have passed. When this kind of texture is shown on a utensil's surface, it literally challenges our visual and aesthetic experience and helps bring out emotions out of nostalgia and remembering of history.



上市 Release | 2018 / 12 / 24

陳鈺欣 / 莫子儀
CHEN Yu-Hsin , MO Tzu-Yi

來野餐吧！

Let's Go Picnic !

最大 Max. 11.5×10×11.5 cm

最小 Min. 8.5×8.5×6.5 cm

世界上各式各樣的食物，每個都非常好吃，但是不管在哪個國家、哪個地區，總是有一些食材會被挑出來，被給予鄙視的眼神。

這些被大家共同撻伐的食物們決定辦一場野餐大會，即食物界的選美大賽，他們使出渾身解數，希望用自己最可愛的一面，讓不喜歡他們的人可以喜歡他們，於是這場野餐墊上的可愛聚會就此展開。

I believe that there is no food in the world that doesn't taste good. However, there are some in specific countries or regions that are disliked and even despised.

That's why we are having a picnic for these foods, or you can call it an international food pageant. Each and every contestant (food) is doing their best to show their adorable side and hopes to make those who hate them change their minds and fall in love with them. This is a cute gathering unfolded on the picnic mat.





上市 Release | 2018 / 1 / 1

陸寶企業股份有限公司
Lupao Fine China Co., Ltd

呂柏誼 Albert LU

隨手福旺 2.0

Fortunate and Prosperous Portable Teaset 2.0

茶壺 Teapot 10×10×13 cm

杯 (最大) Cup (Max.) 8.5×8.5×5.5 cm

杯 (最小) Cup (Min.) 5.7×5.7×3.7 cm

與傳統茶器不同，它是為現代飲茶特別設計的上壺下杯一體式收納結構。此款茶器小身段，卻含有大內容。飽滿的身形象徵裝下滿滿的「福」，與壺鈕的「旺」合為福旺。上壺保留傳統茶壺的器形，壺把採用胡桃木絕熱，大中小三杯，無論是一人出行還是多人出遊，都可共用好茶美景。

•

Different from traditional tea utensils, it is a two-in-one set design (tea pot on top and cup on the bottom) that caters to how people drink tea in modern time. This is a small size tea utensil that has a lot to offer. Its mellow and round shape is able to accommodate a lot of "blessings", coupled with the "prosperity" of the handle which is a very auspicious sign. The pot is incorporated with traditional shape of tea pot, whereas the walnut-made handle is heat resistant. Three cups in large, medium and small sizes respectively are perfect for traveling. Either by yourself or with friends, with this set in hands, you can enjoy tea while visiting the beautiful natural sites.



上市 Release | 2018 / 9 / 1

曾祥軒 ZENG Siang-Syuan

月影—梅

Moon Shadow - Plum

10×10×3 cm

以月亮週期弧度發想，層層色澤在銀白色月光映照下如珍珠的光輝，如月夜下水中月影情境意象。

塵中見月心亦閒：

- | | |
|---------------------|---------------------|
| 1. 海上生明月，天涯共此時。[初見] | 2. 琴彈松裏風，杯勸天上月。[請茶] |
| 3. 月隨碧山轉，水合青天流。[品茶] | 4. 但願人長久，千里共嬋娟。[圓滿] |
| 5. 秋空明月懸，光彩露沾濕。[品茶] | 6. 綠蘿秋月夜，相憶在鳴琴。[回味] |
| 7. 露從今夜白，月是故鄉明。[歸鄉] | |

Taking the arc of the moon cycle as the inspiration, the layered color changes in the silvery white moonlight reflect the light that is bright like the pearl, the reflection of the moonlight on the water at night.

Seeing the moon in life, one might find peace inside:

1. The moon emerges from the sea, a time we both share. [First sight]
2. The Chinese zither is played, and the wind coming through the pine tree echoes. Let's have a toast to the moon. [Invite to drink tea]
3. The moon turns with the green mountain, the river blends with the blue sky. [Taste tea]
4. Parted by a thousand miles though, the full moon, we two can still long enjoy and behold! [consummation]
5. Autumn and bright moon hanging, the radiance out from the wet dew. [Taste tea]
6. Dream a dream in the moon night, the sound of Chinese zither reminds me of old friends. [Aftertaste]
7. Seeing the dew to be frosted tonight, remember the full moon in my hometown. [Homecoming]





上市 Release | 2019 / 5 / 12

黃政雄
HUANG Cheng-Hsiung

招財五鼠

Happy Mouse

11×6×10 cm

笑咪咪的老鼠當成辦公桌上的擺飾，讓人看了不自覺被感染。身上的錢號花紋帶有聚財的含義，搭配五行顏色有風水補運的作用。陶瓷主題稍顯單調，與其他媒材結合增加陶瓷的功能與用途。適合做生意的場所或辦公桌。

The smiley mouse becomes a decoration on the office table, spreading out the positive energy to whoever sees it. The money signs on it symbolize wealth, and could be used to improve one's Feng-shui and fate once pairing with the right colors of the traditional five elements in Chinese culture. With only the ceramics, it is slightly monotonous, but incorporated with other materials, it would be much more functional and used for various purposes - a perfect match for wherever you do businesses or office desks.



上市 Release | 2019 / 5 / 11

劉琦文 LIU Chi-Wen

「紀念日」心愛杯

"Remembrance Day" Love Cup

最大 Max. 10.2×10×10.7 cm

最小 Min. 7.5×7×6.9 cm

紀念 十萬次相擁那天

紀念 沒和你一起那天

紀念我們在一起的第100日

紀念十周年結婚紀念日

紀念五十周年紀念日

生命中有那麼多值得紀念的珍貴日子，杯子天天都需使用

心型杯和彼此的心最靠近，紀念我們在一起的天天。

Commemorate the day of our 100,000th hugs,
Commemorate the day we were apart,
Commemorate the 100th day we are together,
Commemorate the 10th wedding anniversary,
Commemorate the 50th wedding anniversary,
So many precious days to remember in life, just like the cups we need to use every single day.
The heart-shaped cup is the closest to our hearts, commemorating every day we are together.





上市 Release | 2018 / 6 / 1

劉寶元
LIU Bau-Yuan

雙福喜事燈

Double Happiness Light

13×12×14 cm

以黃金和白金來裝飾蝴蝶，蘋果造形的切面處鏤空雙喜字，內部有燭臺供點燒蠟燭或香精使用。

The butterflies are decorated with gold and white gold, while the apple-shaped cut surface is hollowed out with a Chinese character in it – double Xi (喜) (meaning double happiness), and there is a candlestick inside for burning candles or essential oils.





上市 Release | 2019 / 5 / 1

劉寶元
LIU Bau-Yuan

天使旦生 (寵物骨灰罐)

Angel's Birth (Pet Ash Urn)

14×13×20 cm

寵物是飼主最貼心的好朋友，臨終時飼主也是最揪心。但願牠化為天使，來生轉世，富貴永恆。以簡單的造形設計，燒製出簡約時尚寵物罐，搭配毛線編織裝飾，讓思念轉化成一種互動。

Pets are the most intimate friends of the owner, so it is not hard to imagine how difficult and heart-breaking it will be to say goodbye to them forever. It is hoped that pets will become angels and enjoy eternal wealth via reincarnation. The pet ash urn in a stylish and simple shape, coupled with the knit-woven ornaments make the owner feel like they never leave and continue to interact with them.





上市 Release | 2018 / 9 / 30

蔡曉琮
TSAI Hsiao-Chiung

鹿花插

The Deer Vase

5×7×15 cm

結合臺灣的代表動物梅花鹿形象和美化環境之實用功能，開發製作有手感溫度的作品。特地選用成品顏色接近梅花鹿毛色的陶土，捏塑臺灣梅花鹿的擬人半身塑像。巧思之處設計頭頂為花器的空間，能隨心以各式花材插花成為鹿角，帶來趣味、變化風情的美麗延伸，展現浪漫的梅花鹿擺飾意象。

Combining the image of one of the iconic animals in Taiwan - sika deer (or spotted deer) and the practical functions of beautifying the environment, we develop and produce hand-made style works. The clay with the finished color close to the sika deer is chosen, and an anthropomorphic bust of the Taiwan sika deer is made. What's innovative here is that the head could become a flower utensil that various kinds of flowers could be arranged to form an antler-like shape, bringing fun and different styles, showing the image of a romantic sika deer.





上市 Release | 2019 / 5 / 1

寶象陶瓷藝術坊 Bao Xiang Ceramic Art Studio

劉武 LIOU Wu

動物園陶瓷蝸牛掛勾

Zoo Ceramic Snail Hook

最大 Max. 11×5×5 cm

最小 Min. 7×3×4 cm

把動物的外衣披在蝸牛身上，讓牠有更多變化也更有趣味性，底部黏接不鏽鋼螺絲釘，可固定於牆面上作為掛勾使用。

Put the animal's coat on the snail to make it look different and more interesting. The bottom is glued with stainless steel screws, which can be fixed on the wall as a hook.





上市 Release | 2019 / 5 / 1

寶象陶瓷藝術坊

Bao Xiang Ceramic Art Studio

劉武 LIOU Wu

飛天溫酒杯 (器)

Flying-Sake Warmer

7×7×12 cm

外觀似黃金雲朵來象徵富貴飛天。內部小酒杯倒入溫熱的水酒再蓋封，可延後冷卻時間，若倒入冰鎮的水酒，可於器皿內置放冰塊。

It looks like a golden cloud, symbolizing wealth and good fortune. Pour in warm water or wine into the inner small cup and put on the lid to delay the cooling time. When it's ice water or wine in it, you can also put ice inside.





CERAMICS NEW PRODUCT AWARD

活動宗旨

為推廣陶瓷產品使用，提升陶瓷產品設計美學，促進陶瓷產業發展，開拓陶瓷產業設計的未來性，特舉辦「陶瓷新品獎」，廣邀各方廠商及陶瓷工作者開發或上市之陶瓷新產品參賽，並結合「鶯歌燒」品牌認證，向大眾推廣臺灣優良陶瓷產品，將陶瓷美學融入生活。

參加須知

- 一、報名參加者，視為同意並遵循「2019 陶瓷新品獎」獎項與報名簡章中各項規範；如有未盡事宜，得由本館審議與修訂後公布。
- 二、報名參加本競賽，即同意授權本館以「2019 陶瓷新品獎」名義，使用參賽產品之展示、攝影、出版、研究、宣傳及其他相關權利。
- 三、填寫之報名資料與上傳之產品圖片，將供本館研究紀錄之用，故不予退還。
- 四、參加者不得於評選、展覽期間要求退還、移動或替換報名之產品。
- 五、參加者不得抄襲或違反著作權法等相關法令；經查證屬實，本館可取消獎項與獎勵。
- 六、新品獎係屬產業界之產品競賽，請自行斟酌純藝術創作作品參賽之合適性。

資格條件

- 一、報名資格
國內公司行號、工作室、政府機關或個人均可報名，最多報名 5 件（組）作品為限。
- 二、報名條件
1. 產品應使用陶瓷材料（至少占主體 50% 以上），並可量化生產與上市販售。
2. 產品於 2017 年 1 月 1 日至 2019 年 5 月 31 日間上市販售；或於前述期間開發完成，但尚未上市販售。
- 三、產品類別
1. 日用類：碗盤餐具、烹煮鍋爐、茶壺杯具、祭祀用具等各類陶瓷日用器物。
2. 陳設類：仿古花瓶、花盆、人像、造形、神像、照明燈具等陶瓷擺放陳列器物產品。
3. 建築類：地磚、壁磚、馬賽克等各類建築材料產品。
4. 衛浴類：馬桶、便器、洗臉盆、洗滌槽、沖洗盆、浴缸、水龍頭等各種陶瓷衛浴設備產品。
5. 工業類：機械設備、消費電子產品、軍事武器、耐火材料、陶瓷複合材料等各種精密陶瓷、工業與電子產品及材料零件。

報名程序

- 一、線上報名
1. 報名期間：即日起至 2019 年 5 月 31 日（五）23:59 止。
2. 報名網址：<https://academy.ceramics.ntpc.gov.tw/zh-tw/Competition/L.htm> 或請至本館網站中查閱「2019 陶瓷新品獎」活動頁面，填寫線上報名表單。
3. 上傳影像：上傳產品之不同角度、細節或操作示範影像。
4. 影像數量：最少 3 張、最多 5 張，全部檔案大小不得超過 10MB。
5. 影像格式：格式為 .jpg，解析度至少 72 dpi 以上，像素尺寸達 900 × 1500 以上。
6. 檔案名稱：請以產品完整名稱與數字為影像檔案名稱，如：桃柏碗 01、桃柏碗 02。
7. 作品介紹：作品設計理念、使用材質說明、特色說明（100-150 字內）。
8. 完成填寫資料與上傳影像後，3 天內如未收到本館回信通知，再請來電確認。
- 二、產品送件
1. 送件時間：預計於 2019 年 6 月 25 日（二）至 6 月 28 日（五）間，每日 10 時至 12 時及 13 時 30 分至 16 時 30 分辦理，中午休息時間不受理。
2. 送件地點：新北市立鶯歌陶瓷博物館。
3. 完成線上報名後，應於指定送件期間將產品送至本館，逾期送件視同放棄參加，並取消報名。
4. 以郵件、貨運或宅配寄送者，亦應指定送件日期間送達，並以郵戳或相關單據為憑。
5. 產品寄送、包裝事宜應由參加者自行辦理與支付所需費用，並請預先辦理保險事宜。
- 三、產品取件
1. 未入選取件：預計於 2019 年 7 月下旬辦理，確切時間將以電話或電子郵件通知。
2. 入選者取件：預計於 2019 年 10 月 28 日（一）至 10 月 29 日（二）間，每日 10 時至 12 時及 13 時 30 分至 16 時 30 分辦理，中午休息時間不受理。

陶瓷 2019 新品獎

競 賽 簡 章

3. 產品應於本館公告與指定之取件期間內，由參加者親自或派員至本館取回，本館不協助產品包裝、送回事宜與支付所需費用。
4. 取件時請確認產品狀況，簽收後即視同取回參賽產品，任何毀損或價值減失情形均與本館無關。
5. 產品如未於公告或規定之期間內取回，即視為同意由本館全權處理參賽產品，參加者不得異議。

產品保險

- 一、參賽產品由本館統一辦理保險，保險期間為自產品送達本館後起，至取回產品前。
- 二、簽收取回參賽產品後，本館即解除保險責任，任何毀損或價值減失情形均與本館無關。
- 三、逾期未取回者，僅投保至 2019 年 10 月 30 日，後續產品如有損壞，本館不予負責。
- 四、每件參賽產品保險金額最高為新臺幣 5 萬元，保險範圍不包含運送過程。
- 五、參賽產品價值如超過前述金額，或有其他保險需求者，請另行額外辦理投保並自行支付所需費用。

評選方式

- 一、以產品之使用機能性 (35%)、開發創新性 (35%)、市場潛力性 (30%) 為評選標準。
- 二、依全部報名產品不分類別選出 40 到 70 件為入選產品。
- 三、就入選產品中，評選出「開發創新獎」、「市場潛力獎」各 1 名。
- 四、於每一類別入選產品，各選出 1 名「新品獎」，惟該類別入選少於 5 件時，可經評選委員決議不予選出。
- 五、評選結果預計於 2019 年 7 月中旬前，在本館網站公布得獎與入選名單，並以電話或電子郵件通知。
- 六、獎項由評審視參加作品水準議定，必要時得以「缺缺」。

獎勵內容

一、競賽獎項

	日用類	陳設類	建築類	衛浴類	工業類
新品獎 (新臺幣 3 萬元)	1 名	1 名	1 名	1 名	1 名
開發創新獎	1 名				
市場潛力獎	1 名				

* 所得獎金應依稅法規定扣繳所得稅，得獎者之獎金金額在新臺幣 20,000 元（含）以上者，皆須依中華民國稅法規定扣所得稅（外國國籍者扣 20%，中華民國國籍者扣 10%）

二、獎狀證書

1. 獲獎產品將獲本館頒予獎狀證書。
2. 入選產品將獲本館頒予入選證書。
3. 入選或獲獎作品經人檢舉或告發為非自行創作、冒用他人作品或有違反著作權等相關法令，且有具體事證者，執行單位得取消其入選及獲獎資格並追回已頒發之獎金及獎狀。

三、展覽活動

1. 獲獎及入選產品，可派員於展覽期間之例假日至展覽現場推廣解說，惟仍需配合本館現場人員指示辦理。
2. 展覽時間：預計於 2019 年 9 月 6 日至 10 月 27 日間辦理。
3. 展覽地點：預計於本館一樓陽光特展室。
4. 頒獎典禮：將於展覽期間擇日辦理，時間及地點確認後將另行通知。

四、推廣行銷

1. 獲獎及入選產品，可派員於展覽期間之例假日至展覽現場推廣解說，惟仍需配合本館現場人員指示辦理。
2. 獲獎及入選產品，並可放置行銷簡介文宣，惟尺寸不得大於 A4。
3. 獲獎產品另可獲臺灣陶瓷工業同業公會協助推廣行銷，惟相關權益及合作條件由獲獎者與公會另行協商。
4. 主辦單位保留獲獎及入選產品進行宣傳的權利，且不涉及商業用途下，於獲獎及入選名單公告一年內，可應用作各種宣傳、巡迴展覽、出版或委託出版。巡迴展覽規定，另訂合約規範。

五、品牌認證

1. 獲獎及入選產品如設廠或設址於新北市鶯歌區及鄰近地區，即可獲得「鶯歌燒」品牌認證，並於品牌網站刊載相關資訊。
2. 前述鄰近地區為新北市三峽區、新北市樹林區、新北市土城區、桃園市桃園區、桃園市八德區、桃園市大溪區、桃園市龜山區。

聯絡方式

地址：23942 新北市鶯歌區文化路 200 號
網址：<http://www.ceramics.ntpc.gov.tw>
電話：02-86772727（典藏展示組）
傳真：02-86774034

通訊錄 Directory

剛剛好生活器皿 Just Right Handmade Studio



- 2019 《無法掌握的精準度》展，清山寶珠，臺北，臺灣
- 2018 新竹藝術博覽會，大苑藝術，新竹，臺灣
- 2018 《形質而上雕塑展》展，CC Gallery藝文空間，樹林，臺灣
- 2018 巨年藝廊駐村，香港

許珊珊 HSU Shan-Shan



- 2019 「2019臺灣陶藝獎」陶藝創作獎入選，新北市立鶯歌陶瓷博物館，臺灣
- 2019 「第9屆Cuidad de Talavera國際陶藝雙年展」入選，西班牙
- 2018 「2018國際陶藝學會國內展」入選，臺灣
- 2018 「2018工藝之夢——臺灣工藝競賽」美術工藝組入選，國立臺灣工藝研究發展中心，臺灣

寶象陶瓷藝術坊 Bao Xiang Ceramic Art Studio



- 2019 泰國國際工藝創新展 International Innovative Craft Fair (IICF)
- 2018 「Esplugues Angelina Alós 第19屆陶藝雙年展」，Museum Can Tinturé，西班牙
- 2018 「第4屆UNICUM國際陶藝3年展」入選，斯洛維尼亞國家博物館，斯洛維尼亞

安森藝品 Anson



- 2019 香港貿發局香港禮品及贈品展，香港貿易發展局，香港
- 2018 Tendence in Frankfurt，Messe Frankfurt，德國
- 2018 桃園文創博覽會文博代表作品，桃園市政府，臺灣
- 2018 桃園金牌好禮潛力商品獎，桃園市政府，臺灣

上作美器 S.Z.M.Q Studio



- 2019 「2019臺灣陶藝獎」實用組優等，新北市立鶯歌陶瓷博物館，臺灣
- 2019-2018 臺灣文博會參展
- 2018 「臺灣國際金壺獎」入選，臺灣陶藝聯盟，臺灣
- 2018 文創精品獎，臺灣文博會，臺灣

安達陶瓷藝術有限公司 Anta Pottery Art Co., Ltd



- 2018 國家工藝品牌——Yii品牌認證，國立臺灣工藝研究發展中心，臺灣
- 2018 「職人魂創新路15個工藝品牌的進化之道」專篇介紹，遠流出版
- 2016 中視〈60分鐘〉節目採訪

莊雅琪 CHUANG Ya-Chi



- 2019 「飲食物語——陶瓷器皿與文化的日常」特展，新北市立鶯歌陶瓷博物館，臺灣

許文君 HSU Wen-Chun



- 2019 2019卡達營建環保展臺灣團，中華民國對外貿易協會，卡達
- 2018 臺灣國際房地產博覽會，中華民國不動產交流協會，臺北
- 2018 世貿展覽館產品發表，臺灣

許德家 HSU Te-Chia



- 2006 「2006創意生活・陶瓷新品獎」入選，新北市立鶯歌陶瓷博物館，臺灣
- 2005 「阿根廷第2屆國際當代馬賽克展」，阿根廷
- 2002 「第1屆臺灣陶瓷金質獎」優選，新北市立鶯歌陶瓷博物館，臺灣

陳伯函 CHEN Po-Han



- 2019 陳伯函陶瓷創作展，芬蘭
- 2018 北極陶藝中心 駐村，芬蘭
- 2018 Pentik Kartano中心 駐村，芬蘭

陳品慈 CHEN Pin-Tzu



- 2019 「2019臺灣陶藝獎」陶藝實用獎入選，新北市立鶯歌陶瓷博物館，臺灣
2018 「2018愛現工藝大展」金獎，樹德科技大學，臺灣
2018 「法藍瓷光點計畫獎」，法藍瓷，臺灣

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- 2009 「2009創意生活・陶瓷新品評鑑獎」入選，新北市立鶯歌陶瓷博物館，臺灣
2008 「2008臺東美展」工藝類入選，臺東現政府文化處，臺灣
2006 成立「敬實齋」陶藝工作室於臺東縣延平鄉

陳鈺欣 / 莫子儀 CHEN Yu-Hsin , MO Tzu-Yi



- 陳鈺欣：
2018 「國立台灣藝術大學106學年度工藝系系展」評審特別獎，臺灣
莫子儀：
2018 「國立台灣藝術大學106學年度工藝系系展評審」特別獎，臺灣
2018 「第2屆黃文川木質產品設計競賽」兒童家具設計組第3名，臺灣

陸寶企業股份有限公司 Lupao Fine China Co., Ltd



- 2018 金點設計獎入圍，台灣創意設計中心，臺灣
2017 「海峽工業設計大賽」入圍，中國

曾祥軒 ZENG Siang-Syuan



- 2018 「第4屆UNICUM國際陶藝3年展」入選，斯洛維尼亞國家博物館，斯洛維尼亞
2018 「伊丹國際工藝展」入選，伊丹工藝館，日本

黃政雄 HUANG Cheng-Hsiung



- 2018 臺灣工藝特展，桃園機場第一航廈，臺灣
2018 「菁陶茶碗獎」入選，中華藝能文創產業工會，臺灣

劉琦文 LIU Chi-Wen



- 2019 「初景——劉琦文陶藝創作個展」，臺灣藝術大學大漢藝廊，臺灣
2019 Soft Tough 陶瓷、金工創作聯展，行政院中央大樓藝廊，臺灣
2018 亞洲當代陶藝展，弘益大學美術館，韓國

劉寶元 LIU Bau Yuan



- 2016 「2016陶瓷新品獎」入選，新北市立鶯歌陶瓷博物館，臺灣
2015 「2015陶瓷新品獎」入選，新北市立鶯歌陶瓷博物館，臺灣
2015 「第2屆新北市陶藝獎」陶藝創新獎實用組入選，新北市立鶯歌陶瓷博物館，臺灣

蔡曉琮 TSAI Hsiao-Chiung



- 2019 「馴養創作」個展，臺灣











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