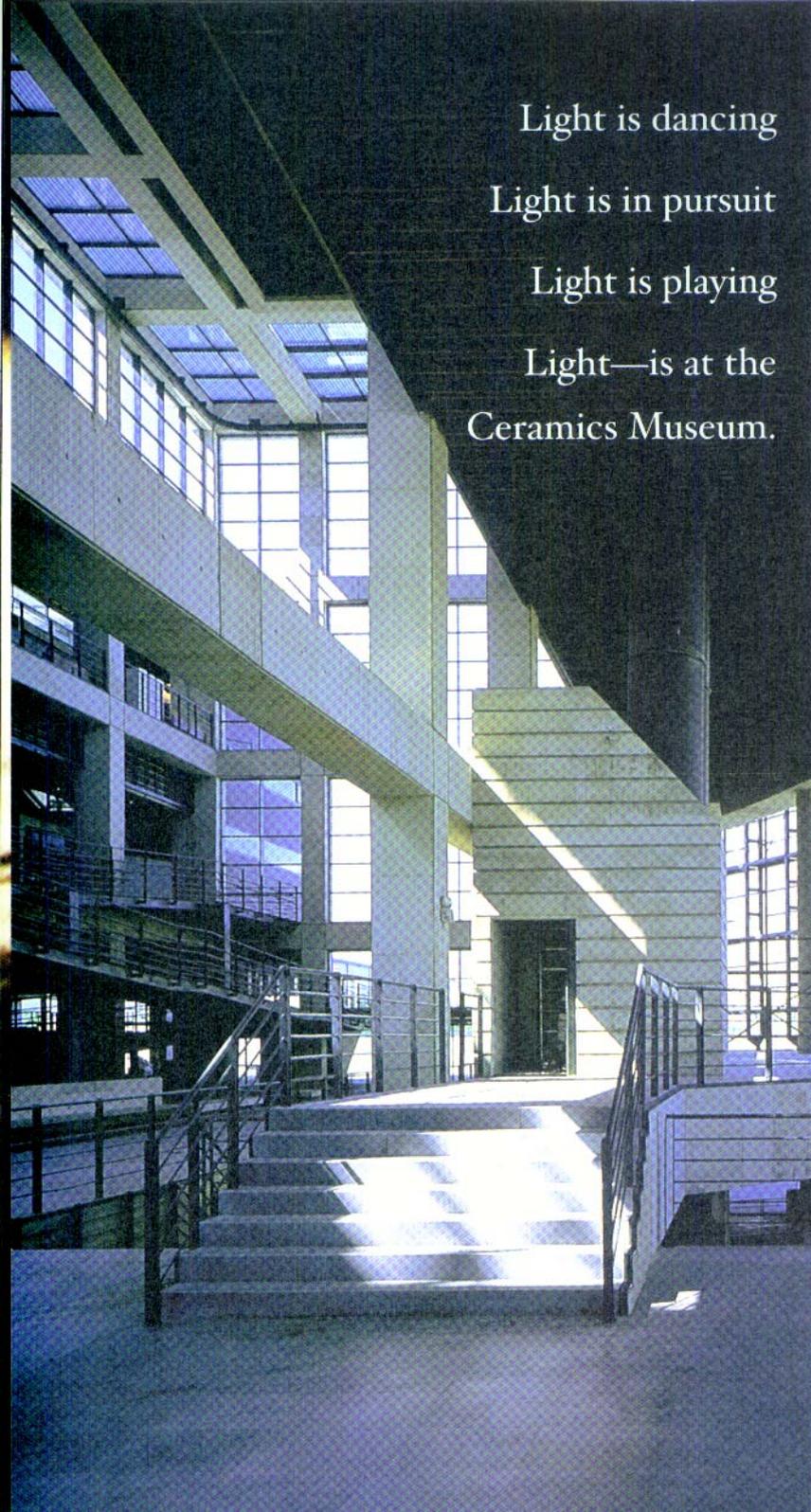


Light is dancing
Light is in pursuit
Light is playing
Light—is at the
Ceramics Museum.



Introduction

Light is the life of architecture. Because the design of the Taipei County Yingge Ceramics Museum makes good use of natural light, both light and shadow flow through the Museum every day. The main 21 meter tall building, which is built of glass and exposed concrete, is very much like a huge "light box": as soon as you step into the museum lobby, you are bathed in the natural light sprinkling through the light box, as if it were a playground for light. In Buddhism, to "play" means "being at ease, without obstruction," whereas the German aesthetician Friedrich Schiller opined that people are free only when they are at play, and that play is the origin of the arts. Likewise, the understated, plain architecture of the Ceramics Museum provides the best play space for ceramic works. It "accomplishes things without deliberate intent" (Laozi), and "There is no obstruction in its heart" (Heart Sutra). We hope that the Ceramics Museum provides just this kind of spirit of place.

When the Taipei County Yingge Ceramics Museum opened in the fall of 2000, it attracted more than two million visitors who had come to enjoy the exhibitions, participate in various activities, and experience for themselves the Ceramics Museum's distinctive architectural space. In the following year, the Museum's second-phase construction—the Ceramics Park—was opened, by which time the Museum had set a new direction through its intelligent, friendly, and playful ceramics culture parkland, and it had written a new page in the history of Taiwanese ceramic arts. Now as we look back on the past six years, we are producing "Play - lightbox—Lightbox: A Special Exhibition on the Architecture of the Ceramics Museum" in order to introduce our Museum's aesthetic and style and present its vision for the future.

The nearly 1.2 hectare site of the Ceramics Museum was planned and designed by Chien Architects & Associates, and for its work, it was awarded the Taiwan Architecture Award and Far Eastern Architecture Design Award. In keeping with the durability of the ceramics medium, the architect, Mr. Hsueh-Yi Chien, used an architectural vocabulary of exposed concrete, steel frame, glass, and pebble wash to create a penetrated space that drew light into the interior. As a result, the Museum's space became multifaceted and variable, extending out without limit and mixing interior and exterior views.

Play exists between emptiness and solidity, artificial and natural, light and shadow. Since this is such an "open" museum, why not come here to play, and to bathe in the Museum's light and feast on its delightful spaces?