

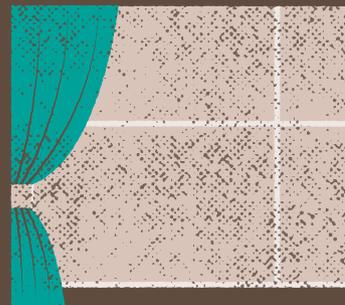


2021

國際咖啡杯大賽

INTERNATIONAL COFFEE CUP
COMPETITION

電子書



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館長序

陶博館「國際咖啡杯大賽」以極具生活感的陶瓷咖啡杯作為徵件主題，鼓勵實用陶瓷創作，自 2020 年首次開辦後，即獲得熱烈迴響，2021 年在全球疫情的影響下，藝術的力量能夠跨越時空的限制，連結起不同地域與文化，在競賽的交流中激盪出火花。

本屆「2021 國際咖啡杯大賽」邀請到陶藝家方柏欽、當代陶瓷品牌 3,co 創辦人喻幼眉以及 Pick Coffee 負責人卓弘騏擔任評審，分別以陶藝專業、產品設計、咖啡業者的角度出發，從來自世界 30 個國家的參賽作品中，依據造形美學、實用價值、設計理念等評審原則，經過兩輪評審，精選出 50 件別具特色的咖啡杯作品於本館展出。此外也與著名陶瓷企業陶作坊合作，另外頒發「企業贊助特別獎」並與獲獎者吳昕恬合作開發量產商品。

本屆獲獎與入選作品來自世界各地，風格多元，不同造型與特色的咖啡杯反映出創作者自身的文化背景、咖啡飲用習慣及關心的主題，首獎《羅姆布特》的作者

Ann Van Hoey 來自比利時，作品設計靈感來自其家鄉聖羅姆布特大教堂的哥德式尖拱；臺灣劉芳汝《關於拿鐵》則利用釉色的黑白對比，表現濃縮咖啡滲入純白鮮奶的融合流動感，獲得金獎；而來自韓國的朴炤垠，以在臺灣骨董店觀察到的窗花紋樣為靈感，創作出《窗戶咖啡組》，獲得銀獎。臺灣參賽者宋立《家族時光》，則運用富有故事性的構圖，將咖啡濾杯與杯體巧妙結合、置換，創意獲評審肯定，與英國 Mandy Cheng《方形、絞胎、「反思」》、臺灣陳希泓《地籍杯》同獲銅獎。

在這次的展出中，可以看見陶瓷藝術隨著現代人的使用需求持續進化、融入生活，在古老的技術與媒材中不斷地產生令人耳目一新的創意與動能，誠摯盼望大家能在「2021 國際咖啡杯大賽」精彩的作品中細細品味陶瓷的多變與可親，用藝術提升生活美學。

新北市立鶯歌陶瓷博物館館長

吳昕恬



Foreword by Director

International Coffee Cup Competition of New Taipei City Yingge Ceramics Museum calls for brilliant designs of coffee cups—an integral daily object—from all over the world. This contest has been popular since its debut in 2020. In 2021, despite the global COVID-19 pandemic, the power of arts still crossed borders to connect different culture and societies, allowing artists interact with each other through this competition.

This year, YCM invited three judges for the competition: FANG Po-ching, famous Taiwanese ceramic artist; YU Yu-mei, founder of the contemporary ceramics design brand 3, CO; and CHO Hung-chi, owner of the coffee company Pick Coffee. From various professional perspectives, the jury chose the winners according to the entries' aesthetics, functionality, and design ideas. After two rounds of selections, 50 finalists came out and were exhibited in YCM. In addition, a sponsorship award is added this year. The award winner WU Hsin-tien can cooperate with Lin's Ceramics Studio, a famous ceramics corporation in Yingge, to work on mass production of her coffee cup design.

In this year's competition, the entries are from all over the world, all of which have their own unique styles, reflecting the participants' various cultural backgrounds, ways of using a coffee cup, and what they concern. The first prize Rombout Coffee Cup is inspired by the pointed Gothic arches of Sint-Rombouts Cathedral in Belgium, where the award-winner Ann Van Hoey live. The gold prize is won by About Caffè Latte by LIU Fan-ju. On this coffee cup set, black

and white glazes are used to present the flows when espresso blends with milk. The silver prize goes to Coffee Window by Korean artist PARK So Eun, whose inspiration comes from beautiful window grille patterns in antique shops in Taiwan. One of the bronze prizes is won by Taiwanese artist SUNG Lee with his work Family Time. In his piece, Sung tells a story with his illustration running through every part of the set, where users can assemble the dripper with each of the three cups to create different plots. Other bronze prize winners include Squarish, Nerikomi 'Reflection' by Mandy Cheng from the UK, and Cadastral Cup by CHEN Xi-hung from Taiwan.

Ceramics has a long history since humans have been using it for a long time. However, it has ever been outdated. Just like what is shown in this competition and exhibition, as people have been using this material, ceramics has also evolved to meet the need of people in modern society. It is hoped that the 2021 International Coffee Cup Competition can show to the public that ceramics always keeps up with the times with its functionality and aesthetics; a ceramic coffee cup is not just arts, it's also aesthetics of life.

Director of Yingge Ceramics Museum

Hsiu Tzu Wu

評審專文

方柏欽

陶藝家

FANG Bo-chin

Ceramist

技術是工藝創作領域中非常重要的一個面向，它伴隨著相對應的材質性，透過創作者經驗累積的身體，於實用性物件中展現其交互配合所產生的特質；而想法（或者說是理念）是藝術創作的靈魂，傳達與分享這個靈魂是當代創作的重要目的之一，而搭配適宜的載體與表現形式是達到與觀者溝通的方法。

鶯歌陶瓷博物館所主持的國際咖啡杯設計競賽，可以是個展現技術與想法的機會與場域，創作者以咖啡杯為載體，表現多樣的可能性。從本屆的得獎與入選作品中，可以看到多樣的陶瓷技術展現，也有著重在特定議題與想法的當代詮釋，而更令人讚賞的是兼顧兩者，並將其表現在適當功能性的器皿中。

當代的陶瓷創作者往往在面對創作的想法與思考技術本質的雙重挑戰中掙扎，實用性的物件雖因所涉及其達成設定功能的目的而處於尷尬的處境，但從另一個角度切入，實用性物件也正因为當代複雜的創作環境，具備囊括工藝本質與藝術目的的契機，在工藝的視點上開啟議題探討的可能性，在藝術的視點上提供功能性詮釋的語彙，成為當代工藝與藝術間的過渡與橋樑。期許此競賽活動成為當代實用陶瓷創作發展的推手。



Technical skills is a very important aspect in craft practice, it is developed according to the physicality of the material and further advanced through the accumulated experience of the maker, the features of the functional ceramics is the result of this interactive process. As for the idea (or concept) is the soul of fine arts, therefore to express and share this soul is one of the important mission in contemporary practice, this is to choose the most appropriate carrier and form to effectively communicate with the viewer.

The 2021 International COFFEE CUP Competition provides an opportunity and platform for artists to show their skills and ideas. The artists employ the coffee cup as a carrier for their ideas which is then displayed to show us the diverse possibilities in this field. The pieces that are selected as finalists and award winners have shown great skills, some focused on delivering the contemporary spirit of their own ideas or certain issues, others have successfully incorporated skills and ideas into their work, which have risen to a higher level.

Contemporary ceramicists often struggle between balancing their own ideas and the foundation of skills, this conflict becomes even more obvious in making functional ware due to its basic requirements for functionality, placing functional ceramics in an awkward position. However, if we look at this from a different perspective, functional objects are both equipped with the essence of craft and the opportunity for fine arts, this can open up discussions from a craft's perspective, while providing interpretations for functionality from a fine art's position, as a result, functional objects can become a transitional bridge between contemporary craft and fine arts. I sincerely hope this competition can become a driving force for the contemporary functional ceramics field to flourish.



評審專文

喻幼眉

陶瓷品牌「3,co」創辦人

Cathy YU

Founder of 3,co

咖啡杯跟大眾的生活密不可分，每個人對杯子都有自己的看法、想法、用法。因此要設計一個「好」的杯子其實是非常困難的。但也正因為使用者數量龐大，市場也相對地廣大，甚至超越國界限制，有很大的發展空間。鶯歌陶瓷博物館辦理這樣國際性的競賽，是一個非常好的機會讓人看到全球不同國家及文化對這樣一個被廣泛使用的生活用品的觀點，增長視野與創作的可能性！

本次評審來自 30 個國家的作品，在過程中完全不知道作品所屬的作者與國家，完全是以作品本身的特質來做評審。而一個突出的設計，總是能夠讓人在第一瞬間被它所吸引，毫不猶豫的喜歡它、選擇它。本次首獎的作品就帶給我這種感覺，更證明好的設計是可以牽動人情感的神經。另外一件作品則是來自韓國的設計師，作品中不僅可見韓國的元素，也有臺灣早期窗花的圖騰，評選後才得知設計師曾居住在臺灣，可見文化底蘊也是影響設計的關鍵之一。

而在創作時若無法完全兼顧美感與功能性時，只能選擇其一，要不就美到義無反顧，讓人一眼就想選擇它；要不就用起來令人感到貼心、舒適、感動，灰色地帶只會讓人猶豫而難以選擇。評審的選擇也會是如此。因此清楚的選擇發展的目標，會讓設計更有方向。

多年來一直有人問我：「如何設計一個好作品？」以我個人的經驗而言，許多世界知名的優秀設計者，都

有一個共通的特質：「博學」，不會只侷限鑽研在設計本身，同時有大量閱讀的習慣、對音樂的喜好、或專注環保議題，有些甚至專精於時尚或美食，涉獵的領域相當廣泛，對設計有許多獨特的觀點與見解。因此作為一個設計者，不能只著重在設計本身，更要好好生活，體驗各種歷練，從中汲取不同的養分，方能成就未來的好設計！



Coffee cups are inseparable from our daily lives, everyone has their own perspective, ideas and methods towards a cup. Therefore, to design a "good" cup is actually quite difficult, but because there are numerous users and an expanding market that goes beyond borders, the industry thus still has much room for development. This international coffee cup competition held by the Yingge Ceramics Museum is a great opportunity for everyone to see the various perspectives and culture of a coffee cup that other people have from around the world, it is an extraordinary chance to expand our view and ideas in practice!

This competition includes artworks from 30 countries, in which we selected without knowing any information of the artist. A unique design always catches the eye at first sight, which is why people admires it without any hesitation. The grand prize artwork proved that a good design can affect our emotions. Another piece worth mentioning is a Korean designer who not only applied the patterns of traditional Taiwanese window grille, but also elements of Korean culture, it was only after the selection that I was told that she has lived in Taiwan before, here we can see the significant influences of culture in design.

When our design cannot take beauty and function in account simultaneously, you should clearly pick one side, either it is so beautiful that it is breath taking, or its functionality provides a sense of comfort and warmth. If your design sits within the middle grounds, it makes the selection for the jury so difficult that choosing it becomes impossible. Always make sure you know where your design aim is, it will help you create a better design.

Many people have asked me in the past: "How to create a good design?" From my experience, many excellent designers all have one thing in common: "well informed," this means that they not only focus in their own profession, but they have the habit of reading, which leads to a wide range of interests, such as music, environmental issues, fashion, food and so on. Therefore a designer should not only emphasize the importance of design but also enjoy life and various experiences to cultivate new possibilities in design!



評審專文

卓弘騏

咖啡品牌 Pick Coffee 負責人

JUO Hung-chi

Representative of Pick
Coffee Co., Ltd.

咖啡杯作為本次的參賽主題，因沒有明確定義咖啡的種類，我們一般所熟知的濃縮、美式、拿鐵、或其他過濾式等皆可稱為咖啡，實務經驗上，對應容器的使用也會因咖啡種類不同而略有差異。如未來能在設計理念外，提供更多資訊給評審，如預計盛裝咖啡種類，讓評審能確實了解創作者的想法，在評鑑上會更有幫助。

身為一個咖啡業者，對於特定飲品在咖啡杯的選用，會有些較細節的考量。以拿鐵咖啡來說，需將溫熱牛奶倒入濃縮咖啡，因此杯內側的杯底不能有過多的邊角或垂直面，最好為圓弧狀，才有助於液體的流動與融合。若要做拉花的拿鐵咖啡，太窄的杯口會限制作圖空間；杯子太寬或太深則可能讓使用者只能喝到滿滿的奶泡而不是咖啡。即使是最單純的美式或熱手沖咖啡，也可能因為使用到上段大圓弧、窄口的杯子，造成內部凝結水蒸氣回流到咖啡液中，改變了咖啡的風味。如果使用壁薄且無把手的杯子裝熱飲，就得要再幫杯子「穿衣服」，否則一定會被燙到無法拿起杯子。

而咖啡杯的材質對於咖啡風味是否有影響？相較於其他更直接的因素，只能說有但非關鍵。不同產地、品種、烘焙方式的咖啡豆，或以同樣咖啡豆研磨程不同粗細與形狀的咖啡粉，或沖煮時使用不同的水質，比起杯子，更會影響到咖啡的風味。因此，選擇使用不同材質的杯子，重點其實在於飲品視覺的呈現。如果要呈現抹茶拿鐵咖啡，可能就會選擇使用玻璃材質，讓品飲者可以看到一杯飲品底部墨綠色，上段純白色

像棉花般的奶泡，奶泡上還可撒上抹茶粉或花瓣作為裝飾，讓品飲者的體驗加分。連同杯子的造型，深深影響著品飲者對於風味的整體體驗。相較於茶，咖啡對於華人來說是還很新的文化，也因此有更多的空間可以創作，並加入獨特的元素。期待未來能看到更多令人感動的作品。



Although the coffee cup is the theme of this competition, but due to the lack of classification for cups and coffee, the selection process can be quite confusing, especially from my practical point of view, we have to understand that there are so many different types of coffee in the world, from espresso coffee to filter coffee, and each has a type of cup that belongs to them. I hope that when the participants decides to participated in this type of competition again, you should provide more information for the jury aside from your statement, such as what type of coffee your cup plans to hold, this will enable the jury to understand your concept and help the selection process proceed.

As an owner of a coffee shop, I am quite particular about certain coffee used in certain cups. If we take latte as an example, the interior of the cup and bottom should have a nice smooth and round curve to help the warm milk flow and infuse with the espresso. If the latte includes latte art, the opening of the cup should be wide enough for images to appear; however, if the opening is too wide or too deep, you will only be getting a mouthful of foam and not coffee. Even the simplest American coffee may change its flavor because of a cup's opening being too small. If the cup has a thin wall and doesn't have a handle, then the cup will need to add "clothes" to create a buffer against heat or else it would be impossible to use.

As for whether if the material of a coffee cup can affect the flavor of the coffee? I can only say from my point of view is that compared to other direct influences, the materiality of the cup is not the most crucial aspect. What we should put more emphasis on is the place of origin, the variety of coffee beans, roasting methods, the graininess of the ground coffee, the quality of water etc., there are so many more things to consider than the material of a cup when it comes down to affecting coffee flavor. As a result, the concept behind using different cups to hold coffee is the visually effect if provides. If you want to present a cup of matcha latte, you might want to choose a glass cup so that your customer can see the colors within the drink, from the dark green bottom to the cotton-like foam on top, you can also dust the top with matcha powder or flower petals for additional decoration. Aside from material, the form of the cup can also affect the customer's general experience of the drink, this is an important aspect for designers to keep in mind when they decide to create a coffee cup. Compared to tea, coffee is still quite a new for the Chinese culture, and therefore it opens up room for exploration, unique features can be incorporated and experimented in new designs. I hope I can see more interesting coffee cup designs in the future.



評審專文

企業贊助特別獎

林榮國

文創品牌「陶作坊」創辦人

LIN Rung-guo

Founder of Lin's Ceramics Studio

感謝陶博館邀請參與 2021 國際咖啡杯大賽。陶作坊秉持以藝術的情懷與專業的素養的初衷，致力於推廣陶藝生活化，從鍋碗瓢盆這些生活器具開始，讓藝術走入生活，同理創作者對藝術的情懷，並協助陶藝融入大眾生活之中。

有關這次設立企業贊助特別獎，陶作坊希望能讓創作者不只擁有額外的獎金與提成，更能透過陶作坊的研發實力及精湛的技藝，協助創作者的精心設計化為實際商品，讓消費者以優惠的價格擁有高品質的作品，讓藝術品不再遙不可及，而能落實陶藝生活化，提升消費者的生活美學與品味，讓消費者家中角落便是一抹藝術，透過量產的力量打開更多觸角，讓創作者的理念與作品能被更多人看見。

「器為茶之父，水為茶之母。」過去飲茶風氣的盛行造就茶器具的興盛，以器引茶，即使用同樣的茶葉，在不同茶具中皆能展現不同的韻味。而現代咖啡風潮的興起，使得「喝咖啡」成為現代人生活中不可或缺的儀式，讓咖啡器具在市場上逐漸獲得重視。

在本次咖啡杯大賽中，能夠深刻感受到每位創作者的用心，展現出自己獨特風格。器具如果具有良好的實用性，就能拉近陶藝品與使用者的距離。為將

藝術融入生活之中，我們相當鼓勵藝術家們能親自投入量產製作，結合藝術創作與工匠製作之間的平衡，在這粉絲經濟的時代，透過量產推廣品牌，讓更多具有新意的創作能被看見。

I am more than happy to be on the jury panel for the 2021 International COFFEE CUP Competition held by the Yingge Ceramics Museum. The Lin's Ceramics Studio is dedicated promoting ceramics in our daily lives, this is based on our love for arts and profession. Our products begins with the common pots and pans in our lives and infuses art into life, enabling everyone to embrace quality ceramics every day.

Regarding the Corporate Sponsor's Choice that is sponsored by us, the Lin's Ceramics Studio hopes that the designer will not only receive an award and prize money, but also through the technical support of the Lin's Ceramics Studio, the design can become a real high quality product that can be purchased by customers, this is an important way to promote ceramics to the public, allowing good design and concepts to be expressed and received by more people.

"A utensil is the father of tea, and the water is the mother of tea," this tea trend was what boosted the tea drinking culture in the past, a tea cup is often a mean to highlight the tea, therefore, even if we drink the same type of tea, the flavor can change due to different cups. Coffee on the other hand, has become an essential drink and ritual for the modern day people, and thus, coffee utensils have begun to receive more attention and emphasis than it used to.

Through this coffee cup competition, I can fully feel the effort all the artists has put into their distinctive work. If the utensils created by the artists are equipped with good functionality, then ceramic itself can connect better with the user. I encourage artist to involve in the mass production of their work, balancing the knowledge between artist and craftsmanship.



展覽總說

2021 國際咖啡杯大賽

International Coffee Cup Competition



當經典不敗的媒材遇上風靡全球的人氣飲品，可以激盪出甚麼樣的火花？

隨著咖啡與現代人生活越來越密不可分，咖啡杯成為我們妝點日常的重要元素而陶瓷器皿多變的造型與迷人的手感，至今依然是許多人用來品味咖啡的第一選擇。

2020 年配合臺灣國際陶藝雙年展的展出及陶博館 20 周年館慶活動，陶博館舉辦「國際咖啡杯大賽」，首度以咖啡杯為徵件主題，徵集來自世界各地的精采咖啡杯創作齊聚陶博館，讓我們看見，展覽同時邀請陶藝名家設置創意咖啡席，並辦理相關講座活動，展現創意與實用如何巧妙地結合於陶瓷，並回應現代人飲用與美感的需求，使藝術在生活中伸手可得，不再遙不可及。

2021 年為鼓勵更多優秀創作者參與，提高首獎獎金至五萬元，並增設金、銀、銅獎。報名參加「2021 國際咖啡杯大賽」的作品們也不畏疫情衝擊，突破各種邊境限制，從世界各地陸續來到陶博館，在來自 30 個國家的參賽作品中，國外參賽者即佔了三分之一，較去年增加 46 件，反映競賽的文化多元性及陶博館的國際能見度。從這次的參賽作品中，可以看到創作者們對於周圍時事、所處環境的關心，以及對未來寄託的理想與盼望。

What kind of sparks will be created when a timeless material meets a widely loved drink?

Coffee has become an inseparable part of modern life; and coffee cups, an essential element of daily decoration. The versatility and intriguing texture of ceramic have made ceramic cups remain to be many people's first choice for savoring coffee.

Started in 2020, the International Coffee Cup Competition was held in conjunction with the 2020 Taiwan Ceramics Biennale and the 20th anniversary celebration of New Taipei City Yingge Ceramics Museum. As the first YCM contest to use coffee cups as a theme, the International Coffee Cup Competition called for brilliant coffee cup designs around the world. In the contest's series events, lectures and activities were held, and ceramists were invited to showcase their creative coffee sets in the museum.

In 2021, to encourage more artists to participate in this competition, YCM increased the first prize's money to 50,000 NTD, and added a gold prize, a silver prize, and bronze prizes. Despite the COVID-19 pandemic, the competition still attracts many entries from 30 countries around the world. More than one-third of the submissions are oversea designs, an increase of 46 pieces from last year, reflecting the cultural diversity of the competition and the global visibility of the museum. The entries not only show the participants' creativity, but also highlight their concerns over the society and their hopes for the future.



競賽得獎作品介紹

Introduction of Prizewinners



Ann VAN HOEY

Ann VAN HOEY

羅姆布特 Rombout
6.5×6.5×10cm, 2021

《羅姆布特》咖啡杯的設計靈感來自位於創作者家鄉、受聯合國教科文組織世界遺產保護的聖羅姆布特大教堂（Sint-Rombouts Cathedral）的哥德式尖拱。

The design of the Rombout Coffee Cup is inspired by the pointed Gothic arches of Sint-Rombouts Cathedral, a UNESCO World Heritage protected monument of the artist's hometown.



劉芳汝

LIU Fan-ju

關於拿鐵

About Caffè Latte
11.5×8.3×9cm, 2021



利用 #26 瓷土杯子成形後，畫出代表咖啡的 1/3 黑紋，表現在杯子上緣和杯子下緣，表現濃縮咖啡滲入純白鮮奶的融合流動感。代表牛奶的 2/3 乳白釉和咖啡黑紋相互搭配欲呈現濃郁 Espresso 沖入夢幻的牛奶海，飄蕩出的雲氣令人放鬆而迷濛。以黑色化妝土紋樣和乳白釉色的搭配，交融出 Caffè Latte 1/3 和 2/3 完美的比例。

I use porcelain clay to form the cup and drew black patterns to represent the 1/3 portion of coffee, this pattern is located on the top and bottom rim of the cup, I tried to show the flow of the Espresso and milk infusion. The 2/3 portion of milk is represented with a white glaze, the blend with the coffee black patterns is an attempt to showcase how the strong Espresso is flushed into the dreamy milk sea, creating a relaxing and misty fog. The black slip painted patterns matched with a milky white glaze blends into a perfect 1/3 and 2/3 Caffè Latte ratio.

朴炤垠

Park PARK So E-eun

窗戶咖啡組

Coffee Window
25 × 10 × 19.5cm, 2021



來臺灣後，去過幾次古董店，每次去都發現有一個圖案。它被繪製在耳環、書籤和玻璃板上。我問了我的朋友。這個圖案是什麼意思？朋友說這是窗花。他說臺灣有各種各樣的窗花。在韓國窗戶通常都會使用窗簾去遮蔽達到隱密的效果，臺灣老窗戶上的各種圖案讓我覺得窗戶好像是裝飾過的卻能保有隱私，而不是單純的遮蔽。窗戶原本是連接室內外的裝置與分享茶和咖啡的行為是相似的。我做了這個杯子，希望你能在喝咖啡的時候可以與對方敞開心房的交談。

After my arrival in Taiwan, I went to a few antique shops several times, and every time I go, I always see this pattern. It is drawn on earrings, book marks and glass boards. I asked my friends what does this pattern mean, my friend said it is a pattern of traditional window grille, he said Taiwan has all kinds of window grilles. In Korea, windows often use curtains to protect privacy, the old Taiwanese style windows seems to achieve this goal of privacy protection as well, and not just trying to hide everything away. The window is an object that can connect the interior space with the exterior, this is a similar behavior to sharing tea and coffee with other people. I made this cup to anticipate the exchange between people can become more intimate.

Mandy CHENG

Mandy CHENG



方形、絞胎、「反思」
Squarish, Nerikomi 'Reflection'
17×12×8cm, 2020



這款符合人體工學的咖啡杯碟組，專為慣用右手者設計。我研究了咖啡杯碟的功能，以確保每種設計都有其存在的理由，而不僅僅是出於設計習慣而已。從碟子開始。碟子實際上要抬起或承載杯子，而使用者須要從某一點握住碟子。這意味著碟子只需有一處向上彎曲，便足以輕鬆握住。僅有一角向上翹的碟子就此產生。其次是握把。這款瓷杯相當輕薄，只需一個精巧的手把即可握住，而凹面設計可緊貼在拇指和食指、中指之間。具有鮮明特色的迷人紋樣，模擬大自然的生動多樣性，但並未上色。利用絞胎瓷（Nerikomi）技術，透過反覆切割堆疊薄片，創造出細緻圖案，實作手法確保每個圖案都是獨一無二、無法複製。

An ergonomic coffee cup and saucer, this one designed for the comfort of a right-handed person. Mandy studied the functions of coffee cup and saucer, to be sure that every design has a reason to exist, not just made that way out of habit. She started with the saucer, to actually lift or carry a cup, one need to hold the saucer at one point – meaning that having only one area curved up to hold easily is sufficient. This is how the saucer with an upturned corner was created. Next was the cup handle, Mandy's thin porcelain cup is light, just need a delicate handle to hold, and this concave shape fits snugly between the grip of thumb and index, middle fingers. Her signature mesmerizing pattern mimics the vivid diversity of nature, but is not painted. Using Nerikomi technique, the pattern is meticulously prepared by repeated cutting and layering of porcelain sheets. Her hands-on approach ensures every pattern is unique and unrepeatable.

宋立

SUNG -Lee



家族時光
Family Time
13×9×9cm, 2021



透過三位不同的角色，通勤中的上班族、服務著乘客的空姐與透過想像與各種感官認識著世界的嬰兒，連結著他們的是在海中遨遊的身軀。家人各自奮鬥於生活之中，透過水流進咖啡濾杯，就算是在不同的時空，一杯杯酌滿情感的咖啡依舊連結著彼此。

Through applying three different characters, such as an office worker, a flight attendant, and a baby, the three roles are connected to a body which travels in the sea. The challenges of the daily life for each family member are put through the coffee dripper, which anticipates that even though everyone is located in different time and space, a strong cup of coffee will still connect them together.

陳希泓

CHEN Xi-hung

地籍杯
Cadastral Cup
10×10×10cm, 2021



土地承載了記憶的片段，透過地籍區域的劃分使得回憶的畫面更加明確，冰冷的線條之間滲透出一絲的溫度，記憶無法永恆，但土地都記載著，來來去去的過往，留住的是對土地和當時一切的歷程，記憶無法永存，但土地都還記著。

The land inherited shards of memory, these memories become clear through organizing cadastral districts, the cold lines seep a bit of warmth, although our memories cannot live forever, but all is recorded on this land, our experience in the past are all preserved here on earth, although our memories cannot live forever, but all is recorded on this land.



競賽入圍作品介紹

Introduction of Finalists



Kimie INO
Kimie INO

野獸
The Beast
10×7×4.5cm, 2019

不要因為外表不友善而妄下斷語。儘管手把風格怪誕，握在手中時，卻感覺很溫暖。嘴唇碰觸到杯子時，會有一股愉悅感。野獸，也有它的獨特之美。

Don't judge things for an unfriendly appearance. Despite the grotesque handle, it feels warm when holding it. When your lips touch the cup you will experience a pleasant sensation. The beast has its unique beauty.



陳俊豪

CHEN Chun-hao

摺學咖啡杯

Foldphy

14×15×7.3cm, 2021

哲學 VS 摺學：摺學咖啡杯系列產品，以摺紙的幾何精神，呼應希臘哲學家愛智慧的哲思，意旨愛咖啡之人也同樣是一群愛智慧之人，當我們手中拿起摺學咖啡杯，品一口咖啡，迎著窗邊陽光，一邊沉思著想像時空情境，是不是感覺自己也像個生活哲學家呢？

Philosophy vs. Foldphy: This series of coffee cups applies the spirit of paper folding to echo the Greek philosopher's love for philosophy, this also implies that coffee lovers are also as knowledge lovers. As we soak in sunshine and raise our Foldphy coffee cups while leaning on the windowsill, we can image time and space with every sip of coffee. Won't this make you feel like a philosopher as well?



Ayşenur Ceren ASMAZ

Ayşenur Ceren ASMAZ

非晨型人

Not a Morning Person

12.5×8×15cm, 2021

這款咖啡杯組，帶著過去三年來我一直在製作的 Gopitho 系列的痕跡。Gopitho 是一種不喝咖啡就不會醒來的生物，就像現代人一樣，甚至是一種我們若不喝一大杯咖啡就不應該與之周旋的生物，就像其他人一樣。這款名為「非晨型人」的咖啡杯組，是在每天服用咖啡後製作的，以茲紀念。

This coffee set carries traces of the Gopitho series that I have been producing for the last 3 years. Gopithos are creatures that never wake up without drinking coffee, just like the people of the modern age. And even they are creatures that we should not be dealing with without drinking a big cup of coffee, just like the rest of us. This coffee set named "not a morning person" was produced after taking my daily coffee dose in honor of them.

黃政雄

Felix HUANG

臺灣口罩紀念馬克杯
Made In Taiwan Mask Cup
10×10×10cm, 2021

MIT 口罩曾經風靡全球，是這一年半來深植人心的保命物品。最近疫情更加嚴重，時常都要提醒彼此出門記得戴上口罩。希望透過這個作品提醒大家防疫的重要性，也作為這個大事件的一個紀錄。希望防疫的閒暇之餘稍作歇息停下來喝個咖啡休息一下吧。

Made in Taiwan masks has once swept the world and has become one of the most significant and life-saving items for the past one and a half year. Due to the fact that the pandemic has recently become severe, we often need to remind each other to wear a face mask when we go out. I hope this work not only can record this global event, but also remind everyone the importance to carry out personal prevention measures for the epidemic. Hopefully we can all find time to take a coffee break during these difficult times.



徐昌彥

HSU Chang-yen

極光

Aurora
15×15×10cm, 2021

使午夜藍、墨綠、黑等釉色，自然流動於器皿上，像極光一樣五彩斑斕。把手部分取用上弦月造形搭配，並刻意保留下方土坯原色呼應天與地之間一線之隔。選用深色呈現這次的咖啡杯，是想讓使用者能夠更加專注在品嚐後用心感受咖啡香氣及口感，就好比人生的各種驚喜，你永遠不知道你喝下的那一口是酸還是苦。

I have applied midnight blue, dark green, and black glaze on my vessels, creating colors that reference the polar lights. The handle employs the half-moon form, meanwhile leaving the original clay color on the bottom to draw a line between sky and earth. Dark colors are used to help the drinker focus on the aroma and taste of the coffee, in which is a similar experience to encountering surprises in life, you never know whether your next sip is bitter or sour.





Danit MELMAN SHAKED

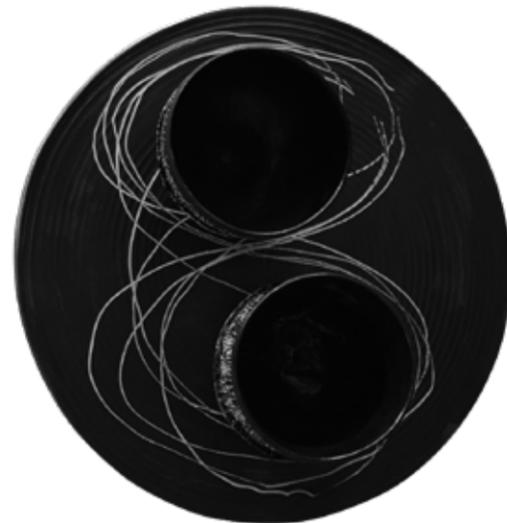
Danit MELMAN SHAKED

結束衝突

End of the Conflict
28×28×11cm, 2021

作品靈感來自咖啡起源地衣索比亞的傳統小屋，在那裡，咖啡有帶來好運和解決衝突的含意。希望有一天巴勒斯坦和以色列的領袖能夠圍坐在一張桌子，喝咖啡，和平相處。

I was inspired by traditional cabins in Ethiopia the origin of coffee, where it perceived as bringing luck & resolving conflicts, with the hope that one day leaders of Palestine and Israel will sit around a table, drink coffee and make peace.



何堂立

HO Tang-li

美聲涵洞

Sound Cave
9×9×8.6cm, 2017

有「全球最難蓋的房子」之稱的臺中國家歌劇院，不僅成為臺中新地標更被國際媒體列為世界九大新地標建築，世界首創「美聲涵洞」（Sound Cave）概念，外牆曲線宛如一個大酒壺，主建築由五十八面曲牆組成，是非常具有特色的建築。「美聲涵洞——咖啡杯」系列，以臺中國家歌劇院的建築外觀為主題，使用酒壺造形的元素，應用到下午茶杯組的開發設計上，製作出具在地文化意象的生活工藝產品，除具有實用性外更以行銷在地文化特色為目標。

The National Taichung Theater is often referred by the media as "the Most Difficult House to Accomplish," and has become one of the world's new top 9 landmarks due to its innovative 'sound cave' concept, the main building consists of 58 curved walls that makes this architecture extraordinary. The "Sound Cave: Coffee Cup Series" is a series of coffee cup inspired by the National Taichung Theater, and employs the form of a flagon to develop an afternoon tea set. This is an attempt to create craft products that infuses the imagery of local culture, which is not only functional but also to achieve the goal of cultural promotion.

Harris DELLER

Harris DELLER

漂浮形狀的杯子 #3

Cup With Floating Forms #3
14.6×10.8×11.8cm, 2021

咖啡杯，是生命的延續，也是靈魂的滋養。策略上和視覺上，杯子都應該具有激勵的效果，應該為使用者提供感官的愉悅。「煙囪」形狀有助於咖啡的保溫，並在飲用時將咖啡香氣引導至鼻子與味蕾。我希望整體外形活潑生動，而握把給人一種穿透的錯覺，握把與外形都應保持自己的特性，同時又彼此合作，如同婚姻或伴侶結合一般。

A coffee cup is life sustaining and nurtures the soul. The cup should be both tactically and visually stimulating. The cup should offer sensuous pleasure to the user. I use a "stovepipe" shape to assist in keeping the coffee hot and to direct the coffee's aroma to the nose and pallet during use. I want the shape to be animated and the handle to give the illusion of penetrating the shape, both the handle and shape should maintain their own identities but work together like a marriage or union.



Veera TAMMINEN

Veera TAMMINEN

雨杯

Parisian Rain
8.4×10.2×9.7cm, 2019

創作者為其線上商店「Piece of dab」進行小規模手工製作。餐具、裝飾品和珠寶均由瓷土製成，通常以三島（Mishima）技術和利摩日鍍金作為裝飾。

Veera Tamminen does small scale production by hand for her online shop Piece of dab. The tableware, decorative objects, and jewelry are made out of porcelain and often decorated with mishima technique and Limouges gilding.





陸寶企業股份有限公司

Lupao Fine China Co., Ltd

悠享咖啡壺滴濾套組

Leisurely Coffee Pot

14×8.5×19cm, 2019

悠享咖啡壺滴濾套組為上濾下杯結構的咖啡壺，搭配兩個咖啡杯。全組以陶瓷為媒介，東方禪蘊仿石釉塑造，為西式咖啡文化注入中式人文意蘊。上濾造形是經典 V60 錐形濾杯，單孔孔洞設計，長短流線形凸槽設計，能保證咖啡完整萃取，沖泡出的口感層次變化豐富咖啡。下部為分享壺，造形簡約，線條優美，500ml 大容量，實用性佳。能與好友共同分享一壺手沖咖啡的純粹美味，享受悠閒寧靜且愜意時光。

The Leisurely Coffee Pot is a coffee pot that has a dripper on the top and a cup on the bottom, a total of two cups. The entire set is made of ceramics that interweaves Eastern and Western influences. The top dripper is a classic V60 cone style with special functional designs that can guarantee the production of a good cup of coffee. The bottom cup for sharing and adapts to a simple design that can hold 500ml. You can enjoy a pleasurable afternoon and share good coffee with your friends with this coffee set.



邱淑華

CHIU Shu-hua

空谷中的咖啡香

Coffee in the Mountains

12×8×7cm, 2021

以群山為咖啡杯的意象，漸層的釉色像累疊的山巒，偶然飄過的浮雲如薄紗短暫遮蔽了刺眼的陽光，淺盤是眼前波光粼粼的湖色，翠綠中帶著冷秋時節的薄霧，倘佯在這湖光山色的空谷中，手中的咖啡香沉澱了浮動的心情也沉澱了一切的美好。

This coffee cup is inspired by the imagery of mountains, the gradual glaze color looks like a chain of mountains which often encounter clouds that temporarily block the sunlight. The shallow dish is the sparkling green lake before our eyes covered in a cold autumn mist. By indulging in the valley between the mountains and lake with a cup of coffee in one's hand, all unsteady feelings are put to rest, along with all good things.



Hennie MEYER

Hennie MEYER

感官杯
Sensory Cup
11 × 6.5 × 8cm, 2021



手工塑形雕刻的小咖啡杯，為享用咖啡的人們帶來觸覺感官的體驗。一手拿著杯子的同時，另一手可感受雕刻的緞面底部。

A small hand built and carved coffee cup that allows the user to enjoy the coffee with a sensory tactile experience. While the one hand holds the cup, the other hand is invited to feel the carved, satin bottom.



陳慧珊

Mariane CHAN

圓
Circle
11 × 8.5 × 10.2cm, 2020

我想創造一個樸實、美觀、永不過時的杯子。
我的所有創作都包含了圓，也衍變自圓。

I wanted to create a mug that is earthy, aesthetically pleasing and timeless. All my work involves and evolves from the shape of circle.

李哲榮

LEE Che-jung

流

Flow

11×8.8×9.2cm, 2021



本作品設計之器形適合單人以濾杯手沖，以及方便辦公室濾掛咖啡使用，杯身和把手呈現最令人著迷之手感，微微外張的口緣適合飲用和嘴唇之獨特觸感。好的水質與咖啡豆是咖啡沖之的關鍵，本作品以氧化鐵表現咖啡豆色澤，以青花代表好水。結合手工粗獷的陶器皿和細緻內斂的平光白釉，以青花和氧化鐵釉分層次潑墨上彩，將傳統青花瓷技法拋開，隨著器形潑灑釉料，藉由釉料自然的流動，青、褐和白色起落之間，筆簡而形具，暗示出沖煮咖啡時的美麗且微妙的融合。

This vessel is designed for pour over and drip bag coffee, the cup and the handle present a desirable tactile for touch and sip. Quality water and coffee bean is the key to making a good cup of coffee, my artwork applies iron oxide to represent the coffee beans and the blue and white to represent quality water. The integration of a rough vessel and a humble white glaze in addition to blue and white and iron glaze decorations refers to the beautiful and interesting infusion process of brewing coffee. The decorative technique does not apply the traditional blue and white, but to splash glaze along the contour of the vessels, the glaze will naturally flow according to the form.

Susanne BARTRAM

Susanne BARTRAM

小憩

Have A Rest

27×7×13cm, 2021



讓您小憩一會兒的咖啡杯組。儘管帶著細緻手工製作的特質，杯組中的杯和盤卻是精雕細琢且高度實用。外側的霧面形式與內側的亮釉面形成獨特的魅力。

Coffee set for the little break. Despite the deliberately handcrafted character, the two pieces of the set are finely finished and highly functional. A special charm is formed by the matte outer shape with the brilliant glossy glazed of the inner side.

Shannon L BLAKEY

Shannon L BLAKEY

冒泡

Bubbled Up

25×15×10cm, 2021

在這組作品中，我想將在家中看到水岸景色和回收的自然碎片結合起來，展現出所有的行動作為都是週而復始、環環相扣的。創作過程中，我對如何在更大的場域內處理自己的角色感興趣。我希望創作出來的作品，既能在視覺上令人感到有趣，又能在肌理上引人入勝，先促使人們去注視，最終吸引他們去碰觸，並探問為什麼會做出某些決定。

In this body of work, it was my interest to combine water lines from my own home along with fragments from reclaimed chunks of nature in order to show the cyclical order of one action to another. In creating this work, I was interested in processing my own role within the larger whole. It is my hope that the work created is both something visually interesting and texturally compelling; something that would prompt someone to look, but eventually draw them to touch the work and question why certain decisions were made.



陳亦涵

TAN Yi-han

海想咖啡杯

Ocean Whispers

13×9×8cm, 2021

我來自馬來西亞的一個海邊小鎮，來臺灣已經有五年。想起家鄉的大海，腦海中便浮現珍珠、貝殼般的材質和紋路，想把這個質感跟陶作器皿結合。在偶然的機會下，我到了南投魚池鄉採集一些原土，經過水洗，研磨，過篩後加入長石，配制成志野釉，燒製出的釉料表面光滑，薄處泛紅，厚釉處為白色開片，像極了貝殼表面的質感。於是在作品上刻畫出貝殼的紋路，施以魚池土配成的釉。使用原土製作的器皿靈感取之大自然的美，也代表著我跟臺灣土地的連結。

I come from a small seaside town in Malaysia and I have stayed in Taiwan for five years. When I think of the sea from home, pearls, shell textures and other similar materials often come to mind, I want to combine this texture with ceramic vessels. I stumbled upon an opportunity to collect soil in Yuchi Township which is located in Nantou County. The soil is harvested into clay through water filtering, grinding, and sieving, the final slip is then added feldspar to create a Shino glaze. This glaze creates a variation of red and white, a thin layer turns red, while a thicker layer turns white with cracked glaze surfaces, this special glaze creates a similar surface to the shell. The piece itself is carved with textures that reference the shell texture and covered in glaze that is composed of Yuchi clay. The use of clay that is extracting soil for the vessel itself is not only an inspiration from mother nature, but also represents the connection between Taiwan and me.



李昌駿

LI Chang-jun

季的四重奏

Seasons Quartet
15 × 15 × 9cm, 2021

四季變化的呈現如同演奏樂般的豐盛，用自然的葉紋壓刻在陶土上，加以手繪釉色的變化，表現出春的綻放、夏的盛艷、秋的悠揚、冬的歲暮；讓享受咖啡時光也能交替著不同的視覺溫度，適中的 200ml 的大小，適合淺嚐單飲，組的搭配更適合與朋友的悠閒坐談。

The changes of the four seasons are presented like a luxurious music performance, I use leaf veins to press and carve into the surfaces of the clay, I also painted glaze onto the artwork to create a blooming spring, a magnificent summer, a melodious autumn, and a severe winter. The work attempts to showcase the various visual temperatures as you enjoy your coffee, the cup can hold 200ml, a perfect amount for coffee tasting and also can also be a great set to share with your friend during gatherings.

柴田日登美

Hitomi SHIBATA

輪花咖啡杯碟

Flower Rim Coffee
Cup and Saucer
25 × 15 × 9cm, 2021



我的陶瓷作品使用本地野生黏土製成。對我而言，了解自然素材是非常重要的。柴燒也是完成創作的重要一環，為作品注入永續能量。野生黏土的運用和柴燒是非常費時的過程，但我聚焦於陶作的每個步驟、媒材與品質。我在日本岡山大學學習陶，在信樂（Shigaraki）開啟職業陶藝家生涯，獲得麻州大學達特茅斯分校獎學金並攻讀美國陶瓷藝術，現居北卡羅來納州的西格羅夫（Seagrove），這裡是美國最大且歷史最悠久的陶藝社區。我的陶藝之路並非康莊大道，漫漫長路教導了我許多功課，也在多處帶給我美好的機會與友誼。我想用天然媒材製作獨特而美麗的陶作，精進製陶技能與知識，每天堅持不懈、求知若渴地修習柴燒。

My ceramic works are made from wild, local clays and it's really important for me to understand materials from nature. Wood firing is also an important process to complete my work and it gives a sustainable energy into my work. It's a very slow process to use wild clays and to work on wood firings, but I focus on every process, materials and quality of my clay work. I learned ceramic art at Okayama University in Japan, established a pottery professional career in Shigaraki, got a scholarship and studied American ceramics at University of Massachusetts-Dartmouth, and now I live in Seagrove, North Carolina which is the biggest and oldest pottery community in the USA. My clay path hasn't been easy nor short, taking a long way gave me lots of great lessons, and brought me wonderful opportunities and friendships in many places. I want to make unique and beautiful clay works from natural materials, improve my pottery making skill and knowledge, and work on wood firings with tenacity and curiosity every day.

馮超琴

Jean FUNG Chiu Kam

貓店長的咖啡店日常

Cheddar's Day at the Cafe

16×16×18.5cm, 2021

咖啡杯的創作概念來自貓店長的生活日常。我希望透過杯子上的圖案解釋一下貓店長如何享受在咖啡店磨豆，煮咖啡的歡樂時光。而且我特別做了一個保溫座方便客人一邊聊天一邊慢慢品嚐咖啡。要真正保溫當然還要一個蓋子啊！我用咖啡色型造杯中咖啡的感覺再加上浮在咖啡上的貓咪奶泡就算咖啡已經喝完也可以繼續視覺享受。



My coffee cup is inspired by the daily life of bodega cats (store cats). I hope to explain how the bodega cats enjoy grinding coffee beans and making coffee through the illustrations on my cup. I especially made an insulation base that caters to the coffee time for guests. To make sure the coffee is kept warm, a lid is definitely required! I applied color brown to imitate coffee and incorporated a foam cat on top to extend the enjoyment after finishing their coffee.

Ihor KOVALEVYCH

Ihor KOVALEVYCH

景色

Landscape

10×11×12cm, 2021

此咖啡杯作品為兩件組，由瓷的易碎性與雕塑形式的穩定性這兩個元素所構成。

Fragility of porcelain and stability of sculptural form are two components of this coffee cup set. Two objects build one set.





李梓美

LI Tsz-mei

光與影

Light and Shadow

14 × 14 × 8.5cm, 2021

兩組作品以白瓷的透光跟銀彩的金屬光澤作對比。作品的設計以歐式傳統器形為基礎，加上個人對器物使用的理解。例如把杯邊做得往外彎，能貼服嘴唇。手柄做得更大高於杯子，更容易順手拿着。我認為作品輪廓線條簡單，拉坯成形的技法，更能表現器的自然線條。作品的氛圍和使用感，一直是我創作時間兩者想兼顧的。

The two set of works employs translucent porcelain to contrast the metallic sheen of silver. The design is based on traditional European vessels and incorporating my own understanding of functionality. I would make the rim to fit the lip and larger handles to provide an easy grip. I think contour of the artwork should be simple to emphasize the natural form of the work. The balance between the style of work and functionality is what my practice strives to achieve.

尤子豪

YU Tzu-hao

平衡點

Balance

12.3 × 9 × 12cm, 2021

在作者與使用者之間建構出一個範圍，一個介於美與醜、粗獷與細緻、實用與不實用，經過取捨所得到的平衡點。能夠讓你感受到那份製作當下所保留的痕跡，那種帶點隨性的慵懶，也希望在沖煮咖啡時的你，能透過器具找到那個屬於你與咖啡之間的最佳平衡點。

This is a piece that attempts to construct an area between me and the user, it is an area that is in between beauty and ugliness, rough and delicate, functional and non-functional, balance is then achieved through the decision process. The artwork enables you to feel the traces of the making process, it is a kind of laziness style that hopefully can help you find the best balancing point between you and the coffee through usage.



Jason BRIGGS

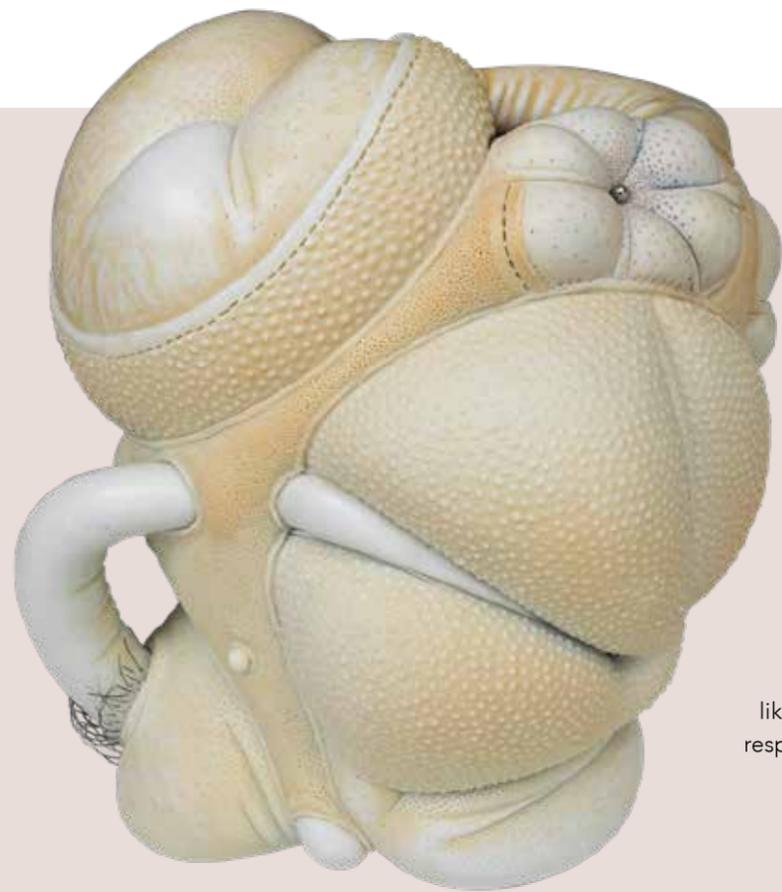
Jason BRIGGS

「密報」

"Tip"

8×8×10cm, 2021

雖然我的創作物件包含強烈的視覺語彙，但我對隱含的觸覺語彙更感興趣——那些讓我不得不去觸摸的東西。在其他外部靈感之外，還有這基本的原始衝動。我意識到想去推、戳、擠、摸、撫、捏的強烈慾望，並且採取行動。我希望我的作品能夠喚起類似的誘惑。明顯的性暗示以及戀物癖般過度崇拜的外表，引發一種不言而喻的反應：「如果可以摸的話，會怎麼樣？」



Though my objects contain strong visual references, I am more interested in the implied tactile ones; the things that stir in me a compulsion to touch. Beyond other external inspiration lies this basic, primal impulse. I recognize – and act upon – a profound desire to push, poke, squeeze, stroke, caress, and pinch. I intend for my pieces to invoke a similar sort of temptation. Apparent sexual references, along with an extravagant, fetish-like attention to surface, elicit a tacit response: "What if I could touch it"?

吳昕恬

WU Hsin-tien

有扇窗會為你亮起

There is a window that

will light up for you

12×9.5×9.8cm, 2021



這是一只做給旅居國外摯友的咖啡杯，我以他的專業——建築作為主體，他中文名字裡的「口、日、田」作為窗戶，造形呈現其一直在不同空間、不同的時區移動的經驗，並以釉色隱喻有時起霧、有時落雨、有時降雪的異地生活。希望他夏日能盛一杯清涼，而冬日以杯暖手，提醒他不論時差和距離，在臺灣還是有扇窗，在清晨、在深夜都會為他亮起。

This is a coffee cup made for a friend who lives abroad, he is an architect whom I am very proud of. I was inspired by his profession to create this cup and has applied the Chinese characters from his name as windows in this work. The work displays the experience of moving between different spaces and time, and applies the glazes to refer to the changing weather when living abroad. I hope he can have a cool drink in the summer, and a warm drink to warm his hands during the winter. I anticipate this work can remind him in spite of the time and distance, there will always be a window in Taiwan that will light up for him.

Katerina GEIDUKA

Katerina GEIDUKA

月見經典藍馬克杯

Tsukimi Classic Blue Mug

8×10.5×8cm, 2021

大自然是我最重要的老師。我一直在向她學習。她是最偉大的創造者。

在大自然中，最主要的形成過程稱為形態發生，即一個細胞分裂為二，而由於不對稱性分裂的關係，這些細胞可能相同，也可能不同。

我將形態發生的過程運用在新形式的設計上，這讓我找到獨特的輪廓與結構，也賦予我無盡變化的機會。



Nature is my most important teacher. I am constantly learning from her. She is the greatest creator. The main process of formation in nature is called morphogenesis, that is, the division of one cell into two, and these cells can be the same or differ from each other as a result of asymmetric division. I use the process of morphogenesis in the design of new shapes. It allows me to find unique silhouettes and structures, it gives me the opportunity for endless variations.

許芳朝

HSU Fang-chao

相依 / 聽雨

Shoulder to Shoulder/
Sound of Rain

9×9×14cm, 2021



水落檐前，做陶歇；倚窗聽雨，攤詩卷，飲咖啡。或絲絲細雨潤無聲；或點點滴滴到天明；或滂沱大雨譁然喧騰，都為杯中咖啡添味。因著這份觸動，咖啡杯藉由二件坯體黏接，以求造形變化：（1）杯、盤佈滿大小圓孔，意謂雨化為水後之無色相，並挑戰土的極致物理性。圓孔在燈光投射下形成一股浪漫的氛圍。（2）咖啡杯採無圈足設計，杯與盤緊緊相倚偎；手把下方水滴造形更具人體工學的實用性。

陶人與夢想相倚偎，聽雨落下的聲音，鐫刻成永恆。Barona

Feeling the rain drops dripping on the roof, I decide to take a break from making pots. As I listen to the rain, I read poems and drank coffee. The sound of the rain keeps me and my coffee company, sometimes you can hear the sprinkling rain, sometimes it is the dripping sound, and sometimes it is the pouring sound from the heavy rain. It is this feeling that I have decided to attach two pieces together to create a coffee cup that has interesting forms:

The cup and saucer are covered with large and small holes, this symbolizes the non-physicality of the rain after it becomes water, this also challenges the extreme physicality of the clay. The light that is projected through these holes will create a romantic atmosphere.

A coffee cup without a foot allows the cup and the saucer to directly touch each other; the water drop form located under the handle provides a better grip.

A potter and their dreams nests together while listening to the falling rain, engraving this moment into eternity. Barona



張語澄

CHANG Yu-cheng

咖啡杯

Coffee Inside,
Coffee Outside
9×9×7cm, 2021

以不同比例的陶瓷絞胎表現咖啡拉花，並以柴燒呈現烘培層次，將咖啡的意象與杯子融為一體。深色杯像是 Mocha。以咖啡為基底（陶），鋪上些許奶泡（瓷），濃郁厚實的色調中鑲著美麗的拉花。淺色杯則為 Latte，以牛奶（瓷）為主，混搭少許咖啡（陶），成為一杯溫柔的夕陽雲海。而收口的杯形能凝聚咖啡香氣，高腳、折腰的捧杯設計能產生穩定握感，讓人可以一面欣賞杯面風景，一面將溫度感受透過雙手流入心中。喝咖啡也能成為視覺、嗅覺、味覺的溫暖享受。

I applied different ratios of nerikomi colored clay patterns display the Latte art, the piece is wood fired to create a various layer of roasted coffee, this allows the imagery of the coffee to fuse with the cup. The dark-colored cup looks like Mocha. The coffee is used as the foundation (stoneware), the milk foam placed on top (porcelain), the strong colors emphasize the beautiful Latte art. The light-colored cup is Latte, which takes milk (porcelain) mixed with small amount of coffee (stoneware), this makes a cup that can provide a sense of nature. The rim of the cup is designed to capture the aroma of the coffee, the tall foot and body contour provides a steady grip, where anyone can appreciate the natural scenery while receiving warmth from the hands and into the heart. Drinking coffee can also become an enjoyment for the senses of smell and taste, as well as for the visual.

Hasan IN

Hasan IN

蓋杯

Lidded Cup
11×12×11cm, 2020

作者 1986 年出生於土耳其馬拉蒂亞，2006 年至 2010 年就讀於伊諾努大學藝術學院陶瓷系，2010 年至 2013 年於阿納多盧大學藝術學院陶藝系攻讀碩士學位，並於 2017 年在哈希德佩大學藝術學院陶瓷藝術系開啟博士學位之路。由於碩士論文主題探討「青瓷釉」，因此一直鑽研遠東陶瓷。參與過許多國內和國際的聯展與研討會、演講和工作坊。2019 年，透過「伊拉斯謨學生交換計畫」，至英國卡迪夫市的卡迪夫都會大學藝術與設計學院陶瓷系。2015 年至 2021 年期間，在阿塔圖克大學藝術學院陶瓷系擔任研究助理。不久前搬到英國，並繼續在自己的工作室製陶，結合傳統與現代陶瓷藝術，形塑新的形式與樣貌。



He was born in Malatya in 1986. He studied at Ceramic Department of Fine Arts Faculty at İnönü University between 2006 and 2010. He made his Master at Ceramic Art Department of Fine Art Institute at Anadolu University between 2010 and 2013. He has started his PhD degree at Ceramic Art Department of Fine Art Institute at Hacettepe University in 2017. The artist who wrote his Master Thesis about "Celadon Glazes" has worked on Far East Ceramics. He participated in national and international many group exhibitions and symposiums, he made presentation and workshops. He went through the Erasmus student exchange programme to Ceramic Department of School of art and Design of Cardiff Metropolitan University in Cardiff/UK in 2019. He worked as a Research Assistant at Ceramic Department of Fine Arts Faculty at Atatürk University in between 2015 and 2021. He has moved to the UK recently and continues to make ceramic production in his own studio. He forms new shapes and figures by combined traditional and modern ceramic arts.



蔡佳霖

TSAI Chia-lin

聯集

Union

7.8 × 7.8 × 26cm, 2021

一直認為喝咖啡是一整套的儀式，所以也需要一整套的器皿。所以從前面的燒水、保溫，到後面的沖泡，飲用都可以藉由這套「聯集」器皿完成。整套咖啡組包含：小火爐、煮水壺、咖啡杯以及濾杯。每個器皿都互相可以接合起來，可以單獨存在使用，是一套有多種使用方式的咖啡杯組。

I always thought that drinking coffee requires a whole set of rituals, therefore it also needs a whole set of utensils. From boiling water, preserving heat to brewing coffee, this entire process can be completed by using the "Union" vessels. The coffee set includes: a small stove, water kettle, coffee cup and coffee dripper. Each vessel can be combined together or used separately; this is a coffee set that provides multiple ways for you to use.

Ivan ALBREHT

Ivan ALBREHT

升級再造

Cup and Saucer (no.2)

from "Up - cycled" Series

14 × 14 × 8cm, 2021



《升級再造》系列杯子旨在挑戰藝術價值的概念。這項作品在現成品上完成。這些杯子在最初生產時擁有極高價值，因為其製作工藝和技術水準相當高。曾幾何時的時髦與獨特，現在卻放在二手商店以幾塊錢出售，風華不再。現在，這些杯子透過新增的裝飾來獲得新的用途與設計。從某種層面來說，尤其是考量到當今藝術的豐富性時，這種類型的回收在對藝術品生產概念及其意義提出疑問，同時針對現在這個時刻藝術作品的一般意義和目的進行探究。

Cups from series titled "Up-cycled" aim to challenge the notion of artistic value. The work is achieved on found objects. At a time of their original production, these cups held significant value as the level of craftsmanship and technology involved in their making was quite high. They were exclusive in their own way, but do not hold such purpose anymore as they are being sold for a few dollars at the thrift stores. They are now repurposed and redesigned though added decoration. In a way, this type of recycling questions the notion of production of artistic objects and their meaning especially when we consider the abundance of art today, as well as meaning and purpose of the works of art in general in this particular moment.



陳寬柔

CHEN Kuan-jou

蓮式溫碗免濾紙咖啡濾杯

Lotus - style warming bowl
paperless pour over coffee dripper
10.5 × 10.5 × 9cm, 2021



1. 一種由陶瓷球砂粒構成之多孔陶瓷濾杯，可替代傳統咖啡陶瓷濾杯浪費濾紙耗材。
2. 本創作靈感來自國立故宮博物院北宋汝窯青瓷蓮花式溫碗，作品造型似如綻放的蓮花，俯看如十曲花瓣，口微外侈，深腹壁上豐下斂，圓底，高圈足。

This porous coffee dripper is a dripper that mixes grog into the clay body which can avoid using paper filter to reduce waste. This inspiration originates from the Northern Song dynasty Warming bowl with celadon glaze collected by the National Palace Museum. The artwork is formed like a blooming lotus when you look from a bird's eye view, with an outwards curving rim shaped like a flower that sits on a tall round foot.

林精哲

LIN Ching-che

涑雨

White Rain
11 × 8.5 × 9cm, 2020

「擠泥」在陶瓷技法裡是作為裝飾器皿的技法之一，我試圖用擠泥的方式來建構物件的主體，一般陶瓷物件多以土坯成形，釉藥裝飾，但這件作品是以土坯主體作為裝飾，以釉藥來支撐物件的主體。當裝飾取代主體之後，製作過程中堆疊的時間與身體感成為裝飾本身，強調的是在製作過程中的「緩慢」時間感與「手工」的身體感。想像冰滴咖啡在沖泡過程中的時間感，緩慢而寧靜的狀態，也是這次作品所要呈現的狀態。

"Slip trailing" is a technique used to decorate ceramics, I use slip trailing to form the main structure of my work. Generally speaking, most ceramic pieces are formed with clay and decorated with glaze, yet for this piece it works the other way around, where I apply the glaze as the main structure and clay as the decoration. As the decoration replaces the main structure, the accumulation of time and body sense becomes the decoration itself through the process of making, which simultaneously stresses the sense of "slowness" in time and the sense of "handmade." Imagine the sense of time that you experience while a cup of ice drip coffee is made, it is a state of being slow and calm, which is also the status I would like to show in this work.



曾曉勤

TSENG Hsiao-chin

倦鳥

Restful Bird

14×12.5×4.5cm, 2021



「捧著回到巢中睏著的倦鳥，
歇下翅膀安靜休息，
無論是在夜深人靜的夜裡，
還是那尚未明朗的清晨，
用呵護的心情，
為自己煮上一杯深遠悠長的濃咖啡。
把手的造形簡潔，意象來自於鳥尾。
盤和杯的下緣弧度圓滑柔和，
適合捧在手中，像窩進手裡的生物，
放在手心上，感受熱度，
在你信任的地方，度過放鬆與平靜的時光。」

Holding a tired bird that is resting in its nest,
its wings are folded to take a break,
no matter if it is during late at night
or before sunrise,
I made myself a coffee
with a nurturing feeling.
The simple handle is inspired by the bird's tail.
The bottom of the saucer and cup applies a round
and soft contour,
which fits in your hand like a creature resting within,
you can feel the warmth within your palms,
relaxing and enjoying a peaceful moment in a safe place.

張文豪

CHEUNG Man-ho

漣漪 — 咖啡杯

Water Ripple - Coffee Cup

8×8×14cm, 2021

這次的創作來自雨水接觸到水面時所引發的漣漪效應。讓我聯想到在品嚐咖啡的時候，咖啡的質感，味道和層次不會一下子全部都跑出來，而是漸漸在不同的時間嚐到不同的味道，就像漣漪一樣，慢慢擴散出來。杯子和底座是分開的，每次喝咖啡的時候，就像模仿水滴碰撞水面一樣。

This artwork originates from the ripple effect when rain hits the water surface. This reminds me of the quality coffee that I once had, the different layers of flavor in the coffee won't hit you all at once, but you can gradually taste different flavors as time goes by, just like the water ripple effect. The cup and the saucer are separate pieces, so every time you take a sip of your coffee, it's like imitating the rain drop hitting the water surface.





吉吉陶藝工作室
CHI ART STUDIO

觀自在
GUAN ZI ZAI
28×13×9cm, 2019

當休息時，讓心情放鬆，自由自在，無拘無束，讓自由的心隨風搖曳，自在擺盪，像鳥兒在天空翱翔，悠遊天地之間。

工作時，把杯墊反過來，讓杯子呈現穩定狀態，收拾心情努力工作。注入一杯咖啡，看著鳥兒朝下，面對自己的倒影，觀照內心，反躬自省，更能激發潛能，超越自我。

When I take a break, my mind is relaxed and free, I allow my mind to freely explore like birds soaring between the earth and the sky.

When I am working, I would reverse the saucer to stable the cup, therefore also entering a working mode as I pour coffee into the cup. I see the bird facing down and reflect my own shadows to open up possibilities to transcend myself.



Oya AKMAN
Oya AKMAN

條紋
Band
7.8×5.9×6.2cm, 2015

極薄、極輕、半透明的瓷器。符合人體工學且極薄的杯子，附上條紋握把，用一根手指即可提起。條紋部分很寬，因此可加上許多不同裝飾。

條紋握把非常薄，透過特殊的設計和製作，提供符合人體工學的咖啡杯。金色條紋成為另類的裝飾。

Very thin, very light, translucent porcelain. A very thin ergonomic cup with a handle in the form of a band can be carried with one finger. Since the band is wide it allows for many different decorations.

The band handle is very thin and provides ergonomics with special design and production. Gold band alternative decoration.

Dennis DEMAND

Dennis DEMAND

接地杯

Grounded Cups
8×11×9.5cm, 2021

作品連結了現代低能量胎土的技術可能性與燻燒痕跡的古老視覺。這些容器獨一無二，內層的濃厚釉色展現出可再生原料的美麗記號。

My work connects the technical possibilities of modern low-energy clay bodies with the archaic optic of smoke traces. Dense and glazed inside these one of a kind vessels show the beautiful marks of renewable raw materials.



朱曼寧

CHU Man-ning

層層沉積

Layer by Layer
8.4×5.5×10cm, 2021

譬如考古，時間的軌跡與生命的印痕，沉澱而成為大地的肌理；層層的鉆探後細細的梳理，撥開塵土將璀璨現於眾人。譬如咖啡，陽光雨水的香韻和歲月的沉穩，全心栽培、凝神烘焙，最終沖泡沉澱，將積累的美好呈現。作品「層層沉積」藉由細細打磨、將層層肌理展現，如同咖啡在入口品嚐前的挑選、烘焙與沖泡，淬鍊出光陰裡沉積的精華，讓人們從視覺、嗅覺、味覺同時感受生命裡的苦澀、酸爽、清香。

Just like archeology, the trajectory traces of time and life is accumulated in the layers of earth; drilling into the various layer of earth and cleaning afterwards, then revealing its bright and shining essence at last. This is just like coffee, through the growing process contributed by the sun and rain, it is carefully fostered and roasted to present the goodness of the coffee. This artwork Layer by Layer is created by grinding away the surface to unearth the layers of texture, the refers to the process from picking coffee beans to making coffee, where the cultivation of time is extracted, this enables the user to experience the bitterness, sourness, and the light aroma of life though looking, smelling and tasting.



侯春廷 HO Chun-Ting

魔方咖啡杯
Rubik's Cube Coffee Cup
9.2×9.2×9.7cm, 2021

咖啡因為品種、產區、烘焙、咖啡因及萃取時間等因素而有醇度、酸度、甘度、濃烈、辛烈、鹹味、酒味等味覺。魔方咖啡杯也是一樣，可以隨著釉色不同組合而泛化出百百種不同感覺的咖啡杯。有森林、夕陽、海浪、星空等心情的杯子。「魔方咖啡杯」也是一件客製化的杯子，可以指定釉色，圖案，字體，或是個人密碼等等，而不會撞杯。

The body, acidity, sweetness, depth, acridness, saltiness, vinosity, etc. in a cup of coffee all varies due to the extraction process. This Rubik's Cube coffee cup operates on the same kind of level, it can create hundreds of combinations due to the different glazes, these variations show different sentimental feelings, such as forest, sunset, ocean waves, starry nights. Rubik's Cube Coffee Cup is also a customized product, which you can choose your favorite glaze, image, words or personal code, your cup will surely be one of a kind.

楊明峰 Frendy YANG

泥痕
Trace of Clay
13×5×1cm, 2021

土是一種變化多端的材料，泥巴、黏土、土的乾粉都是土，兩種狀態的土碰在一起，土與泥雖然乍看之下彼此的樣態不同，卻能夠產生最親密的對話，這樣的對話看起來和諧且寧靜但不是死寂，就像白噪音一樣，和諧的雜訊使人能夠得到另一種寧靜，而土與泥，於我便是找尋寧靜的一種途徑。

Earth is a material of diversity, such as mud, clay, and dirt are all different form of earth, and by mixing dirt and mud together can create an intimate dialogue in spite the difference of condition. This dialogue seems harmonious and calm, yet this is not dead silence, just like white noise, it is a type of noise that can provide a different kind of tranquility. For me, clay is my path to search for tranquility.



彭書徹

PENG Shu-che

荒蒼舟

Boat in Wasteland
34×21.5×6.5cm, 2021

杯子敞口與深度的設計，使咖啡液體色澤完整呈現，也因為杯口液面較寬，在品嚐咖啡前，會先聞到飄出來的香氣。不論聚會或獨飲，通常一個人在同個時間，只會用一個杯子；如果以杯子喻人，我們就像獨自在世界飄盪的個體，乘著一葉獨木；但哪怕天地再荒涼，我們都不會是「孤舟蓑笠翁」，只要理念相投、志趣相近，一起前進。畢竟對飲，才是品嚐咖啡的樂趣所在。

The design of the cup can perfectly show off the colors of the coffee, the wide opening design allows the aroma to present itself before you taste. No matter if you are using it at a gathering or just for yourself, everyone will only be using one cup at the same time; if we use this cup as a metaphor for man, then we are like individuals who wander around the world on a canoe; in spite how bleak the world may become, we won't be "the lonely fishman," as long as we share the same value and interest, we can move forward together. Sharing coffee together is always the best part of tasting coffee.



金修詠

KIM Soo Y-yeong

素描杯

Croquis Cup
6×11.5×8.5cm, 2021



杯和盤象徵畫布與日常物件，以鉛筆和筆刷在其上素描。畫布質感的杯盤與鉛筆和顏料擺放一起，描繪出繪畫般的模樣與畫布上的立體圖像，而杯子與握把以釘書針和螺絲固定，表現出紋理與媒材的新感受。《素描杯》是在短時間內快速描繪出外形與立體特徵的，沒有任何相同的草圖，因此既是一種餐具，也是獨一無二的物件。

The product was quickly croquered with a pencil and brush on a cup and plate represented by canvas cloth and everyday objects. The canvas-textured cups and plates were placed with a ceramic pencil and paint to express a drawing-like appearance and three-dimensional image on the fabric, and the attachment of the cup and handle was made with stapler shims and screws to express a new feeling of texture and material. Because croquis cups croquis shapes and dimensional features in a short time, without any of the same sketches, it is a tableware and the only object.



姜仁慶
KANG In K-kyung

綠洲
Oasis
14.2×9×10.3cm, 2021

我的主要創作青花瓷，一直努力在藍色、金色和白金之間尋找完美和諧，並將這些顏色與美麗的彩繪映射在陶瓷上。我的作品聚焦在傳統技法，追求傳統的現代轉化，而這也是一種探索自我身分的方式。透過對「相似物」、「緩慢」、「手工」的重視，希望能體現實用性和愉悅性。

我一直堅信，工藝在美與實用之間的和諧，會為日常生活增加價值。我渴望製作美麗瓷器，讓它們成為我們日常生活中的藝術。

My main work is blue and white porcelain. I try to make efforts to find the perfect harmony among blue, gold, and white gold and reflect those colors on the ceramics along with beautiful drawings.

My work focuses on traditional techniques to pursue the modern transformation of tradition, which is also a way of exploring my identity. By putting value on "analogue", "slowness", and "by hand", I hope to reflect both practicality and joyfulness.

I have always had a belief that the harmony between beauty and usefulness of craft increases the value of daily life. I desire to make beautiful porcelain that can serve as an art in our daily life.

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