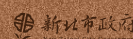


國際 咖啡杯大賽 2023

International
COFFEE CUP
Competition

展 覽 手 冊

主辦單位 | Organizer



承辦單位 | Executive Organizer



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館長的話

咖啡杯作為與我們日常息息相關的生活器皿，亦扮演著妝點生活的重要角色，其中陶瓷多變的造型與溫厚的手感，至今依然是許多人用來品味咖啡的第一選擇。當實用陶瓷與藝術結合，如何從中取得平衡，既發揮實用功能，又能呈現美學的意涵，一直是我們非常重要的目標。陶博館舉辦國際咖啡杯大賽，以「咖啡杯」帶出生活美器的概念，期望透過咖啡這門國際共通語言，展現日常生活中的陶藝之美。

第四屆「國際咖啡杯大賽」，很高興看到來自世界各地的陶藝家發揮創意，將多元的生活風貌濃縮在小小的咖啡杯中，展現咖啡文化豐富的多樣性。本次展覽匯集來自 16 國 46 件匠心獨運的咖啡杯作品，在展覽中，可以同時欣賞到傳統柴燒自然落灰所帶來的驚喜與繽紛，以及 3D 陶瓷列印等現代科技應用帶來的嶄新創作思路；除此之外，也有不少創作者融入山川、大地、光影及動植物等元素，透露出在繁忙的現代生活中，對自然與寧靜的嚮往。

在這熱烈的競賽過程中，我們見證了陶瓷藝術的傳承與創新。感謝評審及所有參賽者的用心參與，期待藉由國際咖啡杯大賽，激發陶藝家新的創作能量，為陶瓷藝術開創更加豐富多彩的未來。也希望觀眾在停下腳步欣賞展覽的同時，能以放鬆愉悅的心情，感受陶藝生活風格及美學與設計結合之當代氛圍。

新北市立鶯歌陶瓷博物館館長

張啟文



Foreword by Museum Director

Coffee cups, objects for daily use, play a crucial role in coloring our life; ceramic coffee cups, with their diverse forms and peaceful touch, have been the top choice for many to enjoy coffee with. As a professional ceramics museum, our aim is to promote the beauty of daily use ceramics objects and to discuss the balance between aesthetics and functionality. This is also the aim of the International Coffee Cup Competition, in which the beauty of daily use ceramic objects, namely coffee cups, can be presented and appreciated.

We are glad to see that in this year's competition, artists from all over the world show their creativity, presenting diverse lifestyle and coffee cultures through a small cup. Its exhibition includes 46 unique coffee cups from 16 countries, including the astonishingly beautiful effect of traditional wood kiln firing, cups with innovative techniques such as 3D ceramic printing, and the adaptations of natural elements, such as mountains, rivers, earth, lights, flora and fauna, to represent artists' aspirations of nature and calmness.

The efforts of the esteemed jury and the talented artists are much appreciated. Their efforts in this competition not only generate a creative incubator for ceramics arts and its future but also showcase the harmonious blend of tradition and innovation. We hope that this exhibition will inspire visitors to appreciate the wonderful combination between daily ceramic crafts and modern aesthetics.

Director of the New Taipei City Yingge Ceramics Museum

Chang Chiwen

評審觀點

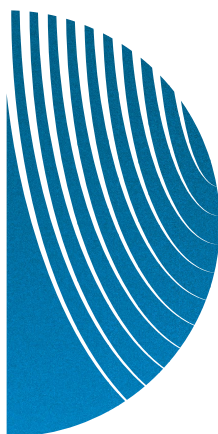
淺談競賽評比的機制

方柏欽

陶藝家

綜觀人類文明發展的過程中，競賽在各種活動項目皆扮演著重要的角色，與日常生活息息相關的各式烹飪、精彩刺激的各種運動賽事、到學術領域的論述與創新發表 等等，不同的範疇皆有各自相對應的競賽形式與面貌。從競賽的結果可以了解各領域在特定地區或文化背景下的極致表現，也反映了人類在各項知識的理解程度與重視面向，就競賽參與者而言，除了挑戰與實現自我外，更可成為各領域專精的證明。

在現今陶瓷創作的領域裡，基本上可分為純粹藝術表現與實用性器皿兩個主要面向，前者與當代藝術的潮流息息相關，在形式表現上有較寬廣的空間；後者在實用機能性的框架下，表現技藝並探索器皿的可能性。雖然這兩種看似不同的創作面向，經過一個世紀以來跨領域與多元交流所形塑的當代創作思維，純粹藝術與實用器皿的過往清晰黑白領域，如同被塗抹般日漸模糊且形成一片過度的灰色地帶，純粹藝術可以借用實用性作為與人溝通連結的隱喻，而功能性也可不成為實用器皿的創作目的。鶯歌陶瓷博物館近年來舉辦的國際咖啡杯競賽，即為當代實用性陶瓷器物競賽的一個案例，其入選作品不只可以看到許多創作者展現他們對陶瓷材料的瞭解與製作技術的熟稔度，許多創作者也透過形式上的探索，企圖傳達對特定議題的看法，這現象似乎映照了當代陶瓷創作的多元性。



競賽的評選機制會直接的反映該競賽的設定方向與最後呈現的面貌，這可從競賽的定位、評選的項目與評選委員的推舉三方面來討論。競賽的定位除了上述純粹藝術與實用器皿的主軸設定外，還可針對特定主題徵集作品，如本咖啡杯競賽或是茶壺等形式，甚至是規範製程方式如量產可能性等前提來定調競賽的方向與範圍，即便如此，作品的主導權還是在創作者本身，每個人對這些設定會有不同程度的想法與認知，徵選的作品如同光譜中的某區塊，會自然反映該區塊的各種顏色，而從評選結果可看出該競賽是否有特定面向的堅持，或是呈現光譜中的不同變化。

在評選項目方面，一般競賽皆會設定不同百分比的評選項目如美感、實用性、創作理念……等，這是為了顧及上述的競賽定位，看似理所當然的機制，但在實際上卻若似又多此一舉。對於創作型的競賽，是挑戰創作者在創意上的可能性，在創作過程中過於在乎評選比例可能限制了這個可能性，甚至有可能與當代對創作本質的認知相互衝突。筆者個人的評選經驗中，多數委員大多不會分別針對各評選項目討論，反而是以綜合考量的方式進行個人主觀的評選，這個現象不是要參賽者不理會這些評選項目，而是希望透過這些評選項目反思作品的各種面向。或許，設定無特定比例的評選方向是日後競賽顧及定位與創作本質的方向之一。

不論何種競賽或是評選項目，評審委員的推舉訂定是競賽最後呈現面貌的重要關鍵，委員人選一定會影響競賽的結果，畢竟是創作類別的審查，都是個人或多人主觀決定，多少都會反映委員個人的學識背景、美感經驗、或對競賽甚至是該領域的發展期許。大多數競賽皆採複數委員合議的方式評選，在評選過程中

能綜合不同的面向與意見並交互討論，對於結果的正當性也較能被接受，畢竟是多數人合議的結果。相對的，少數單一責任評審的競賽審查，會比較反應委員個人的主觀或客觀認知與喜好，同樣是咖啡杯競賽，專職陶藝家、教育學者或是咖啡師所評出來的結果應該差異不小。如此看來，合議制的審查結果似乎比較客觀，但卻有容易趨於保守的可能，實驗性強且特徵強烈的作品不容易進入最後的評選，得獎的作品可能不是表現的特別優秀，而是最安全、最沒有爭議的，甚至會有讓人覺得結果過於平淡的感覺。反觀單一評審制卻有機會如同感受不同情緒般看到不同以往的驚豔，當然也有可能跌破大家眼鏡。

競賽入選與各獎項是對投入心血的參賽者的一種肯定與鼓勵，但不見得代表得獎作品就比其他來的優秀，未入選就是較差的作品，這只是透過競賽的機制所產出的結果，在其製作的完整性與細緻度、呈現的份量感、或是形式與想法上的創新詮釋……等方面較受到評審的青睞，如我個人來說，在達到基本完整呈現的基礎上，與其選擇形式或裝飾的細膩精緻表現，對於能夠讓我感到新意或有趣的作品，反而更吸引我的注意。

雖然上述約略涉及競賽評比的各個面向，但對於這種創作型的競賽項目，還是不可避免地會過於侷限在物件形式的作品，這不是因為競賽主題是咖啡杯的原因，大部分國內外著名的陶瓷創作競賽也是如此，所以競賽雖然隱含領導創作發展趨勢的可能性，但畢竟只是廣大創作面向中的一部份，面對這遺珠之憾，同樣身為創作者，只能共勉不要因為競賽的得失而犧牲了創作的自主性。

Judge's Statement

Discussion on the selection process of International Coffee Cup Competition

FANG Po-ching

Ceramist

Throughout the history, competition has been playing an essential role in civilization development. Every profession has its own way to compete, whether it is cooking, sports, academic research, or innovative ideas. The result of a contest shows what excellence in a field under a geographic or cultural context looks like, and also reflects on to what extent do humans comprehend and emphasize the knowledge in this expertise. For attendants, joining a competition is not only to challenge oneself and achieve the goal but also to acquire a proof of excellence.

Nowadays, ceramic arts has two categories: fine crafts and functional vessels. The fine crafts follow the trend in contemporary arts and have more flexibility in forms; while functional ceramics showcase skills and explore possibilities under the premise of functionality. Although fine crafts and functional ceramics seem distinctive from each other, after a century of multi-cultural and diverse interactions between the two, the clear boundary between fine arts and functionality has been blurred. Fine crafts can adopt functionality as a metaphor of connections between objects and human, while functionality does not always be prioritized in functional objects anymore. The International Coffee Cup Competition held by Yingge Ceramics Museum is an example of modern functional ceramic arts competitions. From the works of the finalists, it is shown that the artists not only attain knowledge of the material and skills of ceramic making, but also try to express their opinions on specific issues through the exploration of forms, which seems to reflect the diversity of modern ceramic arts.

The selection process of a competition demonstrates the contest orientation and the result implication. It includes three aspects to be discussed: the orientation of the competition, criteria for the submissions, and formation of the jury. First, the orientation of the competition. Other than the fine arts/ functionality category mentioned earlier, specific topics can also be added to navigate the contest, such as coffee cups, teapots, or even methods of production, such as the possibility of mass production. However, participants still have full ownership of their creations. They have different ideas about the criteria, and these ideas fall on a spectrum. The competition outcome shows whether the jurors prefer a specific section of the spectrum or diversity in submissions.

Second, criteria. Usually, to accommodate the orientation previously mentioned, a competition includes differently-weighted elements for judging, such as aesthetics, functionality, or artist statements. These criteria look reasonable, yet actually unnecessary, because an art competition is about creativity. If the participants care about the criteria too much, their creativity will be hindered, or their ideas might even contradict the contemporary idea of creation. In my experience as a juror, most fellow jurors in a competition rarely discuss on every criterion respectively. Rather, they include all aspects with their personal preference to generate the result. It is not to say that the participants should ignore the criteria, but to encourage them to reflect on different aspects of creation based on the judging elements. Perhaps in the future, to accommodate both the competition orientation and the essence of creation, the criteria will still exist but without a certain percentage of each element.

Lastly, the formation of the jury. No matter which competition it is, the jury is a key factor of the final result. The number of jurors is influential to the outcome, because after all, personal opinions are inevitable in a creative competition. The evaluation of the submitted works are more or less relevant

to the jurors' respective knowledge, backgrounds, aesthetic taste, experiences, or their expectation to the competition or even to the field. Most competitions have a jury, where multiple jurors discuss with each other and reach conclusions. Since it is a result of group discussion, its legitimacy makes it more acceptable to the public. In contrast, few competitions have only one juror, in which the outcome will demonstrate the knowledge and personal preference of the juror. For example, the same coffee cup competition may have widely different results when the juror is a professional ceramist, an educator, or a barista. From the discussion above, it seems that when it is with jury, the result might be more objective. However, it can also be conservative, where experimental or unique submissions are less likely to be shortlisted. The works in the final list are not extraordinary, but the safest and the least controversial, sometimes even overly plain. When there is only one jury, on the other hand, it is possible that the result will surprise or even shock the public.

Being in the finalist or winning an award is a recognition and encouragement for the hardworking participants. However, it does not necessarily mean they are better than others, or the ones not selected are bad. Rather, the shortlist is just the result from the criteria of the competition, such as integrity, delicacy, volume of the works, or innovation on forms or ideas. As for my own preference, instead of the detailed forms or decorations, a refreshing or interesting work will be more attractive to me.

Although the three major aspects of the selection process are discussed in the previous paragraphs, a creative competition will inevitably focus mostly on forms. Not just coffee cup competition, most ceramic competitions at home and abroad are also the same. Despite that the competition indeed would like to serve as a pioneer of the development in ceramic arts, it is just one of the aspects of this field. Therefore, as a fellow ceramic artist, I encourage those who did not win the competition to maintain their artistic autonomy.

評審觀點

Judge's Statement

程天立 CHENG Tien-li

台灣工藝發展協會顧問
Consultant, Taiwan Crafts Development
Association

完成這次陶博館舉辦的咖啡杯評審工作，謹簡述一下自己的想法提供參加的工藝家和讀者參考。

這次參加比賽的件數近 160 件，參加的國家也不在少數，表示這是個引人注目且參與度高的國際賽事，當然有比賽就會有選擇的過程，淘汰固不必沮喪，得獎也可以慶幸的歡喜一下就好，換一批評審者會是另一批作品得獎，總是在每一次比賽中感覺一些優缺點是評比中的收穫的。

獲獎的有六件，入選的作品有四十件，也就是說在參賽總數的三分之一的作品都在評選之列，參與者多是踴躍與熱誠的表現，尤其這個比賽是國際性的，要維持這個熱度不減需要具有更大的吸引力，主辦的館方要思考什麼方式才能提升參與的興趣。

這次前六名是參賽的佼佼者，首獎〈每一天〉是多數決得冠，設計的完整性夠，一組四件含濾杯、下壺、咖啡杯及底盤，造型、使用均中規中矩有吸引力，而以每一天為題倒是饒有創意，每一天都從喝杯咖啡開始，開始快樂的一天、努力的一天，正面能量油然而生，這題目也值得給首獎的。

得到金獎的作品是〈一片藍光〉，作品是件陶瓷與玻璃複合材質的創作品。玻璃質具有光線的穿透性，是個有趣的結合和點綴，觀賞上增加了喜感和色彩；銀獎是〈手做四足咖啡杯〉，造型不同於一般的傳統咖啡用杯子，平底圓柱形，有些奇特，但杯身整體是有細工的紋飾，刻紋工整細緻，強烈的手工感，雖然四隻腳有類獸形，但端起使用極為平穩，兼具美感及實用，創意新鮮有趣，像是一個個性獨特的個性杯。

銅獎者三名，分敘如次〈鐵道·杯〉是作者懷念和記憶的作品，杯把用鐵道枕木的感覺表達其記憶和精神，杯面同時用金屬鑲嵌、銅上銀釘及花釘，描繪上金線條是其個人記憶及斑駁感的表現。第二件是〈線〉，英文是 String，有點串連或緞帶的意思，特別的是，這不是手工細作，而是採用注漿方式而成，有其特色和創作量產的設計，在實用中兼具色彩美感。這件作品靈感來自禮物的緞帶及線條，增加了豐富性，也恰巧活化了咖啡杯是一種喜於接近的器物，是作者企望點亮了咖啡的時光，注入了欣喜的實感。

銅獎的第三件〈蝶飛灿灿〉是勾勒臺灣蝴蝶之美的設計，以抽象的線條和陽光點點的和煦畫面呈現一種光線穿梭的美麗。而因獎項有限，入選作品中仍有甚多值得贊賞的好作品，如〈記憶容器〉、〈心華咖啡杯組〉均可作為量產為消費者喜愛。

綜合言之，本次比賽宜多加獎勵，一者參加的國家及人數多，是可持續辦理的比賽，又，得獎及入選也可看出不同地方的來者與國內作品平分秋色，能讓創作者互相切磋，是個有意義的活動。於此也建議陶博館對於入選的創作者贈予一張入選證書，既能留作紀念，也鼓勵這些熱心的創作者持續支持館方活動、支持臺灣。

My jury work of the International Coffee Cup Competition of Yingge Ceramics Museum has done. Here are some thoughts during the process for participating artists and readers.

The competition this year marks almost 160 applications from many countries, which indicates that it is an eye-catching and popular international contest. Of course, when it comes to a competition, there is a selection process. For non-winners, do not be upset; for finalists, celebrate the result but not for too long, because once the jury changes, the shortlist also changes. The most important thing is to see your own strength and weakness in the process.

Among nearly 160 applications, six of them are shortlisted while more than 40 other works are selected, which represents almost one-third of the submissions. The number of submissions is an indicator of the popularity of this contest as well as the passion of the participants. In such an international contest, attraction is required for it to stay popular. The organizer of the contest, namely the museum, must devise strategies to garner greater interest from ceramic artists worldwide.

Among the six cups in the short list, the first award winner Everyday won the most votes in the jury. It is a complete coffee set, including a dripper, a coffee pot, a drip tray, and a mug. The forms and functionality are both appropriate and enticing. Other than that, the title "Everyday" is creative, in which it illustrates the daily routine of starting a happy working day with a cup of coffee. The creativity and positivity embedded in the title deserves a first prize.

The gold prize is won by A Piece of Blue Light, a combination of ceramics and glass, in which glass serves as an interesting decoration with its transparency that brings colors and visual pleasure; The silver prize goes to Four Legged Hand Built Coffee Mug. Its four-legged form is atypical, which is reminiscent of legs of animals, and very stable on the table. Also, the cup is decorated with detailed hard carvings. It is a unique and refreshing cup with perfect combination of aesthetics and functionality.

The bronze prize include three entries: Railroad Cup, String, and Butterflies Fly. Railroad Cup represents the artist's nostalgia, using metal like silver studs and flower buds to decorate the cup and adding speckles with golden lines to express memories; The title of another bronze prize winner "String" implies connections and gift ribbons, which serves as an inspiration for the piece. The implication adds depth to the work, demonstrating the proximity feature of a coffee cup. Surprisingly, this work is not made by hand but by molding, a unique and ideal technique for mass production. The result is not only functional but also beautiful with its vivid colors. Butterflies Fly, the third bronze prize winner, uses abstract lines and sunlight simulation to portray beautiful butterflies in Taiwan. Other than award winners, some unselected works also deserve praises and are ideal for mass production, such as Memory Container and Hsin Hua Coffee Mug Set.

Overall, I am very happy to see the success of the competition. It is sustainable since its popularity from all over the world, and also meaningful since it is a fair competition where creators at home and abroad have the opportunity to interact and compete with each other. I hereby suggest that the Yingge Ceramics Museum should offer a certificate to those whose works are selected. These certificates would serve as a memento and an encouragement for continuous support of the museum and Taiwan.

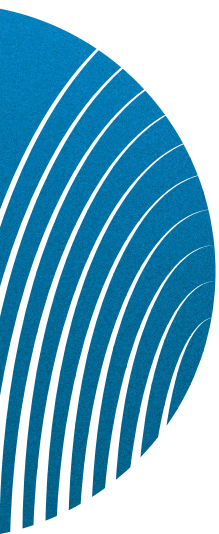


評審觀點

Judge's Statement

陳明輝 CHEN Ming-hui

台灣工藝美術學校創辦人
Founder, Taiwan Crafts and Arts School



「埏埴以為器，當其無，有器之用」，《道德經》裡的古老箴言在今年的陶博館舉辦的「國際咖啡杯大賽」中展現了其深刻的意義。這句話提醒著我們，創作一件器物，不僅僅是物質形式的創造，更是對生活和文化的深刻體悟。

首先，「埏埴以為器」指的是製陶的過程，從挖土、研磨到製陶等步驟。這句話告訴我們，製作一件器物需要經過精心的選材和細致的加工，才能成為一件完美的作品。在今年的競賽中，來自世界各地的創作者通過這樣的過程，將陶土塑造成各種造型獨特的咖啡杯，展現了陶瓷藝術的多樣性和豐富性。

接著，「當其無，有器之用」這句話告訴我們，一個容器的存在是為了讓人們能夠在日常中使用，發揮其功能。在「國際咖啡杯大賽」中，每個咖啡杯都不僅僅是一件陶瓷藝術品，更是一個承載著咖啡文化和生活美學的容器。例如，張立杰的作品〈每一天〉融入了對咖啡文化的深刻理解，讓人在品嚐咖啡的同時感受到生活的美好；黃喜善的作品〈一片藍光〉則將大自然的美景融入到陶瓷杯中，讓人在品茶的時刻感受到大自然的療癒力量。

這句話也提醒著我們，一個容器的存在不僅僅是為了自己，更是為了他人。在「國際咖啡杯大賽」中，咖啡杯的創作目的都在於讓人們享受咖啡的美味，感受生活的美好。例如，Dennis Maust 的作品展現了對陶瓷藝術的獨特理解和創造力，讓人在欣賞杯子的同時感受到藝術的魅力。這些作品不僅只是陶瓷器皿，更是作者對生活的感悟和詮釋。

在當代社會中，咖啡已成為一種全球性的文化符號，跨越了國界和文化的限制，成為人們溝通和交流的共同語言。從烘焙、沖煮到香料、點心的搭配，都展現了世界各地的文化特色。咖啡器皿的造型也反映了不同文化的特色，成為承載在地生活慣習和當代社會文化符碼的載體，體現人們在日常生活中的各種樣貌。咖啡已經不僅僅是一種飲品，更是跨文化的象徵和融合。從衣索比亞的咖啡儀式到義大利的咖啡文化，每個文化都賦予了咖啡不同的意義和價值。

此外，咖啡器皿的多樣造型也反映了各地文化特色。在今年的競賽中，創作者除了巧妙運用陶瓷、琉璃、礦物等不同材質的結合來呈現作品之外，也透過陶藝技法、3D 列印、毛線編織等創新工藝的思維，展現多元文化品味的精神。今年競賽作品中，包含伊斯蘭藝術的波斯星形幾何紋、臺灣山林中的蝴蝶圖像、日本富士山的意象，以及臺灣鐵道文化的想像等元素，讓每個咖啡杯都蘊含著濃厚的地域風情和跨文化的軌跡，成為了文化的載體，也代表人們對美好生活的追求。所以無論身在何處，「來一杯咖啡吧！」讓我們一起感受世界的豐富多樣和美好。

"Clay is fashioned into a vessel; it is the nothingness at the center that makes it contain." This ancient quote from the Tao Te Ching shows its depth and meanings in the International Coffee Cup Competition this year. It reminds us that a production of a vessel is not just a process of ceramic making but a deep comprehension of life and culture.

The first sentence "clay is fashioned into a vessel" refers to the process of making pottery, including soil attaining, grinding, and ceramic making. It tells us that only through intentional selection and detailed processing can a perfect work be made. In the coffee cup competition this year, artists from all over the world use clay to make unique coffee cups through this process and showcase the diversity of ceramic arts.

The second sentence "it is the nothingness at the center that makes it contain." tells us that a vessel is a functional object for daily use. Every entry in this competition is not just a ceramic artwork but a vessel that stands for coffee culture and lifestyle. For example, Everyday by Chang Li-chieh represents the rich coffee culture and allows the user to enjoy the beauty of life through drinking coffee; A Piece of Blue Light by Hwang Hee-sun embeds nature into ceramic arts, offering the therapeutic strength from nature to the user.

This quote is also a reminder of the purpose of a vessel: not only for oneself, but also for others. Participants in the competition create ceramic cups for others to enjoy coffee and taste the beauty of life. For instance, the Four Legged Hand Built Coffee Mug by Dennis Maust represents the artist's unique take and creativity on ceramic arts. It is not only functional but beautiful. The participating works are more than a vessel but the embodiment of how artists make sense and understand life.

Coffee has been a cultural icon all around the world. It becomes a common language beyond countries and cultures. It also shows characteristics from different places through the ways of roasting, brewing, and pairing. The forms of coffeeware also differ from cultures, representing local habits and cultural codes. Coffee is now more than a beverage but a cross-cultural symbol. From the coffee ritual in Ethiopia to the coffee culture in Italy, every culture has their own way of defining and valuing coffee.

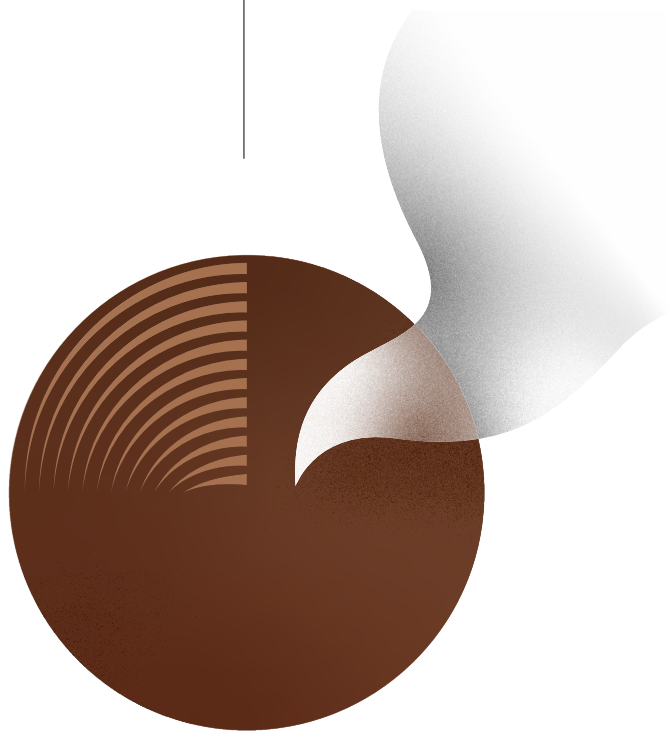
As mentioned, forms reflect cultures. In this year's submissions, participants use mixed media, such as colored glass and minerals, and adopt innovative approaches such as creative ceramic techniques, 3D printing, and knitting to showcase different tastes and cultures. Other than that, coffee cups in this year's competition often serve as a carrier of local culture and cross-cultural symbols; for example, the geometric pattern of Persian Gereh, butterflies from Taiwan, images of Fuji, Japan. To sum up, no matter where you are, let's grab a cup of coffee. Enjoy the beauty of the world.

展覽介紹

當經典不敗的陶瓷媒材遇上風靡全球的人氣飲品，可以擦出什麼樣的火花？為提倡生活美學，讓陶瓷器皿妝點日常生活的每個角落，陶博館持續辦理「國際咖啡杯大賽」，鼓勵實用陶藝創作，希望在繁忙的生活步調中也能稍作停歇，發現潛藏在生活中的美器。本競賽以「咖啡杯」為主題，透過咖啡與陶瓷器皿連結現代人生活美學的共同記憶，打破語言及國界的限制，讓您在品嚐咖啡的過程中，除了品味咖啡濃厚的香氣及餘韻無窮的口感，也能觀賞設計巧妙的咖啡杯、把玩陶瓷器皿獨有的手感，達到五感的多重饗宴。

第四屆「國際咖啡杯大賽」，吸引來自世界 29 個國家、163 名創作者熱烈響應，將各國風土民情濃縮在小小的咖啡杯中，展現咖啡文化豐富的多樣性，也透過咖啡這門共同語言，逐步讓世界看見臺灣。本次競賽邀請各領域專家擔任評審，依據造形美學、實用價值、設計理念等原則，評審選出來自 16 國共 46 件別具心裁的陶瓷咖啡杯作品於本館展出。

期望透過本次競賽推廣實用咖啡杯，讓陶藝妝點您的日常，品味不一樣的生活情調。



Introduction of Exhibition

What kind of sparks will be created when a timeless material meets a widely loved drink? Promoting the aesthetics of everyday life and encouraging the craftsmanship of practical ceramics, the museum continues to hold the “International Coffee Cup Competition”. With the delicate ceramic decoration around corners, the event is held in the hope of adding a bit of spice to our busy lives, providing a little window for people to pause, and discover the beauty the craftsmen have to offer. The competition centers on “coffee cups”. Coffee cups not only connect coffee and ceramics but also the memories of modern people. Regardless of origins, everyone shares the soothing memory of sipping from a warm mug on a rainy day. Aside from embracing the enriched flavor and aroma of the exciting drink, drinking coffee is also the perfect moment to appreciate the appearance and feel the weight of the well-designed ware, turning the already delightful process into a cloud nine experience.

Held for the fourth time, the “International Coffee Cup Competition” has attracted more and more attention around the world. This year, 163 participants from 29 countries across the globe came to attend this ceramic fiesta, condensing the diverse landscapes and cultures of each country into small coffee cups, the competition showcases the rich diversity of coffee culture. Through coffee, a universal language, gradually allows the world to see Taiwan. The museum has invited specialists from various fields to judge the submitted works on their aesthetics, practical value, and design concepts. 46 unique ceramic coffee cups from 16 nations are selected and will be exhibited in the museum.

We hope that the competition can promote the use of practical wares, and portray a different everyday life with the color of ceramics.



首獎 FIRST PRIZE

張立杰 CHANG Li-chieh

臺灣 TAIWAN

每一天 Everyday

35×10×11.5cm 2023

陶土／電窯、氧化燒

Clay / Electric kiln, oxidation firing
1230°C

這一組四件的手沖咖啡杯組由咖啡濾杯、咖啡下壺、接水盤與咖啡杯組合而成。利用釉藥與化妝土黑與白的現代色系搭配，作品均由陶板接合而成的手法，表面肌理用刀削方式呈現作品外觀，杯與壺的縮口設計能讓咖啡香氣與風味更明顯，寬面把手讓使用上更輕鬆好握。讓自己的每一天從沖杯好咖啡開始。

This four-piece set of hand drip coffee equipment consists of a filter cup, coffee pot, drip tray, and mug. A modern color scheme of black and white glaze and slip is used, and the pieces are made by joining ceramic parts together. The surface texture is crafted by knife, and the mug and pot are designed with narrower openings to make the aroma and flavor of the coffee even more pronounced, while wide handles make it easier to grip. Allow yourself to start every day with a good cup of coffee.



每一天 Everyday (局部)



 金獎 GOLD PRIZE

黃喜善 HWANG Hee-sun

韓國 KOREA

一片藍光 A Piece of Blue Light

30×18×9cm 2022

陶瓷、玻璃／電窯

Ceramic, glass / Electric kiln

1230°C / 860°C

大自然的光線點亮世界，光帶來各種不同的視覺變化，令人為之驚嘆。我們想結合光線之美和大自然的沉靜，讓品茶時刻成為療癒時光。作品名稱〈一片藍光〉來自天空和水的藍色。作品造形簡潔，沒有過多技巧，展現藝術家想要透過節制的美學來呈現療癒的主題，而在這個主題當中，大自然可愛親人，又不會過份張揚。將咖啡或茶倒入杯中，到陽光下欣賞帶有玻璃裝飾的這組陶瓷作品吧。

Natural light brightens the world. At this time, the various phenomena shown by light fascinate people. We wanted to make the time of a cup of tea a time of healing by incorporating the beauty of light and calmness provided by nature. The title 'A piece of blue light' is taken from the blue of the sky and the blue of the water. The work, which is composed of simple shapes without excessive technique, shows that the artist wanted to follow a restrained aesthetic to express the theme of healing in that nature is cute but not excessive. Pour coffee or tea into a cup and savor the ceramics with their glass decorations in a sunny area.



銀獎 SILVER PRIZE

Dennis Maust

美國 U.S.A

手做四足咖啡杯 Four Legged Hand Built Coffee Mug

12×7×12cm 2023

陶土／電窯、氧化燒

Clay／Electric kiln, oxidation firing
1187°C

多年來，我不斷運用不同種類的陶土與窯燒技法來創作。我的創作包括實用物件、大型磁磚裝置與獨特的容器雕塑。本次參賽作品是喝熱飲的杯子，展現了我的表面紋理與造形設計。杯子有四隻腳，使之擁有與眾不同的活力，也讓杯子站穩，不容易翻倒。表面紋理的設計就如同我所有創作一樣，反映了我在多處居住與旅遊期間蒐集到的圖樣。手把的手感很好，可以平衡杯身，兩隻手指可以輕易握住。杯子不對稱的輪廓和從杯子頸部流到中間的釉都十分討喜。我希望使用者能從欣賞杯身和飲用的體驗中感到愉悅，且持續多年。

Over many years I have worked with different kinds of clay and firing techniques. My work has included many items with a utilitarian purpose as well as large tile installations and unique sculptural vessels. The coffee mug I am entering into this competition reflects my surface design and form. It is designed for the purpose of drinking a hot beverage. The four legs give it an unusual animation and it stands perfectly stable, not easily tipped over. The surface pattern designs reflect, as in all of my work, the many motifs I have collected throughout my life from the many places I have lived and traveled. The handle feels good, is balanced and accommodates two fingers. Its asymmetrical profile is pleasing as the glaze flows from the neck to the shoulder of the piece. My hope is that the contemplation of this form and the experience of drinking from it, gives the user many years of pleasure.



銅獎 BRONZE PRIZE

北原睦史

Atsushi Kitahara

日本 JAPAN

線 String

40×10×8cm 2021
瓷土／瓦斯窯
Porcelain / Gas kiln
1250°C

我用石膏模注漿追求造形與美感。注漿技法一般認為是大量生產使用，我看到大眾似乎都覺得拉坯和陶板成型等技法才是經典。希望透過我的創作，可以讓大眾看見注漿的特色與無限可能。本件作品靈感來自包裝禮物用的緞帶或絲線，這種包材會讓你留下美好與特別的印象。我以此為靈感，設計了綁上多彩線條的杯子。環狀的手把圍繞著杯身，看似柔軟且不像陶瓷。不同色彩組合的靈感則來自玩具和運動鞋。色彩豐富的杯子點亮了我的咖啡時光。

I am pursuing the form and aesthetic which are made by molding technique. Molding technique can be regarded as a tool of mass production. From my experience, people tend to suppose that other techniques such as throwing and slab building are typical of ceramics. Through my works, I would like you to recognize the speciality and possibility of form by molding technique. The idea of this work comes from the ribbon or string wrapped on a gift that gives you spectacular and special impressions. That inspired me to design the cup that is tied with colorful string. The ring handle is wrapped around the body. It can look soft and like other materials except for porcelain. The multicolored combination was inspired by toys and sneakers. The colorful cups brighten up your coffee break.

銅獎 BRONZE PRIZE

張璽元

CHANG Shi-yuan

臺灣 TAIWAN

鐵道・杯

Railroad・Cup

30×20×15cm 2023
陶、木、銀／電窯、還原燒
Clay, wood, silver／
Electric kiln, reduction firing
1225°C

一個古老的名詞 伯爵
斑駁感與杯體銅上銀釘或花釘
描繪真金線條
紀錄著日治時代警察分駐所
修繕保有的精神
意會它是被修繕重現昔日風華
搭著鐵道木
鐵道木柄對我來說是精神與扶持。

An age-old term. Earl
The body of the cup dotted
with silver studs or flower buds
Lines of real gold
A record of a police station
from the Japanese colonial era
The spirit of restoration and preservation
Realizing it has been restored to its former glory
Decorated with railroad logs
The railroad log handle is my spirit and support





 銅獎 BRONZE PRIZE

莊靜 CHUANG Ching

臺灣 TAIWAN

蝶飛灿灿 Butterflies Fly

13×9×10cm 2023
31 瓷土／電窯、氧化燒
Japanese porcelain /
Electric kiln, oxidation firing
1230°C

和煦陽光灑落，蝴蝶展翅翩翩，勾勒出臺灣賞蝶之美。靈感源自臺灣特有種的蝴蝶，融合絞胎技法細緻呈現複雜紋理，同時結合玲瓏技法模擬陽光點點光斑，呈現出令人陶醉的自然美與陽光的和煦畫面。

As the warm sunshine spills in, butterflies spread their wings. Inspired by the unique species of butterflies found in Taiwan, this piece features a complex texture created through twisting, while at the same time simulating spots of sunlight through perforation. These techniques combined result in a mesmerizing image of natural beauty and the warmth of the sun.



入選 FINALIST

Antonella Cimatt

義大利 ITALY

記憶容器 Memory Container

11×7×5.5cm 2022

瓷土／電窯

Porcelain / Electric kiln

1260°C

〈記憶容器〉是表達物件象徵意義與儀式感的容器，物件的靈感與想像的造形來自於記憶，這個記憶關乎個人體驗，而個人體驗又與現在、生活的地點、或已經歷過的回憶有關。擺設裝飾品不僅能點綴和豐富環境，還能與觀者建立關係，使之產生共鳴。〈記憶容器〉的設計讓人聯想義大利濃縮咖啡香，是能啟動情感、慾望與記憶的物件，是體驗的催化劑，也能讓你做一個小小的夢。

"Memory containers" are containers to express the symbolic and ritual meaning of objects where the inspiration and formal imagination of the object is that of memory: a memory linked to the experience of one's personal memory connected to the present, to the place of life, or to a memory already experienced. A decorative object placed in an environment serves to embellish and enrich, but also to create a relationship and complicity with the viewer. Designed to evoke the scent of Italian espresso coffee, it is configured as an object that activates emotions, desires and memories, a catalyst for experiences, and which also makes you dream a little.



入選 FINALIST

Bahareh Nehjiri

伊朗 IRAN

星形幾何紋杯 Gereh Cup

15×15×10cm 2023
瓷土、陶土／柴燒窯
Percelain, clay /
Wood fired kiln
1245°C

這套咖啡杯組的靈感是來自波斯星形幾何紋，是伊斯蘭藝術與建築裝飾中最出色的一種圖樣。星形幾何紋分布在杯身與咖啡盤上，每個圖形之間清楚分開，再仔細溫柔地組合起來。透過拼接網狀的星形幾何紋，將之運用在當代陶藝中，我們便重新詮釋並保留了這些紋樣的價值，同時也帶給觀者吸睛的作品。

The idea of set is inspired from the geometric pattern of Persian Gereh. The geometric patterns (Persian Gereh) are among the best visual effects of Islamic art and architecture. The elements (Gereh) placed around the outer wall of the cup and saucer. These Gereh elements cut one by one cleaned, carefully and delicately put together gently. By reaping and putting these reticulated Gereh together and using them in the contemporary world of ceramics, and attend has been made to reinterpret and preserve the values of these elements and at the same time has created and eye-catching object for the viewer.

入選 FINALIST

詹昀軒

CHAN Yun-hsuan

臺灣 TAIWAN

晨山岸浪

Mountains in the Morning,
Waves on the Coast

29×10.5×7.5cm 2023

日本 26 號瓷土／電窯

Japanese porcelain / Electric kiln
1230°C

我喜歡山與海以自己的方式展現開闊的各種樣貌。以土的可塑性結合拉胚與雕塑的方式，將土板的軟調與張力、轆轤拉坯富流線兩者結合，整體期望呈現溫潤飽滿並觸感豐厚，感受廣闊海洋與站在岸邊礁石的、以及遠眺或走在蓊鬱的山林鄉道，沉浸在那岸浪與山石的豐滿中。

I like how the mountains and the sea have their own way of unfolding before the world. Using the plasticity of clay to throw and sculpt, combining the softness and tension of the clay with the richness of its streamlined flow on the wheel, I wanted to produce a gentle and full-bodied touch. I wanted to feel the vast ocean and the reefs near the shore, look into the distance or walk along a luxuriant forest path, immersed in the richness of coastal waves and mountain rock.





入選 FINALIST

張振興 CHANG Chen-hsing

臺灣 TAIWAN

迷霧 Dense Fog

26×15×12cm 2023

陶瓷／兩用窯、還原燒

Ceramic／

Dual-media kilns, reduction firing

1260°C

泡著咖啡欣賞著前夜的一場大雨過後，山巒上被迷霧籠罩的山景，猶如像是手上咖啡香藉由熱氣環繞在四周，即使回到大樓林立的都市拿著手上的咖啡杯也能感受到在山上迷霧環繞的氣息。

Brewing coffee and enjoying the view after a heavy rain the night before, I witness the mountain peaks taken over by dense fog, just like the aroma of my steaming cup of coffee surrounds me. Even if I return to the city, when I hold my coffee cup, I still sense the mountains encircled by mist.



入選 FINALIST

趙于晴

CHAO Yu-ching

臺灣 TAIWAN

綻放之蝶

Butterfly Blossom

31×11×17cm 2023

陶瓷／瓦斯窯

Ceramic / Gas kiln

1230°C

臺灣是世界聞名的「蝴蝶之國」，兒時在家鄉長大的我，記憶裡伴隨著多彩的蝴蝶，看著他們絢爛的飛舞，如藝術般綻放。我將創作融入生活，在沖咖啡時可以看到蝴蝶翩翩飛舞，不單單只有味蕾的享受，也是一場視覺盛宴。將濾紙放上濾杯淋上熱水，蝴蝶和花紋會透過濾紙浮現而出，若隱若現彷彿置身仙境。濾杯裡的刻畫圖騰取代了傳統的肋骨，讓沖出的咖啡更有豐富的層次。

Taiwan is known around the world as a land of butterflies. My memories from growing up in my hometown are intertwined with colorful butterflies. Their fluttering and dancing are to me an art form, inspiring me to integrate creation into life. When I brew coffee, I see those butterflies flutter and dance. This brewing set provides not only joy for the taste buds, but also a visual feast. As you pour the hot water into the filter paper, a butterfly and flower pattern will reveal itself, making it seem as if you are entering paradise. Replacing the traditional ribbed design, the art inside in the filter cup adds a new level to the brewing experience.



入選 FINALIST

趙于碩 CHAO Yu-shao

臺灣 TAIWAN

富士映像 Reflection of Fuji

28×11×18cm 2023

陶瓷／瓦斯窯

Ceramic / Gas kiln
1230°C

作品以富士山造型為發想，某次去日本旅遊在富士山腳下看著富士山那壯觀的景色，想著如果能在此刻現沖一壺溫暖的咖啡那該有多愜意。回國後記憶猶新，想將那時的風景留下來，創作了富士山系列的咖啡套組，本作品有一壺、一濾杯跟一個馬克杯。我最喜歡的是這個富士山濾杯，他有許多細節所在，分離式的濾杯設計使他有兩種手沖方式，第一種：單獨使用上方 V 型雪花濾杯，流速較快，風味明亮乾淨。第二種：上方 V 型雪花濾杯可方便折出濾紙在此濾杯的造型，下方濾杯底座內部凸出的濾珠山有山有谷的 W 型底，可使咖啡風味更甜更有層次，沖完咖啡後的粉牆猶如甜甜圈一般，甜蜜感十足，沖洗濾紙時可看到富士山濾杯裡的雪花。整個手沖的過程就好像是置身在富士山一般，美麗的風景配上一杯美味的手沖，可說是視覺與味覺的雙重饗宴。

This piece is inspired by the appearance of Mt. Fuji. When I traveled to Japan and saw the spectacular view of this mountain, I thought it would be so nice at that moment to brew a warm pot of coffee. When I returned home, that memory was still fresh and I wanted to preserve it, so I created the Mt. Fuji series coffee kit, which contains a pot, a filter cup, and a mug. What I like most about it is the detail in the design of the filter cup, which allows for two ways to brew coffee. For the first way, one can use the upper part of the filter cup alone for faster flow and a brighter, cleaner flavor. For the second way, filter paper can be inserted into the upper part of the filter cup, while the bottom part of the filter cup has a protruding base, which can make the coffee flavor sweeter and more layered. The brewed coffee residue is full of sweetness, like a doughnut, and snowflakes are made visible in the filter cup when the filter paper is wet. The hand brewing process will remind one of being near Mt. Fuji. The beautiful scenery paired with a cup of delicious coffee can be considered a feast for both the eyes and the tastebuds.

陳虹樺

CHEN Hung-hua

臺灣 TAIWAN

こくはく / 告白

Kokuhaku/Confession

15×12×6.5cm 2023

陶土、鎔白釉／瓦斯窯、還原燒

Clay, opalescent glaze /

Gas kiln, reduction firing

1260°C

こくはく (kokuhaku) 在日文是告白之意，也是「黑白」的發音。我將 12 克的咖啡豆研磨成粉，用 94 度的熱水，滴濾悶蒸，由內往外繞圈，靜待咖啡滴落，香氣四溢。我用 200 克的陶土揉成泥團，按壓出底部，規律的、同厚度的一圈圈往上緩緩捏出杯形，裝上耳朵，配上小盤，掛上白釉，入窯 1260 度還原燒製，靜待成品。手沖咖啡與手捏的溫度，帶我進入樸實美好的時光。

Kokuhaku (こくはく) means "confession" in Japanese, but also shares the same pronunciation as "black and white." I grind 12 grams of coffee beans and pour water at 94 degrees Celsius over it in a drip filter, making circles from inside to outside and waiting for the coffee to drip down and the aroma to spread. I roll 200 grams of clay into a ball, press out the bottom, and with consistent thickness, work upwards slowly to knead out the cup. I give it ear-like handles and a small saucer with white glaze. It is reduction fired at 1260 degrees, and I wait for the finished product. The warmth of hand-brewed coffee and hand-made pottery brings me a moment of simple beauty.





入選 FINALIST

陳乃愷

CHEN Nai-kai

臺灣 TAIWAN

渚・淀

Boil Over · Sink Down

14×12×12cm 2023
白陶土／電窯、氧化燒
White clay / Electric kiln, oxidation firing
1235°C

此作品以「水」作為主題，色彩呈現上運用「水」最基礎的藍色與白色為主。作品名的由來因大自然的水是非常隨性、自在，在釉藥色彩的呈現上凸顯出本人不同的情緒。「渚」有沸溢之意，而「淀」又有液體下沉之意，將兩種情緒跟「水」充分融合分別表達於盤子及咖啡杯上。

The theme of this piece is water, with colors that are mainly blue and white, the basics of water. The name of the piece comes from the fact that water in nature is very spontaneous and free, and the presentation of the colors in the glaze highlights the different emotions of the artist. The first character of its Chinese name (渚) means "boiling over," and the second (淀) means "liquid sinking." These two states are fully integrated with water and expressed on the saucer and the coffee cup respectively.



入選 FINALIST

鍾志順 CHUNG Chih-shun

臺灣 TAIWAN

心華咖啡杯組 Hsin Hua Coffee Mug Set

60×60×30cm 2023
陶瓷、銅／電窯、氧化燒
Ceramic, copper /
Electric kiln, oxidation firing
1230°C

作品以手拉坯成型加上彩繪，燒成後再黏接上銅製的把手，其作品取名為〈心華〉，也可以是心花，其意，如果究其來源，可能是出自於佛經。「心花」一詞本作「心華」，「華」同「花」，以花喻本心之純淨。如《圓覺經》：「心華發明，照十方剎。」意思是說一個人不起惡念，就能真正覺悟，心花豁然開朗，發放光明，照亮整個世界。

This mug set is hand-thrown, molded, and painted, with copper handles attached after firing. The name of the work is "Hsin Hua" (心華), which can also mean "Heart Flower" (心花). The origin of this meaning may come from Buddhist scripture. Here, "flower" is a metaphor for the purity of the heart. As it is written in the Sutra of Perfect Enlightenment, "The heart's flower will blossom, illuminating the ten directions." When a person has no evil thoughts, they will become truly enlightened, and the flower of the heart will open and give light, illuminating the whole world.



入選 FINALIST

鍾絢暉

CHUNG Hsun-hui

臺灣 TAIWAN

柴燒自然釉咖啡杯組

Wood-fired Natural
Glaze Coffee Cup Set

37×31×7cm 2023

日本瓷土／柴燒窯

Japanese porcelain / Wood-fired kiln
1260°C

時下咖啡杯多數以上釉為主，運用柴燒自然釉於咖啡杯之燒製上，讓火、土與落灰產生出無法預知的釉色變化，呈現出如日落、晨曦之意境，玩味柴燒不可控之挑戰，使自然之釉色有別於工業窯之燒製方式，對創作者是一種自我挑戰亦是無限創新的引申。

Nowadays, most coffee cups are made with a focus mainly on glazing. The use of wood-fired natural glaze in the firing of coffee cups allows the fire, earth, and ash to produce unpredictable color changes. The end product can result in something that looks like a sunset or sunrise. The uncontrollability of wood firing makes the natural glaze color different from that using an industrial kiln. To the creator, this is both a challenge and an infinite source of creativity.

Clay Leonard

美國 U.S.A

相連：咖啡杯組

Connected: Coffee Cup Set

30×15×13cm 2021

瓷土、金水／電窯、氧化燒

Porcelain, gold luster／

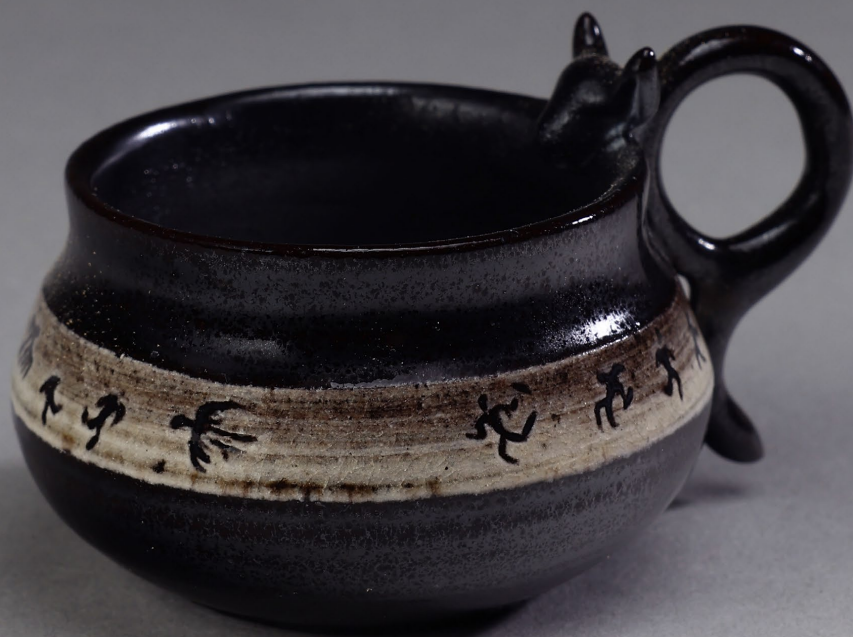
Electric kiln, oxidation firing

1239°C

我透過創作強調分享餐食的重要儀式，並以我的陶瓷分享盤作為交流溝通的催化劑。我對有極簡造形與表面紋理的雕塑很感興趣，也喜歡在原始的設計與手作物件的品質間達到平衡。我喜歡簡潔的線條、創新的構想與簡單的幾何形狀，也喜歡從大量製造的產品與極簡主義中汲取靈感。我的設計充滿微妙柔和的感覺，突顯創作的過程，也給予作品一些靈魂。透過不同造形的互動，利用造形與表面紋理來模仿作品的意圖，同時連結大量生產與社會互動。我的作品有這樣的力量與鼓勵分享的造形設計，希望可以讓這個日漸式微的傳統再次得到重視，鼓勵人與人之間的交流，讓餐桌的重要性回歸。

Through my work, I highlight the important ritual of sharing a meal, utilizing my ceramic serving forms as a catalyst for interaction and communication. Formally, I'm interested in the sculptural considerations of minimal form and surface, striking a balance between pristine design and qualities of the handmade object. I have an affinity for crisp lines, creative innovation and simple geometric form and pull inspiration from mass-produced objects and minimalism. My designs are instilled with subtly and softness that serve to highlight the process of production and humanize the work. I utilize the interaction of multiple forms to mimic the works intent through form and surface while making connections to mass production and social interactions. My current body of work draws upon this strength and utilizes my communal vessel forms to reinforce the social significance of this dwindling tradition. Offering an incentive for interpersonal interaction and to reclaim the table's complicity with the viewer. Designed to evoke the scent of Italian espresso coffee, it is configured as an object that activates emotions, desires and memories, a catalyst for experiences, and which also makes you dream a little.





入選 FINALIST

Ferit Cihat SERTKAYA

土耳其 TURKEY

祭酒杯 Riton Cup

8.5×6.5×5cm 2023

中高溫陶土／鹽窯、鹽燒、柴燒

Stoneware / Salt kiln, salt Firing,
wood Firing

1250°C

從過去到現在，文化轉型產生的歷史進程與實踐，是一部激烈變革與發展的歷史，讓過去與未來在我的設計與回憶中融為一體。對新石器時代的理解成為我陶藝創作的主題，我結合恰泰土丘（Çatalhöyük）新石器時代遺址建築和陶瓷造形，呈現不同的烹飪技巧。融合傳統與當代陶瓷藝術對我來說十分重要。使用另類的媒材完成陶藝創作，反映了我心中對新石器時代的印象。

From past to present; The historical process and practices within the framework of cultural transformation are also the history of an intense change and development process. This process enabled the past and future to integrate in the design process and in my memory. The understanding of the Neolithic period forms the main lines of my ceramic works. Exhibiting alternative cooking techniques by integrating Neolithic period Çatalhöyük architectural investments with ceramic forms; It is important for me to assimilate traditional and contemporary ceramic art. Completing my ceramic works with alternative materials reflects the images of the Neolithic period formed in my mind.

入選 FINALIST

楊明峰

Frendy Yang

臺灣 TAIWAN

靜謐

Tranquil

13.5×13.5×7cm 2022

陶瓷、毛線／氧化燒

Ceramic, yarn / Oxidation firing

1230°C

這件作品以陶瓷與毛線的獨特結合，生動呈現了生活中工作與自我的巧妙調和。它凸顯了平衡對於事物穩定與長久維持的關鍵作用，將陶瓷的堅硬與毛線的柔軟相融合，淋漓展現了這種狀態的奇妙之處。觀賞者在欣賞時，能夠感受到材料之間的深刻對話，彷彿見證了生活中種種矛盾之美。這不僅是藝術作品的交織，更是對於平衡與和諧的深刻思索，啟發著觀者反思如何在自己的生命中達到一種持久而平靜的平衡。

This unique combination of ceramic and wool vividly illustrates the delicate balance between work and the self. It highlights the crucial role balance plays in the stability and longevity of things, and the fusion of the hardness of ceramic with the softness of wool demonstrates the wonder of this state. The viewer is able to feel profound dialog between the materials, as if witnessing the beauty of life's contradictions. This is not only an interweaving of artworks, but also a profound contemplation of balance and harmony which inspires the viewer to reflect on how to achieve lasting, peaceful balance in their own life.



入選 FINALIST

許珊珊 HSU Shan-shan

臺灣 TAIWAN

青銅爵、青銅罍 Bronze Jue and Jia

9.3×9.1×11cm、10×8×8cm 2023

陶瓷／電窯、氧化燒

Ceramic / Electric kiln, oxidation firing
1240°C

以青銅酒器「爵」與青銅溫酒器「罍」為發想；罍的杯口以微尖起做造形，表面裝飾為回形刻紋做表面裝飾，再加以青銅質地釉面及特殊釉色來呈現。爵表面裝飾為傳統祥雲刻紋做表面裝飾，杯足以三足鼎立做為設計，兩者皆在足上刻劃出回形紋，代表福氣無限綿延不絕貌。

This design is based on two types of ancient bronze wine vessel, the jue and the jia. The latter has a slightly pointed rim, and its surface is decorated with a meander pattern and a bronze-like glaze with unique color. The jue is decorated with a traditional cloud pattern. The cups are three-footed, with a meander pattern on the feet, representing a continuous flow of good fortune.





入選 FINALIST

Hanna Marshava

白俄羅斯 BELARUS

植物煉金術士 Spaghiria Inhabitants

10×12.5×10 cm 2023

瓷土／電窯

Porcelain / Electric kiln
1250° C

我的創作引人注目的首要條件，就是我對中世紀書本插圖的熱愛，我藉此創作夢境般的故事場景，其中的「英雄」是植物和異獸。這些植物和異獸似乎已經失去原來的意義，成為代表害怕新事物的象徵，內容混沌不明。所有神話故事的生物我們都知道，但我們其實一點也不了解他們。像輪子這個古老的象徵，每個人似乎都覺得很淺顯易懂，但如果我們去看這個象徵本身的意義，就會發現有非常多互相矛盾的解釋。我的繪畫是潛意識的行動表現。對我來說，這些圖像具有象徵性，隱含的意義不只是一棵樹或一隻野兔而已。沉浸中世紀圖像，解析我對它們的想法時，我得出一個結論，那就是沒有人可以完全理解或感受任何事情。現實圖像進入心靈之後，所有心智功能都會啟動，但我們的心靈卻無法理解自己正在做的事。

The first condition that helps me be convincing in my works is an appeal to the images of book graphics from the Middle Ages. This is material for creating dream plots in which my “heroes” are plants and strange characters. They would seem to have turned into meaningless symbols of ancient “misoneism” expressing fear of the new, into something vague and dark. We know the stories of almost all mythical creatures, but we have gone too far from understanding them. It would seem that the wheel, as an ancient symbol, is obvious and understandable to everyone, but if we turn to the direct meaning of this symbol, we will be faced with a large number of contradictory judgments. My paintings are an act of unconscious action. In my understanding, the image is symbolic and carries something more than, let’s say, just a tree or just a hare. Immersing myself in medieval images and explaining my attitude towards them, I come to a conclusion that a person never fully understands or perceives anything. The real image passes into the realm of the mind and immediately acquires all mental properties, but mentality does not comprehend itself.



入選 FINALIST

黃明文 HUANG Ming-wen

臺灣 TAIWAN

層次對話 Layered Dialogue

40×40×25cm 2023
瓷土／電窯
Porcelain / Electric kiln
1250°C

源於對自然與咖啡的熱愛，我以極簡線條勾勒出黑白對比，展現豐富層次感，彷彿咖啡香氣與滋味交織。凹洞處的咖啡豆增添趣味，賦予器具生命力，使每口咖啡成為視覺與味覺的享受。設計旨在尊重自然，讓人在品味同時感受與大自然的連結。這是融合藝術、自然與咖啡文化的獨特設計，為品味生活添上一份溫馨與靈動。

Out of my adoration for nature and coffee, I used minimalist lines to create a black and white contrast with rich layering, just like the way the aroma and flavor of coffee are intertwined. Coffee beans inside the cups add intrigue and give more life to the work, making each sip a visual and taste sensation. The design aims to show respect to nature and allow people to feel connected with nature while they enjoy their coffee. This is a unique design that combines art, nature, and coffee culture, adding warmth and inspiration to the flavor of life.



入選 FINALIST

Igritskaya Elena Igorevna

俄羅斯 RUSSIA

捆
Skein

10×5×10cm 2023

瓷土／高溫爐

Porcelain / Muffle furnace
1200°C

我創作藝術，想用創意捕捉人類的美。我用瓷土創作、展現我觀察到的事物。瓷土吸引我的原因是它注漿成型的次數無限，裝飾技巧也五花八門。我覺得瓷土創作可以捕捉存在的脆弱感。我的作品〈捆〉靈感來自於人的頭髮。流動的杯身造形和一束束線條就像舞動的頭髮。這組杯子很適合日常使用，是實用物件與存在之美的結合。

I am engaged in art. My creativity strives to capture the beauty of human nature. I make porcelain to be able to express my observations. This technique attracts me with its unlimited modeling and decoration possibilities. In my opinion, the creation of porcelain makes it possible to capture the fragility of existence. My piece "Skein" was inspired by human hair. Smooth turns of the shape and individual strands resemble the movement of hair on the head. This cup will serve as an excellent item for daily life and combines the beauty of existence.



入選 FINALIST

曾靖驍

Jacky Tseng

臺灣 TAIWAN

無我系列 - 咖啡濾杯壺組

Anatta Collection-Coffee Pot +
Coffee Cup Filter Set

12×12×22.5cm 2023

原礦黑泥／電窯

Raw ore black clay / Electric kiln

1250°C

- 美學兼具實用性的咖啡濾杯壺組。
- 採用原礦黑泥，透氣性強。
- 咖啡壺口徑可放置濾杯，方便直接沖泡。
- 壺內層上釉，不易殘留污垢。
- 廣口設計好清洗，清潔輕鬆簡單。
- 加蓋設計，有保溫、防塵效果。
- 550ml，可沖泡 3 ~ 4 人容量。
- 濾杯可使用一般市面上 1 ~ 4 杯圓錐濾紙。

- An aesthetically pleasing and practical filter coffee set
- Made of raw ore black clay with high air permeability
- The opening of the pot can be used to place filter cups for direct brewing
- The inner layer of the pot is glazed to prevent buildup
- Wide opening design for easy cleaning
- Lid design maintains temperature and prevents dust
- 550ml, can serve 3-4 people
- Filter cup can be used with 1-4 standard conical filter papers

Jennifer Oh

澳洲 AUSTRALIA

醒來，迎接更好的今天 Wake Up to A Better Today

20×25×15cm 2023

中高溫陶土／電窯

Stoneware / Electric kiln

1285°C

身為主要以立體造形創作的藝術家，我用作品探索造形與功能之間的交集。我也很好奇自己對物件的痴迷與我們和物件之間的關係。我的創作以陶藝傳統的技法與結構為基礎，但希望可以賦予這些看似單調的容器一些象徵意義，如獨特、平凡或私密。我想探討的問題是創作的物件如何產生意義，並搖身一變成為現代生活的幸運物。這組作品是為了成為日常咖啡儀式的用具而創作的。杯子把手是抽象的貓頭鷹眼睛造形，代表夜晚結束，也代表因為想延長清醒時刻所以需要咖啡。

As a creator working primarily in three dimensions, I mainly consider my work as investigations into the intersection of form and function. I'm also interested in my own fetishisation of objects and the relationships that we make with them. My work is rooted in the traditional aspects of the craft in terms of technique and construction; although my aim is for these seemingly mundane vessels to be attributed emblematic properties, whether they be extraordinary, banal or personal. Overall, what I'm asking is how do these objects we create become imbued with meaning and transform into our talismans for modern life. These cups are intended to be tools incorporated in one's daily ritual of caffeination. The handles are abstracted owl eyes to signify either the end of the nocturnal phase or the need for caffeine to extend our existence into the night time hours.





入選 FINALIST

高志誠 KAO Chih-cheng

臺灣 TAIWAN

金銀咖啡對杯組 Gold & Silver Coffee Mug Set

30×15×15cm 2023

陶、金、銀／兩用窯（瓦斯）

Clay, gold, silver / Dual-media kilns (gas)

1230°C

在低度奢華的架構下，內斂又蘊藏著榮華富貴，金玉滿堂之內涵，更榮獲臺灣及中國專利技術（複合媒材陶加純銀 Ag 燒結技術）的肯定，未來引領風騷將陶藝、咖啡、人文結合推向另一個璀璨養生的新境界。

Under the framework of low luxury, this coffee mug set is sophisticated yet understated, holding connotations of glory and wealth. Its technology (composite media ceramic with pure silver sintering) has been patented in Taiwan and China. In the future, this work will lead a bright new lifestyle trend combining ceramics, coffee, and the humanities.



入選 FINALIST

李慧文

Kiki LEE Hui-wen

臺灣 TAIWAN

5-羥色胺 快樂杯 Serotonin Happy Cup

35×30×18cm 2023

瓷土、陶土／柴燒窯

Porcelain, clay / Wood-fired kiln

1280°C

深呼吸～慢吐氣。現代人「生活壓力」一造就了许多人在情緒與情感上的障礙，像是憂鬱症、躁鬱症與抑鬱症。我的〈5-羥色胺 快樂杯〉系列，因而誕生—如果，我們透過生活質感的提升，好好喝一杯好喝的咖啡，加上溫柔的器皿，透過眼睛與神經在大腦裡，就會產生一種「化學元素血清素 (Serotonin)」它的化學式「 $C_{10}H_{12}N_2O$ 」，這些化學是包含：「碳、氫、氮、氧」的人體微妙組合，產生一種快樂元素，就好比：我在調配釉色與土的顏色，和燒製過程，產生出〈5-羥色胺 快樂杯〉。啜一口美妙的滋味！

Deep inhale... Slow exhale. The stresses of modern life have caused many to suffer from mental illnesses such as depression or bipolar disorder. My "5-Hydroxytryptophan (5-HTP)" Happy Cup series was born from this – if we improve our quality of life by enjoying a nice cup of coffee in a cozy mug, our eyes sense and communicate with the nerves in the brain to produce the neurotransmitter serotonin ($C_{10}H_{12}N_2O$). Serotonin in the human body is a subtle combination of carbon, hydrogen, nitrogen, and oxygen which helps us feel pleasure. Therefore, I have used glaze and clay colors as my "5-HTP" (an amino acid that can be converted into serotonin) and fired them to produce a cup of happiness. Take a sip of wonderful flavor!



 入選 FINALIST

李侑庭

LEE Yu-ting

臺灣 TAIWAN

閃閃白糖

Sparkling White Sugar

14×14×7cm 2023
瓷土、釉藥／電窯、氧化燒
Porcelain, glaze /
Electric kiln, oxidation firing
1230°C

圓潤的造型象徵成堆的白砂糖，波浪的口緣刻畫沉浸於細緻的流動所感受到的寧靜。純白的釉色溫潤並隨著光線產生閃閃珠光，宛如將閃爍的砂糖捧於掌心之中，享受溫暖香甜的咖啡時光，為生活加入一點甜。

The smooth, rounded shape of this piece resembles a lump of white granulated sugar, and the wavy rim represents the serenity of being immersed in a delicate flow. The pure white glaze is gentle and sparkles in the light, just like sugar crystals in the palm of your hand. Enjoy a warm and sweet coffee moment and add a little sweetness to life.

入選 FINALIST

廖佩涵

LIAO Pei-han

臺灣 TAIWAN

花朵杯 Flowers Cup

12.5×12.3×8.8cm 2023

瓷土／還原燒

Porcelain / Reduction firing

1240°C

師法自然界花朵形態，選用瓷土質地細緻且高溫燒結、透過切削再接合等技法，釉藥加以點綴，呈現出具有自然型且表情柔和的器具。器型微微包覆再開便於聞香就口、接把位置略下方便拿取，期許帶給使用者寧靜美好的生活點綴。

The shape of the flower is modeled from china clay, which is finely textured and fired at a high temperature. The glaze is embellished by cutting and re-joining techniques, giving the cup a natural and soft expression. Its shape is slightly overlapping, with an opening which makes it easier to smell the fragrance. The handle is slightly lowered to make it easier to pick up, bringing the user a quiet and beautiful embellishment to their life.



入選 FINALIST

林琟慈／陶慈好器

LIN Chu-tzu／

A-tzu Ceramic Studio

臺灣 TAIWAN

工作疲累之餘，能擁有午茶時光是件奢侈的事。讓一朵雲、一杯咖啡帶你遊四海。如果有人能一同共享，更是幸福！

When work is exhausting, afternoon teatime is a luxury. Let a cloud and a cup of coffee take you on a journey around the world. Sharing the moment with others will bring even more happiness!

雲朵上的午茶時光

Afternoon Teatime in the Clouds

13×17×12cm 2023

陶瓷／電窯、氧化燒

Ceramic／Electric kiln, oxidation firing

1230°C





入選 FINALIST

林梨香

LIN Li-hsiang

臺灣 TAIWAN

櫻花紛啡

Cherry Blossoms

20×10×12cm 2023

陶瓷／瓦斯窯

Ceramic / Gas kiln

1230°C

櫻花是我最喜歡的花，每年都在等待櫻花盛開的季節，櫻花雖然漂亮但花期卻不長，總是看的不過癮，所以想將櫻花的美景留在日常生活中。除了對櫻花的喜愛，生活中最重要的就是咖啡，在忙碌的生活中掛耳咖啡成了許多人的日常，但掛耳咖啡總有個痛處就是掛耳包沖泡時會浸在水中，導致咖啡苦澀，買了好的咖啡卻無法表達出它的風味，所以我設計了掛耳式濾杯，濾杯雙孔的導流配合了市面上掛耳包的設計，使流速能正常發揮，沖泡出不亞於手沖咖啡的風味層次。櫻花造型的濾杯與咖啡杯使沖泡的過程格外的浪漫，彷彿置身於櫻花林中，忙碌的生活裡，有了這充滿儀式感的方便器具，對我來說是一大享受。

Cherry blossoms are my favorite flower, and every year I wait for their blooming season. Although they are beautiful, their flowering period is not long, and I never feel like I can get enough. I wanted to preserve the beauty of cherry blossoms in my daily life, and for me, besides my love of cherry blossoms, coffee is one of the most important things in life. In our busy lives, drip coffee sachets have become part of many people's routines. However, one thing about them is always a pain, and that is when the sachet hangs into the water, making the coffee bitter, no matter how good the quality ought to be. Therefore, I designed a filter cup with two holes to match with the design of standard drip coffee sachets so that the flow rate can be normalized and the process results in a flavor just as good as hand brewed coffee. The cups are designed in the shape of cherry blossoms, making the brewing process especially dreamy, as if you are in a forest of cherry blossom trees. In my busy life, having this convenient coffee kit for my daily ritual is a great joy.



入選 FINALIST

劉亦心

LIU Yi-xin

中國 CHINA

白色牛仔褲組合咖啡杯 White Denim Coffee Mugs

23.5×12×10.5cm 2023

陶泥、無光釉、藍色色粉／電窯

Clay, matte glaze, blue powder /

Electric kiln

1175°C

本作品靈感來源於牛仔褲與生活。牛仔褲誕生於美國 19 世紀初淘金熱時期，是現代最常見的服裝之一，它代表著實用、隨性、自由、愉悅、舒適。牛仔褲承載著一段悠久有趣的歷史，伴隨著一代代人的成長，這條小小的褲子已然超出了一件衣服的含義，變成一種歷史的符號。作者又將其與自然中的樹枝小鳥、生活中的鉛筆相融合，使人們品嚐咖啡身心舒暢，放下手中的繁忙。

This work takes inspiration from life and denim jeans. First made in the United States during the gold rush in the early 19th century, jeans are one of the most common garments in modern times, representing practicality, spontaneity, freedom, delight, and comfort. Jeans carry a long and interesting history, and with the expansion of generations, this humble pair of pants has gone from simply a piece of clothing to a historical symbol. The artist has blended this motif with elements of nature and life, namely tree branches, birds, and pencils, so that people can sip their coffee, feel relaxed, and lay aside their busyness.

Mike Jabbur

美國 U.S.A

馬克杯

Mug

15×10×9cm 2022

中高溫陶土、釉／

蘇打窯(瓦斯)、還原燒

Stoneware, glaze／

Soda kiln (gas)、reduction firing

1288°C

手作物件與這些物件在生活中的角色，這兩者的關係是我關注的主題。我製作日常使用的容器，相信有趣又美麗的實用物件可以將平淡無奇的例行公事轉換為獨具意義的美好時刻。雖然我的作品是放在藝廊展出，但藝廊就像是工作室和家的中介。實用的陶器可以觸摸、手捧、填滿、放空、清潔、分享，這些特質是我創作的意義，也是我創作的方向。我希望能提升日常休憩的品質，這些日常休憩的微小行動包含午後咖啡時光、對話、與朋友分享飲料。除此之外，我的創作也提倡現在已經很少見的自省與慶祝行為。我的靈感來自古時的飲食陶瓷器、當代工業設計、工藝品的尊貴特質、教學行為、人類分享餐食的經驗與早晨咖啡時光的概念。

My focus is on the relationship between handmade objects and their role in everyday life. I make objects for daily use in domestic settings, informed by my belief that interesting and beautiful functional objects help to transform otherwise routine activities into meaningful life-affirming moments. Although I exhibit my work in galleries, the gallery is an intermediary space between my studio and the home. Utilitarian pots are to be touched, held, filled, emptied, cleaned, and shared. These attributes define and direct my practice. I hope to enhance our breaks in the day—modest endeavors such as afternoon coffee, conversation, and sharing in drink with friends. Yet my pottery also encourages all-too-rare moments of reflection and celebration. I am inspired by historical ceramic objects for serving food and drink, contemporary industrial design, the dignity of craft, the act of teaching, the human experience of shared meals, and the concept of morning coffee.





入選 FINALIST

Otar Vepkhvadze

喬治亞 GEORGIA

咖啡魂

Coffee Spirit

13×7×10、18×16×5cm 2023

瓷土、熟料釉／電窯

Porcelain, chamotte glazes / Electric kiln
1200°C

喝咖啡是一種生活風格，可以喚醒早晨活力，也可以和好友度過時光。不分貧富，無論是從商或熱愛生活，所有人都会喝咖啡。咖啡杯的造形與咖啡飲品的特徵既古老又現代，這組咖啡杯會讓你想到歷史、想到自然以及與之共處就是我們的生活方式、想到活力滿滿，而咖啡也對深思很有幫助，有如科技世界中的沉思者。

Coffee as a lifestyle, helps you wake up or spend time with friends, coffee for everyone, rich and poor, business people and lifestyle lovers. A coffee cup, as a form and character of a drink is ancient and at the same time modern. This cup will remind you of history, remind you that nature and unity with it is our way of life, dynamic and at the same time conducive to meditation, the image of a thinker in the world of technology.



入選 FINALIST

雷毓瑤

Paulina Lei

美國 U.S.A

日落的舒適

Comfort of Sunset

9.6×13.8×10.5cm 2023
中高溫陶土、釉下彩、釉／
電窯
Stoneware, underglaze, glaze /
Electric kiln
1200°C

我用細膩的釉下彩創作精巧的設計與圖樣，但畫上去的圖像與樣式都是以當代社會作為靈感，以此傳遞出新舊融合的獨特意象。我的作品造形通常都可以在日常生活中看到，因為我相信陶藝不該只重美學，更應該實用，為生活帶來喜悅。我希望我的創作能榮耀陶藝淵遠流長的歷史，也可以帶著它迎向未來。期待透過結合傳統技法與當代設計元素，創作出既永恆不變又與時俱進的作品。最後，我希望能創造為日常生活帶來美好與喜悅的作品，同時慶祝這項古老工藝在藝術與文化上的地位。

In my work, I use detailed underglaze painting techniques to create intricate designs and patterns, but the images and patterns I paint are ones that are inspired by contemporary society in order to create a unique fusion of the old and the new. The pieces I create often have forms that can be found in daily life, as I believe that pottery should not only be aesthetically pleasing but also serve a purpose and bring joy to our everyday routines. Through my pottery, I hope to honor the rich history of ceramics but also push the medium into the future. By using traditional techniques and incorporating contemporary design elements, I aim to create pieces that are both timeless and relevant to today's world. Ultimately, I hope to create pottery that brings joy and beauty to everyday life, while also celebrating the artistry and cultural significance of this ancient craft.



入選 FINALIST

Sanita Abelite

拉脫維亞 LATVIA

綻放

Blossoming

25×30×14cm 2022

瓷土、鈷、金／電窯

Porcelain, cobalt, gold / Electric kiln
1260°C

〈綻放〉由四件組成，兩個杯子、盤子和一個小碗。所有物品均功能齊全。當我創作構圖時，對我來說重要的是比例、輪廓、可塑性、顏色和紋理。在選擇瓷土時，我想強調材料的透光特性、特殊的白度和光的變化。三種顏色：白色、鈷藍色和金色，風格化的花卉圖案與主題融為一體。

"Blossoming" consists of four pieces, two cups, plates and a small bowl. All items are fully functional. When I'm making a composition, the important things for me are proportion, silhouette, plasticity, colour and texture. When choosing porcelain I wanted to accentuate the material's light-transmitting character, its special whiteness and the play of light. The three colours - white, cobalt blue and gold, stylized floral motifs blend plastically with the subject.



入選 FINALIST

SANVER ÖZGÜVEN

土耳其 TURKEY

附杯套的咖啡杯 Sleeved Coffee Cup

7×7×7.3cm 2023

瓷土、陶土／電窯

Porcelain, clay / Electric kiln
1220°C

咖啡杯有了空氣隔熱，就算裝了滾燙的飲料也還是好拿。我利用 3D 陶瓷列印機的無限可能性，製作出這樣實用的空隙。雖然用的製陶方法很新，但造形卻是傳統的土耳其咖啡杯。我結合咖啡的深色與瓷土純淨的白，就像是結合傳統造形與新的製陶技術一樣。杯子裡面考慮到實用性，所以使用透明釉；杯子外面則沒有上釉，可以感受到杯套的空隙與瓷的觸感。

Thanks to the air gaps in the body of this coffee cup, it allows a hot drink to be easily held. I utilized the possibilities of a three-dimensional ceramic printer to create such functional air gaps. While using a new production technique, I made a design in the form of a traditional Turkish coffee cup. I combined the dark color of coffee with the purity of porcelain white, just as a traditional form is produced with new technology. The inside of the coffee cup is transparent glazed for functionality. The outer body of the coffee cup is unglazed so that the air gaps and porcelain texture can be felt.



 入選 FINALIST

Sekporn Tansripraparsiri

泰國 THAILAND

黑曜金

Gold in Black

27×14×8 cm 2023

中高溫陶土／電窯

Stoneware／Electric kiln

1220°C

將咖啡杯放在平坦的表面上，呈現地面粗糙的質感。

Place coffee cup on a flat Surface to Show off the rough texture of the land.

入選 FINALIST

Stanisław Brach

波蘭 POLAND

花杯 Flower

13.7×15.2×5.5cm 2023
瓷土、金／瓦斯窯
Porcelain, gold / Gas kiln
1370°C

〈花杯〉是六邊形的杯子，靈感來自蜂窩和我正在進行的「與蜂蜜同流」藝術計畫，希望透過這個計畫讓大眾關注生態議題，重視授粉者在我們生活中的角色。這個作品以傳統石膏模注漿製成，使用高品質瓷漿，另有豐富的鍍金處理。

The "Flower" cup has a hexagonal shape. The direct inspiration for the set was the hexagonal shape of the cell of the bee comb and the art project I realized "Flowing with honey". The project aimed at drawing attention to ecology in the broadest sense and the important role of pollinators in our lives. The cup is made by the traditional method of casting from plaster molds of fine porcelain and rich gilding.





入選 FINALIST

蘇貞卿

SU Chen-ching

臺灣 TAIWAN

結圓、結緣

Linked Loops

11.2×8.8×5.2 cm 2023

日本 26 號瓷土、透明釉／

電窯、氧化燒

Japanese porcelain, clear glaze,／

Electric kiln, oxidation firing

1240°C

喝咖啡是一種生活美事，咖啡杯因盛裝著可以傳遞悠閒、美味、放鬆、情感的神奇飲品，它應該是可以表現浪漫的、有溫度的、可以讓美好流動起來的，讓使用者感受幸福的存在。所以：1. 使用瓷土上透明釉，素雅。2. 在杯足加上鏤空雕刻花及線條，增加藝術性。3. 嵌上一個圓，是此杯亮點。

結圓～結緣，端起也是鏤空的杯把獨自品咖就與美好的自己結緣，與親友品咖啡，就與融洽歡樂的氣氛結緣。小圓圈偶而因碰觸發出清脆響聲彷彿風鈴響起，風與鈴，也結緣了！

Drinking coffee is one of life's pleasures, and a coffee cup can convey leisure, delicious flavor, relaxation, and emotion. It should be able to express romance, have temperature, and let beauty flow, so that the user can feel the existence of happiness. So:

1. This cup is made of china clay with transparent glaze, simple and elegant.
2. Openwork carved flowers and lines on the base of the cup increase artistry.
3. The linked loops are the highlight of this cup.

The handle of the cup is also openwork.

Enjoying coffee alone, you will connect with your beautiful self.

With friends and family, you will link to an atmosphere of harmony and joy.

Occasionally, the small loops make a crisp chime when they come into contact.

Just like wind and chimes, the loops are bound together!



入選 FINALIST

美器設計坊

SZMQ Studio

臺灣 TAIWAN

獨享時光手沖咖啡組

Alone Time Hand Drip Coffee Set

21×11×14cm 2023

原礦黑泥、原木／電窯

Raw ore black clay, wood / Electric kiln
1250° C

- 為個人獨享設計，輕巧兼具手作溫度。
- 純手工刻畫的直紋馬克杯，薄釉處透出土質感。
- 呈現黑白分明質樸美感。
- 濾杯不上釉，保留原礦材質優勢。
- 杯內層上釉，不易殘留污垢。
- 可拆式套件好清洗，好收納。
- 原木側把套件設計，使用時不燙手。
- 加蓋設計，有保溫、防塵效果。
- 設計手沖獨享一杯 300ml 容量。
- 濾杯可使用一般市面上 1 ~ 2 杯圓錐濾紙。

- Designed for personal use, lightweight and handmade
- Mug features purely hand-etched vertical lines and a thin glaze with an earthy texture; light and dark colors present a rustic beauty
- Unglazed filter cup preserves the advantages of the natural material
- The inner layer of the mug is glazed to prevent buildup
- Detachable for easy cleaning and storage
- Wooden handle protects hand from burning
- Lid retains warmth and is dustproof
- Designed for hand drip coffee, 300ml per cup
- Filter cup can be used with 1-2 standard conical filter papers



入選 FINALIST

王宏祥

WANG Hung-hsiang

臺灣 TAIWAN

風光一下下

Take in the Scene

11.5×11×8.5cm 2023

瓷器／瓦斯窯

Porcelain / Gas kiln

1250°C

作品訴說光影空間流動的對照關係，半開放的環形屏扇，安置一只咖啡杯，是一個空間概念型態的組件，這廂沒有盤，唯在表達，光影穿透空間下，恬靜怡人的時刻。如此，品的是咖啡，擁有的是忘卻煩囂的流動光景。

This piece illustrates the contrasting relationship between light and shadow in space. The half-open rounded screen, where the coffee cup is placed, is a component of this spatial conceptualization; there is no dish, but only an expression of the quiet and pleasant moment when light and shadow penetrate space.

In this way, what one tastes is coffee, and what one gets is a dynamic scene where the hustle and bustle is forgotten.



入選 FINALIST

楊詠喆

YANG Yu-che

臺灣 TAIWAN

家的形式 - 窗

Shape of Home - Window

15.5×15.5×8cm 2023

瓷土／氧化窯、氧化燒

Porcelain / Oxidation kiln, oxidation firing
1230°C

窗花的建築裝飾在市場需求與城市都更下漸漸走入歷史，我將建築外在的表現轉化到生活器皿上，以杯為花、以盤為窗，靜態放置時呈現建物的裝飾性，使用時雙手將杯捧起，在飲用下午茶的同时，感受器物在造型表現與熱能傳導的溫度，讓逐漸消逝的建物元素在現代有新的表現方式。

Window latticework as an architectural decoration is gradually becoming history, judging by market demand and urbanization. This work transforms an external expression of architecture into a daily life utensil, taking a cup as a flower and a saucer as a window to present the decorative nature of architecture in a static state. Holding the cup with both hands, one can feel the warmth of the vessel in terms of both modeling and heat transfer while drinking their afternoon tea, giving this gradually fading architectural element a new expression in the present day.



入選 FINALIST

Yulianna Parakshieva

亞美尼亞 ARMENIA

大地
Ground

13.5×13×7cm 2023

瓷土／電窯、氧化燒

Porcelain／

Electric kiln, oxidation firing

1200° C

我探索的是極簡主義的本質與簡約風格的美。靈感主要自故鄉亞美尼亞，如修道院、教堂、山岳、石頭、礦物等。我年輕時就開始蒐集石頭與礦物，這份熱忱到現在仍未停歇，有些也成為我陶藝創作的一部份，為創作加上一份大自然的優雅。我很喜歡探索不同的表面紋理，用各種技法來重現石頭的自然之美。

I am exploring the essence of minimalism and the beauty of simplicity. My major source for inspiration is my homeland Armenia with its monasteries and churches, mountains, stones and minerals. From a young age, I've been collecting stones and minerals; this passion continues to this day. Some of them find their place in my ceramics, adding a touch of nature's elegance. I take great delight in crafting textured surfaces on my ceramics, using various techniques to reproduce the natural beauty of the stones.

入選 FINALIST

張則靈

ZHANG Ze-ling

中國 CHINA

手工錘紋銀彩馬克杯

Hand-hammered Silver Mug

7×7×9cm 2023

陶瓷、銀粉／電窯、烤花

Ceramic, silver powder /

Electric kiln, decoration firing

1240°C

器物的設計固然重要，但是最終器物是服務於人的，所以我的作品設計理念是兼顧實用性和設計性，也希望可以設計出更多好看又好用的作品。這件咖啡杯是在普通的器形上添加銀彩元素，黑陶和銀彩的組合使得器物有了更加豐富的變化，而馬克杯的杯把也是精心設計的形狀，符合人體工程學，使用時貼合人的手指，在自然的持杯手勢下杯子也會呈水平，省力且舒適。

The design of utensils is important, but ultimately, utensils serve people, so my design concept takes both practicality and design into consideration to create more beautiful and useful utensils. This coffee mug was made by adding silver color to an ordinary shape; the combination of black ceramic and silver color give the utensil richer variation. The handle of the mug is also a well-designed, ergonomic shape which fits the fingers. Held in a natural way, the cup will stay level, which saves effort and feels more comfortable.





 入選 FINALIST

趙雨超

ZHAO Yu-chao

中國 CHINA

MELODY

10×10×13 cm 2023

瓷泥、無光黑釉、無光白釉 / 電窯

Porcelain, black matte glaze, white
matte glaze / Electric kiln

1175°C

音樂在生活中不可或缺，是生活中的調味劑。喝咖啡時播放的音樂營造出溫馨、舒適的氛圍。從而讓我們在快節奏的生活中慢下來真正仔細地感受周遭的美好。該作品以音樂為靈感，咖啡把手與碟子皆以黑膠唱片作為咖啡具的原型，將咖啡文化與音樂更緊密地結合起來。

Music is an indispensable part of life, giving life flavor. Music played over a cup of coffee creates a warm, cozy atmosphere. It allows us to slow down our fast-paced lives and truly feel the beauty around us. Inspired by music, the coffee mug handle and saucer are modeled after vinyl records, linking coffee culture and music even more closely.

國際

咖啡杯大賽 2023

International
COFFEE CUP
Competition

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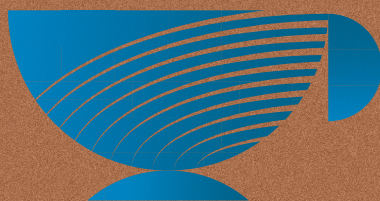
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國際
咖啡杯大賽
2023
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COFFEE CUP
Competition



主辦單位 | Organizer



承辦單位 | Executive Organizer

