



桃李不言自成蔭

懷德居作品特展專刊

AN EVER-GROWING RING OF INSPIRATION
-Special Exhibition Of HDG Works



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AN EVER-GROWING RING OF INSPIRATION

Special Exhibition of HDG Works

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老技藝 新實力

市長序

今年初，我第一次拜訪位於林口嘉寶里的懷德居。有一群熱愛木工藝的人，隱身於蒼翠樹巒間，默默地工作著，我被他們的樸實能量所感動。木工技藝在臺灣有逐漸失傳之勢，懷德居能夠在此時重新喚起社會對傳統木工技術的重視，實在難得。

創辦人林東陽教授，抱持對老家的懷念返鄉創校，六年來，培養了上百位對木工有興趣的學員，他們透過巧手與耐心，把對家的想像，勾勒展現於設計中。新北市是世代代人的家，像木工這樣的傳統技藝，不僅積累著代代的文化能量，也啟發新一代人的美學思維。身為一個城市的大家長，從懷德居，我看見家的力量。

設計源自對生活的高度要求，工藝傳統不再是被塵封的老技術，而是為未來加值的新實力。臺灣近年來不斷鼓吹的文創產業背後，應要有這樣的氣度與能量來支撐，進而重新認識我們既有的工藝產業與文化記憶，更賦予新靈魂。不論是鶯歌的陶瓷工藝、九份的懷舊氛圍，或是淡水的歷史古蹟，都是在傳統文化中加入創新的構思，除了活絡新北市的產業，也為市民生活注入一股迷人的人文力量。

魅力來自時間與歷史的堆疊，我相信人文經驗會說話，工匠的雙手所傳承的技藝，將歷久彌新。

新北市長



OLD CRAFT, NEW POWER

Foreword by the Mayor

I paid a visit to HDG at Jiabao, Linkou for the first time at the beginning of this year. There a group of people who love woodworking keep to themselves and work hard in the woods. I was moved by their simple, honest devotion. While woodworking might otherwise have become lost in Taiwan, it is quite an accomplishment for HDG to arouse public attention and help reattach to this traditional craft the consequence it deserves.

Prof. Ling, Tong-yang founded HDG out of deep-rooted attachment to his ancestral home. Over the past six years the school has admitted more than 100 students who are interested in woodworking. Drawing on their craftsmanship and perseverance, they have learned to translate personal imagery of what homes should look like into their works. For its part, New Taipei City is home to generations of residents. And as a traditional craft, woodworking not only has accumulated a longstanding cultural heritage but is also inspiring people of our times to think hard about how to create and appreciate beauty in life. As mayor of the city, I can see the power of homes asserting itself through HDG.

Design is invariably driven by demand in everyday life.

In this light traditional crafts are far from obsolete skills to be randomly discarded. Instead they have the potential to add value to our future. Courage and strengthen inspired by this understanding are definitely needed in promoting cultural and creative industries, a fad that has gained momentum throughout Taiwan in recent years. In other words, it is of utmost importance to reexamine all the crafts passed down by previous generations and the cultural heritage they have helped shape and to inject new life into them. Today, Yingge is known for its ceramics; Jiufen, a rich nostalgic feel; and Tamsui, a wealth of historical sites. These are fine examples that illustrate how new ideas can find their way into ancient culture. In addition to enhancing the city's economic vitality, they have added a unique cultural allure to the daily routines of citizens.

The charm of history is possible only with the passage of time. I believe it is empirically justifiable to say that the craftsmanship of artisans preserved and passed on through their hands is here to stay as it withstands the eternal whittling of time.

Chu, Li-luan

Mayor
New Taipei City

Foreword by the Commissioner

局長序

臺灣的家具製造歷史相當久遠，從前清時代導入閩式木工匠師、日據時期近代化且西化的風格一直到八〇年代家具產業的興盛，反映出一個產業的興迭。目前臺灣仍有部分地區如鹿港、大溪，保留了傳統的家具製作工藝。然而進入廿一世紀以來，由於產業的外移，再加上學校教育中重設計不重視工藝的偏失，造成了木工相關文化的散失。幸而民間少數有志之士，仍然致力於木工技藝的教育，並且對社會大眾推廣工藝精神的重要性，經過多年努力，儼然有成。

本局與懷德居文化基金會共同籌辦此次「桃李不言自成蔭—懷德居作品特展」，期待能以諸多木工創作者精心設計製作的家具，表現出新一代木工創作者的創作實力與熱忱，也呈現出本市多元的文化面向。觀察此次展出的作品，可以發現創作者對於材料的珍惜以及使用者行為的細膩理解，同時也有一些作品反應出家具的形式逐漸已經不僅僅是使用的工具，

而是能夠承載藝術理念的藝術品，許多作品也曾經獲得國內各項工藝競賽的獎項。

這裡每一件家具都是創作者的心血結晶，唯有一件從設計之初一直到製作完成都用心的作品，才能讓人珍惜，足以傳世。此次集合眾多精采作品的展覽殊屬難得，在展出前夕專輯付梓之際，特以為序。

新北市政府文化局局長

林 堉 綺

Taiwan's furniture industry boasts an ancient history. During the Qing dynasty, woodworking artisans were brought in from Fujian on China's southeast coast. The Western style gradually gained favor in Taiwan after it became a Japanese colony. The trend persisted all the way into the 1980s when Taiwan's furniture industry enjoyed unparalleled prosperity. To be sure, the craft of making furniture in the traditional way has been preserved intact in some parts of Taiwan, such as Lugang and Daxi. Generally speaking, however, things started to take a turn for the worse in the 21st century. Industries were relocated abroad and school curricula tend to favor design over craftsmanship. Woodworking nearly became a lost cause. Fortunately a few in the private sector would not give up. They have persisted with woodworking education and relaying to the public the significance of craftsmanship. Their years of hard work is now paying off. An Ever-Growing Ring Of Inspiration—Special Exhibition of HDG Works is co-hosted by the Cultural Affairs Department, New Taipei City Government and Furniture Foundation, HDG. By putting on display a great variety of meticulously crafted furniture works, we hope to highlight that Taiwan's new-generation woodworking artists have both the capacity and passion to prove themselves. The exhibition is also intended

to demonstrate the city's cultural diversity. One can reasonably draw a number of conclusions by taking a close look at the exhibits. Artists not only treasure the materials at their disposal but are also keen to build a comprehensive understanding of potential users before starting work. Separately, some works make it clear that they are not intended merely as furniture in the conventional sense; they are really meant to carry ideas that artists are keen to get across. Above all, many of the works have won major awards at Taiwan's various crafts competitions. Every piece of furniture here is rightfully a brainchild of the artist. Only a work that has been designed and made by a fully devoted artist from conception to execution deserves to be treasured and preserved for generations. The above is what I want to share with all those who plan to visit this rare exhibition of so many exquisite furniture artworks.

Lin, Chien-chi

Commissioner
Cultural Affairs Department,
New Taipei City Government

館長序

淡水古蹟博物館作為一個淡水在地古蹟管理維護機關，一直致力於串聯淡水古蹟建築群，同時也肩負推動淡水有關文化藝術活動的角色。過去本館曾經舉辦歷史為主題的展覽，同時於民國100年起開始辦理藝術為主題的特展，「藝樹滬興——淡水藝術工坊特展」、「行旅藝創——淡水漁人碼頭滬水一方開幕特展」、「分享不一樣的視界——身心障礙攝影比賽成果展」、「淡江雙壁 李奇茂張炳煌書畫聯展」、「Living Forest～雕塑の森特展」等多種類型的展覽，獲得大眾的熱烈迴響，也增加了淡水本身的文化多元性。

此次本館展出的「桃李不言自成蔭——懷德居作品特展」，可說是關懷並鼓勵本地人文環境發展的具體表現。懷德居致力於本土的木工教育推廣已有近十年的時間，培育出許多優秀的木工創作者，本次展覽的多數作品均來自懷德居師生所創作，形式包羅萬象，精彩可期。更難得的是，懷德居同時將典藏的丹

麥設計大師芬·尤耳 (Finn Juhl) 最經典的四件作品「44號椅」、「45號椅」、「埃及椅」、「酋長椅」在此次展覽中呈現，並邀請丹麥家具匠師協會主席尼爾斯·羅斯·安德森 (Neils Roth Andersen) 先生來臺，發表專題演講，使本館與國際有更進一步的交流。

此次展出處所「淡水藝術工坊」是甫於2011年興建完成的公共綠建築，於設計之初即考慮將節能、採光、通風等因素通盤考慮。在這裡展出這些木作的藝術品可說是相輔相成。期待透過藝術創作與交流，改造並活絡淡水文化觀光產業，也歡迎大家能來到本館，親身體會工藝精神與木作創作的奧妙。

新北市立淡水古蹟博物館 代理館長

廖文卿

The Tamsui Historical Museum (THM) is an entity charged with the preservation and management of historical sites in Tamsui. In addition to serving as a link for all the local historical sites and buildings, it has also played a key role in promoting cultural and artistic activities across the Tamsui community. After having hosted a number of history-centered exhibitions, it started to undertake special exhibitions on the arts in 2011. These include Art Renaissance in Tamsui-Special Exhibition at Tamsui Art Workshop, Art Voyage-Special Exhibition for the Opening of Corner on the Dock, World From Different Perspectives-Special Exhibition of Photographs by Mentally and Physically Challenged Citizens, Li, Chi-mao & Chang, Bin-huang Calligraphy and Painting Art Joint Exhibition, and Special Exhibition-A Living Forest of Sculptures. Indeed, they have not only elicited a hearty response from the populace but also added to Tamsui's cultural diversity.

An Ever-Growing Ring Of Inspiration-Special Exhibition of HDG Works highlights the THM's commitment to caring for and fostering the local humanistic environment. HDG has devoted itself to woodworking education for nearly a decade. Its reward is a good number of well-trained woodworking artists. On display at this exhibition are a great variety of quality works by HDG teachers and

students. What's more, HDG is also displaying four classic works of Danish furniture design master Finn Juhl in its collection: "44 Chair," "45 Chair," "Egyptian Chair," and "Chieftain Chair." As is only fitting for the occasion, Neils Roth Andersen, chairman of the Danish Association of Furniture Artisans, will deliver a keynote address. It is rightly a token of the THM's striving for closer interaction with the international community.

Tamsui Art Gallery, the venue of the exhibition, is a green building newly completed in 2011. Energy conservation and natural lighting and ventilation were key considerations even when the project was still on the drawing board. No place is more appropriate for displaying these artworks made of wood. It is our hope that this occasion for the interchange of artistic creation will transform and invigorate Tamsui's cultural tourism industry. Above all, you are most welcome to visit the THM and experience the beauty of woodworking as an art form.

Liao, Wen-ching

Acting Director
Tamsui Historical Museum,
New Taipei City

森林年輪

董事長序



都以為森林死了，成為木頭。不知道木頭不再死，
只會在木匠手裡，一次又一次復活。

樹木深淺疏密，旋繞如行星軌道的同心圓，記錄了
地上的春夏秋冬，歲歲年年。匠人則以溫暖厚實的
掌紋，摩挲樹木的回憶，展現片刻風景的線條、色
澤和質地，並賦予形狀，賦予力量，讓它說話，讓
它歌唱。

都以為森林死了，成為木頭。原來木頭成為另一座
美學森林，生生不息，在建築物裡、在人群裡，與
懂得的人同心，繼續旋繞、生長，記錄了世代的風
雨甘苦、眼淚笑聲，見證許多美好的發生。

懷德居從家具知識館，到木工實驗學校，一小步一
小步前進，實踐夢想、擴大理想；而歷年培育出的學
生，也開始紛紛發展各種型態的木工教學、個人工作
室與細木作愛好者平台，漸漸形成一股木作風氣。
桃李不言自成蔭，許多國外的學者、民眾更迢迢千
里來參訪；當我們真誠、認真地做好一件事，即使不
喧嚷不吹噓，結出的甜美果實仍然吸引人紛至沓來。

今年的師生聯展非常精彩，除了林彥志、森平房、吳
孟芳、詹志展四位擔任指導老師的精湛工藝品，更

有幾位學員獲得國立工藝研究中心創新設計競賽與
新北市文化局競賽家居生活用品設計大賽的作品。
木料之外，也開放展覽學員的玻璃和石雕作品，讓
美麗的設計如樹上的桃李互相輝映，彼此對話。

期許懷德居能在臺灣家具史上刻下一圈圈的年輪，並
盼所教育、影響的學生，繼續向外擴張半徑，烙印出
熱情的故事，讓臺灣家具的產業體質脫胎換骨，不
只是民生工業，而是一項文化藝術，一種生活態度。

丹麥家具大師韋格納說：「我們的目標就是要盡可能
讓產品簡單、維持本性，以顯示我們可以用雙手來
創造，讓木材起死回生，賦予木材精神與生命力，
並讓產品很『自然』。」當這座森林夢工場，生產出一
件件別緻、富有創意的家具時，木頭活了起來，散
發獨特的氣息、個性與面貌，可以貼近人群，貼近
人心，好像森林住進了家裡、建築物裡，並像家人
一樣日日陪伴在側，一起生活，一起慢慢變老。這
就是實木家具的迷人之處吧！

歲月在家具身上越撫觸越光滑，越搓磨越芬芳，紋
路越老，越加細膩動人。有一天，它會朽壞，但留
下了多麼接近永恆的記憶；而老去的木料，也可能靜
靜等候匠人賦予新生，再度散發森林的香氣，如年
輪，如行星的軌道，旋繞不盡。

懷德居文化基金會董事長

孫靜源

GROWTH RINGS OF THE WOODS

Foreword by the Chairman of Furniture Foundation, HDG

Many may think that the forest is dead, with trees turned into wood. But the truth is that wood is never dead. It is set to return to life in the hands of carpenters.

While their impression and distance from one another may vary, the growth rings of tree trunks usually take the form of concentric rings that look like planetary orbits. They are faithful records of seasonal change year after year. With his warm and heavy palms, the carpenter seemingly gets in touch with the memory of what was once known as a tree. Its lines, colors and texture are made visible once again. It is given form and force; it is almost given the ability to talk and sing.

Many may think that the forest is dead, with trees turned into wood. But the truth is that wood has been transformed into another forest of beauty to last an eternity. In buildings, among people, in the company of those who truly understand. It continues to wind and grow; record generations of adversities and successes, and tears and laughter; and witness many a beautiful happening yet to unfold.

For the HDG family, Furniture Bibliotheca HDG is the first member to come into being. It is then joined by Experimental Woodworking School HDG. One small step at a time, HDG has made its dream a reality while striving to realize its ideals. A growing body of students has also brought forth all kinds of woodworking classrooms, workshops and platforms for carpentry fans. Woodworking is thus increasingly a fad in Taiwan. "Peaches and plums do not talk, yet the world naturally beats a path to them." Many scholars and laymen have come from abroad to learn more about HDG. To be sure, when we put our mind to doing something right, the sweet fruit of success will naturally attract admirers from far and wide even though we do not shout about it to the outside world.

The exhibition is an exciting event that puts together works of both HDG teachers and students. In addition to exquisite pieces from four teachers- Lin,Yen-chih, Sen, Ping-Fang, Wu, Meng-fang, and Chan, Chih-chan, there are works of students awarded by the National Taiwan Craft Research and Development Institute for innovative design and by the Cultural Affairs Department, New

Taipei City Government for superior design of household utensils. Besides woodworking pieces, the students are given an opportunity to display other works such as glassware and stone sculptures. Just like the peaches and plums mentioned in the saying above, design works with their respective unique beauty are put together for an inspirational dialogue.

It is our hope that HDG can accumulate more growth rings for Taiwan's furniture history. In this way, its students-both directly taught and indirectly inspired-can expect to grow further outward as well. Given such an ever-wider ring of influence, Taiwan's furniture industry can hopefully move up another rung on the ladder. Someday furniture will no longer suffice as a daily necessity; it will be recognized as an art form, a lifestyle.

"Our goal is to make the product as simple as possible, retaining what it originally is," says Hans J. Wegner, the world-renowned Danish furniture designer. "In so doing we can show that we can create with our hands, return wood to life, give wood spirit and vitality, and keep the product very natural." When HDG as a "dreamworks" of the forest turns out one piece of extraordinarily creative furniture after another, wood becomes alive and exhibits a unique feel, personality and appearance. It is made readily accessible to people. It is as if the forest were moved inside homes and other buildings, keeping people company like family day and night-living and growing old together. That's the essence of solid wood furniture.

For furniture, the passage of time may be a blessing in disguise. The more it has been touched and stroked, the smoother and more refined it becomes. The grains of aging form a beauty of their own. Maybe it will break down someday, but in its place will emerge an almost eternal memory. Some time-worn wood may actually wait silently for a knowing artisan who can give it new life and bring back that aroma unique to the forest. What we picture in our mind is an image of growth rings that keep extending outward like planetary orbits.

Sun, Jan-Yen

Chairman
Furniture Foundation, HDG



展覽論述

ABOUT THE EXHIBITION





在

臺灣的教育體系中，美育教育一直是必備的一環，各級的教學單位，不乏美術課、工藝課...等等以至設計專業課程，每年教育出的美學專業人才數以千計。然而，放眼臺灣人生活的環境，在良莠不齊的各種物件中，其美學素質也是最常讓人詬病的。是否有一種美學再學習的方式，能讓人以更好的標準檢視每日接觸的生活物件，甚或是以自己的創作，建構出個人的美學價值觀呢？

2003年，林東陽教授自原任教的臺北科技大學「工業設計系」退休，本來想將多年收藏的書籍、模型、樣品等捐給學校，但因故未能如願，也因此激發了回到林口老家成立家具圖書館的願望。在經過規劃後，林教授將老家的三合院加以整修，並於2004年成立「懷德居家具知識館」。除了擁有數千冊的家具相關圖書外，還有近百件歷年收藏的德國「Vitra設計博物館」製作的廿世紀現代

名椅縮小模型。有感於國內的設計教育「重腦不重手」的弊病，林教授開始構思成立一個能夠實踐他的教學理念的木工教學環境。2006年，「懷德居木工實驗學校」成立了！初創期間，各種木工機具由過去在產業界的熱心好友贊助支持，並邀請森平房、林彥志兩位林教授在臺北工專培育的高徒，負責實際的教學工作。希望藉由他重視手做、重視原創的精神，對大眾施以獨特的木工教育，改變一般人對於家具的印象。

這間沒有宣傳的學校，座落在交通相對不便的林口區嘉寶里，卻吸引了越來越多的人慕名而來，目前已經發展為專業教師四名，駐校藝術家一名，學員上百人的規模，這些年的努力，也逐漸看到成果。目前臺灣木工創作與木工學習的風潮如此興盛，懷德居歷年培育的木工人才可說是功不可沒。這些年來，國內關注懷德居發展的人士絡繹不絕，更有來自德國、瑞典、丹麥、日本、美

國、蒙古...等眾多國際友人來訪，成為臺灣木工對外交流的重要窗口。2011年八月，總統府頒贈「臺灣之光」予懷德居，林東陽教授及教學人員並獲馬英九總統讚賞。

此次展覽包含四個部分，第一部分以懷德居發展的歷程，向大眾介紹一個無私的願望，是如何籌路藍縷，發展成為現在的規模。

第二部分，以懷德居及其師生作品為主題，佐以相關創作者作品以及懷德居所收藏之經典丹麥家具，期望藉著六十件精彩的作品，讓大家可以重新認識生活中最常接觸的物件——家具，也看到木工這項技藝在歷經傳統的斷層之後，重新再出發的一種可能性。

懷德居教學人員，有著相似的背景，其中吳孟芳、林彥志、森平房三位畢業於臺東公東高工木工科。這所東臺灣木工教育的重鎮，培育出大量優秀的木工人



(左)懷德居家具知識館／張志清 提供
(右上)馬總統頒獎
(右下)懷德居速寫／趙壁手繪

才，有的獲得臺灣的工藝競賽獎牌，有的進一步接受國家的培訓，再參加世界技能競賽得名，接著取得更高學習機會的入門機會。他們三位均進入了當時的臺北工專工業設計科家具組，並受教於林東陽教授。雖然教育背景相似，但三人的創作風格迥異。

吳孟芳於畢業之後前往美國深造，並進入跨國家具公司負責家具設計，他的作品「立燈」係於美國時設計，簡潔的四柱向上延伸，頂部的光源被毛玻璃包覆，顯出淡淡的光暈，三層的置物架，均設計有間隙，讓光線層層穿透折射，營造出獨特的光場。作品「讀書椅」是為了林口的嘉賓國小圖書室所設計，共同的特徵是除了山毛櫸的大部構成外，也以多種木材薄片拼合，呈現出規整中的變化。「小圓凳」有著類似的設計，凳腿與坐面以榫卯接合，其中一支露出與座面齊平，並與對角的另一支拼合凳腿呼應，巧思甚妙。「讀書椅」的創作

思惟，集中在吳孟芳認為閱讀是一種需要聚精會神的行為，他刻意將椅背控制在近90度直角，閱讀時必須打直腰桿，若坐姿不正，即會感到不適，同時這樣的姿勢也隱含著創作者對於閱讀行為的獨到觀察，當孩童因為正坐而感到疲累時，也正是該讓眼睛、身體好好放鬆的時候。「搖搖凳」是吳孟芳的童心之作，這件工作凳最適合需要長時間站立工作的人，比一般的凳子高出10公分，它的功能就是讓人稍作休息，強調的是功能性與便攜性，此外，當坐在上面休息的時候，還可以適度地左右搖晃，讓身體在休息的時候，心也像回到搖籃一般放鬆。「綠島朝日」這件作品，體現出吳孟芳思鄉的情緒，由他的故鄉每日可見的風景，轉化為數十種木材小料所拼接的時鐘，日出的意象與時鐘所代表的時間有種隱然的連結，也讓人理解一個好的木作設計也可以是一個敘事與隱喻兼具的藝術品。

吳孟芳作品

立燈	展品編號NO.26 P.39
小圓凳	展品編號NO.29 P.41
搖搖椅	展品編號NO.27 P.40
讀書椅	展品編號NO.28 P.41
綠島朝日	展品編號NO.30 P.41

此次展出的作品中，有廿餘件係林彥志創作，他目前除任教於懷德居外，也是一位職業創作者，有著自己的步調，將每一件作品細細思量，追求細緻中的優雅。作品「衝浪板凳」自傳統的板凳出發，將這件常民家具賦予新的形象，在結合了圓弧的坐面與向外斜撐的凳腳之後，讓人第一眼不再認為它是個家具，而是能帶人乘風破浪的衝浪板，這樣的轉化，使作品增添了造型的趣味。凳面上層層相疊的色塊，是以多種不同顏色的木材拼接而成，讓作品在使用時除了坐的功能外，還多了視覺與觸覺的變化，這件作品曾代表懷德居前往總統府，獲得馬英九總統接見。「樂譜架」



懷德居木工學校創辦人 林彥志／廖婉廷 提供

是一件優美輕盈的作品，基部以精密的榫接將中央支柱與三支材料結合，經過適當的造型後，形成如生物一般有機的線條，延續了林彥志一貫的造型語彙；中央立桿向上延伸，連接可升高的內桿，再向上與完全木作的可調整關節結合，使作品符合它應有的可變異性；樂譜擺放面由兩側向

內收縮，減少了不必要的重量，也增加作品的視覺通透性。「**七尺矮櫃**」係林彥志於2006年的創作，這件作品是懷德居與臺灣大學實驗林場合作計畫的眾多成果之一，旨在將林場疏伐的小徑木加以利用，由於板材尺寸往往寬不達10公分，如何構成這件寬達210公分的矮櫃，考驗設計與製

作的功力。在嚴選材料拼接構成箱體後，林彥志將適合的小材切削斜角，並鑲入一方型端面，使同一種材料有著三種表情，表現出內斂的設計感。「**鼓凳**」是另一件融合多種木材的作品，造型源自中國古典的圓凳，造型簡單，作品的結構隱藏於上下兩圓面之間，座面略為下凹，符合人體工學，兩圓面之間以多種臺灣原生木材的小棒裝飾，利用木材自身的彈性，呈現出圓弧的邊緣，構成了鼓凳的外型，也將內部的結構隱藏起來，匠心獨具。

林彥志作品

衝浪板凳	展品編號 NO.6	P.28
樂譜架	展品編號 NO.20	P.35
七尺矮櫃	展品編號 NO.8	P.29
鼓凳	展品編號 NO.16	P.33

森平房的作品自由奔放，但有著第34屆「世界技能競賽」家具木工職類金牌頭銜的他，作品的精細程度自不在話下。或許是阿美族對於大自然的細膩觀察，讓他的作品有著比別人更多的色彩敏感度。作品「**阿美族豐年歌舞中的裙擺**」是一張為了古琴彈奏設計的琴桌。當中原古老的文化與原住民活潑的性格相遇，就產生了這樣一件作品；桌面以臺灣原生的老樟木桌板構成，邊緣保持了部分的自然外型，頗富野趣；桌腳隱藏於數十種原生木材所構成的彩色曲面中，就像是豐年祭中舞蹈的情景，使作品充滿了畫面感，也讓人期待是怎樣的琴音會在這張琴桌上演奏出來！

「**二二斗櫃**」造型方正，師法丹麥大師芬·尤耳 (Finn Juhl) 的漂浮式造型，使箱體獨立於支撐結構之上，特顯輕盈；抽屜前板由上而下，採用櫟木、苦楝、楠木、胡桃木、茄苳等多種材料，顏色由淺而深，增加了整體的安定感，兩側及底部的支撐結構，簡練挺拔，穩紮合度，是向丹麥木工巨匠尼爾斯·沃德 (Niels



(右頁上)朱市長參訪
懷德居森林木工場 /
聯合報 盧禮賓 提供

Vodder)致敬的作品。作品「**原木凳**」造型單純，彷彿是山林溪邊常見的漂流木，森平房利用桃花心木的獨板，將表面略加雕琢，形成符合使用的座面，亦保留原木的粗獷感。底部的支撐結構，以中央連桿連接兩側凳腿，左右凳腿單元為兩片組合，中央若有似無的間隙，表現出這件作品自然野趣外的人為精巧。「**高腳櫃**」的原型是俄裔木工大師詹姆斯·可諾夫(James Krenov)所設計，森平房在這件作品中，忠實地以一個專業木工匠師的角色，呈現出作品該有的精神與品質。在採用了本土的楠木與銀樺後，整體的色彩產生了特別的臺灣味，是另一件向大師致敬的作品。

森平房作品

阿美族豐年歌

舞中的裙擺 展品編號 NO.24 P.37

二二斗櫃 展品編號 NO.25 P.38

原木凳 展品編號 NO.23 P.37

高腳櫃 展品編號 NO.22 P.36

懷德居的另一位教師是詹志展，這位同樣來自臺東的創作者在國立臺東農工職業學校木工科畢業後，獲得全國技能競賽家具木工職類銀牌，並被培訓為副國手，大學畢業自華梵大學工業設計系，目前與建築系出身的陳宣如共同主持木嬉地工作室。「木嬉地」的作品特別重視以「人」為本，關切人的行為與家具的關連，作品「**解碼長凳**」於2010年

獲得臺灣工藝競賽佳作，這件作品的座面由340個各色小木塊構成，這些活動的方塊可以任意改變排列次序，也因此可以負載使用者想要傳達的訊息，讓家具不只是家具，而能夠增進人與人的溝通。「**幸福彩輪**」是一件孩童家具，也是一件可以從小用到大的家具，「木嬉地」有感於一般的孩童家具，往往只是合某個年齡段使用，當孩子長大後，這些家具往往被冷落丟棄。這件簡單造型的四腿矮圓凳，因著它的簡單，而能適合多種用途，座面上以扇形構成的多色木塊，可以分別取下，讓孩童在觸摸與組合的同時，了解色彩與等分的概念，中央可旋退的木棒，在敲擊矮凳不同組件時，也有聲音的變化，是一件帶有教具功能的家具。「**書集長凳**」以人和書的結盟為出發點，設想一個同時可以讓人和書坐在一起的家具，簡練造型的座面於一側下凹，以精確的鳩尾榫架構出一個可以放置書籍的空間，並向下延伸成為一側凳腿。另一側凳腿為紡錘造型，讓作品多了自然感，兩側凳腿之間，以不銹鋼棒連接，十分穩固，整件作品剛柔並濟，適且表現力與美。作品「**一道彩虹**」為少見的木餐盤，簡約的矩形餐盤上有一道多種木材拼接而成的飾帶，發想來自於泰雅族聞名的編織工藝與彩虹傳說，使用時將彩虹向兩側滑開取出，下方就是放置餐具的

空間；將彩虹滑蓋翻轉後放在餐盤上就成為餐具架，底部有內凹的空間方便整個餐盤的拿取，是一件精巧的作品。

詹志展、陳宣如作品

解碼長凳 展品編號 NO.35 P.44

幸福彩輪 展品編號 NO.36 P.45

書集長凳 展品編號 NO.34 P.43

一道彩虹 展品編號 NO.37 P.46

除了優秀的教師之外，懷德居也有許多用心於創作的學員，其中不乏國內各種工藝競賽的得獎者，吳宜紋就是其中一例，她的作品「**記憶的滋味——餅乾凳**」是「2010年臺灣工藝競賽創新設計組」首獎的作品，利用回收的舊木材，在細心加工製作後，成為人見人愛的餅乾造型。如同她英文名字Even的意義，她希望強調人與外在環境平等的精神，此次展出的「打獵系列」作品就是其中的一種表現。吳宜紋認為人與其他生物應該是平等的地位，並沒有孰優孰劣，因此藉由這些對動物標本的諧仿，讓人有新的體會。地面的「**熊毯**」來自於小時候對於別人家擁有木地板的羨慕，可愛的熊頭配上這方小小的木地板，讓人想要席地而坐，在不使用時也可捲起收納。可愛的「**鹿頭**」五官藏有磁鐵，可以任意變換表情，同時也可以夾附便條紙，突出的鹿角可以懸掛圍巾等輕便的衣物，使它懸掛在牆上不僅僅是裝飾而已。此系列中一



個比較特別的作品是「**沒有用的人**」，這個引人注意的名字對比出人與動物在不同的衡量基準下，所謂有用無用可以是變動的。這件作品除了眼、口可以移動外，基本上就是一個裝飾性的雕塑，也是一個警世的預言。作品「**衣樹**」發想來自於一袋小樹苗，在她眼中就像是個包尿布的嬰孩一般，因此讓她想要製作一個植物造型的衣架。整件作品以實木樺接製作，向各方延伸的枝椏可以懸掛衣物，底部的重錘讓作品更加穩固，兼具造型與實用性。

吳宜紋作品

記憶的滋味

一餅乾凳

展品編號 NO.39 P.47

熊毯

展品編號 NO.41 P.48

鹿頭

展品編號 NO.42 P.48

沒有用的人

展品編號 NO.43 P.48

衣樹

展品編號 NO.40 P.47

學員諸葛政，甫以作品「**遨翔**」獲得「新北市，新幸福—新北市家居生活用品設計大賽」，這件超脫傳統形式的家具，有著如同飛

鳥一般的造型，發想來自遨翔的蒼鷹與飛行器，底部附有輪子，使用者可以任意滑動，就像是鳥兒一樣，讓家具不只是靜態的擺設。學員范厚民，此次展出的作品「**休閒椅**」，展現出驚人的工藝水準及設計想法，兩側前椅腿向後延伸微翹的懸臂成為扶手，增加了輕盈感，寬大的座面及彎曲的椅背提供了舒適的乘坐感，證明了只要願意學、願意做，每個人都能創作出一件好作品！

諸葛政作品

遨翔

展品編號 NO.50 P.55

范厚民作品

休閒椅

展品編號 NO.46 P.52

另一位創作者陳幼健，早年在美國即開始修習木工，回臺後先接觸古琴，再至懷德居學習，此次展出的作品「**那位木匠的琴桌**」，是他2010年為了同時解決沒有工作桌與琴桌這兩個問題所創作，外表看來是一張中規中矩的

木工工作桌，細看就會發現暗藏玄機。桌子內部設有機構，可輕易的升降，符合琴桌70公分以下和工作桌80公分左右的不同的需求。在造型上點綴以天然漆的色彩，讓制式的工作桌增加了視覺的變化，也暗示這桌子的不同，利用這種簡約與繁複的衝突，企圖呈現出生活中不同的面向。「**紅狐鉋刀架**」是陳幼健另一件二合一的作品，有機造型的鉋刀架，給了他心愛的鉋刀一個安穩的家，頂端平台預設的功能是放置咖啡與吐司，讓他在做木工時增添一份溫暖，刀架底部向上翹起的支撐像是紅狐的尾巴，反應出作者旅美時期的個人回憶。

陳幼健作品

那位木匠的

琴桌

展品編號 NO.45 P.50

紅狐鉋刀架

展品編號 NO.44 P.49

本次展覽的第三部分為一些非木質的創作，其中駐校藝術家趙南開的作品「**即光—07.96.07**」、



「即光—09.96.07」、「右」融合了傳統玻璃藝術中鑲嵌、噴砂、熔合、烤彎、冷工、脫蠟鑄造…等多種技巧，視覺上保留了如同水墨繪畫一樣的流動線條，同時充分發揮了玻璃的光影變化。

趙南開作品

即光—07.96.07 展品編號 NO.51 P.56
即光—09.96.07 展品編號 NO.52 P.56
右 展品編號 NO.53 P.57

石雕藝術家張書瑋曾於懷德居修習木工，此次展出的作品「December」、「Landscape」、「樹的回憶」反應出多年修習石雕的經驗，以感性的情感，創作出理性簡約的造形，讓觀眾在欣賞造型之餘，還能跟隨著創作者，進入他的創作心靈中。

張書瑋作品

December 展品編號 NO.47 P.54
Landscape 展品編號 NO.48 P.54
樹的回憶 展品編號 NO.49 P.55

展覽的第四部分是懷德居典藏的丹麥家具名作，今年適逢丹麥家具大師芬·尤耳(Finn Juhl)一百歲冥誕，此次特別展出他的四件經典作品「44號椅」、「45號椅」、「埃及椅」、「酋長椅」。「44號椅」又被稱為骨椅「The Bone Chair」，這是因為它獨特的造型，這是芬·尤耳最喜歡的椅子，靈感來自於30年代的現代藝術，儘管以當年的工法製作起來結構脆弱，但在現今先進數位科技結合日本傳統木工技藝後，成為一張既美觀又堅固的好椅子。「45號椅」可說是芬·尤耳的首選佳作。在他累積設計工作多年後，就一般舒適椅(easy chair)加以提煉的一種款式：椅座和靠背以合理方式從木製支撐框架分離開來。日本研究丹麥家具的權威織田憲嗣教授(Noritsugu Oda)曾讚為現代椅子之母。「埃及椅」、「酋長椅」是芬·尤耳相當著名的作品，椅框的造型靈感，源自原始人所用的武器和實用器物，結構造型則源埃及法老圖坦卡門(Tutankhamen)墓中所發掘之家具結構。

Finn Juhl 作品

44號椅	展品編號 NO.54 P.58
45號椅	展品編號 NO.55 P.60
酋長椅	展品編號 NO.56 P.62
埃及椅	展品編號 NO.57 P.64

此次展覽，除了靜態的作品呈現外，也邀請了哥本哈根家具匠師公會(Kbh.s Snedkerlaug)主席Niels Roth Andersen來臺，此次除了見證臺灣木工活動蓬勃發展的盛況，他也將針對手工家具的工藝精神發表題演講。他從事木工家具製作經驗長達數十年，也與當年的丹麥家具設計大師們有過第一手的合作經驗，這場演講將可以增進臺灣木工愛好者對於丹麥這個木工家具大國以及工藝精神的認識。

總觀此次展覽作品，大抵可以歸納為幾個結論：

工藝精神的講究

每件作品從創作概念到生產製作完成，都蘊含了創作者對於工藝精神的追求，所謂工藝精神，也就是盡力將設計完善、選取適當材料、運用合理工法、追求盡善盡美的精神。

材料的珍惜

一顆樹木要能為人所使用，少則數十年，多則上千年，每一次的鋸切，可能都是超過人一輩子的光陰。一件好家具，絕非僅僅是使用上等樹材，而是將木材做最合理、最有效率的運用。

重視使用者

家具是人類每天都要使用的器具，絕不會自外於使用者而存在，將使用者行為納入創作的思考，是每一個創作者必須研究的課題。如同丹麥家具大師漢斯·韋格納(Hans J. Wegner)所述：「一張椅子，惟有待人坐於其上方為完成」。

承載理念的創作

現今的生活中，能夠滿足基本功能的家具已如汗牛充棟，既然要創作，勢必要有自己的主張，獨到的見解，最好是能將這樣的想法反映在作品上，讓家具不只是家具，而能夠成為理念的載體。

桃李不言自成蔭，懷德居在歷經近十年的默默耕耘後，終於見得現在木工創作環境欣欣向榮的景況，期待觀者能夠以有為者亦若是的精神，不論是從事推廣、教育、創作…，一同為一個美好的木工新天地共盡一分力。

AN EVER-GROWING RING OF INSPIRATION

-Special Exhibition Of HDG Works



Aesthetic curricula have always played an essential part in Taiwan's educational agenda. Courses on fine arts, crafts and even industrial design are offered at various levels of schools. Thousands of "aesthetic professionals" join the job market annually. But there is no denying that the people of Taiwan are never totally happy with their daily surroundings—the far from satisfactory aesthetic quality is often to blame. Is it possible to go through aesthetic training all over again so that people can examine all the daily objects based on a new bar of appraisal or even come up with their own creations, thereby formulating a new personalized set of aesthetic values?

In 2003, Prof. Lin, Tong-yang retired from the Industrial Design Department, National Taipei University of Technology (NTUT). Somehow his plan to donate his years of collection of books, models and samples to the school did not go through. This in turn inspired the idea of setting up a library that centers on furniture at his ancestral home in Linkou instead. As such, his ancestral home—a traditional three-section compound structure—became Furniture Bibliotheca HDG in 2004.

Besides thousands of furniture-related books, it boasts nearly 100 miniatures of famous 20th-century chairs made by Germany's Vitra Design Museum. Separately, Prof. Lin was worried about the greater emphasis Taiwan's design education tends to place on the brain than on the hand. He thus began to think about the possibility of starting a school that can truly make real his ideals on this front. Experimental Woodworking School HDG was thus established in 2006. As the school was being put in place, his friends across the industrial community expressed their support by sponsoring all kinds of woodworking machines. Sen, Pin-fang and Lin, Yen-chih, two of Prof. Lin's students when NTUT was still called National Taipei Institute of Technology, were called in to do the teaching. His hope is to promote the commitment to originality done by the

hand while familiarizing the public with woodworking. Ultimately people may look at furniture from a new perspective.

Even without publicity, this not so accessible school at Jiabao Village of Linkou has attracted a growing number of aspiring students. Now it is home to four full-time teachers, a resident artist and some 100 students. Years of hard work is gradually paying off. The fact that more and more people have started to learn woodworking and take it up as an art form must be attributed in large part to HDG's devotion to the cultivation of woodworking talent over the years. No wonder HDG has increasingly become a spot of interest both domestically and internationally. Visitors come from as far as Germany, Sweden, Denmark, Japan, the U.S. and Mongolia. HDG has thus





emerged as an important intermediary for Taiwan's woodworking community to interchange with the outside world. In August 2011, the Office of the President conferred its "Pride of Taiwan" citation on HDG. President Ma, Ying-jeou also met with Prof. Lin, Tong-yang and teachers of Experimental Woodworking School HDG.

This exhibition comprises four sections. The first features HDG's evolution as it traces how an unselfish humble wish has grown to what it is today after enduring many hardships.

Coming next are the works of HDG teachers and students, as well as the works of related artists and classic Danish furniture that HDG has collected over the years. Hopefully the 60 exquisite exhibits will help shed new light on furniture, a daily object that most people have come to take for granted. In turn, it may be possible to usher in a fresh start for the craft of woodworking, a heritage that once came near the brink of disruption.

HDG teachers have much in common. Wu, Meng-fang, Lin, Yen-chih and Sen, Ping-fang are graduates from the Woodworking Section,

Kung-Tung Technical Senior High School in Taitung. This center of woodworking education in eastern Taiwan has nurtured a good number of woodworking professionals. Some are winners in Taiwan's crafts competitions while others have undergone further state training, excelled in world contests and been given access to more advanced studies. The three were all enrolled in the Furniture Section of the Industrial Design Department, National Taipei Institute of Technology where Prof. Lin, Tong-yang became their mentor. Despite their common schooling, the three are artists of quite different styles.

Wu, Meng-fang went on to the U.S. for advanced studies and became a designer at a multinational furniture company. "**Floor Lamp**" is a work from his U.S. years. Four simplistic posts extend upward. A halo is readily visible at the top as lamp light is shaded by frosted glass. Gaps are deliberately left on the three-tier stand so that light can freely pass and refract, thereby creating a unique aura. "**Reading Chair**" is designed for the reading room of Jiabao Elementary School in Linkou. Made mainly of beech, it also comprises thin

pieces of several other types of wood that introduce a sense of variation. "**Small Round Stool**" is of similar design. Stool legs and top are put together with mortise and tenon joints, with the head of one tenon leveling with the surface of the stool and serving as a counterpoint to another diagonally placed leg. "**Reading Chair**" reflects Wu, Meng-fang's belief that reading should be an act of absolute concentration. He thus deliberately positions the back at almost right angle. The reader must keep his own back upright; failure to do so will easily cause discomfort. Meanwhile, the artist may also have another consideration in mind. That is, when children feel tired from reading in an upright position for an extended period of time, it may be high time for a break. "**Rocking Stool**" suggests that Wu, Meng-fang has not forgotten what it's like to be a child. Higher than most stools by about 10 centimeters, it is most suitable for those who need to stand at work for long hours. With this portable and handy stool ready, they can take a break whenever feeling like it. Besides taking a quiet rest, the sitter can swing gently from side to side. More than just resting, one can enjoy physical and mental relaxation just like in a cradle at the same time.

"Green Island Sunrise" is a work of homesickness. Daily scenery of his homeland is transformed into a clock that pieces together dozens of wooden components. There seems to be an unspoken link between the image of sunrise and the time told by the clock. Above all, it clearly illustrates that well-conceived wood working design can lead beautifully to an artwork rich in stories and metaphors.

WU, MENG-FANG

FLOOR LAMP	NO.26	P.39
SMALL ROUND STOOL	NO.29	P.41
ROCKING STOOL	NO.27	P.40
READING CHAIR	NO.28	P.41
GREEN ISLAND SUNRISE	NO.30	P.41

Lin, Yen-chih has more than 20 works on display at this exhibition. He is not only an HDG teacher but also a woodworking artist. Working at his own pace, he takes time to perfect every work. His primary pursuit is elegance in the finest detail. **"Surfboard Bench"** is certainly not a bench in the generally accepted sense. An otherwise ordinary piece of furniture is given a new possibility. The curved surface topping outward-extending legs readily gives the impression of a surfboard rather than a mere piece of furniture. It's

certainly a delightful trick played on the eye. The top of the bench is spliced with thin layers of wood of different colors. As such, it is more than just a practical tool for sitting; it is also to be appreciated through eyes and fingers. When President Ma, Ying-jeou met with HDG personnel, "Surfboard Bench" was one of the works brought along to the Presidential Office. **"Music Stand"** looks light but graceful. The mainstay and three props are meticulously connected with mortise and tenon joints. Drawing on his pool of signature vocabulary, Lin, Yen-chih comes up with a work of almost organic lines. The mainstay extends upward and connects with an adjustable inner shaft and adjustable joints, thereby creating considerable flexibility. The score-holding surface is made to contract inwards from both sides, thus largely reducing the weight that it has to carry while enhancing its capacity for being seen through. Done in 2006, **"210 cm Wide Low Cabinet"** is one of the many fruits reaped from HDG's collaboration with the Experimental Forest of National Taiwan University. It is intended mainly to make better use of wood from small-diameter trees taken from the forest. As the wood is often less than 10 centimeters wide, it is really a challenge to design and make this low cabinet. After the cabinet is largely formed by piecing together meticulously selected components, Lin, Yen-chih goes on to bevel it wherever he sees fit and insert a square addition. A single material may thus be given three different expressions, thereby giving rise to a work of deliberate restraint. **"Drum Stool"** is another work made of different kinds of wood. Its simple form is reminiscent of China's classic round stool. Its main structure is hidden between the round top and bottom, with the sides composed of strips of several kinds of wood native to Taiwan. The seat features an ergonomic depression. A round curve readily forms all over thanks to wood's innate flexibility. It's an ingenious device to shape the stool beautifully while hiding its interior structure at the same time.

LIN, YEN-CHIH

SURFBOARD BENCH	NO.6	P.28
MUSIC STAND	NO.20	P.35
210CM WIDE LOW CABINET	NO.8	P.29
DRUM STOOL	NO.16	P.33

Sen, Ping-fang generally exhibits a bold and flowing style in his works. But this furniture carpentry gold medalist at the 34th World Skills Competition can also be quite meticulous about the slightest detail. In Taiwan, the Amis are known for their close observation of nature. This heritage can probably help explain why the Ami artist also often demonstrates an unusual sensitivity about color in his works. **"Hems of Skirts in Singing and Dancing of the Ami Harvest Festival"** is a table designed specifically for playing guqin, a musical instrument that looks like the zither. It's really a work derived from the encounter of China's longstanding orthodox culture and Taiwan's more lively aboriginal culture. The table is made of a large chunk of chinaberry wood, with part of its original edge left intact. The legs are blended into colorful surfaces made of dozens of primary wood that are readily reminiscent of the Ami songs and dances during Harvest Festival celebrations. One cannot help but wonder what kind of music is likely to be played on this table! **"22 Dresser"** is a rectangular piece that is patterned after the floating design of Danish master Finn Juhl. The bulk of the dresser looks much lighter than it really is as it seems to stand independent of the supporting structure. From top to bottom, the front panels of drawers are made of a variety of wood: island ash, chinaberry, nanmu, walnut and red cedar. The resultant deepening of color, also from top to bottom, adds to a sense of stability. Simple and upright, the well-balanced support structure at the sides and bottom is intended as a tribute to another Danish master Niels Vodder. **"Natural Wood Bench"** is a simplistic work that almost looks like a piece of





driftwood often seen in mountains or near rivers. Without losing its original rough feel, Sen, Ping-fang refines the surface of a chunk of mahogany just enough to make it suitable for sitting. The support structure at the bottom is composed of a central shaft connected to the two legs. Each leg is really composed of two sections, with a dividing line hardly visible in between. All in all, it stands out as an artifact that retains a natural flair unique to the wilderness. **"Tallboy"** is based on a prototype of Russian woodworking master James Krenov. As a professional carpenter, Sen, Ping-fang faithfully brings out the spirit and quality that the work is supposed to possess. As is only fitting for a tribute to an authoritative figure in the field, it exudes a flair distinctly of Taiwan as the artist deliberately chooses two kinds of local wood — nanmu and silk oak — for this work.

SEN, PING-FANG

HEMS OF SKIRTS IN SINGING AND DANCING OF THE

AMI HARVEST FESTIVAL	NO.24	P.37
22 DRESSER	NO.25	P.38
NATURE WOOD BENCH	NO.23	P.37
TALLBOY	NO.22	P.36

Chan, Chih-chan, another member of HDG faculty, also comes from Taitung. After graduating from the Woodworking Section, National Taitung Agricultural and Industrial Vocational High School, he went on to become a National Skills Competition silver medalist for furniture carpentry and undergo training as a reserve member of the national team set

to compete internationally. Also a graduate from the Department of Industrial Design, Huafan University, he and Chen, Hsuan-ju — graduated from Carnegie Mellon university's Architecture Department — now jointly run CD Wood Studio. Always with a humanistic touch, the studio's works are intended to illustrate man's link to his furniture. **"Decode Bench"** is an Honorable Mention at the 2010 Taiwan Crafts Competition. It is composed of 340 small wooden blocks of different colors. As these blocks are randomly movable, they can be used by the user to relay whatever he has to say. Furniture may well serve other purposes than its mere practical use; it can facilitate communication between people. **"Fortune Wheel Stool"** is essentially intended for children, but it's really a piece of furniture that can last well into adulthood. CD Wood Studio recognizes that most children's furniture is designed specifically for a certain age group; more often than not it is either left idle or discarded after the user grows up. This simplistic, four-legged round stool is meant to make a difference. Thanks to its simplicity, the stool can be used on many occasions. The seat is covered with 16 fan-shaped, movable wooden panels of four different colors. When touching and rearranging them, children can better familiarize themselves with colors and equal parts. As the wooden bar serving as the central axis is also movable, it can be used to tap different parts of the stool, thereby creating

a variety of sound. As such, it is a piece of furniture that can double as a teaching instrument. **"Collection Bench"** is conceived as a token of man-book partnership, that is, a piece of furniture where man and books can "sit" together. One end of the simplistic seat gives way to a hollow, or a space for placing books formed with the help of meticulously crafted dovetail tenons. It then extends downward to form one leg of the bench. The other set of legs take the form of two spindles. To ensure the stability of the bench, two stainless steel bars are used to connect the two sets of legs. All in all, it strikes a perfect balance between strength and grace, resulting in an artwork of both energy and elegance. **"Rainbow Tray"** is not an ordinary wooden tray. On the surface of the simplistic rectangular tray is a decorative band spliced with a variety of wooden plates. It is inspired by the weaving and rainbow imagery of Taiwan's Atayal indigenous tribe. A hidden space for storing tableware will appear when the rainbow is divided and pushed to the sides. When the sliding cover is turned up, there emerges a tableware stand. Moreover, the bottom of the tray is deliberately indented to make holding the tray easier.

CHAN, CHIH-CHAN

DECODE BENCH	NO.35	P.44
FORTUNE WHEEL STOOL	NO.36	P.45
COLLECTION BENCH	NO.34	P.43
RAINBOW CHAIR	NO.37	P.46

Besides the faculty of HDG, many students have also been devoted to the craft and proven themselves at various local crafts competitions. Wu, Yi-wen is a fine example. Her **"A Remembered Taste — Cookie Stool"** won top prize at the Innovative Design Section of the 2010 Taiwan Crafts Competition. With careful crafting and processing, she makes this lovely work out of recycled wood. Wu, Yi-wen calls herself "Even" in English. It is her wish to highlight the equality of man and his environment. Her "Hunting Series" is intended to express just



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that. Wu believes that man and all other life forms are born equal; none is superior to the next being. As such, she hopes to get the message across through her comic representation of animal specimens. **"Bear Skin Rug"** is derived from the artist's childhood memory: she used to envy the wooden floor in a neighbor's house. The small piece of wooden floor coming with a cute bear's head is quite inviting for a brief sitting. It can be easily folded up and put away when not in use. **"Moose Head"** is hardly intended as a mere ornament on the wall. With magnets concealed in its facial features, it can have a change of expression anytime while doing its job of holding notepaper. The two antlers are good for hanging lighter articles of clothing such as scarves. By contrast, **"Useless Person"** stands out as a less common member of the "Hunting Series" family. The intentionally conspicuous name is meant precisely to cast in relief the fact that so-called usefulness is subject to interpretation when man and animals are measured under different sets of standards. With the eyes and mouth as the only movable features, **"Useless Person"** is no more than a decorative item and hence an allegorical work. When conceiving **"Clothes Tree,"** Wu thinks of a small parcel of seedlings that are no different from a baby still wearing a diaper. Her idea is to make a clothes tree in the literal sense. The entire solid wood structure is held together with mortise and tenon joints.

The branches are good for hanging articles of clothing while the weight at the bottom helps steady this work of beauty and practicality.

WU, YI-WEN

A REMEMBERED TASTE

—COOKIE STOOL	NO.39	P.47
BEAR SKIN RUG	NO.41	P.48
MOOSE HEAD	NO.42	P.48
USELESS PERSON	NO.43	P.48
CLOTHES TREE	NO.30	P.47

With his **"Soaring,"** Chu-Ke, Cheng recently emerged as winner of silver prize at the 2012 New Taipei City Household Utensils Design Competition. Breaking from conventional furniture, its bird-like appearance is inspired by the eagle and modern aircraft. The wheels at its bottom enable the user to move about effortlessly. Like a bird, it is no longer a still-life ornament in the house. In his **"Lounge Chair,"** Fan, Hou-min demonstrates both stunning craftsmanship and ingenuous design. The two front legs extend backward and tilt up slightly to form two seemingly floating arms, thereby accentuating the impression of lightness. The spacious seat and gracefully curved back provide utmost comfort. It bears witness to the near axiom that whoever is willing to learn and work hard can come up with a fine work.

CHU-KE, CHENG

SOARING	NO.50	P.55
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FAN, HOU-MING

LOUNGE CHAIR	NO.46	P.52
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Chen, Yu-chien first took up woodworking during his earlier years in the U.S. After his return to Taiwan, he started to study guqin, a musical instrument that looks like the zither, before becoming a student at HDG. **"That Carpenter's Guqin Table"** is a 2010 work intended to kill two birds with one stone: a working table that can accommodate his musical instrument as well. At first glance it is no more than a carpenter's working table, but one will soon conclude otherwise after closer scrutiny. The table has an inner mechanism that can easily adjust height. That is, it can be lowered to not higher than 70 centimeters for playing guqin or raised to 80 centimeters or so to serve carpentry. Decorated with a coating of natural lacquer, the otherwise standard working table takes on a distinctively appealing look. Simplicity and complexity are juxtaposed to echo the many paradoxical possibilities in life. **"Red Fox Planer Rack"** is another two-in-one work. The seemingly organic structure becomes home to Chen's beloved planer. The top platform is reserved as an invaluable source of consolation at work as it is perfect for placing coffee and toast. The upward-bending support at the bottom of the rack looks like the tail of a red fox, an image from

his memory of days spent in the U.S.

CHEN, YU-CHIEN

THE CARPENTER'S GUGIN TABLE	NO.45	P.50
RED FOX PLANNER RACK	NO.44	P.49

The third section of the exhibition features a number of works made from materials other than wood. HDG resident artist Chao, Nan-kai's works- **"Transient Light-07.96.07," "Transient Light-09.96.07"** and **"Right"** -exhibit his dexterous use of various techniques commonly used in glass art: inlaying, sand blasting, fusing, slumping, cold working, and lost-wax casting. Against free-flowing lines reminiscent of Chinese ink and wash, they readily appeal to the audience with a play of light and shade unique to glass.

CHAO, NAN-KAI

TRANSIENT LIGHT -07.96.07	NO.51	P.56
TRANSIENT LIGHT -09.96.07	NO.52	P.56
RIGHT	NO.53	P.57

Stone sculptor Chang, Shu-wei, who spent some time studying woodworking at HDG, is presenting his **"December," "Landscape"** and **"Memory of a Tree"** at the exhibition. Duly rewarded for his years of work on stone sculpture, the artist has been able to create works that strike a masterful balance between delicate sensibility and simplistic reason. This balance also invites the audience to go beyond the physical appearance and join the artist in his spiritual world.

CHANG, SHU-WEI

DECEMBER	NO.47	P.54
LANDSCAPE	NO.28	P.54
MEMORY OF A TREE	NO.49	P.55

The fourth section of the exhibition comprises some of the best-known Danish furniture that HDG has collected over the years. As a tribute to the late Danish master Finn Juhl's 100th birthday in 2012, three of his

classics come under the spotlight: **"44 Chair," "45 Chair," "Chieftain Chair,"** and **"Egyptian Chair ."** Of the four, "Chieftain Chair" is rightly Juhl's best-known, most creative work. His inspiration may as well have been two-fold. The first is to be found in the weapons and utensils of primitives; the second is furniture unearthed from the tomb of Egyptian Pharaoh Tutankhamen. "45 Chair" is seen by many as Juhl at his best. It represents a style uniquely of his own that the artist, after years of experiment with design possibilities, distills from all kinds of easy chairs. The seat and back are cleverly freed from the frame. Prof. Noritsugu Oda, the Japanese authority on Danish furniture, hails it as "mother of all modern chairs." The unique "44 Chair," also known as the "Bone Chair" because of its "boney" sculptural design, is Juhl's personal favorite. Inspired by art of the 1930s, it might have appeared a bit fragile upon its debut due to technical restraints in the first half of the 20th century. But now it has been rebuilt as a beautiful while solid chair thanks to seamless integration of modern technology and traditional Japanese craftsmanship. The exhibition is not confined to displaying works. Neils Roth Andersen, chairman of the Copenhagen Cabinetmakers Guile (Kbh.s Snedkerlaug), is invited to take a first-hand look at how woodworking has flourished in Taiwan. He will also deliver an address on the craftsmanship of handmade furniture. A veteran maker of wooden furniture himself, he has had the opportunity to work closely with all the Danish furniture design masters of former decades. His speech will certainly enable Taiwan's woodworking lovers to learn more about Denmark as a world leader in the field and the unique craftsmanship it has nurtured over generations.

FINN JUHL

44 CHAIR	NO.54	P.58
45 CHAIR	NO.55	P.60
CHIEFTAIN CHAIR	NO.56	P.62
EGYPTIAN CHAIR	NO.57	P.64

As a final overview of the exhibition, a few conclusions can be drawn:

EMPHASIZING CRAFTSMANSHIP

From conception and execution, every work embodies the artist's pursuit of craftsmanship. This craftsmanship is no less than a commitment to perfection: impeccable design, fitting materials and sensible techniques.

CHERISHING MATERIALS

It takes dozens or even thousands of years for a tree to be of practical use to man. Every act of sawing or cutting may involve what is known as a lifetime. A fine piece of furniture is not merely about using top-tier wood; the key is to attain the most logical, efficient use of the material.

GIVING PRIORITY TO USERS

Furniture is an indispensable for man every day of his life. It simply has no existence independent of the user. Keeping users in mind is a must for every furniture designer. This tenet is best summed up by Danish master Hans J. Wegner: "A chair is only finished when someone sits in it."

MAKING FURNITURE THAT CARRIES IDEAS

The modern world is already flooded with furniture meant to perform the most basic functions. One who considers himself a furniture artist needs to take a stand and have something unique to offer. It would be best if the artist can faithfully and boldly assert himself through his works. Furniture is no longer just furniture as it is fully capable of carrying ideas.

As An Ever-Growing Ring Of Inspiration, HDG has been rewarded with a general pickup in the local woodworking environment after nearly a decade of hard work. It is our hope that visitors to the exhibition will also find it a source of inspiration for them. In turn, everyone is invited to join the effort, through promotion, education or creation, to push Taiwan's woodworking up another rung.



展 品 説 明

WORKS FROM THE EXHIBITION





1

Wabi-Sabi 床頭櫃

Wabi-Sabi Bedside cabinet

林彥志 LIN, YEN-CHIH

2005 58W 43D 59H

展示天然木材的不完滿與其紋理無常之美，如同所謂日本侘寂「Wabi-Sabi」美學思想之主張。

This work displays beautiful imperfection and transient texture of the natural wood in keeping with the Japanese "Wabi-Sabi" aesthetics.

2

玄關組

Vestibule set

林彥志 LIN, YEN-CHIH

2005 邊桌 Side table 150W 32D 96H

曲線為媒，原本兩件獨立之家具統合產生整體感。

With the curves serving as a medium, the two independent pieces of furniture give the impression of an integrated whole.

1
2



3

和室几

Japanese style room table

林彥志 LIN, YEN-CHIH
2005 129W 62.5D 40H

傳統中式几形結體，几面以簡化細木工格子呈現，虛實互見，更添趣味。

This traditional Chinese-style table has a highly analytical form. The finely-worked rectangular pattern of the surface gives an interesting effect of fluctuating solidity and illusion.

4

咖啡桌

Coffee table

林彥志 LIN, YEN-CHIH
2005 133W 63D 45H

桌面橢圓造形，切割邊緣以拋物線呈現，桌腳傾仄內八，其弧度與桌邊弧度相呼應。本件作品顯見線條力道，十分現代。

This rounded table has an edge cut into parabolic curves. The curvature of the inclined table legs reflects that of the table edge. This very modern-looking work has extremely powerful lines.

3
4



5

現代民間長板凳
Modern folk bench

林彥志 LIN, YEN-CHIH
2005 112W 22D 42.5H

凳面周邊打薄，減輕視覺重量，藉簡單線形呈現現代感，而側腳加上收分，更突顯案形結構體之安穩大方。

The thin edge of this work gives the bench a lighter appearance, and the simple lines lend it a sense of modernity. The outward tilting, tapered legs highlight the stable, appealing character of this table.

6

衝浪板凳
Surfboard bench

林彥志 LIN, YEN-CHIH
2006 161W 36.5D 37H

靈感來自於人們在海濱嬉水衝浪的衝浪板。拼板邊緣融合榫接，隨機排列的拼板色盤，應和著如海洋中碎裂浪花般無法被拘束的秩序。

This work was inspired by surfboards. The edges of the pieces of wood feature mortise and tenon joints, and the random arrangement of the wood colors seem to evoke the uncontrollable order of the sea's breaking waves.

7

弧凳
Bowed bench

林彥志 LIN, YEN-CHIH
2006 68W 36.5D 43H

凳面施以符合人體工學之設計，形成舒緩的弧度，適合使用者久坐。凳腳改用全方位的複斜式的車削處理，一方面讓比例更為均勻，一方面也在美學與工法上向傳統板凳致意。

The edges of this bench are gently curved, giving it an ergonomics design that allows users to sit for extended periods of time. The feet of the bench have been worked with a lathe to give them a compound incline, which gives the work more even proportions and also pays homage to the aesthetics and workmanship of traditional benches.

5
6 | 7



8

七尺矮櫃

210 cm wide low cabinet

林彥志 LIN, YEN-CHIH

2006 210W 50D 47.5H

創作者轉化中小徑木限制，乃設計窄幅相連的立面，再將窄幅條料的邊端作切削，使木紋更為突出，產生立體效果。

The craftsman has overcome the limitations of small-diameter wood by employing vertical surfaces featuring narrow interconnected laths. The cut edges of the laths lend emphasis to the grain of the wood, yielding a three-dimensional effect.

9

鞋櫃

Shoe cabinet

林彥志 LIN, YEN-CHIH

2006 82.8W 37.5D 88.3H

本作品素雅風格點出紅檜中小徑材的淺淡本色。櫃門正面以鑲嵌手法置入山林象徵圖形，箱體與腳座銜接部位特意留下層次空間，以減輕整座鞋櫃的視覺重量。

This work's simple but elegant style highlights the subtle natural color of the small pieces of red cypress used in this cabinet. The front doors of the work feature an inlaid mountain pattern, and the junctions of the cabinet body and legs leave a layer of space, which reduces the visual weight of the cabinet as a whole.

9

8



10

寫字桌

Writing table

林彥志 LIN, YEN-CHIH

2007 124W 48D 70H

相對來說，本款設計較一般桌子尺寸為小，極適當今單身女性在家使用，或作寫字桌或為化妝桌，亦可稱為仕女桌。

Since this table is smaller than most ordinary tables, it is extremely suitable as a household table for single women, and can be used as a writing or makeup table. It can also be called a "lady's table."



11

丹麥風格餐桌

Danish style dining table

林彥志 LIN, YEN-CHIH

2008 190W 95D 72H

這張桌子以臺灣原產的苦楝製作，不論當成工作桌、寫字桌或餐桌，非常適合搭配椅匠大師漢斯·韋格納的設計椅使用。

This table is made from chinaberry wood produced in Taiwan. Regardless of whether it is used as a work table, writing table, or dining table, it can be very suitability paired with the chairs of master chair maker Hans J. Wegner.



12

小邊桌 (3 足)

Small side table (three feet)

林彥志 LIN, YEN-CHIH
2008 54D 57H

小邊桌輕便，可以擺放在住家的任何空間，並配合使用需要而移動。小邊桌造法與傳統中式家具的桌形或案形結構均無關聯，純屬西式 Pedestal Table 的類型。

This small side table is light and handy. It can be used anywhere in a home, and can be moved to meet different needs. The style of this purely Western-style pedestal table is unconnected with that of traditional Chinese-style desks or table.

13

小邊桌 (4 足)

Small side table (four feet)

林彥志 LIN, YEN-CHIH
2008 57D 59H

小邊桌輕便，可以擺放在住家的任何空間，並配合使用需要而移動。小邊桌造法與傳統中式家具的桌形或案形結構均無關聯，純屬西式 Pedestal Table 的類型。

This small side table is light and handy. It can be used anywhere in a home, and can be moved to meet different needs. The style of this purely Western-style pedestal table is unconnected with that of traditional Chinese-style desks or table.

14

長沙發

Long sofa

林彥志 LIN, YEN-CHIH
2006 198W 64D 79H

此件作品將精緻的手工、完美的塗裝，呈現無遺，讓人聯想起丹麥家具設計教育之父 Kaare Klint (1888~1954) 在 1923 年所設計的扶手椅。

This work boasts exquisite handwork and a fine finish. The good looks of this sofa evoke the arm chairs designed in 1923 by Kaare Klint (1888-1954), who is known as the father of furniture design education in Denmark.

14
13 | 12



15

拼花矮凳

Parquet low bench

林彥志 LIN, YEN-CHIH
2010 42.5W 19D 21.5H

此件簡單的凳子，係早期懷德居學員於學習初期做為練習的項目。凳面由多種木材組成的拼花，考驗著匠師的手工精細度及美感。

This simple bench is a practice piece made by early HDG trainees near the start of their training. The bench has a parquet surface containing several types of wood, and its production was a test of the skill and aesthetic sense of the craftsman.

16

鼓凳

Drum stool

林彥志 LIN, YEN-CHIH
2010 26W 26D 26H

「鼓凳」造型源自中國古典的圓凳，座面略為下凹，符合人體工學，兩圓面之間以多種臺灣原生木材的小棒裝飾，構成了鼓凳的外型，也將內部的結構隱藏起來，匠心獨具。

The design of this drum-shaped stool is derived from the classic Chinese round stool. In keeping with ergonomics, the top of the work is slightly indented, and the bowed sides are decorated with strips of several types of wood native to Taiwan. These give the stool its shape, while cleverly hiding the internal structure.

17

桌燈

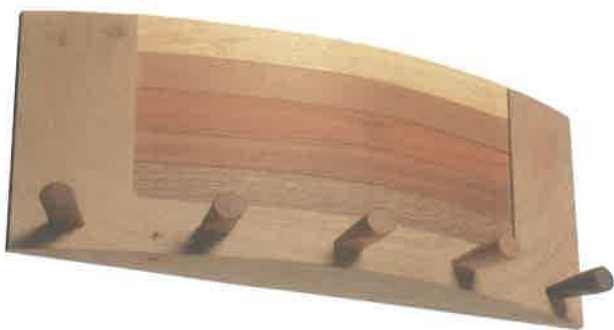
Table lamp

林彥志 LIN, YEN-CHIH
2010 35W 17D 32H

此件燈具表面為木材拼合，其間有數個曲線縫細，讓燈光自後透出，隱隱約約。

The surface of this lamp consists of blocks of wood pieced together, and has several curved seams, which allow a diffuse light to project out from the back.

16 | 17
15



18

信插兼吊架

Letter holder / hanger

林彥志 LIN, YEN-CHIH
2010 40W 10D 16H

這件信插表面以五種不同的木條，由上而下排列，產生視覺的變化。下方五個突出物為掛鑰匙之用，方便且靈巧。

The surface of this letter holder is made from five strips of different kinds of woods, arranged from top to bottom in a colorful fashion. The five pegs along the bottom of this handy and clever article can be used for hanging keys.

19

兒女的書桌

Desk for my kids

林彥志 LIN, YEN-CHIH
2012 125W 69D 72H

書桌外型方正，細部均以圓角收拾，四足亦為圓柱，是創作者為自己的兒女所製作。抽屜握柄為倒錐形，作工細緻。

This rectangular desk, which has round corners and cylindrical legs, was made by the craftsman for his own children. The drawer handles are shaped like inverted cones, and the workmanship is superb.

18

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20

樂譜架

Music stand

林彥志 LIN, YEN-CHIH
2009 43W 33D 88-120H

基部造型與作者的3足小邊桌類似，樂譜架中段設有可調整高低的機制，頂端與面狀結構接合處為全木製關節，困難度甚高。

The feet of this music stand are similar to those on the maker's side table with three feet. The center of the stand has a height adjustment mechanism, and the joint between the top and the holding surface is made entirely from wood, which involved great technical difficulty.

21

講桌

Lectern

林彥志 LIN, YEN-CHIH
2009 70W 45D 125H

此件講桌外型方正，但有許多細部使作品不致沉滯。四足將講桌抬離地面，增加通透感，略窄的垂直線條使作品看來更為挺拔有力。

This rectangular lectern has many subtle details that keep the work from being too staid. Four legs hold the lectern above the ground, making it seem lighter. The slightly narrow vertical lines make the lectern appear upright and powerful.

21 | 20



22

高腳櫃

Tallboy

森平房 SEN, PING-FANG

2008 86W 28D 140H

作者森平房師法James Krenov高難度的櫥櫃工藝，採用了本土的楠木與銀樺後，整體的色彩產生了特別的臺灣味，是一件向大師致敬的作品。

Here craftsman Sen, Ping-fang has emulated James Krenov's highly-challenging cabinet-making technique, and has used a combination of native nanmu and silk oak to give the work a distinctively Taiwanese flavor. This tallboy is a fitting tribute to the master Krenov.



23

原木凳

Natural wood bench

森平房 SEN, PING-FANG

2008 183W 46D 45H

作者森平房心儀日人渡邊力(Riki Watanabe)1960設計的長凳，以家具創作剩餘的邊皮板材，製成這件粗獷中仍見細膩的作品。

Craftsman Sen, Ping-fang has lovingly modeled this work after a bench designed by Japan's Riki Watanabe in the 1960s. Made from a plank with some bark still on it, this bench is rough-hewn yet contains some subtle details.

24

阿美族豐年歌舞中的裙擺

Hems of skirts in singing and dancing of the Ami Harvest Festival

森平房 SEN, PING-FANG

2010 140W 45D 67H

利用不同樹木呈現出的色彩，和動感的桌體設計，去重現阿美族女性在跳舞時，腰部舞動的繽紛裙擺。

This table employs types of wood with different colors and a dynamic body design to capture the effect of the multicolored hems of dresses worn by Ami women while dancing at the Harvest Festival.

23

24



25

二二斗櫃

22 dresser

森平房 SEN, PING-FANG

2011 120W 45D 120H

此櫃造型方正，師法丹麥大師芬·尤耳 (Finn Juhl) 的漂浮式造型，採用梣木、苦楝、楠木……等多種材料，顏色由淺而深，增加了整體的安定。

This rectangular dresser is modeled after the floating style employed by Danish master Finn Juhl, and is made from island ash, chinaberry, and nanmu wood. The color varies from pale to dark, enhancing the piece's overall sense of calm.



26

立燈

Floor lamp

吳孟芳 WU, MENG-FANG

2004 36W 36D 138H

以層板分割垂直空間，比例合度，益增造型穩重。
間接照明，氣氛溫馨。層板或挖洞或幾何線形分割，除增光影變化亦減輕視覺重量。

The vertical spaces separated by panels and appealing proportions of this work add to the stability of its design.

The lamp's indirect illumination lends a room warmth and atmosphere. The horizontal panels, openings, and geometric lines add variations of light and dark and ease the work's visual weight.



27

搖搖椅

Rocking stool

吳孟芳 WU, MENG-FANG

2012 50W 25D 62H

這件工作凳最適合需要長時間站立工作的人，強調的是功能性與便攜性，使用時，還可以適度地左右搖晃，讓身心同時放鬆。

This work stool is very suitable for persons who need to stand for long periods while working, and emphasizes functionality and portability. It can rock an appropriate amount to the right and left when in use, giving the user a feeling of physical and mental relaxation.



28

讀書椅

Reading chair

吳孟芳 WU, MENG-FANG
2012 37W 35D 56H

此椅係為林口的嘉寶國小圖書室所設計，共同的特徵是除了山毛櫸的大部構成外，也以多種木材薄片拼合，呈現出規整中的變化。

This chair was designed for the library at Linkou's Jiabao Elementary School. While most of the chair's structure is made of beech, thin pieces of several other types of wood have been added to express a sense of regular variation.

29

小圓凳

Small round stool

吳孟芳 WU, MENG-FANG
2012 28W 28D 28H

凳面由山毛櫸與多種木材薄片拼接而成，在樸素之中暗藏變化。四支凳腿中有一支的榫孔貫穿至凳面，並與對角之拼花凳腿呼應，甚為可愛。

The surface of the stool is made from beech and thin pieces of several other types of wood, and its apparent simplicity conceals variation in its details. The tenon on one of the legs extends through to the surface of the stool, forming a charming counterpoint with the design of the leg on the opposite side.

30

綠島朝日

Green Island sunrise

吳孟芳 WU, MENG-FANG
2012 43W 3D 34H

作者將故鄉每日可見的風景，轉化為數十種木材小料所拼接的時鐘，日出的意象與時鐘所代表的時間有種隱然的連結。

The craftsman has transformed the scenery that saw every day in his hometown into a clock assembled from several dozen small pieces of wood. This work seems to evoke a subtle linkage between the sunrise motif and phenomenon of time represented by the clock.

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31

化妝組家具

Vanity set

黃燦陽 HUANG, TSAN-YANG
2008 桌 Table 105W 45D 75~80H

外觀上都具有鮮明的東方文化元素，兩側上揚的檯面，如同中國傳統木建築的弧形屋頂。整體造型雖由中國傳統廟宇外形演化而來，卻具現代線條。

This set embodies vibrant Asian cultural characteristics. For instance, the upward curved ends of the table resemble the upward sweeping eaves of a traditional Chinese wooden building. But although the overall design of this set has been adopted from traditional Chinese temple architecture, it nevertheless possesses very modern lines.

32

化妝組家具

Vanity set

黃燦陽 HUANG, TSAN-YANG
2008 椅 Chair 69.5W 34.5D 42~47H

31

32



33

豆芽小几

Bean sprout table

黃燦陽 HUANG, TSAN-YANG

2008 42W 30D 52H

係以竹積成材製成，數支長短不一之竹材組成一橢圓外型几面，跨接在中央的龍骨之上，龍骨再向下蜿蜒，與三隻腿足榫接。

This table is made from pieces of laminated bamboo. Numerous pieces of bamboo with different lengths straddle a central keel and form a table surface with an oval outline. Thick heel bends down and is attached to the three legs via a mortise and tenon joint.

34

書集長凳

Collection bench

詹志展、陳宜如

CHAN, CHIH-CHAN, CHEN, HSUAN-JU

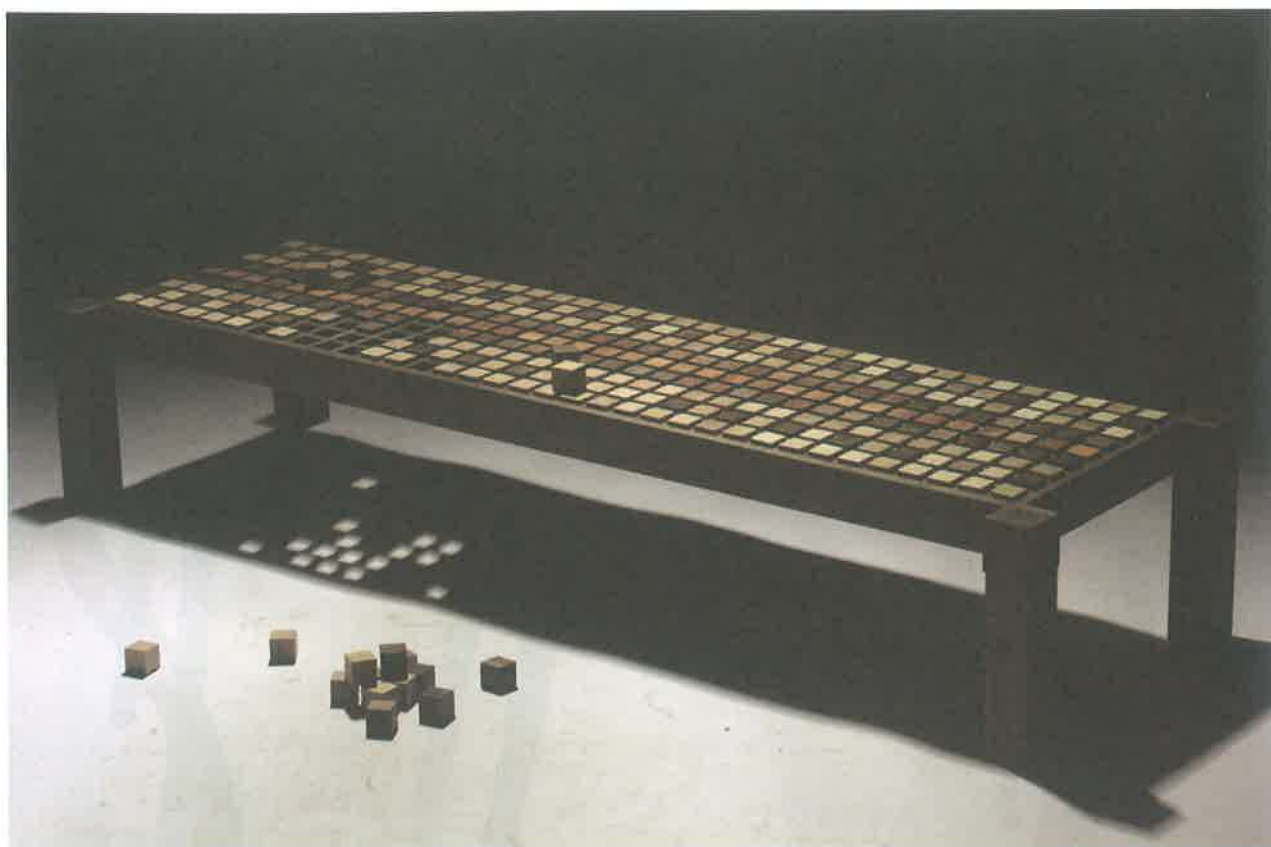
2011 166W 45D 36H

以人和書的結盟為發想，線條清楚展現功能。轉折處的鳩尾榫接提供結構強度。可以作為長凳獨立使用；也可以搭配沙發當作茶几使用。

This work was inspired by the intimate alliance between people and books. The work's lines clearly express its function. The dovetail joints at the corners lend the bench structural strength. This piece can be used independently as a bench, and can also serve as a tea table in conjunction with a sofa.

34

33



35

解碼長凳

Decode bench

(1/2 模型 1/2 scale model)

詹志展、陳宜如

CHAN, CHIH-CHAN, CHEN, HSUAN-JU

2010 98.4W 18.5D 30.8H

可互動的家具總是不斷變化且適性高，椅面的圖案呼應不同的人、時間及空間，表達出特色及集合的故事。

The craftsman has transformed the scenery that saw every day in his hometown into a clock assembled from several dozen small pieces of wood. This work seems to evoke a subtle linkage between the sunrise motif and phenomenon of time represented by the clock.



36

幸福彩輪

Fortune wheel stool

詹志展・陳宣如

CHAN, CHIH-CHAN, CHEN, HSUAN-JU

2012 stool-tall: 30W 30D 42H

stool-petite: 30W 30D 24H

side table: 69W 36D 46.5H

幸福彩輪以圓盤為底座，放置四色十六片扇形木片，組成彩色輪盤椅面。木片可以自由組合排列，讓小朋友在玩樂之中發揮創意，學習等分的邏輯。

The fortune wheel stool consists of a disk-shaped base with 16 fan-shaped wooden panels in four different colors. This work forms a colored, disk-shaped chair. The wooden panels can be freely rearranged, letting children exercise their creativity and gain insight into fractions.



37

一道彩虹 Rainbow tray

詹志展、陳宣如
CHAN, CHIH-CHAN, CHEN HSUAN-JU
2011 45W 18D 3H

以泰雅族著名的編織工藝及彩虹意象為靈感，「一道彩虹」餐盤設計用不同顏色的木材拼接出一道端面的彩帶，春秋材紋路描繪編織工藝的細微質感。

This work was inspired by the weaving and rainbow imagery of Taiwan's Atayal indigenous tribe. This rainbow tray is assembled from pieces of wood with different colors, and their ends form a colored band. The grain formed by annual rings in the wood evokes the subtle textures of traditional Atayal weaving.

38

有條有紋面紙盒 Striped tissue box

陳宣如 CHEN, HSUAN-JU
2008 27W 14D 14H

利用同一種木材端面及弦面紋路及色澤的差異，拼接外盒條紋，在不同的角度及光線下，會產生不同的光澤。

The work takes advantage of differences in the grain and color of the end and side surfaces of the wood to create the lines of this box. The box takes on a different luster when seen from the front angles or under different lighting.

38
37



39

記憶的滋味—餅乾凳

A remembered taste-cookie stool

吳宜紋 WU, YI-WEN
2009 32W 32D 42H

懷念那一口美好的滋味，充滿童趣的餅乾造型，回想起童年單純的美好記憶，麵粉的甜味在嘴裡發酵，手工板凳如同手工餅乾般的真實誠懇。

This playful cookie stool evokes the pure, wonderful memories of childhood and the delightful taste of a cookie as it melts in one's mouth. This hand-made bench is as real and genuine as a homemade cookie.



40

衣樹

Clothes tree

吳宜紋 WU, YI-WEN
2009 24W 24D 102H

從臺大撿回來的舊窗框，保留釘孔與蛀洞，呈現舊材質感與記憶。樹的枝芽形狀是完全依照手繪稿的圓滑曲線製作，像卡通裡的仙人掌造型。

This work was created from an old window frame picked up at National Taiwan University. It preserves nail holes and wormholes, allowing it to bring to mind the age of the material and old memories. The rounded curves resembling the form of a sprouting tree were produced from the craftsman's sketch, and the finished piece looks like a cartoon cactus.

39 | 40



41

打獵系列—熊皮地毯

Hunting series-bear skin rug

吳宜紋 WU, YI-WEN
2012 120W 100D 25H

踐踏著被掏空軀體，只剩扁薄皮毛的獵物熊，可愛嗎？啾咪～

Isn't it amusing to step on this hollowed-out body of a bear, with only a layer of skin remaining?

42

打獵系列—鹿頭

Hunting series-moose head

吳宜紋 WU, YI-WEN
2011 100W 35D 45H

「鹿頭」五官藏有磁鐵，可以任意變換表情，同時也可以夾附便條紙，突出的鹿角可以懸掛圍巾等輕便的衣物，使它懸掛在牆上不僅僅是裝飾而已。

Magnets concealed in the facial features of this moose head allow its expression to be changed however you wish, and it can also hold a notepad. The protruding antlers can be used to hang scarves and other light articles of clothing. This item is certainly not just a wall decoration.

43

打獵系列—沒用的人

Hunting series-useless person

吳宜紋 WU, YI-WEN
2012 30W 35D 8H

這個引人注意的名字對比出人與動物在不同的衡量基準下，所謂有用無用可以是變動的。這件作品除了眼、口可移動外，基本上就是一個裝飾性的雕塑。

This attention-getting name brings to mind the different standards we use for assessing humans and animals, and makes us think about how useful and useless depend on the context. Apart from its movable eyes and mouth, this item is basically just a decorative carving.

42

43

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44

紅狐鉋刀架

Red fox planer rack

陳幼健 CHEN, YU-CHIEN

2011 45W 45D 125H

使用圖畫館置書、取書的邊梯的架構，取少女頭、肩、胸柔美曲線再加上一點紅漆描繪出一個紅狐的尾巴。

The stepped structure of this piece allows its use to fetch and replace books on library shelves. It features the gentle curves of a young girl's neck, shoulders, and chest, as well as a dot of red paint depicting the tail of a red fox.



45

那位木匠的琴桌

That carpenter's guqin table

陳幼健 CHEN, YU-CHIEN

2010 146W 54D 68-83H

一張工作桌和一張琴桌合而為一的作品。
桌子高度可以輕易升降，琴桌邊，以簡約設計風格並用點綴天然漆的
色彩給予少許的變化；在工作桌邊，顯示出複雜的功能與結構。

This piece is a hybrid of a work table and a guqin table. The height of the table can be easily changed, and the guqin table side features a minimalist style and subtle variation created through the use of naturally lacquer. For its part, the work table side expresses a complex structure fitted with multiple functions.





46

休閒椅

Lounge chair

范厚民 FAN, HOU-MING

2012 62W 93D 92H

兩側前椅腿向後延伸微翹的懸臂成為扶手，增加了輕盈感，寬大的座面及彎曲的椅背提供了舒適的乘坐感，坐面與椅背如同漂浮於主體框架之上，讓人聯想到丹麥設計大師芬·尤耳的作品。

The two front legs of this chair extend back into slightly-arched cantilever shapes that serve as the arms, which give the chair a light, dynamic look. The large seat and curved back ensure comfortable sitting. The way the seat and back seem to float above the body of the chair brings to mind the work of Danish design master Finn Juhl.





47

December

張書瑋 CHANG, SHU-WEI
2011 223W 55D 125H

寒冷的12月，寂靜的大屯山邊，唯有的是創作者澎湃的熱情和鏗鏘作響的工作聲，伴隨著的作者的心境。

During the chill of December, near still Mt. Dadun, all that can be seen or heard is the loud and impassioned sound of the artist at work, accompanying the artist's vision.

48

Landscape

張書瑋 CHANG, SHU-WEI
2012 146W 45D 50H

以自身的美感經驗，賦予材質新的意義，讓它的延續不同的生命價值。

He uses his own aesthetic experience to lend the material new meaning, and cause it to take on new living value.

49

樹的回憶

Memory of a Tree

張書瑋 CHANG, SHU-WEI
2010 45W 20D 22H

將樹的形象倒置，引導觀者循著視覺動線去尋找，思考失去的是什麼部份，來闡述我對「尋根」為概念。

"The image of a tree has been inverted, causing viewers to search in the direction they are looking, and wonder what part is missing, which reveals my concept of "searching for roots."

47 | 48
49



50

遨翔

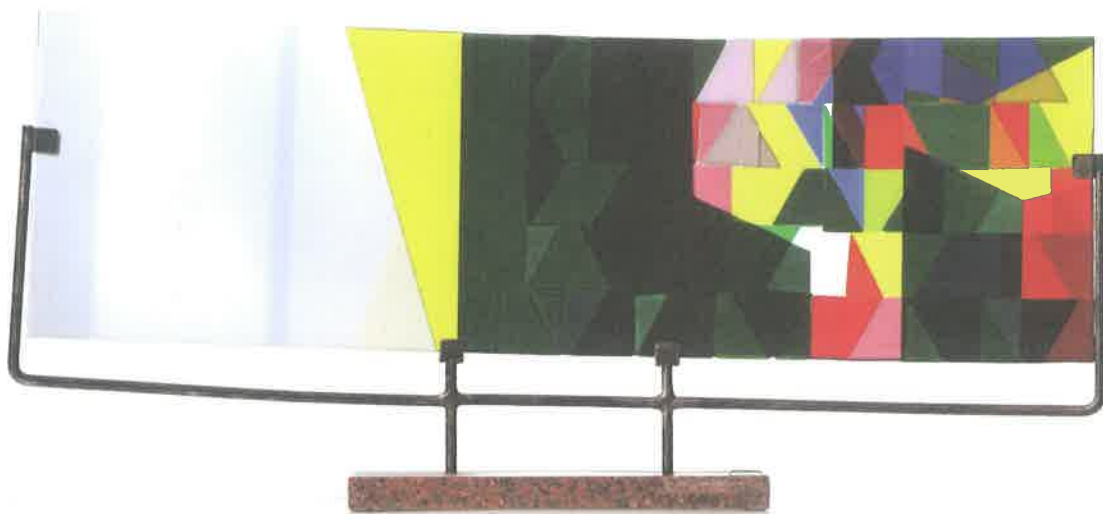
Soaring

諸葛政 CHU-KE, CHENG

2012 56.5W 42D 36.5H

這件超脫傳統形式的家具，發想來自遨翔天際的蒼鷹與當代飛行器。底部附有輪子，使用者可以任意滑動。

This thoroughly unconventional piece of furniture was inspired by modern aircraft and hawks soaring high in the heavens. The base is equipped with rollers, and users can move it around freely.



51

即光-07.96.07

Transient Light-07.96.07

趙南開 CHAO, NAN-KAI
2007 91.7W 0.3D 26.5H

我視作品為生活的日記，也是生活的感觸故事。訴說著淡水夕陽反射著水面的漣漪。

I see my pieces as my living diary and my life stories. This tells sunlight reflecting on the tipples of Tamsui river.

52

即光-09.96.07

Transient Light-09.96.07

趙南開 CHAO, NAN-KAI
2007 97W 0.6D 30H

我視作品為生活的日記，也是生活的感觸故事。訴說著淡水夕陽反射著水面的漣漪。

I see my pieces as my living diary and my life stories. This tells sunlight reflecting on the tipples of Tamsui river.

51

52



53

右

Right

趙南開 CHAO, NAN-KAI
2006 18W 5D 20H

玻璃特有材質，發揮本質性反射、折射及通透性。

Glass is a unique material which inherits features of reflecting, refracting, and transparency.



54

44 號椅

44 Chair

芬·尤耳 FINN JUHL

Onecollection 製作 Manufactured by Onecollection

1944 61W 52D 74H

44 號椅是芬·尤耳所有椅子設計中，他個人最喜歡的椅子之一。它有「The Bone Chair」這個別稱，則因設計成「骨頭般」的雕塑。

The 44 Chair was Finn Juhl's favorite out of all of the chairs he designed. It is also known as the "Bone Chair" because of its sculpted bone-like design.





55

45 號椅

45 Chair

芬·尤耳 FINN JUHL

尼爾斯·羅斯·安德森製作 Manufactured by Niels Roth Anderson

1945 69W 78D 82.5H

45號椅結構特殊，底部的斜撐取代傳統的水平支撐，招牌的椅面浮起設計，使整張椅子在視覺上更顯輕盈。除了體感非常舒適外，兩側扶手外側的翅面，讓使用者可以藉著觸撫放鬆心情，使整個體驗從視覺、觸覺更提升到了心靈層面。

The unique structure of the 45 Chair features slanting brackets underneath instead of conventional horizontal supports. The trademark "floating" chair surface makes the chair as a whole appear light and airy. Apart from the chair's extreme comfort, the upturned outer edges of the arms allow users to enjoy an exceptionally relaxing tactile sense. As a result, the chair's appeal goes beyond visual and tactile aspects and reaches a high mental state.





56

酋長椅

Chieftain Chair

芬·尤耳 FINN JUHL

尼爾斯·羅斯·安德森製作 Manufactured by Niels Roth Anderson

1949 102.5W 91D 923.5H

酋長椅 (Chieftain Chair) 可能是芬·尤耳最重要的作品。這件舒適的休閒椅結構特異，椅背與椅腳的三角構造源自古埃及座椅造形，大器的量體與張放的外型讓人聯想到非洲原始民族的風格。

This "Chieftain Chair" may be Finn Juhl's most important work. This comfortable casual chair has a unique structure: The triangular structure of the back and legs is derived from the chairs used in ancient Egypt, and the generous mass and relaxed appearance evoked the artistic style of primitive African tribes.





57

埃及椅

Egyptian Chair

芬·尤耳 FINN JUHL

尼爾斯·羅斯·安德森製作 Manufactured by Niels Roth Anderson

1949 54W 58D 89.5H

埃及椅的名稱來自於此椅參考了埃及法老圖坦卡門陵墓中的家具結構，椅面與結構分離的設計，是芬·尤耳的作品特徵。

The name "Egyptian Chair" is derived from its structural resemblance to some of the furniture found in the tomb of Egyptian Pharaoh Tutankhamen. The separation of the sitting surface and structure is characteristic of Finn Juhl's work.

參展創作者
ARTISTS





林彥志

LIN, YEN-CHIH

日光穿過枝柯佈下的網
落在工匠的背上
他還在工作
不介意夕陽已來到他的聚落
他還想再做一個樸實的夢

懷德居的第一位老師是林彥志，林彥志穩固的工匠生活亦奠基於懷德居。「很多事情真的是注定的，像是來到懷德居。」林彥志說。自臺東公東高工木工科、臺北工專（臺北科技大學前身）畢業後，林彥志曾在東區職訓局及木工廠工作，也試著成立個人工作室。因工作室經營不順原想放棄回工廠工作，曾於臺北工專指導過他的林東陽有意成立木工學校，覺得以他的好手藝回工廠實在可惜，便問他若成立一間木工學校他願不願意教，且再三向他確認意願、給予鼓勵。林彥志捨棄高薪穩定的工廠職位，選擇能讓他一展對木工的熱情與執著的懷德居。

林彥志謙虛地說：「六年了，還是覺得自己沒多會教。」跟他六年的資深學員和他沒有距離，上課經常是彼此開玩笑，是著實的哥兒們。學員說笑地說：「上阿志的課心臟要很強喔！」。阿志注意細節、謹慎教學，和學員不僅是師生關係，歲月也為彼此建立情誼，中午休息時間時，資深學員說笑地說：「你們要報導他嗎？不用再幫阿志包裝了啦！」這群人的唯有股獨特的「真」，大家圍著茶几吃飯聊天，不須包裝，像木頭一樣，低調卻令人感到溫暖。

對林彥志來說，做家具僅有容及完美兩個選項，寧缺勿盬，要做就做到最好。自認龜毛，他經常花上好幾個月做一件家具，說也奇怪，他的客人倒是非常有耐心，知道是好東西就願意等。「你在看一個瘋子做家具啦！」林彥志笑著說。在設計出作品「衝浪板凳」之前，林彥志可是歷經了七張板凳的研究過程。工作室中的第一張板凳，是他自垃圾場撿到，用自己的方法重組作出的現代版民間板凳。「這張板凳我怎樣都不會賣。」對他來說，它讓他發現邊材美。儘管邊材因易腐爛通常是大家丟掉的部份，他卻覺得椅面上那一塊淺色的邊材，搭配烏心石整體較為深的色調非常好看，「看起來不一樣了。」他說。那就像是上帝的印記般，給板凳獨特的形貌。接下來他一連做了六張板凳，但都因不滿意而敲掉。「人不放棄，老天爺就會幫你。」林彥志的研究精神令人敬佩，到了第七張，他作出想要的線條，仔細觀察，椅則成一條優雅的拋物線，一下子不呆板了。果然，美好的事物經常暗藏在細節之中。

2010年林彥志第一次出國，便是跟著林東陽前往家具設計之國—丹麥。「對我來說，去那裡真的是震撼教育。看到好家具晚上高興到睡不著。」林彥志說，身後是一張月琴經典椅子總覽的海報。看見月琴椅子的木材都經過精心挑選，讓椅腳的正面木紋都是直紋，視覺方向一致，林彥志非常佩服他們做家具的用心程度。這些是以前老師和書本都沒教過，林彥志慢慢體會出來的。其實做椅子有好多種方式，要不要做到這麼細緻是自己的選擇，林彥志選擇了一條較難走的路，追求精準的奧義。

林彥志自己也收藏了丹麥的設計椅子，他認為，家具不只是家具，更是藝術品。有次到別人家裡，寶貝女兒告訴他：「這裡的椅子好醜喔！」林彥志才發現其實好東西擺家中自然然是在教育小孩、陶冶小孩的生活品味。林彥志的最新作品即是給孩子們的書桌，美麗的線條與造型顯現這位同時身為工匠及父親的用心。

Lin, Yen-chih is HDG's first teacher. In turn, his life supported by the stable income of an artisan could also be traced to HDG. "A lot of things are really predestined," Lin, Yen-chih says, "Coming to HDG, for instance." After graduating from the Woodworking Section, Kung-Tung Technical Senior High School in Taitung and National Taipei Institute of Technology (NTIT, predecessor of National Taipei University of Technology), he took jobs at the Bureau of Employment and Vocational Training and a woodworking plant before starting his own studio. But he soon began to wonder if he should return to the plant because the studio did not go so well. At this time, his NTIT teacher Lin, Tong-yang happened to be thinking of starting a woodworking school. The teacher believed that his going back to the plant would be a waste of his talent. He offered Lin, Yen-chih the option of teaching at his would-be woodworking school. While prodding him on, the teacher spent quite some time making sure that he would take it seriously. Lin, Yen-chih eventually decided to give up the handsome salary he could be earning at the plant. His choice was HDG where he could take up woodworking as his passion and devotion.

For Lin, Yen-chih, furniture can only be perfect or become a reject. One is supposed to make only the best when making furniture. Fastidious as he is, it is not uncommon for him to spend months making a single piece of furniture. But this commitment to perfection is duly matched by the patience of his customers. So long as the merchandise is good enough, they are willing to wait. The first bench in his studio is inspired by one of his finds from the garbage dump; he went on to craft a modern version of the traditional bench in his own way. His find shows him the beauty of sapwood. The lighter color of a small piece of sapwood on the seat stands out as a perfect counterpoint to the darker overriding tone of Formosan Michelia. Almost like an emblem from Heaven, it gives the bench a unique appearance. What happened next is that he made six benches in a row. But he liked none of them and abandoned them all. It turns out that he found the lines he wanted only in the seventh. Indeed, fineness is often to be found only in finer details.

Lin, Yen-chih is also a collector of Denmark's designer chairs. For him, furniture deserves to be recognized as artworks rather than just as furniture. A house that is furnished with objects of fine taste can offer children a good education. They are thus naturally imbued with a better-hewn appreciation of finer things in life. His latest work is precisely a writing desk meant for children. Its exquisite lines and shape speak of his intention both as artisan and as father.



吳孟芳

WU, MENG-FANG

十年光陰
放進後車廂
趁著晴朗
開往太麻里
我的家鄉

時鐘又走了一圈
太陽和想家的心一同升起

時候到了
我站在 夢土一方
望著昨日的朝陽

這是吳孟芳人生中第二個重要的10年，原本在美國家具大廠的設計部門當主管，十年來日子穩定安逸，吳孟芳在豐腴之中卻深感不足，聖地牙哥的好天氣似乎不是為他而準備的。「雖然可以享受，但這有什麼意義呢？」他問自己。此刻他意識到人遠遠比任何事物都重要，過去父母為自己與兄弟姐妹的未來打拼，是時候回家陪陪爸媽媽媽，也讓在美國長大的孩子和臺灣有更緊密的連結。

今年九月，吳孟芳在木平台舉辦了回國後第一次個展。「是時候回家了，這是獻給我爸媽的展覽。」吳孟芳說。第二個10年，遊子重新落腳臺灣，心境已經更新，為了讓父母知道自己都在做些什麼，工作腳步也放慢了。年初母親因病北上和吳孟芳一家一起住，「她常來工作室看我在做什麼，我也終於能夠花時間和她聊聊我自己、我的工作。」人生旅程中步調太快，吳孟芳決定重拾看風景時該有的心情。

有時候時間到了，自己卻沒意識到什麼對自己是很重要的，吳孟芳決定一有時間就回家。有時會開夜車從林口開往太麻里，開到了也就天亮，看著從小就熟悉的曙光，自海面升起。吳孟芳有許多作品是用剩餘的材料設計而成。他認為人生也是這樣，舉例來說，新材料送來時，通常會切頭切尾，但是這個典型的動作能不能被改變？他把小料轉換成一座座可愛的小屋子，看來小巧而安定。自微小的小事中看見新的可能，吳孟芳期待繼續用這樣的精神創作下去。

2010年吳孟芳自美返臺，加入懷德居教師群的行列，新的契機展開，他仍經常想著家，因為那是他心中溫暖而永恆的寶藏。經過在美國的十年，吳孟芳感覺自己的格局及視野向外延伸，從覺得自己是位臺東人擴及至一位臺灣人，比以往更強烈感到家與根的力量，而力量將轉換為往後創作的能量。「我們的家在那魯灣，從前是一家人，現在還是一家人。」吳孟芳憶起了這首原住民歌曲。

Wu, Meng-fang was once head of the design department at a major U.S. furniture company. For 10 years, his life had been free from care and comfortable. But a sense of loss haunted him despite this seeming material abundance. "Given all the enjoyments, what's the point really?" Wu asked himself. He came to realize that family matters most by far. It's time to go home and spend time with his parents. It's also an opportunity for his U.S.-born children to build a closer link to his homeland Taiwan.

This September, Wu, Meng-fang held his first solo show after his return to Taiwan at Danish Warehouse in Taipei. He began to work at a slower pace so that his parents could better catch up with him. While he might have missed a lot before by hurrying along his life path, Wu now would rather take his time and grasp whatever the present has to offer.

Quite a few works of Wu, Meng-fang are actually made from surplus materials. He figures life is no different. When a batch of new materials comes in, for instance, it will often undergo a process of edge-cutting here and there. But isn't there any other possibility? As such, he has used bits and pieces of the sort in making little houses, shapes that look tiny but solid. Detect new possibilities in the smallest trivialities. That's the line of thinking along which Wu expects to keep on working.

Wu, Meng-fang returned to Taiwan from the U.S. in 2010. A new personal era unfolded as he became a member of HDG faculty. Thanks to his 10-year stay in the U.S., he could sense a broadening of his own reach and vision. He now sees himself as a native of Taiwan rather than just of Taitung. The power of home and family roots feels much stronger than ever. This power is bound to be transformed into a driving force that keeps him going as an artist.



詹志展 · 陳宣如

CHAN, CHIH-CHAN · CHEN, HSUAN-JU

一道彩虹 一棵楓
挑戰設計的刀鋒
絞盡腦汁到最後
窗外終於吹進了微風

我們都相信 當時的勇氣
實驗自己 未聞嬉戲
未來在哪裡
We'll see

詹志展(阿展)和陳宣如的工作室取作「木燭地」,就像這個名字,這裡除了是他們工作的地方,更是一個靈感的遊樂場,兩人的生命在北投一間由老房子改建的工作室交鋒,互相激盪。「其實沒有固定的工作時間啊!我們在這工作也在這生活。」他們說。一間理想的工作室能讓他們不僅能一起工作,也能發展各自的興趣,自由自在。

阿展除了做木工設計,同時擔任懷德居的助教,協助吳孟芳老師及蔡芳芳老師教學,「木工改變我太多了!」阿展說。他希望可以將木工的正面力量帶給更多人,因此對教學樂此不疲。建築背景的宣如當初即是因來懷德居上課結識了阿展。除了家具,阿展對於建築也很有興趣,因此和宣如一拍即合,有許多共同的設計思維及相似的美感品味。

阿展笑說自己曾是不良少年、不愛讀書,但進了臺東農工木工科後,木工拯救了他,「一接觸我就沉迷了!一早進木工室,傍晚才出來。」阿展說。即使當時學校培養了一群木工選手,有很好的技法,阿展卻發現多數人僅是為了文憑,利用木工競賽保送升學。阿展畢業後,木工科也停班了,產業逐漸沒落,即使知道現實中木工路是艱辛的,他仍堅持繼續走這條路。「每個動作都要用身體去體會,增加經驗值。」阿展堅定地說,宣如對他的第一個印象是:「這個人真是瘦阿!」不過,他工作起來卻展現熟練的功夫與力道。他深信身體的記憶其實比腦袋好,「有些師傅好幾年沒做,工具一拿起來卻照樣有模有樣。」他相信:一項技藝練到最後,得到的東西是不會消失的,它們將完好地儲存在自己的身體記憶裡。

阿展的兩個舅舅都曾是木工選手,但他只看到他們做裝潢,舅舅做給他的玩具、魯班棋,不知不覺讓阿展喜歡上不頭喻人的感覺。宣如則是來自一個木藝家庭,父母都是森林研究背景出身。「雖然我是都會長大的小孩,卻因為父母的關係從小就接觸到好多種木頭。」她說。木頭來自世界各地,讓宣如自小就了解材料的豐富。她說:「使用木製家具、物品對我們家來說是近乎直覺的事情,這點讓我覺得很幸運。」對兩人而言,木頭自然的質感是無法取代的事,因此,除了設計家具,木燭地也藉由創作小物件增添人們生活的質感。有位朋友緊握時常會握一握他們設計の木製鑰匙圈,舒緩心情。「這對我們來說雖不符經濟效益卻是重要的小事,因為能藉由木質設計讓人的生活變得更好。」宣如說。

懷德居是一個充滿形形色色學員的地方,「大老闆來向你學,叫你一聲老師。」阿展發現這裡越有社會歷練、地位的人反而更肯學、更虛心,這讓他相當佩服。宣如則回憶起當初剛來到懷德居,第一期上課時有好一段時間幾乎都在磨刀、磨耐心。做木工對兩人來說看來是付出勞力,卻也是紓解壓力的方式,藉著重複、專心做一件事,逐漸領悟其中的奧妙。做木工要定下心來,「做著做著,就忘掉時間了。」阿展說。

回想起當初成立工作室甚至成立自己的品牌,他們形容是「衝動加上發神經」的決定。的確,有時缺的不是想法,而是執行夢想的一股衝勁。工作室成立已兩年,阿展與宣如逐漸找到合作的默契,可愛的狗 Maple 則是他們工作時最好的精神支柱。未來希望繼續嘗試多元的設計,並持續調整工作室經營的方式。木燭地深谙好家具不是有錢人的專利,是每個人都能感受的事情。有人問他們如何定義木燭地的風格,他們回答:「風格太難定義,確定的是,我們會一直面對自己是怎麼樣的人,誠實的去做設計。」

Chan, Chih-chan and Chen, Hsuan-ju call their workshop CD Wood Studio. Rather than a mere workplace, it is indeed a playground for their ideas to run free.

Besides working as a woodworking designer, Chan finds time serving as a teaching assistant at HDG. He finds teaching quite rewarding as it allows him to share the constructive and positive power of woodworking with a lot more people. Chen, an architecture major in university, came to know Chan when studying at HDG. It happens that Chen takes interest in architecture as well as furniture. The two became partners instantly as both share similar ideas about design and a common aesthetic leaning.

Chan does not mind ridiculing himself as a onetime bad boy who disliked reading. But he was saved after becoming a student at

the Woodworking Section, National Taitung Agricultural and Industrial Vocational High School. Although the school did nurture a good number of well-trained woodworking "contestants," Chan soon discovered that most of them were still setting their eyes on diplomas. That is, what they really wanted was to win recommendation for admission to institutions of higher learning by prevailing in woodworking competitions. Of course, he also knew that woodworking as a career path is no road of roses. But he persisted with his choice. It is his belief that the body has a better memory than the brain. A craft that one has learned and mastered will never go away; it will always remain well-preserved in the memory of the body.

By contrast, Chen, Hsuan-ju comes from a family with a close bond with woodworking. Her parents share a common background in forest research. As such, Chen already knew a lot about the diversity of wood when she was little. "In our house, the use of wooden furniture and objects is almost like an intuition," Chen says. "This makes me feel lucky." In addition to designing furniture, CD Wood Studio seeks to create a variety of small articles that can help people further enhance their quality of living.

Now that their studio has been in place for about two years, Chan and Chen have also found more ways to perfect their partnership. In the days ahead they are ready to explore more design possibilities as they continue to adjust the way how the studio is to be run. So what is the style of CD Wood Studio? "Style is too difficult to be pinned down," their reply goes. "But we are sure that we will always acknowledge who we really are honestly and proceed with our designing accordingly."



森平房

SEN, PING-FANG

床底下的手工工具在發光
父親曾經 刻下生活的軌跡

物換星移 山村平房
樹木依舊 靜靜的長

循著心中的恆星
騎車到大溪
回到綿延山層
仰望大地繁星

偶然間，阿森在臺東老家床下發現一套父親的手工具，才知道家中許多桌椅是父親利用山裡撿到的木材，拼湊而成。從小山上物資缺乏，茅屋的樑柱是芭樂樹做成，家中六個孩子也學習善用環境中的天然材料，「我記得連乒乓球拍也是自己做的呢！」阿森說。儘管他在懷德居是老師的角色，在家卻排行老么，阿森的個性像個大孩子，有原住民與生俱來的樂天以及幽默感。

國中畢業後回到家裡在裝修，阿森看木工挺好玩因此選擇就讀公東高工木工科，當時念得很愉快，「好玩、刺激，老師要求也嚴格。」阿森說。當時除了參加比賽培養工法，也接了許多教堂的案子，製作教堂裡的長凳、桌子。雖然實作經驗豐富，阿森從來不知「設計」是什麼，也沒有想像以後自己會繼續走木工這條路。「我以為做家具只是生活的工具，考上臺北工專原本要放掉木工了。」阿森說。林東陽教授惜才，知道他不太愛念書，便讓他以製作家具來彌補考試考不過的學分。「是教授讓我重新做家具的機緣，也從此有了設計的概念。」阿森說。

工作室搬來大溪兩年了，「還是在山裡習慣。」阿森笑著說。工作室周圍是美麗的青山，隨時可騎著單車，在鄉間徜徉。設計遇到瓶頸時就騎車到處繞繞，大自然隨時提供創作的養份。設計時，阿森喜歡保留木頭的個性，粗曠中加以修飾。面對自己時也一樣，有了堅實的基底，再慢慢堆疊出創作者的特色與個性。

他說：「先把自己磨練，再發揮自己利的部份。」他堅持基本的工法、不偷懶，該怎麼做就怎麼做。阿森也不排斥臨摹大師的作品，因為透過臨摹，才能了解設計者的細膩巧思。他也非常欣賞北歐的家具，「他們的簡約像沒有贅肉的 model 一樣。」阿森開玩笑地說。好的設計沒有多餘的伎倆，處處合宜。

阿森說原住民沒有退休的概念，永遠都要為生活負責。他不知道自己會做木工設計到什麼時候，但肯定的是他會繼續好好過日子，如同一樣樂天的母親告訴他的話：「不要變壞就好。」

阿美族是母系社會，他跟著母親姓森，似乎注定與樹相依，是山林培養出這位粗曠而真實的工匠。

After Sen, Ping-fang graduated from junior high school, it happened that his home started undergoing redecoration. Woodworking seemed fun to him, so he decided to study at the Woodworking Section, Kung-Tung Technical Senior High School in Taitung. Besides joining competitions to sharpen his own craftsmanship, he was also involved in making a lot of benches and tables for a local church. But he never knew what design really is despite his ample woodworking experience. Meanwhile, woodworking was hardly thought of as a career possibility. Prof. Lin, Tong-yang held dear his talent even though Sen never took to reading much. As a compromise, the student who failed in exams was permitted to earn his credits by making furniture instead. "It is the professor who gave me a second chance to become a furniture maker," Sen says. "I also came to understand what design is all about."

Sen, Ping-fang likes to retain the "personality" of wood when designing his works. The rough is refined only when absolutely necessary. The same can be said of the artist. A solid foundation is laid for basic skills before he goes on to build up a personality and personal traits. "Make yourself blunt before sharpening a personal edge" is his belief. He always sticks to the basics of his craft and never gets sloppy. What needs to be done must be done. For his part, Sen does not reject the idea of copying masters. Only through copying can one look into the ingenuity of the original designer. He admires Scandinavian furniture. Good design has no room for redundancy; every detail is precisely how it is meant to be.

Sen says that retirement is a concept outside of the mindset of Taiwan's aborigines. Life is an eternal responsibility. Right now, he surely cannot tell how long his woodworking design career is going to last. But Sen is sure about one thing—he will keep on living his life in earnest. His optimist mother always tells him: "So long as it doesn't get worse."



吳宜紋

WU, YI-WEN

咬一口記憶的餅乾
開始一場太空旅程
回收一棵秋天的樹
種下一張美麗的凳

感謝想像力
讓我們
目光朝前 所向無敵

自國立臺北教育大學畢業，宜紋 (Even) 和設計科系背景的人有不一樣的思維，大學中因有豐富的當代藝術及教育理論的訓練，讓她能用藝術、用說故事的方式來創作，儘管她發現自己的東西沒有設計背景的人來得俐落、時尚，Even 漸漸發展出自己的創作脈絡，不論是作品「熊皮地毯」、「餅乾板凳」、「太空走路工」，或是「不插電家電」，Even 像是建構了一個童話世界，將自己的個性注入其中，做出令人看了總是會心一笑的作品。

從小 Even 就喜歡做手工藝，大一、大二時也非常喜歡木工課。大學畢業後不想放棄工藝，因此決定攻讀研究所，研究所二年級時也因朋友介紹開始在懷德居上課。騎著摩托車蜿蜒上山，Even 第一眼見到懷德居時心想：「原來有這樣的地方！厲害的人都聚集在這裡了。」她慶幸自己有來到懷德居，否則成了井底之蛙。

投入木工三年後，創作種子逐漸發芽，期間還以餅乾板凳獲得臺灣工藝競賽「工藝之夢」獎項的首獎，Even 受母校之邀留下教學，復興已停擺運作多年的木工教室，把對木工的熱愛分享給更多的年輕人。她總是鼓勵學生：「作品大小無所謂，只要用心做就會有好作品。」她希望訓練他們設計出可以用很久的作品，而不是堆放在教室、學期末再帶回家的垃圾。平時 Even 也帶學生參觀家具店、木材行，帶他們實地去看這一行的人在做什麼。「我知道學弟妹們都期待木工課很久了，希望能讓他們滿載而歸。」Even 說。剛開始她幾乎天天去木工室，讓學生多一點時間做木工，有時甚至待到下課還有學生留下來做。雖然自己的時間變少了，Even 卻覺得很值得，「一年就一學期的時間做木工，想給他們多一些機會。」她說。

幾年過去了，Even 仍舊充滿動力，每週前往懷德居上課。Even 認為懷德居提升了自己的教學能力，不論是上課中的學習，或是和老師們一同去丹麥看大師的作品，這些經驗督促她保持積極的心，不斷進步。最近 Even 的腳步則是移新店，開始工作室生活，「那是一間白磚牆平房，滿可愛的。」Even 形容。除了是工作的地方，未來她還想在裡面規劃一個舒服的小空間，可以休息、和朋友聊天，「會有昏暗暗的燈光像咖啡店一樣。」女孩的想像力又把她帶向了新的方向。飢餓的柴犬「吳的」(Woody) 則是她的新夥伴，尾巴搖搖，和她一起展開新的旅程。

Graduating from National Taipei University of Education, Wu, Yi-wen (Even) is exposed profusely to modern art and education theory. This exposure prepares her well for creating works of art from a story-telling approach. Her works—from "Bear Skin Rug" and "Cookie Stool" to "Space Errand Boy" and "Home Appliance Unplugged"—are a clear reflection of her personality. The response they elicit is often a knowing smile.

Her three-year study at HDG proved quite rewarding. Her "Cookie Stool" won top prize in the "Dream of Crafts" section of the Taiwan Crafts Competition. She was also invited by HDG to stay on as teacher, sharing her passion about woodworking with the younger generation. "Size does not matter," she advises her students, "A fine work will emerge so long as you put your heart to it."

Even believes that HDG is also a place conducive to her teaching. She continues to enhance herself by giving lectures in the classroom; she also joins other members of the faculty to travel to Denmark and admire the works of Danish masters close-up. All these experiences help her stay proactive and earnest to move up another rung.



陳幼健

CHEN, YU-CHIEN

為了守護心靈
我願作一位永遠的工匠
鉋出生命的火光
點亮 暗夜竹林

「能沒有經濟壓力得放心創作是天上的恩賜，木工其實是心靈工作。」陳幼健說。平時是位資訊工程部門主管，陳幼健私下卻是一位「專業的業餘玩家」，木工、皮雕、芭蕾舞、古琴都是他熱愛的事情，他游走在這幾項興趣中，並將它們相互融合、活用。辦公桌上零散擺放著許多舞者的照片、工藝相關的書籍，他隨手拿起一張舞團的照片說：「我喜歡看舞，從舞蹈、動作、影像中獲得力量、靈感。」他透過細膩的觀察，將複雜的動作，轉換成簡單的形與工藝。他的作品中不乏許多這樣的例子，一如這次展出的「紅狐鉋刀架」，即是融合人的身體線條及狐狸尾巴而成，桌子不但可放咖啡，還可立起成樂譜架。

作品「那位木匠的琴桌」則是充分展現陳幼健的雙重角色—木匠與琴師。一張桌子，兩面不同的設計呈現了兩種需求：工作桌與琴桌，讓陳幼健能在不同時刻變換使用這件家具。他巧妙地將機件放在工作桌的那側，讓彈琴的那側乾淨優雅，多幾分浪漫，而工作桌也因呼應琴桌的風格顯得不生硬、更有線條。

對陳幼健來說，木工已是他生活的一部分。他感性地說：「我的創作是跳脫實用性的，木工是我表現情感與回憶的方式。」他相信即使是同一件作品，也會因當時不同的心境而呈現不同的樣貌，上學期的琴桌作品「面面相覷」即是最好的例子。1996年和2011年製作的兩個版本風格迥異，加入許多新的想法及心情。陳幼健形容那是一張自由的桌子，因為從不同角度觀看都有不一樣的美，隨著時間發展、人的轉變，桌子也以全新的狀態再現。

回想起來，陳幼健很早就開始做木工了。當初住在美國，因為屋子被啄木鳥鑽了一個個的洞決定自己修補，想不到原本是因生活需要去做的事情成了日後創作的媒介。對他而言，有穩定的工作、沒有經濟的負擔，並且能盡情創作，是一件幸福的事情。漸漸地，家裡已經擺滿大大小小的作品，從碗盆器皿，到桌、床，這是一間夾雜著過往故事的器物屋子。不論是鐵、陶、石頭，或是皮革都是他的創作媒材，他認為創作是非常自然而愉悅的事。這兩年他則化身策展人，邀請大家來創作，並提供材料費及場地舉辦「古琴和她的桌子」展覽，展出他及朋友創作的琴與桌。「對我來說這是一種回饋社會的方式。」他說。

說著說著已經接近晚餐時間，「我得去上皮雕課了。」他看了看時間。人生雖短，但可以很充實。陳幼健笑著說：「我先學起來，以後木工做不動了就做皮雕吧！」馬不停蹄，他繼續他的工藝旅程。

As head of an information engineering department in his full-time job, Chen, Yu-chien is a "professional amateur" as well. Woodworking, leather carving, ballet and guqin, a musical instrument that looks like the zither, are all love of his life. What he aims for is to integrate and put them to optimal use. As a craftsman who is also a meticulous observer, he is able to transform complicated movements into simple forms. His "Red Fox Planer Rack," on display at this exhibition, is a clever combination of the lines of the human body and the tail of a red fox. Not only good for placing coffee, it can be adjusted to double as a music stand.

"That Carpenter's Guqin Table" is a masterful illustration of Chen's double role—carpenter and guqin player. A single table is so designed as to perform two different tasks: a working table and a table for playing the zither-like instrument. It is a piece of furniture that can be adjusted to meet the requested purpose as the need arises. The few mechanical parts are ingeniously placed at the side of the working table so that the side of the guqin table can stay simple and elegant with a romantic touch. As a counterpoint to the guqin table side, the working table side appears less rigid while more pronounced in terms of lines.

For Chen, Yu-chien, woodworking is an integral part of life. His belief is that even the same work may present to the artist different appearances conforming to different moods at different points of time. "Different Faces," another work intended as a table for playing guqin, stands out as a fine example. Two models made in 1996 and 2011 respectively exhibit vastly different styles as new thoughts and emotions found their way into the latter. Chen describes it as an utterly free table. A different kind of beauty readily presents itself when the viewer shifts his perspective. To be sure, the passage of time is often accompanied by changes in man himself. The table takes on a whole new image in a similar vein.



范厚民

FAN, HOU-MIN

森林裡的夢工場
蔓延著一層靜謐
流言是真的
我們的安靜有相同的頻率
有一群默默工作的人
滿足而驕傲 如高歌的鳥兒
按下快門 我試圖捕捉那
經驗的表情

身穿牛仔外套、繫著馬尾，范厚民平常是位攝影記者，黑色相機包自肩膀斜背至腰際，給人俐落的形象。木工是他繼影像之後，全心投入的興趣。攝影與木工有如人生樂章裡的快板與慢板，前者試圖捕捉事物短暫的瞬間；後者則讓范厚民慢下來，細細思量自己要做的事情。身為記者，拍照是工作，交差即可，做木工則是一種坦然面對自己及木作大家庭的過程，「在懷德居大家有共通的興趣與語言，總是互相分享，不會刻意留一手。」范厚民說。儘管大家背景不同，在木工的世界，大家都歸零，重新，也「從心」開始。

當初進入懷德居時，范厚民就期待做一張不一樣造型、結構的椅子。「哈，後來發現沒這麼簡單。」他笑著說。在創作時他喜歡挑戰具高反差特質的家具，「有些看來危險的結構或造型，其實很穩。」他舉例。這次展出的休閒椅即是挑戰視覺安全感的作品，儘管椅面看來懸浮、騰空，接觸點少，坐起來卻非常穩固。這張椅子的製作過程相當費時，除了得先用夾板做模型，製作期間范厚民也不斷嘗試、實驗，將心中理想的曲線雕琢出來。他深知做直線造型較省事卻容易被仿冒、抄襲，他說：「所以大家才會收藏名椅。收藏的價值就在於那些小細節。」椅子中任何一個轉角都是故事，那是工匠的真功夫；學不來也偷不走的地方。

在阿森老師的班學習已三年了，范厚民欣賞的不僅是家具作品，還有工匠工作的模樣與美感。「阿森工作的樣子很美，讓人很想為他拍照。」范厚民曾問阿森如何練就爐火純青的技術，老師的回答總是：「跟著學長學啊！」他漸漸了解木工真的要天天碰，慢慢累積實務，甚至是做人的道理。或許因為具有攝影師獨特的眼光及觀察力，范厚民喜歡放慢速度看老師工作，欣賞其中的力與美，「他們總是老神在在的樣子，好像所有事情都在掌控之中。」

從老師身上，他看到基本功的重要，知道木工的技術不能速成。「不然老師存在的意義是什麼？他們也是慢慢學成才傳授給我們的呢！」范厚民說。不論是欣賞東西的比例、線條等等，他從小就喜歡看東西美不美。儘管他是機械系出身，也習慣運用邏輯思考事情，他清楚有許多事難用理論、文字去理解，工匠的工作之美就屬於這般境界，他把這經由經驗慢慢磨成的工作藝術，當成自己日後不斷學習的目標。

Fan, Hou-min is a photojournalist. With the belt of his black camera bag slanting from shoulder to waist, he always gives the impression of a competent professional. But now woodworking is a second pursuit that takes up his time after photography. As a journalist, taking pictures is his job. Woodworking, on the other hand, offers an opportunity for Fan to truly face himself and fellow woodworkers with utter honesty. Despite the diversity of personal backgrounds, every beginner in the craft of woodworking is supposed to start from zero. It's also a journey that begins with the heart.

Upon his coming to HDG, Fan set as his goal to come up with a chair of an unconventional shape and structure. He considers it a welcome challenge to make furniture with an appeal of unusually pronounced contrast. His work on display at the exhibition, "Lounge Chair," is deliberately designed to test most people's "visual complacency." Seemingly floating, the chair has only a few joints visible. But anyone who sits in it will agree it is indeed a solid chair. When making the chair, Fan underwent many trials and errors until he finally carved out the curve he yearned for. Every turn of the chair has a story to tell; it's also where craftsmanship at its finest is to be found. Others can hardly expect to emulate or steal it.

A major in mechanics at school, Fan is accustomed to logical thinking. But he is fully aware that many things in life simply defy theoretical or linguistic interpretation. The beauty of craftsmanship is definitely one of them. And this craftsmanship that requires a slow accumulation of experiences is what he aims for in his endless learning in the days ahead.

諸葛政

CHU-KE, CHENG



按圖索驥
為自己的人生做設計
童年的夢
乘著紙飛機
遨翔在
木屑翻飛的新天地

諸葛政從小就喜歡做模型，經常躲在房間裡偷做，在學校也總是美術、工藝課成績特別好。「有次老師還派我代表參加風箏比賽。」諸葛政回憶起小時候的時光。即使是在當志願役軍人時，他也試著把握機會進修，利用時間修服裝設計。退伍後也曾學過產品設計，他說：「當時覺得3D圖畫出來了卻抓不準細節，做起來也沒感覺。」為了追求更踏實的設計與製作經驗，他來到了懷德居，重拾童年的手作經驗。

「懷德居有各行各業的人，我覺得自己也在向他們學做人的道理。」諸葛政說。他珍惜每次看老師示範的機會，透過觀摩別人啟發自己。椅子作品「遨翔」是以他在懷德居第一期的作品為基礎，調整木紋方向和榫接方式的再創作。當時諸葛政非常喜歡飛機造型的東西，於是有了創造飛機意象椅子的想法，會加上輪子則是因為覺得有趣，讓乘坐者和椅子有互動，能輕鬆地滑來滑去，也呼應飛機的動態感。藉由這個作品，他試圖想表現一種不受材質、自重重中跳脫出的自由。「遨翔」也拿下第二屆新北市家居用品設計大賽銀獎，目前他正積極與工廠討論量產的可能性。

諸葛政相信做設計要投入時間，才會培養出創造力。雖然現在網路資源多，他不願直接去搜尋板凳類型，「不然會被限制。」他說。因此他總是先試著自己發想，再翻書、查資料去印證作品的獨特性，希望能創作出別人沒做過的東西。他感謝吳孟芳老師以及森平房老師給予的指導，他說：「以前覺得很難的東西經過吳老師的指點後，就都沒問題了。」吳老師總是說：「不會難辦，換個方式做就可以了，」並耐心的把新方法傳授給學生。

面對設計瓶頸時諸葛政則是坦然面對，他說：「有時候與其花時間卡住，不如去臨摹，動手去做自然會學到東西。」最近他也學起金工，驚喜的發現工藝領域中不同媒材間有許多相通的技巧，未來他還希望多嘗試新的媒材。回想起當初當兵的時光，諸葛政慶幸自己晚上有去進修，「否則我的腦筋一定會變笨。」他笑著說。人只要有心前進，什麼也阻擋不了自己。最近他發覺美國的書寫得不錯，有照片及詳細的插圖，幫助自己在木工技巧上更精進，只要一有時間他便積極學習。木工之路，他還想走得更高更穩，創作更多精彩作品。

As a little boy, Chu-Ke, Cheng developed a craze about making models, a venture he often stealthily undertook in his room. At school, it was also in fine arts and crafts where he scored better grades. Even when he was a volunteer serviceman, Chu-Ke took time to enhance himself by studying fashion design. After his discharge from the army, he went on to study product design. And then he became a student at HDG to secure more solid training in both designing and making things.

"HDG is home to all walks of life," Chu-Ke muses. "I think I've also learned from them how to better conduct myself in society." His "Soaring" is a work inspired by aircraft models that have always appealed to him; he simply wanted to make a chair reminiscent of an airplane. Wheels are added as Chu-Ke believes that they will stand out as a fun feature. That the sitter can move around effortlessly echoes the image of aircraft nicely. Chu-Ke is now in talks with a furniture plant about the possibility of putting this chair, winner of silver prize at the 2012 New Taipei City Household Utensils Design Competition, into mass production.

Chu-Ke believes that designers must invest their time in growing creativity. Despite the abundance of online resources, he would rather not start a project by searing the Web for promising designs. "You'll just become pinned down," he says. Instead he makes it a point to do his own thinking first before browsing books and other sources to verify if he is being original. He surely hopes to make things that nobody else has made yet.

趙南開

CHAO, NAN-KAI



斑斕的玻璃
粉碎過去的不安與迷離
森林裡射出一道極光
靈感於是
找到落腳的地方

懷德居木工實驗學校創辦人林東陽教授曾說：「懷德居臥虎藏龍，有各種領域的人才。」已在懷德居學兩年的玻璃藝術家趙南開就是個好例子。儘管大多時候他是玻璃藝術家的身分，在懷德居卻像是回到學生時期，和大家一起學習、做工。「在這裡沒有壓力、很快樂。」趙南開說。

儘管是截然不同的材質，趙南開相信藝術的世界裡，許多技巧是互通的，玻璃與木工在機器的運用及技法上確實也有許多相似點。不同的是，木頭是活的材料，會收縮、變化，且要將人體工學放入設計考量中，這些相異處也幫助趙南開在玻璃創作上有更純熟的設計思路。未來他希望能找到合適的接合媒材，讓木頭與玻璃能相結合，製作出獨特的家具。不論是木頭或玻璃，他渴望將所有的東西融會貫通，「我的熱誠在於創作，媒材僅是工具，是表達自己的方式。」他說道。

在開始創作玻璃藝術前，趙南開最擅長的其實是繪畫。因此作品經常有豐富的繪畫性。這次展出的「即光」，便是透過豐富的色彩表現夕陽在水面折射的光線及短暫的美好。玻璃創作方面，趙南開不想炫技，偏好觀念強或是繪畫性濃的作品；木家具方面，他則喜歡實驗各種可能，想跳脫家具原本既有的模式。因此，他經常在設計和功用性之間拉鋸。如何在跳脫傳統之餘，仍保持使用上穩定的品質是他積極尋求的答案。他很喜欢在懷德居二班的氛圍，這個大多數學員具有設計背景的班級，趙南開形容是「最年輕也最弱」的班，大家可能沒有辦法買最好的材料，但是總有許多新的想法，彼此丟意見、互相激發。

儘管因為創作玻璃藝術的經驗，趙南開在操作機器方面較其他同學得心應手，手工的部分對他來說仍是不斷磨練的過程。回想起來，他認為第一學期最開心。當時大家做一樣的東西，彼此良性競爭。「自己做的第一個樺頭最漂亮！密合度最好！」趙南開笑說。對於做木工，他也和其他同學一樣有無比的熱情與耐力，「之前為了把一張桌子磨到完美，從晚上九點磨到天亮，很怕鄰居來抗議太吵了。」他說。

林東陽教授開心的表示，懷德居能聚集不同媒材的藝術家是很好的事情，像是一個創作園地，讓不同的藝術與創意逐漸滋長。

Prof. Lin, Tong-Yang Founder of Non-Profit Experimental Woodworking School, HDG, once said: "HDG is home to talent from all walks of life." Chao, Nan-kai, a glass artist who has studied at HDG for two years, is an exemplary case. Despite his being a glass artist most of the time, he is also no more than a student who joins his classmates in studying and working at HDG. "There's no pressure here," Chao says. "It makes you happy."

Despite the diversity of materials, Chao believes, many techniques are interchangeable in the realm of arts. To be sure, wood is a "live" material as it tends to contract and change. Ergonomics is thus an essential consideration in the designing process. Differences of the sort have inspired Chao to adopt a broader perspective in his glass art. Be it wood or glass, Chao hopes that he can achieve a comprehensive integration of all the materials at his disposal. "Creation is my passion," he says. "Materials are just a tool, a way to express yourself."

Before taking up glass art, Chao already trained himself as a painter. This background explains why his works are often suggestive of painting. His "Transient Light" captures the refraction of the setting sun over water—a fleeting beauty—through an outburst of color. In glass art, Chao favors works that are highly conceptual or strongly suggestive of painting. In making wooden furniture, by contrast, he is always ready to explore every possibility that allows him to break way from conventions or stereotypes.



張書璋

CHANG, SHU-WEI

追隨樹的回憶
我來到當初的原點
測量人間的尺度
打造新的記憶
工藝原來是一場
心靈的對話

「每個人切入家具的角度不一樣，我是從雕塑的角度。」從回到雕塑創作已有十幾年經驗的張書璋，曾在懷德居學習一年的木工，他非常喜歡木頭溫潤的質地。來到懷德居之前，張書璋曾經歷一段追隨木頭的旅程，不僅曾參與文建會的傳習案，和老師傅學習製作家具，也參與製造木建築。懷德居的嚴謹系統協助他建立更穩固的家具製作技巧，也開始創作較以往更多的家具作品。

美術背景出身，張書璋很喜歡創作木雕的過程。「因為是純藝術，所以能用盡方法去表現，做出一件自己很喜歡的作品。」張書璋說。這和製作家具時的實用考量相當不同。儘管做木雕很開心，現實中卻難以和家人朋友分享他的喜悅。因此，畢業後他不斷思考該怎麼把作品傳達給人，家具則提供他一個合適的出口。他開始將設計中經典的要素，放進家具中，讓人實際碰到、接觸到，他說：「他們不用說喜不喜歡，使用了漸漸會體會到作者想傳達的東西。」張書璋相信好的設計自然能讓人在使用過程中感受到它和一般家具的不同。

製作木雕的過程有如一場心靈對話，「每次做木雕的時候，作品都對我說話，給我新的東西。」木雕講求的是造型、神韻，較不像木工一樣需處處精準，時時測量，加上製作過程是以軟性的工具慢慢打磨石材，不像木工須以鋒利的機器切割，因此他認為木雕是一個相較下較安全、自由、且較能找到自己的創作題材。不過，他也感謝懷德居強化自己的尺度觀念，對於才和朋友成立設計品牌「COLORLIVING GROUP」不久的他來說，相當有幫助。一釐米的差距，經常造就出不同於一般的出色造型。

目前COLORLIVING GROUP致力於設計具有手感、自然、簡單的木家具，許多作品不見得會上漆或磨得完美，卻企圖呈現人為與自然的平衡點。目前雖以木家具為主，但未來也想看看石材介入空間、家具的可能性。另外，張書璋也喜歡挑戰次等材料，將其轉換成新價值，缺點變成優點。「我常開玩笑說我對上等材料反而興趣不大。次等材料給我做家具，不能做的材料就讓我拿去當藝術品吧！」張書璋笑著說。有時天然的缺陷反而是獨一無二的，看你怎麼看而已。以前張書璋覺得藝術和家具是不一樣的東西，但現在他發現若掌握得好，兩者可以沒有距離。

木雕作品「樹的回憶」是一棵倒過來且根部被截斷的樹。張書璋遇到一個問題：「被截斷的是什麼？」他感慨人們通常都會欣賞樹的上半部，卻忘了源頭在哪，他希望能夠時時仰望，記得自己的根本。「就像是在臺灣時，我是屏東人；在國外時，我則是臺灣人。」張書璋說。

從木雕開始，一路發展到木家具製作，張書璋投入對自然材質的熱情，他一面回頭望，也一面學習、成長，不斷蛻變。

Having spent more than a decade as a stone sculptor, Chang, Shu-wei studied woodworking at HDG for a year. He is very fond of the warm and soft texture of wood. HDG's well-rounded training enables him to cultivate a solid set of techniques for making furniture. In turn, he has begun to use wood for his furniture works more often than before.

Making stone sculptures is like conducting a spiritual dialogue; emphasis is often placed on their shape and spirit. By contrast, woodworking requires precision of every detail so taking measurements is a must at all times. Chang acknowledges that he is grateful to HDG for reinforcing his grasp of scale. For Chang, who recently joined his friends in launching their own design brand name "Colorliving Group," this grasp proves of great help. A mere centimeter is often what it takes to make something stand out in a mediocre crowd.

At present, Colorliving Group focuses on designing natural and simple wooden furniture that feels "good" to the touch. Many of its works may seem half-finished; they are not polished or painted impeccably. The purpose is to strike a harmonious balance between the artificial and the natural. On the other hand, Chang welcomes the challenge to use inferior materials and give them a new appeal. Make advantages out of disadvantages, that is. Sometimes a natural defect is simply a unique blessing. There was a time when Chang would not place art and furniture on the same par. But now he believes that the two are no different if one can get it right.

From stone sculptures to wooden furniture, Chang, Shu-wei is always fond of materials that can be found only in nature. Looking back at the path he has taken, Chang knows he needs to keep learning so as to continue growing in changing times.



黃燦陽

HUANG, TSAN-YANG

我配上最好的裝備
趕赴一場森林裡的聚會
邊走邊探險
但願山上的寶藏還新鮮
好和孩子分享看見的美

「我是林東陽教授帶過唯一的研究生喔！」黃燦陽語帶得意的說。一帶完黃燦陽，林東陽即退休回老家林口建立家具圖書館，而黃燦陽則是當時他的得力助手，為懷德居一連規劃了圖書館、木工教室及展示館的空間，可說是參與了懷德居重要的草創革命時期。

這位空前絕後的研究生，當初為了在家具設計上更精進，結束室內設計師的工作回到母校嘉北科技大學，跟著林東陽學家具設計，並深入了解臺灣家具產業狀況。黃燦陽清楚記得林東陽對他說：「你確定要選我嗎？我不會放水喔！」在學校以嚴謹認真出名的林東陽，和黃燦陽也就結下了不解之緣。林東陽退休時，派了三部卡車才把研究室的藏書都運到了林口。這是一間隱藏在山上的圖書館，但他們相信有好東西人家自然會去找。

萬事起頭難，為了興建圖書館，起初黃燦陽跟著林東陽到處跑，「我們真的就像化緣一樣，到處籌錢，也到處交朋友。」黃燦陽回憶。他很慶幸當時選擇林東陽當指導教授，跟著他走就是最直接學習家具產業動向的方式，他開玩笑的說：「感謝那兩年跟老師遊山玩水，過得非尋常舒適。」對他來說更重要的是，林東陽讓他見識到小小的臺灣其實處處有美的事情在發生，家具領域中各種奇人軼事都有，他們用自己的獨特方式創作家具，「那些都是美的、善的、執著的事情。」黃燦陽說。

廣受歡迎的「豆芽小兒」是黃燦陽與合作夥伴的作品，但兩年前夥伴不幸在一場工廠大火中往生，沉痛的打擊讓黃燦陽久久深陷在傷痛之中，對於家具的熱情也像是隨著大火瞬間被撲滅。這位夥伴不僅是他以前大學的好同學，也是黃燦陽創作上的知己。豆芽小兒在製作過程中有許多技術上的問題必須克服，他和朋友經歷幾年的磨合，終於找到合作的模式與節奏，沒想到命運之神還是將他帶走。「好的工匠不怕麻煩，會盡可能的依你的需求，用專業幫助你克服困難。」黃燦陽說這位好夥伴正是如此的工匠，可遇不可求。

儘管如此，黃燦陽有空時還是會做設計，先把想法累積起來，醞釀時機再出發。他相信創意不分年紀、背景，像種子一樣，撒下就會發芽。這幾年他則晉升為一位稱職的奶爸，在家接設計案之餘，也帶小孩，把最珍貴的親子互動時光。他想陪伴她們這段重要的童年時期，經常帶她們外出踏青。黃燦陽邊說邊拿出手機：「你看我最滿意的作品！」一看原來是寶貝女兒的照片。家中還有幾張庫存的照片，黃燦陽已準備未來將它們當作是女兒的嫁妝。「我可能不能一直陪伴著她們，但家具可以陪伴她們一輩子。」黃燦陽說，眼角閃著溫暖的光芒。

"I'm the only graduate student Prof. Lin, Tong-yang ever had," Huang, Tsan-yang reports with a tinge of pride. Upon Huang's graduation, Lin retired to his ancestral home in Linkou and set up Furniture Bibliotheca HDG. As his mentor's assistant, Huang got involved in the design of HDG's library, woodworking classroom and display room. He is indeed a key figure during HDG's early days.

A lot had to be done in those early days. Getting Furniture Bibliotheca HDG started meant that Huang had to follow Prof. Lin around in many errands. In retrospect, Huang feels grateful for his own wise decision to choose Prof. Lin as his advisor. Following him around proved the most straightforward and effective way to catch up with the latest across the domestic furniture industry. What's more important is that Prof. Lin broadened his vision by giving him an opportunity to witness for himself that beauty is a common feature in many corners around Taiwan. The furniture community is one of many extraordinary personalities and anecdotes; there are people who persist with their own way in making furniture.

Huang, Tsan-yang is now a part-time designer. Creativity, he believes, has no relevance to age or personal backgrounds. One who has sown seeds can always expect to see sprouting. Working on his design projects at home these days, he has another role to play: baby-sitter of his children. He is utterly grateful for such quality time shared by father and daughters. There are still a number of copies of his work "Bean-Sprout Side Table" in his house. Huang is already considering using them as a dowry for his daughters.

"It is probably impossible for me to be with them all along, but furniture can keep them company throughout their lifetime."

桃李不言自成蔭

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