



Design Curio at Design Miami/Basel
Basel, Switzerland
12-17.VI.2018

A New Layer II
A New Layer Taiwan

Design Stories from Taiwan to the World

Led by NTCRI (National Taiwanese Craft Research and Development Institute), *A New Layer Taiwan* aims to foster new partnerships between international designers and Taiwanese craftsmen. From 2012-2016, *A New Layer I* was led by the Swedish designer Matti Klenell with TAF Architects, Stina Löfgren and Carina Seth Andersson. In 2017-18, the project has moved into its second phase of research and development: *A New Layer II: Crafting Identities / Design Stories from Taiwan*.

Art Direction : Lise Coirier – Scenography : Julie Richoz





A New Layer II *A New Layer Taiwan*

Design Stories from Taiwan to the World



In order to transform traditional Taiwanese craftsmanship products into contemporary design objects and furniture, the NTCRI invited Belgium-based French curator Lise Coirier as Art Director and 7 internationally based designers from France, Germany, Israel, Japan, South Korea, Sweden, and Switzerland to Taiwan to work with some of the most talented local craftspeople on the island. The Taiwanese craftspeople, who specialize in Koji pottery, bamboo bending, lacquerware, and ceramics, indigo dying, were partnered with a designer or design team, to develop their cutting-edge design concepts. As part of the research phase of *A New Layer*, the designers traveled throughout Taiwan for numerous weeks, visiting not just the crafts people's workshops, but also sites of cultural or historical significance in Taiwan. "The overseas designers and Taiwanese craftspeople worked together to conceive, materialize, and finalize their design, with the craftspeople revealing in the numerous challenges and new visions presented to them in their craft by the designers," says Coirier. "The cross-cultural dialogue that has taken place between Taiwanese craftsmen and international designers during the course of *A New Layer* has enlightened and challenged both. We are really pleased to see that all the participants in the project enjoyed the process, with the designers bringing a contemporary mindset to high-quality Taiwanese craftsmanship. *A New Layer* has not only pushed the boundaries of both craft and design in Taiwan, but also created tangible objects and furniture that the general public can engage with," says the director Keng-Hsiu, Hsu of NTCRI.



From left to right:

Ben Chiu ,Taiwan Designers Web
(Taiwan)
Anton Alvarez (Sweden-Chile)
Sebastian Herkner (Germany)
Lise Coirier (Belgium- France)

Studio BCXSY – Boaz Cohen
(Netherlands-Israel)
Jin Kuramoto (Japan)
Wonmin Park (Korea)
Julie Richoz (Switzerland-France)



Koji Pottery



The Chiayi county is hosting this colorful Koji Pottery that the Japanese refer to as 'Chiayi Pottery' knowing that all the masters learn their techniques applied to the temples in this region of Taiwan. The glazed pottery was mainly used for wall decorations and sculptures inside or outside the temples, especially on the rooftops to represent the gods and symbols.



Anton Alvarez



He could have been a cabinet maker, but he has become one of the most influential and innovative creators of his generation. After studying interior architecture and furniture at Konstfack (Sweden) and receiving a graduate degree from the Royal College of Art in London in 2012, Swedish-Chilean artist and designer Anton Alvarez is continuously experimenting and building his own tools and machines for achieving unexpected and unprecedented forms with clay, textiles and more. Though he is based in Stockholm, he travels around the world and has already had solo shows at Salon 94 in New York and more recently at Frieze in London, the Xue Xue Institute in Taipei and former Gallery Libby Sellers in London. His recent and appropriately named *Unexpected* exhibition at Christian Larsen Gallery in Stockholm shows how his work requires full control, but is also based on a relatively ungovernable experimental process. As both a mental and physical statement, his *Alphabet Aerobics* sculptures are influencing his approach at Koji Pottery and demonstrate their visual strength and power.

The New Koji

Designer: Anton Alvarez
(Sweden-Chile)

Craftsmen: Ban Tao Yao,
Clay + art & craft co. (Taiwan)

Alvarez was inspired by the forms and symbols, as well as the handmade process that has been kept alive at Koji pottery thanks to the factory and to the museum. He has created four different shapes of contemporary vases revisiting the classical forms of the traditional Koji bestiary made of dragons, elephants, and tigers... The fauna and flora taken from the temple language and iconography have definitively been his source of inspiration. Modelled, cut and deformed to slightly become both decorative and functional pieces, his vases are freestanding and find their own visual and physical balance while modelling the clay before drying and firing it. Alvarez has chosen to spray the glaze on his pieces and fire them at high temperatures, which give them a very colorful glossy and unexpected look. This dynamic process of spraying on the vases is quite typical of Alvarez who wants to go beyond the ordinary in order to reach more random and surprising surface effects.



Dragon Eyes

Anton Alvarez & Ban Tao Yao

2017-2018

Vases

Shaped, spray glazed and high fired pottery

22 x 15 x 33 cm



Dragon Eye

Anton Alvarez & Ban Tao Yao

2017-2018

Vase

Shaped, spray glazed and high fired pottery

22 x 15 x 33 cm



Dragon Eye (detail)



Dragon Eye

Anton Alvarez & Ban Tao Yao

2017-2018

Vase

Shaped, spray glazed and high fired pottery

22 x 15 x 33 cm



Dragon Eye

Anton Alvarez & Ban Tao Yao

2017-2018

Vase

Shaped, spray glazed and high fired pottery

22 x 15 x 33 cm



Bamboo bending



Bamboo is an environmental friendly, natural composite material which has been used in Asia for centuries. It has been explored in a more artistic style applying heat to bend the slender pieces of bamboo. By picking up the right bamboo, removing the knots and the oil, drying and preserving it, by cutting, sawing, carving, gouging, heating, inserting, gluing, assembling and nailing, the pieces of furniture have been achieved in a very artisanal way.





Sebastian Herkner



Sebastian Herkner was born in Bad Mergentheim, Germany. He studied product design at the HfG Offenbach am Main (Offenbach University of Art and Design), already focusing during his studies on designing objects and furniture merging various cultural contexts, combining new technologies with traditional craftsmanship in order to highlight the multifaceted beauty of the materials and draw renewed attention to small details. Whilst still a student, Herkner did an internship with Stella McCartney in London, which helped to hone his feeling for materials, colours, structures and textures. Since founding his own design studio in Offenbach am Main in 2006, he has designed products for manufacturers such as Classi-Con, Dedon, Fontana Arte, La Chance, Moroso, Pulpo, Rosenthal and Very Wood, as well as working on interior design projects and for exhibitions and museums. Since 2007 he has taught several courses at HfG Offenbach am Main as visiting lecturer. His designs have received multiple prizes, including the 2011 German Design Award in the Newcomer category, 2015 the EDIDA Award for Best International Newcomer and Guest of Honour at imm cologne 2016.

The Bridge Bamboo Bench

Designer: Sebastian Herkner (Germany)

Craftsman: Ming An Wu (Taiwan)

Travelling by car and by bus around the countryside while visiting various workshops in Taiwan, Herkner saw lot of bridges all over the country. He was amazed to find so many typologies of them: high bridges, low bridges, connecting areas... He was really fascinated by the shapes of these bridges, and by their density. It is actually the topic of his design idea to work on bridges, or to translate the idea of the bridge connecting people, countryside, cultures and to bring this concept to life. His co-creative design with the craftsman Ming An Wu consists of a bamboo bench which is inspired by the bridges and their arches, while connecting each single bamboo stripes and creating the perfect and harmonious bridge for your home. Herkner has also challenged the craftsman who has achieved his largest piece of furniture ever. In one single row of a bench, people can sit and feel interconnected. It has been quite challenging for the craftsman to find long bamboos: the bench is quite wide and this is the first bamboo project for which bamboo has not been laminated but applied in a handmade manner. Normally bamboo is used in the form of tubes but here the slender pieces of bamboo are manually bended. In that sense, there is maybe a bit dereference alter to steam bent furniture like you see it applied in Germany on the iconic Thonet chairs, for example, or on the traditional kovski armchairs. The Bridge Bamboo Bench has a height of 43 cm and is 160 cm long.



The Bridge Bamboo Bench

Sebastian Herkner & Ming An Wu

2017-2018

Bench

Bended bamboo

165 x 44 x 43 cm



The Bridge Bamboo Bench (details)

Sebastian Herkner & Ming An Wu
2017-2018
Bench
Bended bamboo
165 x 44 x 43 cm



Jin Kuramoto



Born in Hyogo prefecture, Japan and graduated from Kanazawa College of Art, Department of Design, Kuramoto worked from 2000 until 2008 as in-house designer for various companies. He founded Jin Kuramoto Studio in Tokyo in 2008. The studio engages in various product design developments such as furniture, home electric appliances and daily necessities. With his singular design approach, Kuramoto Studio introduces the essence of things with a clear and distinctive expression. He has won many IF Design Awards, Good Design Awards, Elle Decor Young Designers Talent in 2012. Kuramoto is also lecturer for Kyoto University of Art and Design, Keio University SFC in Tokyo, Kanazawa College of Art and Musashino Art University, Tokyo. Among his clients in Japan: Meetea (design and art direction), Arflex Japan, Hukla, Jo Nagazaka / Schemata Architects, Tokyo Gas (JP), Naft, Ideaco, Mikamo, Offecct (Sweden)...

The Bamboo Chair

Designer: Jin Kuramoto (Japan)

Craftsman: Jian Cheng Lin (Taiwan)

By combining both the handmade bamboo bending process to the natural lacquer technique, the Japanese designer Kuramoto has conceived a new kind of furniture typology. Employing bamboo bending, which is one of the highest quality technique in Taiwan, Kuramoto tailors a new kind of seating. His elegant and refined chair is also simplified in terms of bamboo weaving and refresh the traditional look of the Asian furniture style. It reinforces the aesthetics and sustainability of the chair and introduces a sense of tactility and comfort. He has used 2 meters long bamboo pieces that are bent and assembled.



The Bamboo Chair

Jin Kuramoto & Jian Cheng Lin

2017-2018

Chair

Bended and woven bamboo

113 x 80 x 77 cm



The Bamboo Chair (detail)

Jin Kuramoto & Jian Cheng Lin
2017-2018
Chair
Bended and woven bamboo
113 x 80 x 77 cm



Yingge Ceramics



Yingge is an artistic town in Taiwan which is specialized in ceramics. Located in the Southwest of Taipei, it belongs to the New Taipei City. Considered as Taiwan's ceramic landmark, Yingge's fame is renowned for more than two centuries. Since 2000, the Yingge Ceramics Museum is promoting both traditional and contemporary ceramics from pottery to porcelain, highlighting the history and modernity of the local artists and factories. Yingge is also famous worldwide thanks to its Taiwan Ceramics Biennale founded in 2004.



Neolithic Collection

Jin Kuramoto & Zhongyi Industry Co. Ltd,
Clay + art & craft co.

2017

Vases, containers

Shaped, casted and low fired ceramics

25 x 17,5 x 23 cm / 21 x 10,5 x 16,5 cm / 25 x 17,5 x 32 cm

Neolithic Collection is inspired by the neolithic
objects seen at the National Palace Museum,
Taipei, Taiwan



Neolithic Collection

Jin Kuramoto & Zhongyi Industry Co. Ltd,
Clay + art & craft co.

2017

Vase, container

Shaped, casted and low fired ceramics

25 x 17,5 x 32 cm



Neolithic Collection

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2017

Vase, containers

Shaped, casted and low fired ceramics

25 x 17,5 x 23 cm / 21 x 10,5 x 16,5 cm / 25 x 17,5 x 32 cm



BCXSY

Boaz Cohen & Sayaka Yamamoto



Based in Amsterdam, Boaz Cohen (Israel/Netherlands) and Sayaka Yamamoto (Japan) founded their interdisciplinary cooperative studio in 2007. Offering a balanced combination of two unique talents, BCXSY carries a wide range of projects both in The Netherlands and abroad. It puts emphasis on personal experience, human interaction and emotional awareness. Their award-winning work has been featured on the world's most prestigious events and has been exhibited in galleries and museums, such as the V&A in London that acquired their *Join Screen*, the *In Between* Glassware at Shanghai Glass museum and *New Perspectives* at the TextielMuseum in Tilburg. With an approach that is playfully deliberate, BCXSY never fails to surprise and inspire. The studio has among its partners and clients: H. Stern, J. & L. Lobmeyr, Philips Lighting, Spazio Rossana Orlandi, Domaine de Boisbucet, Wallpaper*, Calico Wallpaper...

The Fruit Tower

Design : BCXSY - Boaz Cohen
& Sayaka Yamamoto (Israel,
Netherlands–Japan)
Craftsmen : Zhongyi Industry Co. Ltd
& Wu Xing Ceramic Art Studio (Taiwan)

BCXSY have found their inspiration while exploring the vast collection of Taipei's National Palace Museum and being drawn to the numerous artifacts shaped as natural elements - from rocks to plants and animals. The somehow surreal characteristics of those objects was also found back in the colorful, exotic displays of seasonal fruits, often observed in juice shops. Their *Fruit Tower* is a playful combination of what they saw at the museum and what they experienced in real life situations. Working with the craftsman, Jian-Fu Zhong, has allowed them to explore the ceramic craft further and to achieve *The Fruit Tower* and its variations by finding out – thanks to the moulding process beforehand – the right balance between the shape of the fruit as they become more and more abstract and beautified with jade-like colours while being glazed. All of those *Fruit Towers* will become functional objects like vases... referring to iconic vegetal shapes in homage to Taiwan's culinary symbols, traditions and contemporary life.



The Fruit Tower

BXCSY & Zhongyi Industry Co. Ltd,
Wu Xing Ceramic Art Studio

2017

Vase

Shaped, casted and high fired ceramics

25 x 15 x 55 cm



The Fruit Tower

BXCSY & Zhongyi Industry Co. Ltd,
Wu Xing Ceramic Art Studio

2017

Vase

Shaped, casted and high fired ceramics

25 x 15 x 55 cm



The Fruit Tower

BXCSY & Zhongyi Industry Co. Ltd,
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The Fruit Tower

BXCSY & Zhongyi Industry Co. Ltd,
Wu Xing Ceramic Art Studio

2017

Vase

Shaped, casted and high fired ceramics

25 x 15 x 55 cm



The Fruit Tower (details)



Wonmin Park



Wonmin Park was born in Seoul, South Korea and graduated from the Design Academy Eindhoven, in the Netherlands, in 2011. Thanks to Carpenters Workshop Gallery, he has exhibited at major fairs around the world such as Design Miami, PAD Paris, PAD London and Design Days Dubai. His work has been included in many museum shows like *Korea Now* at Musée des Arts Décoratifs, Paris, at the Triennale Design Museum, Milan and the National Museum of Modern and Contemporary Art, Seoul. Park has set up his studio in Eindhoven and then his production facility in Rotterdam. He is now living and working in Paris.

The Clay Table

Design: Wonmin Park (South Korea)
Craftsmen: Kung Wen-Yi
& Chin-Mei Huang (Taiwan)

With his experimentation with new materials, Park maintains for A New Layer II the same exploratory approach. Matching material investigation with architectonic and metaphysical qualities, Park attempts to attain the sublime. Pared-down and essential forms are fused with treated materials; his work is often the result of extensive research and experimentation. As both furniture application and sculpture, his works stand alone and speak for themselves. Inspired by the principals of minimalism, Park seeks to create pieces that capture the nuances of light, color and depth. With *The Clay Table*, Park explores large scale ceramics with the craftsman, Wen-Yi, Kung. He found a very unique quality to start experimenting with the large scale pottery which has good qualities in glazing and finishing. Clay matches with his own design language and Park likes to test and start communicating more closely with the craftsman in order to achieve high end result in line with what he has already done in metal through his recent *Plain Cuts* Collection for Carpenters Workshop Gallery (Paris-London-New York). *The Clay Table* can be both indoor and outdoor. It's a new challenge for him to work with this new kind of material in a new wave that fascinates him.



The Clay Table

Wonmin Park & Kung Wen-Yi,

Chin-Mei Huang

2017

Large scale ceramic table, lacquered at the center

80 x 80 x 35 cm



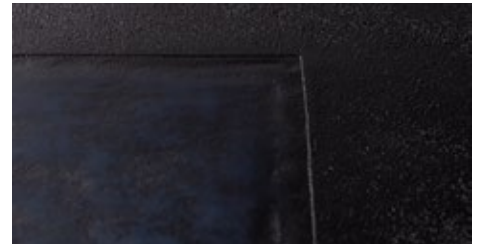
The Clay Table

Wonmin Park & Kung Wen-Yi,
Chin-Mei Huang

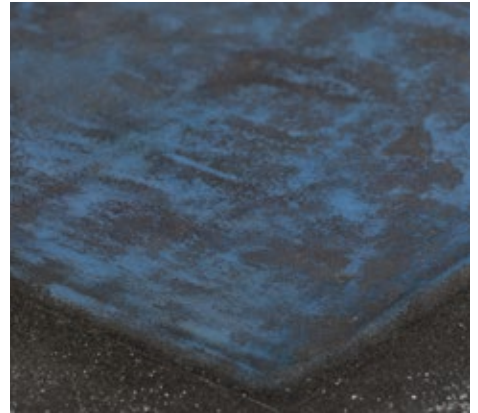
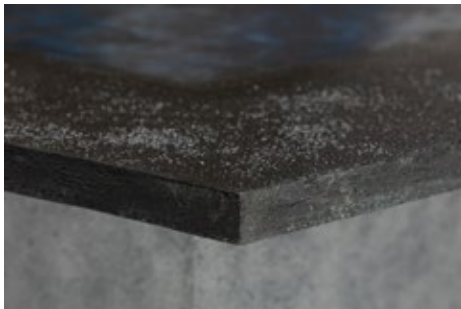
2017

Large scale ceramic table, lacquered at the center

80 x 80 x 35 cm



The Clay Table (details)



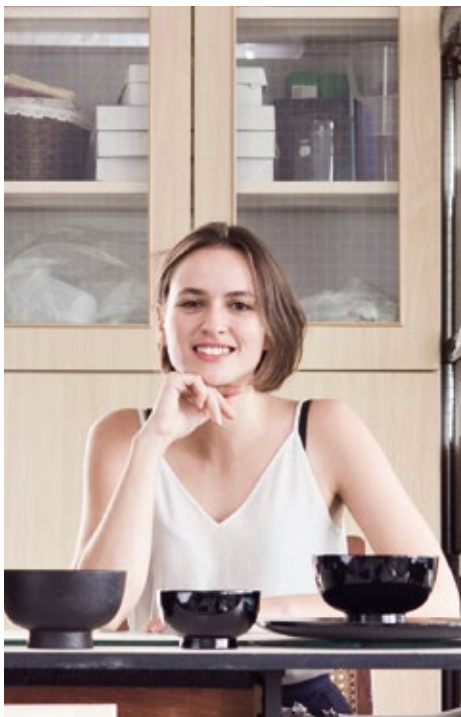
Lacquer



The Lacquer Art Studio at NTCRI run by Chin-Mei Huang has become the main workshop for finalizing the prototypes by Julie Richoz and Wonmin Park. This is a workshop where experimental research can be operated in close collaboration with other high-end craftsmanships.



Julie Richoz



Julie Richoz is a Swiss-French designer. After graduating from ECAL, École Cantonale d'Art de Lausanne, she started working for Pierre Charpin as a project assistant. In 2012 she set up her design studio in Paris where she enjoys with curiosity and sensibility to develop her own language through objects. Richoz has won the "Grand Prix" of the Design Parade 2012 at the Villa Noailles. She was a designer-in-residency at Sèvres - Cité de la Céramique, as well as at CIRVA, international research center on art and glass in Marseille, where she was given the chance to explore the materials and the savoir-faire behind them. The results of the residencies as well as a lamp developed with the support of the Galerie Kreo where it was exhibited at a touring solo show at Design Parade 8 in Hyères, imm Cologne, and Paris Designer's Days. Besides her gallery work she collaborates with companies such as Alessi, Artecnic, Louis Poulsen and more recently Louis Vuitton. In 2015, she received a Swiss Design Award, which is the Switzerland's leading national design competition organized annually by the FOC (Federal Office of Culture) since 1918.

The Cong Collection

Design: Julie Richoz (Switzerland – France)

Craftsman: Chin-Mei Huang (Taiwan)

Richoz discovered the Cong vase at the National Palace Museum and was really fascinated by its shape. She felt in it a very contemporary and timeless design, and was impressed by its aura. She decided to reinterpret the Cong vase by using lacquerware. Having never seen this shape with very sharp edges made using the traditional techniques, she knew in advance that it would be a very challenging as well as rewarding experience if she could achieve it. Her main objective has been to create the sharpest appearance including the corners of the lacquerware. The Cong Collection is composed of three archetypal pieces: a high vase, a box and a tray, tableware elements that play with this game between the circle and the rectangle. This quest for universal shapes allows Richoz to have a better flow of understanding with the craftsman she works with, Huang, Chin-Mei. The lacquer is also capturing the natural light in a very organic way thanks to its successive layers. By using black lacquer, she reinforces the deepness and the eternal aura of this material used for centuries in Extreme Asia.



The Cong Collection

Julie Richoz & Chin-Mei Huang

2017

Vase, Box, Centerpiece

Lacquerware with matt and glossy finishes

25 x 17,5 x 4 cm / 19 x 19 x 1,5 cm / 12,5 x 12,5 x 48 cm



The Cong Collection

Julie Richoz & Chin-Mei Huang

2017

Box, Centrepiece

Lacquerware with matt and glossy finishes

28 x 28 x 4 cm

19 x 19 x 1,5 cm



The Cong Collection

Julie Richoz & Chin-Mei Huang

2017

Vase

Lacquerware with matt and glossy finishes

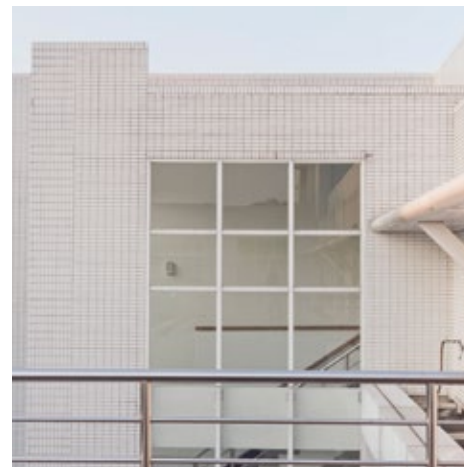
12,5 x 12,5 x 48 cm





Lise Coirier
Art Director

Founder, publisher and editor-in-chief of TLmag (°2008), Lise Coirier is running her Creative Design Consultancy Pro Materia since 1999 between Brussels and Paris, which actively promotes contemporary art and design. With Masters in Management & Finance and History of Art, she is also the driving force behind many specialist projects in her field of expertise, acts as art director for private and institutional clients and is often speaker at conference while curating new concepts and exhibitions. She has opened since April 2016 Spazio Nobile Gallery in Brussels with her partner Gian Giuseppe Simeone that is specialized in contemporary applied arts, design and photography and organizes four to five exhibitions per year. She also participates to fairs like Collect (London, UK), Collectible, Art Brussels, Art On Paper (Brussels, BE) and Design Miami/Basel.



National Taiwan Craft Research and Development
Institute (NTCRI)

Taiwan possesses a rich, natural and cultural diversity, it has successfully brought together foreign and local artisans into the island. With the complete transfer towards agricultural industrialization, Taiwan has experienced an interesting and unique worldwide craftsmanship development. To present Taiwanese crafts to the world, the National Taiwan Craft Research and Development Institute (NTCRI) actively promotes collaborations between artisans and designers in order to develop a contemporary craftsmanship. The creativity from the island mixed to the creativity from oversea countries are different yet complementary visions, that we greatly appreciate, and have enriched today's Taiwanese craft. The NTCRI echoes to the current trend on revival by contributing through its activities, to develop a more aesthetic world and to improve the human well being.

A New Layer Taiwan

Lise Coirier

Pro Materia

Art Director, *A New Layer II: Crafting Identities,
Design Stories from Taiwan*

M. +32 (0)475 53 19 88 / T. +32 (0)2 768 25 10

lise@promateria.org

www.anewlayertaiwan.com

[@anewlayertaiwan](https://www.instagram.com/anewlayertaiwan/) / [#anewlayerII](https://www.facebook.com/anewlayerII/)

All photographs of the craft and design processes and context:

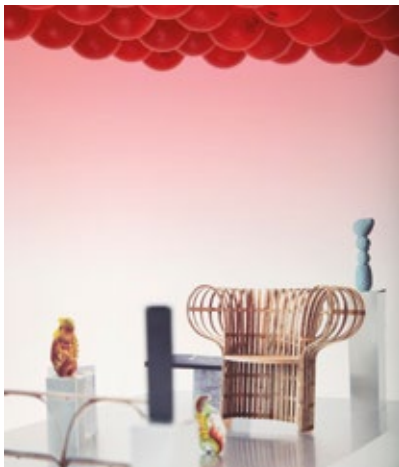
Maciej Korbas,

courtesy of NTCRI & Taiwan Designers Web

All products packshots: Chong Kok Yew, courtesy of NTCRI, Art

Happening & Spazio Nobile

Graphic design: Salomé Elbaz & coordination: Francesca Manfredini





By opening Spazio Nobile in April 2016, in the dynamic and cosmopolitan Ixelles neighbourhood of Brussels (Belgium), Lise Coirier and Gian Giuseppe Simeone have united their passions for design and art history, initiating a dialogue between contemporary applied arts, design and photography. Commissioning installations that are both experimental and artistic, with a particular sensibility to everything connected to nature and minerality, the gallery organises four to five exhibits each year, dedicated to both rising and established talents. Without creating borders between the disciplines, the visual arts interact with the fine arts.

www.spazionobile.com
[@spazionobilegallery](https://www.instagram.com/spazionobilegallery)