

# 魅力品牌，永續未來

Branding for the Sustainable Future



嘉義中埔灣潭社區翻轉檳榔形象，以創意加值，製作時尚又實用的檳榔鞋墊。

好工藝創造好生活，有魅力的工藝物件增添生活的品味與情趣。當工藝創作投注心神於技術、品質的提升，便是逐步打造擦亮品牌的過程。本期「當季專題」中介紹了臺灣工藝在擘建品牌的過程中，政府與民間如何攜手合作、產業如何謀畫策略，找出產品的價值優勢，以形塑品牌、開發市場、打開通路。本期焦點人物雕塑家邱泰洋，分享他在石雕創作與策展人的角色中，所展開的新視野與國際交流。「原鄉好藝」單元中，介紹向陽薪傳木工坊如何開啟新的營運模式安定部落人才，及灣潭社區如何善用在地檳榔樹資源，發展相關的文創產品，提振地方活力。「國際廣角鏡」中分享工藝家許朝宗赴麥森瓷器駐廠創作的經驗、陶藝家謝嘉亨綜觀西班牙陶藝發展，以及泰國清邁設計週策略行銷在地品牌，以為參考。只有當工藝回到工藝的本質精神，其生命才得以永續，品牌的創建也才能展現其時代意義。

Good craft is an integral part of good life, showing one's taste and adding much fun to life. When it comes to building a brand, it is important to take the craftsmanship and quality to the next level. The special report walks us through how the government and the private sector work together in the branding process for Taiwan's crafts and how the industry is making plans to maximize the value of products, establish the brand, develop the market and open up more distribution channels. This issue also features the interview with sculptor Chiu Tai-yang on how a creator/curator like him engages in international exchanges and brings in a whole new perspective to the art circle. In the corner of indigenous art, we cover the stories of Sunrise Driftwood Workshop and Wantan Community, introducing the operation model and talent incubation of the workshop and what has been done by the latter to use betel nut trees to develop cultural and creative products to improve livelihood. For the international corner, ceramic artist Hsu Chao-tsung shares his experience as an artist-in-residence at Meissen's atelier, while ceramic artist Hsieh Chia-heng gives his first-hand observation on the development of ceramic art in Spain. There is also the in-depth report on the marketing strategy for local brands to shine in the Chiang Mai Design Week. A craft should first and foremost be presented as a craft. Only so branding is meaningful and able to bring crafts to evolve with time. 🌱