

新工藝美學

更輕・更簡・更科技

Towards A New Craft Aesthetics — Lighter, Simpler, and More Technological

要

如何辨識今日的工藝美學新趨勢？從2011年中的三場大型工藝與設計展覽，或許可一窺端倪。

國立臺灣工藝研究發展中心工藝文化館3月間展開的「2011輕透亮白・輕盈工藝特展」，是最先將工藝與現代「輕薄短小」的思維連結起來的工藝概念展，它的「輕」四面八方地覆蓋著各個生活層面，現代工藝的「輕」面向，在此俯拾即是；工藝設計館特地邀請日本設計團隊nendo籌劃的「黑線條・跳舞的方塊」作品展，是一場以黑白的減法美學陳述現代設計概念的居家設計展，做為工藝設計館的開幕展，無疑標示著工藝在設計介入下的「簡」美學；今年已邁入第三十屆的「2011新一代設計展」，則是更全方位地含括工藝與設計類別的展出與競賽，從融合傳統與現代的概念與技術中，我們看見已成為現代設計一部分的「科技」性。三場展覽，三種角度，交射出更輕、更新、更科技的新新工藝美學。

How to interpret the new aesthetic trends for Taiwan crafts? The three craft and design exhibitions, launched in March and May, 2011, may give us a clue.

“Light, Eco, Free,” exhibited in Craft Culture Center of the National Taiwan Craft Research and Development Institute, is the first exhibition in Taiwan to relate craft to the aspects of ‘light, slim, short, and small’ of modern life. Displaying craft and design works centering on the four aspects, it enumerates the craft tendency to become ‘lighter.’ “Thin Black Lines, Dancing Squares: 2011 nendo Exhibition,” held also by the institute, demonstrates the principle of modern design by the simple yet imaginative black-and-white works. As the inaugural exhibition of Craft Design Center of the institute, it exemplifies the craft tendency of modern design thinking to be ‘simpler.’ In its comprehensive array of craft and design works, the 30th edition of “The Young Designers’ Exhibition” highlights the depth of which the ‘technological’ side of modern life has filtered into modern life and modern craft design. Three exhibitions, three angles, together project a new craft aesthetics to be lighter, simpler, and more technological.