



Into the Timeless World of Finn Juhl

A Dialogue between Craftsmanship and Design

工藝與設計的——永恆對話

丹麥大師 Finn Juhl 芬尤 百年經典展

工藝與設計的永恆對話 - 丹麥大師芬尤百年經典展成果專輯

A Dialogue between Craftsmanship and Design - Into the Timeless World of Finn Juhl

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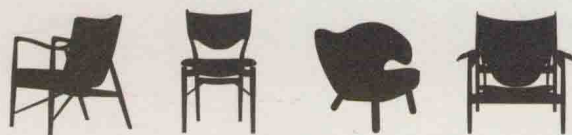
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主任序

國立台灣工藝研究發展中心(National Taiwan Craft Research and Development Institute,NTCRI)成立近六十年來，一直扮演台灣產業轉型背後重要的推動力量。因台灣經濟形態的轉變，本中心的角色也由促進產業發展，轉向從文化層次推動工藝產業的保存與創新。

近十年來本中心在保存工藝文化資產與推動創新上，逐漸意識到如果要讓工藝文化在既有基礎上，呈現出新時代的面貌，實有必要引入當代的創意思維與方法。例如五年前開始的「Yii」品牌計畫，極力促成設計師與台灣頂尖工藝家合作創作，就是一個突破性的前瞻創舉，在國際上獲得相當的矚目與肯定。

但是我們也深知，要展現新時代的工藝面貌，實有賴創意、工藝、產業與行銷能量環環相扣，組成一個完整的價值創造鏈，才是最終的解答。所以深入借鑑國外發展經驗，在這個台灣工藝發展的關鍵時期，實有必要。

我們希望藉由Finn Juhl(芬尤)的作品中，看見背後工藝豐厚的傳統資產中，可貴的態度與價值；看見在時代氛圍轉變下，設計家迎向未來的藝術哲思；看見設計與工藝攜手創新與挑戰的精神；看見如何在借助工業量產手法下，卻仍高度尊重原創精神的用心與經營。期勉關心台灣工藝發展的各界朋友，都能藉由芬尤這位大師的作品光譜，激盪出更多面對未來局勢的智慧與對策。

國立台灣工藝研究發展中心主任 許耿修

Preface

Since it was founded 60 years ago, National Taiwan Craft Research and Development Institute (NTCRI) has been the main driving force behind the industrial transformation in Taiwan. Following the change of economic patterns in Taiwan, the role of NTCRI has been emerged from promoting the development of industry to further including the preservation of and innovation in the craft industry under the cultural initiatives.

In the past 10 years, during the process of preserving the cultural heritage of craft art and promoting innovation in craft practice, NTCRI gradually came to realize that it is essential to introduce the thinking and methods of the modern design if we want to render a modern perception to the classic craft art derived from the existing cultural groundwork. For example, the "Yii" brand project, which initiated five years ago, has succeeded in bringing the designers to collaborate with the top technologists in Taiwan. The forward-looking initiative is a breakthrough and has received the international recognition.

However, we also understand that to breath a new life to the craft industry, the ultimate solution depends on the integration of the creativity, technology, manufacturing and marketing know-how in order to form a new value chain management. Therefore, it is necessary to explore such experience in depth from experts in other countries amid the crucial period of the craft development in Taiwan.

We hope that by introducing Finn Juhl's art creations, people can glimpse into the grand attitude and merit behind the scene that have attributed to the abundant assets of traditional craftworks; the artistic philosophy held by designers toward the future during the changing era; the spirit of driving creativity and facing challenges under the collaboration among designers and craftsmen; and how to preserve and respect the original ideas and principles in the context of design in cope with the mass-production. We sincerely hope everyone who cares and devotes to the future development of the craft industry in Taiwan will be inspired by the spectrum and brilliant works of Finn Juhl in terms of wisdom and strategic management; and ride with us on the wave of the industrial transformation to a brighter future.

Hsu Keng-Hsiu
Director of National Taiwan Craft Research And
Development Institute

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策展理念

丹麥的家具工藝產業有長達四百多年的歷史。在歷經上世紀五六十年代的盛世後，雖然同樣面臨產業的凋零與轉型，但至今仍維繫著家具製造的傳統命脈。甚至許多經典家具在歲月的淬煉之後，價值不減反增，光芒益加璀璨。細加探究，全得歸功於設計與工藝建立起了長期的夥伴關係，勇於創新與接受挑戰，一起激盪出超越當時世代的嶄新家具面貌。

在眾多設計大師當中，Finn Juhl(芬尤)無疑是開啟這波風潮的領航人物。他特立獨行的家具實驗，挑戰了材料與形式的表現極限，在熟練的匠師智慧與技藝中，一一化為與當代藝術同步的家居雕塑。選在此時藉芬尤為主的家具世界籌劃展覽，並非趕熱潮。而是真正看到了與我們當前工藝設計發展的真實對應，對於芬尤，我們有台灣的角度。

台灣正在迎向一個全面創新的國度。讓我們隨著Finn Juhl家具的生命故事，重溫工藝背後的突破精神與頂真態度，體察設計努力追尋時代精神的探索勇氣，更要看到在時代變化與科技進展的巨浪中，經典作品如何在不失原創意義下與時俱進，維繫了作品當中的人文精神與價值。在諸多現實的挑戰之下，若能體會每一個轉折都是契機，每一個緣起都需遠見。我們自然可以深化、經營出我們自身工藝造物精神中的人文傳統。

Idea

The furniture craft industry of Denmark has a long history of more than 400 years. After the golden age from 1950s to 1960s, this industry was confronted with declines and transformations, but still preserves the context of traditional furniture production. For some classic furniture, the value isn't decreased after being refined by time but in contrary increases while intensifying its glamour. After careful exploration, all of which can be attributed to the long-term partnership between design and craft, the courage to innovate and challenge, resulting in a brand-new contemporary furniture beyond that time.

Among all of the furniture design masters, Finn Juhl was undoubtedly the leader in the trend. His unique practice of furniture design challenged the extreme performance of materials and forms. The wisdom and artistry of the skillful mastery are converted into the home sculptures with the characteristics of contemporary art. NTCRI takes this opportunity to plan the exhibition of furniture mainly involving Finn Juhl's design rather than following the fashion. It aims at the development of current craft design and Taiwan looks at Finn Juhl with a different perspective.

Taiwan is heading to a realm of greater innovation and creativity. From the success story of Finn Juhl furniture, we can grasp the innovative spirit and uncompromising attitude behind the incredible craft works; sense the courage to reinvent the ideas that reflect trends of the contemporary design; and comprehend how a masterpiece lives up to the originality while riding against the waves of changing time and technological advancements. Facing the challenge of reality, we understand whenever there is a change, there is an opportunity; when there is a cause, it needs a vision. Our vision will reinvent the traditional culture with the significance of a modern craft industry.

芬尤 (1912-1989)

芬尤(1912~1989)，丹麥家具與室內設計大師，是上世紀五六十年代，為丹麥現代家具工藝開創國際風潮的領航人物。芬尤並未受過家具設計的訓練，這種背景反而讓他的想像展現更大的自由度。建築師的背景，也讓他對家具結構展現了創新面貌。而他自小對藝術的喜愛，也讓古文明與現代藝術的刺激與養分，揉合進了他的作品之中。在匠師Niels Vodder的純熟技藝支持下，他特立獨行的家具實驗，每每挑戰了材料與技藝的表現極限，其作品富含表情的藝術價值，更成為至今仍膾炙人口的文化資產。

Finn Juhl (1912-1989)

Finn Juhl (1912~1989), a Danish furniture and interior design master, was one of the leading figures who started the international trend of the "Danish Modern" furniture in the 1950s and 1960s. Though Finn Juhl had not been trained with furniture design course, while his background extended out his imagination to instead present a greater degree of freedom. Further, his background in architecture facilitated him to show the new dimension of furniture structures. His affection for art since childhood infused the stimulation the nourishment of ancient civilization and modern arts into his works. Under the skillful support from the craftsmen, Niels Vodder, Finn Juhl's maverick furniture practices challenged the performance limits of materials and profile while his works contained highly artistic value with rich expression that became popular cultural assets to date.

1912 1月30日出生於丹麥哥本哈根。

1930-34 就讀於丹麥皇家藝術學院建築系。

1934-45 追隨建築師Vilhelm Lauritzen工作。

1937 首次參加丹麥匠師協會家具聯展。開始了與家具木藝家伏德(Niels Vodder)長達22年的合作。與牙醫師Inge-Marie Skaarups結婚(之後離異)。

1943 榮獲漢森(C. F. Hansen)青年建築師獎。

1945 開設自己的設計事務所。

1951-52 設計位於紐約的聯合國託管理事會議事廳，建立起國際聲譽。

1951-69 開始嘗試與工廠合作量產家具，分別有美國的貝克家具公司，以及丹麥的法蘭斯父子公司等.....

1970-82 於丹麥國內外舉辦多次個人生涯作品回顧展。

1978 獲得倫敦皇家工業設計師榮譽。

1984 受封為Danneborg爵士。

1989 5月17日逝世，享年77歲。



Finn Juhl

- 1912** Born on January 30, in Copenhagen, Denmark.
- 1930-34** Studied at the Royal Danish Academy of Fine Arts, School of Architecture.
- 1934-45** Employed by architect Vilhelm Lauritzen.
- 1937** Debut with furniture at the Cabinetmakers' Guild exhibitions. Furniture models for cabinetmaker Niels Bodder. Married Inge-Marie Skaarups on July 15, 1937 (later divorced).
- 1943** C. F. Hansen prize for young architects.
- 1945** Independent design office in Nyhavn opened.
- 1951-52** Designed the Trusteeship Council Chamber, U.N. Headquarters, New York.
- 1951-69** Furniture ranges for Baker Furniture, Inc., Grand Rapids, Michigan, France & Daverkosen, Ørholm, and France & Søn, Hillerød.
- 1970-82** Held multiple retrospective exhibitions featuring his own works outside of Denmark.
- 1978** Granted with Knight of an Honorary Royal Designer for Industry, London, 1978.
- 1984** Knight of the Order of the Dannebrog.
- 1989** Died on May 17.

丹麥家具工藝傳統

丹麥之所以能在世界家具發展版圖上具有重要地位，其細木作工藝的悠久傳統，絕對是最重要的根基之一。成立至今超過450年的哥本哈根匠師公會（Københavns Snedkerlaug，1554～），就是這個傳統的見證者。公會最初創立的目的是開發製造高質量的家具，培養高水平家具匠師，以維護家具行業的市場。之後隨著皇室的重視，找最有名的設計師統一設計，並交由全國傑出匠師按圖製作皇家家具，就此為丹麥家具工藝打下了質量的堅實基礎。

進入二十世紀之後，丹麥木作工藝面對境外工廠製造的廉價低劣傢俱逐漸入侵，以及國內新興社會階層對生活方式的不同要求，在兩相夾擊之下，工藝界也企圖突破原本的成規，找到因應現實環境的方式。一場變革勢所難免！

Traditional Craftsmanship of Danish Furniture

When we come to analyze why Danish furniture plays such an important role in the world history of furniture, the long history of fine woodworking is definitely one of the key elements. The 450 year-and-plus old Københavns Snedkerlaug, (1554～) is a vivid witness to the legend. The institution was first founded with the purpose of developing and manufacturing quality furniture while nourishing and highly-prepared craftsmen assuring prosperous trade. Thanks to a caring royal family assigning the renowned designers to work together before delivering the designs to outstanding craftsmen hired for the making of royal furniture, the procedure serves as the solid foundation for the world-renowned Danish furniture making.

In the 20th Century, when the Danish woodworking art is challenged by the low-cost and disposable products along with the new trend of lifestyle waged by the new society demanding different tastes, the industry has been attempting diligently to seek breakthroughs from their rules and to locate new arena and the process triggers an inevitable revolution!



現代主義思潮的濫觴

受到歐陸現代功能主義的影響，丹麥的建築與工藝逐漸走出形式繁複，重裝飾的古典矯飾風格。但相對於現代主義揚棄傳統，以克林特(Kaare Klint, 1888–1954)為首的丹麥設計師，卻積極改良傳統。他們認為只要細細琢磨體會傳統家具中的材質、結構與比例，就足以產生新的好設計。於是結合了傳統工藝技術，發展出講求工藝品質、注重人體工學和簡約古典美學的設計風格，並涵蓋到建築、家具和日用品各個方面。克林特在1924年催生了皇家哥本哈根美術學院中的家具設計學校，培育出如凱宏(Poul Kjærholm) 及摩根森(Børge Mogensen) 等設計大師，更是影響深遠，開啟了丹麥現代風格(Danish Modern) 的風潮。



Faaborg Chair / 法博格椅

Year	Designer	Maker	Materials
1914	Kaare Klint	Rud. Rasmussen	Mahogany, Rattan, Leather

法博格椅是克林特(Kaare Klint)在1914年與建築師佩特森(Carl Petersen) 合作設計法博格博物館時，所一併創作的展覽廳家具。克林特在思考與空間協調，並且不會干擾欣賞畫作的前提下，設計出了古典簡約兼具，視覺輕巧且可以輕易移動欣賞位置的經典作品。法式編法(French cane) 呈現出八角形的孔洞，藤編與木結構相接處工法精緻巧妙，呈現出工藝的優雅氣質。

The Faaborg Chair was designed by Kaare Klint together with architect Carl Petersen for the Faaborg Museum in 1914. A classical but also minimalist design was adopted, taking into account special coordination without the interference of artwork appreciation. It looks very light and can be easily moved to allow viewing of classical work from different positions. The French cane is woven in an octagonal hole pattern and fine work techniques are used to joint the cane and wood, which reveals the elegant and splendid craftsmanship of the piece.

Origin of Thoughts of Modernism

Overwhelmed by the practice of modern functions in the old continent, Danish architecture and craftsmanship have left behind their classical style of heavy decoration of complicated aspects. When it comes to highlighting modernism while abandoning tradition, the Danish designers led by Kaare Klint (1888-1954) dedicated their efforts in modernizing the past. They believe in introducing new and fine items by upgrading the material, construction and proportion of the traditional furniture. Eventually, new items of refined quality highlighting ergonomics and simple yet classical aestheticism were introduced out of traditional craftsmanship and the practice is widely seen in architecture, furniture and items for daily use among other trades. In 1924, with the help rendered by Kaare Klint, the Furniture Design School in the Royal Copenhagen Academy of Fine Arts delivered Poul Kjaerholm (1929-1980) and Børge Mogensen (1914-1972) among other renowned designers; who triggered the Danish Modern Trend.



Church Chair / 教堂椅

Year	Designer	Maker	Materials
1936	Kaare Klint	Fritz Hansen	Beech, Papercord

教堂椅是克林特(Kaare Klint)於1936年為哥本哈根古倫德威(Grundtvig)教堂所設計的。這件作品形式質樸，不僅椅背線條平直，單椅支柱也相當直順，除了功能與結構性外並無任何裝飾。清楚顯現出受到震顫教派(Shakers)家具的影響，以簡單、乾淨、輕盈為考量。

The church chair was designed by Kaare Klint in 1936 for the Grundtvig Church in Copenhagen. The style of this work is plain and simple. There are straight lines not only on the back of chair but the chair supports are also quite linear. No decoration is present on the chair except for functional and structural purposes. The influence of Shaker furniture can be clearly seen in this piece featuring considerations in clean, simple and lightweight designs.

新時代的發展契機

經歷了幾位先驅者的倡導，丹麥現代家具界在廿世紀中期人才輩出，以其優雅而舒適的創作風格，在世界家具產業中獨領風騷。從第二次世界大戰後到七〇年代短短三十年，不但將丹麥家具工藝推到了歷史高峰，也誕生了無數至今仍膾炙人口的家具經典。之所以會有這樣的成就，可以歸因於以下五個原因：

社會家居需求

3. 社會階層變動，導致優質的平價家具需求大增

丹麥消費者合作社(Fællesforeningen of Danmarks Brugsforeninger, The Danish Consumers Co-operative Society)是1896年成立的消費者福利組織，致力於提供國民價廉物美的民生用品。二次大戰結束後(1945年)成立了FDB Møbler，與丹麥家具設計師如Børge Mogensen、Hans Wegner和Arne Jacobsen合作，生產普通丹麥家庭能買得起的優質家具，也讓現代家具普及於丹麥社會中。

設計人才培育

2. 丹麥皇家美術學院培育的優秀人才

1770年由國家成立的丹麥皇家美術學院，結合藝術工藝的理論和技術領域，提供繪畫和工藝的教育。現被稱為丹麥現代設計之父的Kaare Klint，更於1924年在學院中創設家具學校。他由古典英國家具取經，加入功能主義考量，工藝與標準化兼重，注重人體工學，同時教導學生由1:1圖稿開始設計，奠定了丹麥家具設計的學習方向，並培育出無數後來家具界的大師。

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