

Zhao Zhao Tea Lounge

兆兆茶苑

設計者」合風蒼飛設計工作室 / 張育睿
參與者」張晉豪
攝影者」Hey! Cheese
空間性質」茶苑
坐落位置」台灣
主要材料」側柏、燒杉、夾板、生鐵
面積」36 坪
項目年份」2019 年

Designer」 SOAR design studio / Ray Chang
Participant」 Howard Chang
Photographer」 Hey! Cheese
Category」 Tea House
Location」 Taiwan
Materials」 cypress, burned fur, plywood, cast-iron
Size」 119m²
Project year」 2019



利用裸美空間，突顯環境風光的變化不息，使人更加敏覺周遭變化，油生禮敬自然之心。

兆兆茶苑位處於市區巷弄內，建築是一棟屋齡 40 年的加強磚造老房。業主自小浸染於製茶環境中，至今已累積了 30 餘年經驗，希望以一座實體空間推廣台灣茶文化，讓更多愛茶人享有一座靜心品茗之處，空間需設有製茶、販售與品茗功能。

全案整體設計以台灣茶屋文化作為精神定位。設計師認為，茶文化在台灣常民生活裡俯拾即是，它的用途廣泛，不僅止於待客、情感交流，也是自身靜心沉澱的一種途徑。台灣茶文化不刻意矯作，並非高不可攀、僅屬小眾，它融於大眾生活之中，強調心靈的滿足，正如「沏一杯茶，淨心當下」，在茶香之中，人是怡然自得的，在品茗與沏茶中體會自然美好。承上所述，台灣茶屋也應是寧靜、簡樸、自然、清雅，能使人靜心關注當下。

考量這座茶苑的設立初心，設計團隊希望它帶給使用者不僅有視覺美學，也期盼建築空間能令人經驗到味覺、觸覺、視覺、嗅覺等五感體驗。因此建言，將製茶工作室設於 1 樓，讓來客自街上行經即可嗅聞淡淡茶香，入門之後則浸淫於滿室的茶香炭焙氣味之中，親見烘製茶葉的過程，藉此感官儀式展開認識茶文化的序曲。

寧靜簡樸

空間主要以飲茶為主，1 樓除了規劃製茶區，也設有沏茶吧檯與座席，製茶區旁特意設置茶席緊鄰後院，讓人迎著綠意徐風品茗。2 樓則全數規劃為座位，以訂製桌具搭配老椅子，後方設置了一處較寬闊的茶席，提供更豐富的座席選擇。

設計師指出，整體設計主軸建立在「變動」上，正如置身山區茶園所領受的自然景色，一切氣象風光均在不斷變化之中，雲、霧、光影、花草樹木的顏色與姿態總是變動不止。而置身其中，環境風光的緩變與純粹，反而能予人一種寧靜且豐富的感受，人開



Ray Chang



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2003 文化大學建築暨都市設計學士畢業
2006 東海大學建研所 碩士畢業
2017 高考及格建築師
重要獲獎紀錄：
東海建築研究所碩士論文「台中市遊民空間研究」獲頒中華建築協會優良論文獎及台中市市政貢獻論文獎。
2017 年 德國 2017 iF Design Award · 義大利 2017 A'Design Award 銀獎 · 義大利 2017 A'Design Award 銀獎 · 2017 台灣金點設計獎 · 第十屆台灣室內設計大獎 TID 獎 · 義大利 2017 A'Design 年度設計師
2018 年 義大利 2018 A' Design Award 金獎 · 日本 2018 Good Design 設計大賞 · 2018 金點設計獎一年度最佳設計獎
2019 年 第十二屆台灣室內設計大獎 TID 一金獎

SOAR design studio / Ray Chang
2003 B.A. PCCU
2006 M.A. THU
2017 registered architect
Award Records:
Best Thesis Award, Chinese Architecture Association · Best Thesis Award, Taichung City Government · 2017 iF DESIGN AWARD · 2017 A' Design Award, Silver
2017 Golden Pin Award · 2017 TID Award · 2017 A' Design Year's best designer · 2018 A' Design Award, Gold · 2018 Good Design, Year's Best · 2018 Golden Pin Award · 2019 TID Award, Gold

1. 選用在地容易取得、價格不會過於昂貴的材料，傳達素樸自在的空間意涵。2. 兆兆茶苑位處一幽靜巷弄內，自磚造老房改造而成。

1. Materials were picked according to the budget and easy to find in local shops. 2. Zhao Zhao Tea Lounge is situated inside a small alley in a transformed old house.



3. 整體接近陋室的氛圍與質感，體現用茶不拘泥形式，心靜即可的概念。4. 建築外觀選用燒杉作為主要材料，讓炭焙意象聯想至茶葉。5. 呈現老屋的裸美本質，向自然致意。6. 大面開窗引進陽光，讓光線照在不同質感的牆面上，呈現空間肌理的豐富性。7. 1樓沏茶吧檯。8. 空間強調透視感，避免阻斷視線與採光。

始更加敏覺周遭變化，體認了自身渺小，油生禮敬自然之心。因而在設計語彙上，強調空間呈現「裸美」本質，突顯出樸拙質感，在老舊牆面利用或磨、或鑿、或敲等手作痕跡，令硬體呈現近似時光打磨後的自然狀態，讓不裝飾、不均質、去平滑的表情與老屋既有的歲月斑駁無違融合，共同呈現出視覺、觸覺的豐富可能。「裸美」背後，也隱藏著另層用意，設計師表示：「在『靜心品茗』的前提下，空間使用過多的材料或裝飾元素會模糊了茶苑初衷，因此整體採取接近『陋室』的氛圍與質感，來體現『品茗重在心境，而非形式』的意涵，所有的材料不做精雕，選擇上也以在地容易取得、親民、自然的物料為主。」

自然清雅

可視的「透明感」，將光線與景觀帶入室內，是此作另一個重要設定。空間極為看重採光，利用大面開窗引進陽光與空氣，讓光粒子隨著氣流拂在不同質感的牆面上，安靜卻隱約地變動不息，藉此向自然致意。同時，將1樓原本封閉的後院打開，

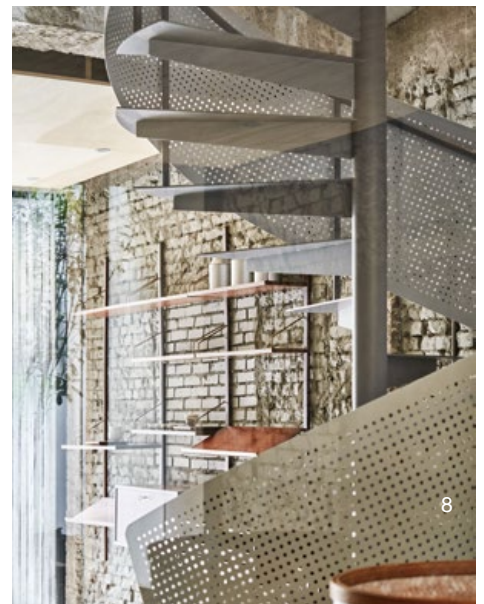


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3. The tea lounge is portrayed as a humble hut, casual to invite everybody in to enjoy tea. 4. Exterior skin of the old house is covered by charcoal surfaced fir wood panels. 5. Natural exposure of the old building. 6. Natural light is invited in by large windows and cast shapes contrasting of darkness and light. 7. The first floor tea lounge. 8. Visual paths are directed to designated views.

前後院均植樹綠化，讓室內各個角落都能享受陽光與景致。

全作最大的硬體改造在於將原有的混凝土折梯改為圓筒旋梯，在3樓開設天井引入採光日照，讓梯區像似一座立體光筒般打亮了各個樓面。另一方面，設計師也刻意模糊室內與院落綠景的分界，避免增設複雜隔間，並且採用各種具有穿透效果的材料施作必要隔護，例如：雷射切割的洞洞板作為梯座扶手，或是以紗簾、玻璃作為輕隔間等等，在不同程度的明透與可視性中，即使身在室內也能同步感受戶外陽光與樹影搖曳。此外，建築外觀選用「燒杉」作為主要材料來呼應製茶的「炭焙」的過程，利用「燒」的視覺符號使人聯想到茶葉製作過程，加上燒杉常見於傳統東方建築裡，與茶文化形象十分契合，因此選其作為外飾的主要建材。採訪 室內雜誌編輯部



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Zhao Zhao Tea Lounge is situated in a 40-year-old reinforced brick house, hidden in an alley. The client's long experience in the tea business provided him with determination to run a tea house for promoting tea culture.

The aim of the project was to create an authentic Taiwanese teahouse. Tea is not just a drink for social event but an element of psychological purification. It is believed that Taiwanese tea culture is not for the elite class but rather it is part of daily life. The design concept started from creating a space that mingles with the five senses with a tea making studio located right on the first floor near the entrance hall and the customers' enjoyment of tea ceremony ushered in by the tea-making process.

Tranquility

The teahouse provides various opportunities to learn tea culture. The first floor has a tea-making space, and many individual tea seats facing the backyard. The second floor is arranged fully for tea drinking seating and tables. Furniture pieces were all custom made and old chairs coming from repaired pieces. An elevated platform has an ample seating zone, which allows groups of customers to enjoy the tea ceremony.

Designer Ray Chang pointed out that the design concept is based on movement, which depicts the various natural phenomena and how the body experiences changes of humidity and light quality in a tea garden. It is this experience that invites a human body and mind to be intertwined into a single entity and incurs his true respect for nature. The design kept most of the old



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9. 製茶空間。10. 製茶空間規劃在 1 樓，讓來客能親眼見到烘茶與製茶的過程。11. 製茶區預留寬闊場地，因應師傅實質工作需求。12. 將原本封閉的後院打開並且植樹，讓室內能夠享受到陽光與景致。

9. Tea-making space. 10. Tea making showroom joins with the lobby on the first floor. 11. Tea-making space is large enough to accommodate all procedures for tea-making. 12. The courtyard is opened up and trees were planted in good style.

溝通重點 Communication Note

1. 業主希望營造一個屬於台灣茶的空間，在老屋中創造新意的同時深化台灣茶文化。烘茶區設計在 1 樓主要用意在展示製茶過程，呈現職人工作實況。2. 重視採光與景致，強調空間透明感，讓光與風能夠穿梭無阻。3. 烘茶需使用許多炭焙機具，製茶區必需夠寬闊讓師傅「翻茶」以及整理茶，因此製茶區旁的茶席即是特意保留的彈性調整空間。4. 所有牆面材質的處理必須臨場創作，在現場與師傅溝通打鑿或打磨的作法與程度，像作畫般隨時調整質感與畫面。

1. The design represents an authentic Taiwanese teahouse and brings back memories of tea business of yesteryear. 2. Transparency brings a subtle comfort and allows light to fully permeate within. 3. Tea making process showroom is ample enough to allow tea-making masters to perform all the processes in a single space. 4. All wall surface treatments were hand treated. The master masons carried out many process similar to art work.

建材分析 Material Analysis

1. 原始牆面打磨或打鑿。2. 香杉實木格柵、實木柱。3. 夾板。4. 生鐵。5. 燒杉。

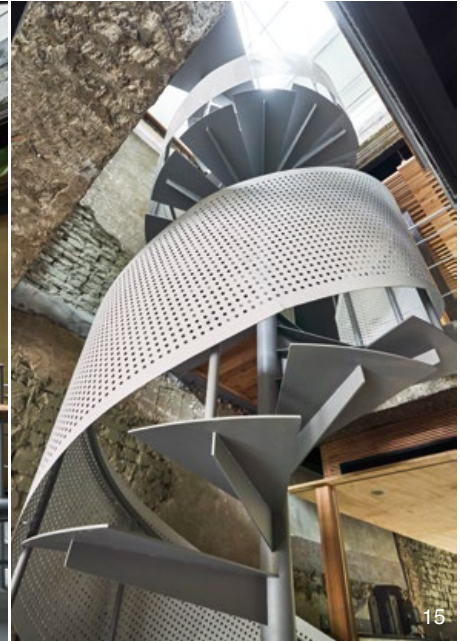
1. Existing wall treatments by various techniques. 2. Fir wood grating wall supported by solid wood posts. 3. Plywood wall. 4. Cast iron. 5. Burned fir (charcoal surface fir panel).



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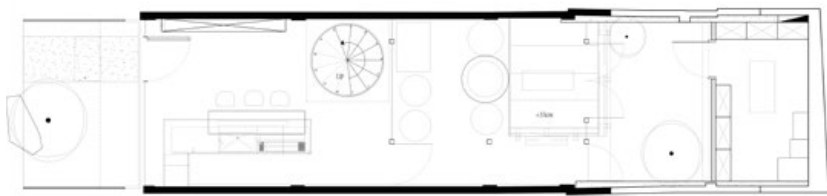
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house but alternated them with new materials and treatment. The rustic surface of the existing walls mingle well to with the additional parts, and most of the materials were acquired from local spaces revealing very familiar textures. Ray said the humble appearance matches the highest level of tea ceremony which is to entertain the human mind rather than existing sensuous pleasure.

Natural Delight

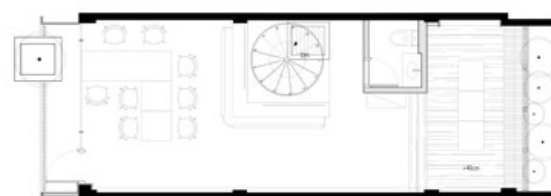
To bring nature and light into the space was a critical problem of the design. Light is carefully controlled and invited in to redefine space with some intimacy and some pleasure. One of the most important tactics of the design was to open up a sealed wall to a courtyard, where well planted greenery invites a vista view to this light-permeated void space.

The largest alteration was a new spiral staircase, to replace an existing dog-leg concrete stair. The staircase court is fully day lit by a skylight and forms a visual focus. Materials used in this alteration features porous materials such as perforated sheets, silk screen, and opaque glass. The exterior skin of the building is largely covered by burned fir, which charcoals the surface of a fir panel. This material is a perfect analogy of how tea is transformed from the raw leaves to tea, ready to be drink.



1F PLAN 1/30

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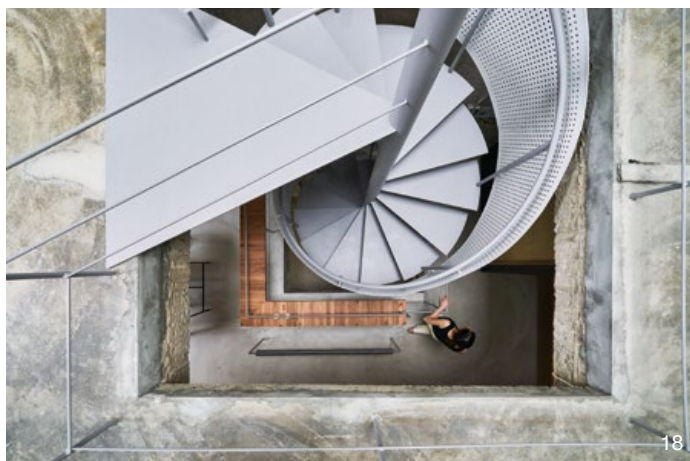


2F PLAN 1/30

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13. 2樓空間規劃各種茶席。14. 訂製桌具搭配老件座椅，與屋內氛圍相融合。15. 3樓頂開闢天井，將採光引入梯間。16. 1樓平面圖。17. 2樓平面圖。18. 梯區天井為各個樓面注入日光。19. 2樓後方設置了一處寬闊的茶席。20. 旋梯的姿態如同大樹，搭配綵帶般旋繞的洞洞板扶手，成為空間裡的優美雕塑。21. 邀請鹿港紙燈籠師傅製作主燈，點亮燈具後就像似一輪明月，體現了台灣老師傅手藝之美。

13. The second floor tea lounge. 14. Custom-made furniture pieces match with old chairs. 15. The third floor courtyard and its skylight. 16. The first floor plan. 17. The second floor plan. 18. Staircase court invites natural light to enter. 19. The second floor tea lounge is for large groups. 20. Spiral staircase and its details attract light to penetrate within. 21. Taiwanese master made lantern is a strong visual focus of the space.



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