

Lin Mao Sen Tea Co.

林茂森茶行

設計者」開物設計 / 楊竣淞

參與者」呂育泰

攝影者」李國民

空間性質」茶行

坐落位置」台北市

面積」65 坪

主要材料」木皮染黑、鐵板、蒸籠皮、石皮、拓彩岩、柚木實木、實木切片、倒斜丁掛磚、鐵件、板模牆面

設計時間」2012 年 10 月至 2013 年 6 月

施工時間」2013 年 09 月至 2014 年 3 月

Designer」 Ahead Studio Design/ Chun Sung Yang

Participants」 Yu Tai Lu

Photographer」 Kuo Min Lee

Category」 Commercial

Location」 Taipei City

Size」 215m²

Materials」 Dark wood veneer, iron sheet, wood veneer, thin stone veneer, slicestone, teak wood, wood chip, external wall tile, iron, formwork wall sheet

Design period」 October 2012 – June 2013

Construction period」 September 2013 – March 2014

開物設計

別於主流以風格為設計初始，開物設計將每件案例視為斬新開端並賦予性格化風格，堅信一個設計之所以讓人感動，源於適當比例，思想傳遞以及存在味道，同時在三元素並存下，進而塑造空間的樣貌，也由此定義出性格化設計。2010 年起，開物設計陸續贏得台灣室內設計大獎商業空間類、工作空間類、複層住宅類獎項、亞太室內設計大獎複層住宅類銀獎、中國金堂獎年度十大娛樂空間等，並於 2013 年獲得台灣室內設計大獎新銳獎殊榮。

Ahead Studio Design

Ahead Studio Design is not interested in form making like most design firms; its design philosophy is to give space real life with good proportions and a well-communicated message. Since 2010, the firm has won TID Awards, an Asian Pacific Interior Design Award, and other important design awards many times.

Chun Sung Yang



宋朝蔡襄所著《茶錄》中，曾這麼描摹焙茶時的情景：「納火其下，去茶尺許，常溫溫然，所以養茶色香味。」不疾不徐，以文火煨，厚積而薄發，一如「林茂森茶行」百年傳襲識茶、焙茶經驗的錘鍊。在這次茶空間裡，設計捨棄譁眾取寵的美感語彙，以明爽格局、對稱線條與素簡材料，回應老商號篤實本性與精誠製作之工，而每每望向店內山形牆商號匾額，不僅洋溢子孫對百年家業的躊躇滿志，亦能咀嚼五代耕耘韜養，憑此蘊深，才能化成世人一茶甌清醇澹味。

淳古豁達 老茶行的買賣

於清光緒年間創辦的林華泰百年老茶行，在歷經分家波瀾後，嗣承祖輩選茶、焙茶經驗和技術的傳人重以「林茂森茶行」自立門戶，另闢新局下不僅期待商號一如佳茗雋永揚馨，也盼望諳熟的茶領域藉由形象定位，讓商鋪營運更下一籌。無論林華泰抑或林茂森，皆為代代相傳家族事業，茶行經營者本想仿效王德傳茶莊、曉陽茶行這些連鎖企業的時髦及文創風格，但本案設計師楊竣淞付量，老茶行風範敦睦而淳古，一來精緻人文難以捕攝其風韻，二來市場也毋須再有一個複製摹仿的王德傳。

為避免邯鄲學步失其本質，楊竣淞從空間進行老商號定位時，第一個概念，就是延續店家草根性和爽俐豁達的賣茶性格，他談到：「我進到（林茂森）茶行裡，他們衣著居家隨性，介紹茶時，雙手直接探入桶內各取不同茶葉讓我嗅聞，不像外邊用勺具取茶或包裝得很好，因為他們明白真正的好茶不會輕易變質、受影響。接著茶葉迅速包好下壺沖，簡單，卻非常好喝。」正謂柴米油鹽醬醋茶開門七件事，褪去禮飾繁縟外包裝，不講複雜步驟讓普羅大眾能烹茗啜飲，正是老店迷人之處，於是設計順應而行，將茶行渾璞未鑿的本質作為風格。

在服膺老號一貫取茶、嗅茶、包茶買賣動態下，楊竣淞將大型茶葉桶予以保存，相較細巧精緻小包裝，格外有豪邁磊落氣象。為歸納這些深桶形容器，一入店門，就能瞻望三排六座的半身櫃以比齊次序，疏密有致展列在店空間，六座櫃子各有十個茶桶，同屬性茶種簇集成一區，客人選茶、買茶步履按著櫃位移換，動線邏輯條達明暢。至於半身高茶桶櫃，以干擾茶葉色最微的白光做局部照明，不僅買賣雙方能清晰用肉眼觀察和辨識，亦能從中拿捻些許，直接在檯面上分堆品鑒擇選，整個流程透明可觸，童叟無欺。對此楊竣淞談到：「這個空間捨棄了複雜的線條與造型，用簡單方式，告訴客人這是怎樣的一間店。」

1. 外觀立面以墨泥黑薄石板重新鋪砌，勾勒出靜穆氣韻。斗大商號招牌以 LED 燈在夜幕中璀璨閃耀，而下方一道長矩形雨庇，編織紋樣擷取自製茶時所用的焙籠。2. 立面清玻璃可做旋轉開關，同時將店鋪內的茶家況味向行人敞開。

1. Facade view – dark color stone plates clad with the signboard in context 2. Revolving glass door welcomes every visitor to enter

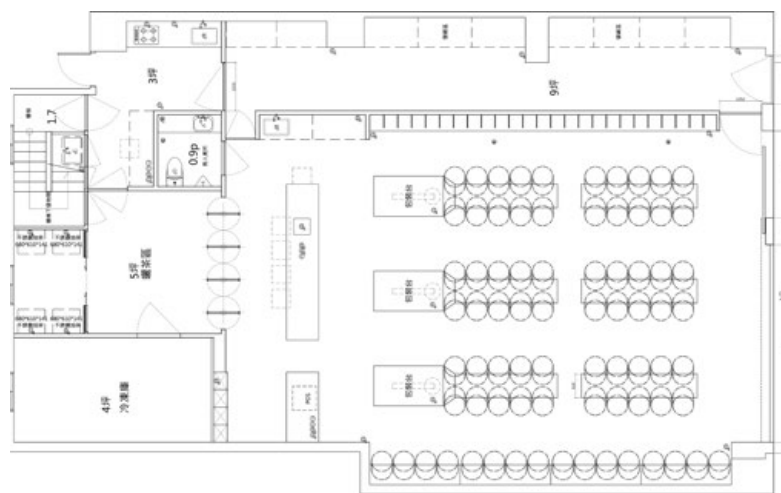
山形屋下 陶鑄百年茶家

隨茶葉展列區及動線釐整底定後，後方約莫三分之一基地大小的空間另依序置入泡茶、焙茶兩大分區。瀏覽室內，從裡至外，設計挪用山形牆、斜屋頂裝置來隱喻分區，在視覺印象上，左右對稱構造有端正、穩健、靜穆之感，簡單而不失嚴謹的樣式，賦予茶行專業形象，亦憑此屋形表徵茶行五代相傳的家族系譜，足見設計不以紛紜雜飾取勝，卻善用線條力量，陶鑄百年茶家職人的神態。楊竣淞談到：「新店面已由茶行買下，從經營到空間裝修，都放眼四、五十年之久來看，因此裝飾用的山形牆也採用厚實灌漿工法，並以 H 型支架和 C 型鋼做出支撐結構，同時再借重屋頂吊鋼筋，因此下方泡茶區能完全不用柱子。」

為勾勒代代茶人克紹箕裘和再興氣息，因空間具恢廓垂直尺度此一優勢，設計便於山形牆上高懸寬一米半、長四米的巨幅匾額，商號燙金字體鐫雕其上，再佐以兩盞重點照明耀映，不僅光采煒燁、古雅沉穆，也勾勒出茶行百年遞衍的蘊奧。一塊匾額，豁略大度，藉此一表繼往開來的氣魄和胸襟，對此楊竣淞解釋：「若昔日林華泰字號是一個力量，那未來則由林茂森來延續，因此建議他們掛一個超尺度的匾額。」泡茶區之後，是以清玻璃隔開的焙茶房，對於老茶行而言，選茶焙茶是成就好茶葉的訣竅，著眼於此，設計上特別將老師傅焙茶動態對外敞開，相較一般商號製茶時諱莫如深，藉此做出自家烘茶、嚴管品質的宣言。

3. 平面圖。4. 大門入內後是偌大茶葉展列區，六座茶櫃各有其茶種，客人買茶時的步履往移依循櫃位前進，動線邏輯簡明俐落。5. 懸掛匾額的山形牆以灌漿工法製作，水泥面體有著帆布包裹時留下的龜裂感壓紋，訴說著不矯飾的材料精神。而懸掛屋頂的木片編織裝置，象徵茶行重要的焙籠工具。6. 茶櫃內襯選用中國瓷器的孔雀藍，並以干擾茶葉顏色最少的白光作重點照明。

3. Plan 4. Tea is displayed in the front quarter; six tea cabinets store and display various flavored teas 5. Constructive details and material textures are signs that link the history of the company 6. Internal furnishings inside the cabinet is cobalt blue, derived from a Chinese ceramic vase color



3



4



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7. 從茶葉展列區向入口處瞻望，可察空間利用山形屋對稱線條所表徵的穩重、肅穆之感，勾勒百年茶行的專業性。8. 環顧空間，能看見清晰的對線關係，山形屋頂的線條則隱喻商號五代傳人的家族系譜。
7. A view from the tea display to the entrance 8. Layering roof pitches indicates the long history of the company extending for five generations

溫溫然 以養色香味

為體現踏實與專注本業的老商號精髓，空間材料、裝置盡量以彰顯本質為主，洗去鉛華顏色，彷彿空間隨著茶行年歲共同駢行、冶煉心性，就像店舖上方以木片編織而成、似穹頂的半弧狀天花裝飾，實際上攫取自烘茶時的焙籠，彷彿澹泊明志，茶人茶家在此傳香不渝。至於山形牆也在灌漿過程中，將帆布十字紋理未經修飾留存在水泥面上，而下方儼如房中小屋的泡茶區，立面皮層全以粗獷木棧板鋪覆，同樣的意念亦向外延伸，茶行外觀重新以墨泥色薄石板處理，洋溢懇切樸訥氣韻。

其次，為捕捉在地性，並讓空間承載茶所具的中華文化底蘊，色彩語彙避開表徵中國建築的主流朱紅色，另以琥珀色茶湯、台灣米食傳統下之稻穗和曬穀場的金黃色來演繹，讓人直覺性經驗這是間台灣茶行，非全然攀附於大中華意象中。整體來看，室內選擇和茶湯、稻穀顏色有類似屬性的芥末黃做襯底，讓立體環境與販售商品呈現表裡相濟的寓意。事實上，架構於頂部的編織木皮，點出茶行倚重之焙籠工具，編織網孔穿透性和薄木片輕盈感，未斷損空間縱深，因此天花板敷上芥末黃油漆，舉目向上，能自編織孔隙透染一份津潤如茶湯之感。

至於老店賣茶方法，與舊時中藥行抓藥、包裹的行止有異曲同工之妙，而中國早於《神農食經》已載：「茶茗久服，令人有力、悅志。」說明茶飲藥食雙備。為融合業主對中國元素的要求，設計從傳統中藥行的調劑檯面，以及俗稱七星櫃的多抽屜置匣櫃子為藍本，將其黝深木皮與方格體應用在茶桶櫃及壁架上，讓客人咀嚼茶「藥食同源」之意蘊。採訪 劉芝君



9. 茶行內照明規劃，無論情境抑或區域照明，都將燈具高度控制在三米高，讓傳統的老茶行能夠輕易維護店鋪，簡便修繕。10. 淺褐色木皮一如茶湯溫潤清雅，多格狀壁架設計亦源自傳統中藥櫃多抽屜的型態。11. 天花板以芥末黃為襯底，編織木片的孔隙滲漏出顏色，彷彿茶湯般素雅溫潤。12. 半身高的茶葉櫃以傳統中藥行的調劑櫃、七星櫃為靈感，客人能直接選茶，並將茶葉攤置檯面上觀察選擇。

9. Lighting is controlled in different modes to give the best internal ambience 10. Brown earthy color provides a visual link to the color of tea 11. Earth color sets the basic color tone of the space 12. Tea cabinet is custom fabricated in a form similar to a Chinese herb medicine cabinet

Tranquil ambience - an old tea shop

Lin's tea company was set up during the Ching Dynasty. Some years ago, the company broke up because of a recession era legal controversy; and now the company, renamed Lin Mao Sen Tea Co. hopes the new name can retain the glory of its ancestor's success. At first the management team wished to replicate its former business model use the design style of two famous competitors, but Ahead Design believed that the company should seek its own unique way to compete with other tea companies.

Chun Sung Yang from Ahead Design said his first impression of Lin Mao Sen Tea Co. was that of a shop frozen in ancient time. The old tea masters prepare the tea the way they did thirty years ago. This impression immediately provided the inspiration for the new shop design. Yang felt this new store should be humble and suppressed in style and fashion.

The old tea barrels were intentionally preserved and positioned so that customers can immediately make eye contacts with them. Properly scaled tables under specially treated light allow customers to exam the quality of the teas with their naked eyes.

Yang said this design gives a very precise message not confused by dandy design and fashionable furnishings.

In ancient time, tea was sold like medicinal herbs because the old medical books treated both as similar products so a Chinese herb cabinet was installed. This element delivers explicitly the message that drinking tea is like taking Chinese herbal medication.

A century's old tea company in a humble house

One third of the space is used for tea baking and tea making. When viewed from the front quarters to the rear, the space displays several pitched and slanting roofs that symbolize the tea company has been in existence for five generations. Yang said the roofs are not pure decorations but rather a fixed structure supported by C and H section steel beams given shape by cast concrete on site.



13. 從茶葉展示區向後方泡茶區展望。14. 從焙茶房透過清玻璃全覽泡茶區，木棧板參差交疊，有簡樸，有工緻，象徵草根性的商家性格以及製茶時一絲不苟職人精神。15.16. 泡茶區立面用質樸粗獷的木棧板拼組而成，一如老茶行誠篤踏實性格。



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13. A view from the tea display to the tea-making quarter 14. Glass allows the customer's direct visual contact to the tea-making quarter 15.16. Rustic wood panels surround the tea-making section

建材分析 Material Analysis

1. 茶行外觀立面為墨泥色薄石板，利用其纖薄特性直接黏貼施工。2. 收納茶葉桶的展示櫃以及置壺壁架，動深木皮顏色是以傳統中藥房的櫃檯和藥櫥為藍本。3. 泡茶區周邊立面以木棧板拼貼而成，藉此展示茶行踏實淳樸的風範。4. 泡茶區上方的裝飾山形牆以灌漿工法打造，其表面紋理則從帆布打結形成之壓痕製成。5. 懸掛天花板下方的焙籠編織裝飾，利用製做蒸籠的木片打造而成。6. 店內巨幅商號匾額由多片木板組合，燙金字體為雷射切割，面體上留有細緻木紋。

1. Thin layer of black color stone plate clad over the surface of the facade 2. Old tea barrels are re-cycled as a furnishing elements while give strong link to the company's tradition 3. Rustic wood panels surround the tea-making quarter. 4. Pitched roof is a real structure with the constructive joints carefully detailed and displayed 5. The ceiling furnishing cover uses materials derived from the surface pattern of a traditional tea-baking tool 6. Large horizontally inscribed company name panel displays dominating impression to visitors

溝通重點 Communication Note

本案為台灣百年老茶行，希望藉由空間裝修賦予老號新氣象。茶行經營者原先屬意市場上蔚為潮流的時髦茶空間，但如此一來將抹去老店特色，也與其淳樸本質格格不入。因此設計者建議空間應回歸自我性格，保持材料、線條與動線的簡明爽快，從一種匪雕匪琢的質樸情調來規劃。其次，業主提出茶與中華文化的意象連結，因此本案利用焙籠、能象徵茶湯與台灣稻穗的芥末黃、瓷器孔雀藍、隱喻茶飲藥食同源的中藥櫃等，逐一勾摹空間氛圍。

This century old Tea Company wanted to make a true transformation and extends the firm's history to the next century. The design does not show an adherence to mainstream fashionable Tea Companies but rather, displays a humble and rustic manner in respect to old traditions. Carefully selected cladding material and color in the space reveals the ambience of a teashop, born from the ground of Taiwan.

A huge inscribed board extending horizontally four meters hangs on top of a pitched roof. The gold color is inscribed with the company name illuminated by spot lighting that impresses visitors. Yang believes this large size board is a good metaphor to signify the long history of the tea company and its trustworthiness to customers. This trust is derived from the transparent tea-making process behind a glass panel.

A cup of hot tea awakes sensuous delight

"Tea Record", is a document dating back to the Middle Ages describing how tea should be baked in a lukewarm temperature because it will emit the best smell and accumulate a unique fragrance. Inspired by this document, Yang gave the space a very natural description of tea culture by keeping constructive details and using un-polished wood panels. The exterior cladding is a layer of thin black color stone slate.

To signify the company's Taiwan identity, the brand is coated with an earthy color instead of Chinese red. Yang feels the color gives a hint of a visual link to the color of tea and the color associated with harvesting in the typical rice paddy in the Taiwan countryside. Metaphorical associations are visible in the use of the woven pattern veneer based on the typical tea-baking tool that reveals a similar pattern on the surface of tool.