

# Coffee Shop, Minsheng E.Rd

## 民生東路咖啡廳

設計者」雲邑室內設計 / 李中霖

參與者」郭干禎

攝影者」李國民攝影事務所、海瑞揚影像工作室

空間性質」咖啡廳暨招待所

坐落位置」台灣

主要材料」夾板、噴漆

面積」45 坪

項目年份」2019 年

Designer」 Yun-Yih Interior Design / Ray Lee

Participant」 Chien Kuo

Photographer」 Kuomin-Lee Studio, Dirk Heindoerfer Photography

Category」 Coffee shop and club

Location」 Taiwan

Materials」 plywood, paint

Size」 148.7m<sup>2</sup>

Project year」 2019



以空間呈現人腦意識的兩面性，基地原有廢墟風格與純白設計構成強烈對比，並藉光影營造層次，呈現簡潔卻豐富的視覺。

「我們希望打造一個矛盾而特別的空間」設計師李中霖如此說道。全案水平對半剖分，天花及上半部牆壁保留建築物近乎廢墟的水泥壁面及管線，其下則以純白夾板打造明淨環境，衝突對比的風格，一如人的兩面性。本作為一間為期一年的實驗性咖啡廳，業主希望作為招待所之用，藉由接待朋友及客戶測試並推廣咖啡豆，確認市場接受度後，再另外擇址開立咖啡廳。因此找上曾有合作經驗的雲邑設計，期待打造具有設計感且舒適的空間。

由於咖啡廳不需對外公開營業，設計師選擇了位於台北市中心的地下室基地，不大的空間正好符合業主需求。李中霖談起初次見到基地的印象，直稱它非常的「破爛」，空間閒置已久，前屋主亦無妥善保養維修，處處可見鋼筋裸露的斷垣殘壁，但愈是荒廢，愈能與精心設計的空間對比、襯托出其矛盾感。空間配置考量業主接待習慣，多數時間為 2、3 位朋友簡單餐飲、聊天，有時會有 8 人左右的聚會，空間中規劃兩組 4 人座，中央設有長桌提供多人共同使用，櫃台可以煮咖啡、做簡單餐點，一旁則設置單人座位，空間最多能容納 20 人，但不曾有滿座狀態。李中霖坦言，本作風格強烈，並非人人可以輕易接受，連業主初次見到基地時也曾遲疑，但設計團隊評估過業主所接待的朋友及客戶都偏年輕，過往也時常於具設計感的餐廳聚會，所以相信他們會喜歡此設計，果不其然多數人都對咖啡廳留下深刻印象，空間風格亦收到許多正面評價，業主也決定於明年開設新咖啡廳。

## 雙重人格

李中霖說明，本作設計概念來自大腦，將空間比擬為人的腦部，有時會感覺到兩股截然不同的意識在爭吵，甚至像有兩種人格一樣，但仍然同屬於自身，因此希望以水平橫切的方式，打造鮮明對立卻又融合為一的空間。同時，水平劃分的手法又能保證客人身處及觸摸之處皆為舒適、純潔無瑕的新造空間，但視覺上仍保有廢墟的殘破感受。為了強調本作的主題「人」，設計師於空間中置放入純白的嬰兒人像作為點題，自最單純的人性出發，具體呈現出其「意識」的設計概念。

基地空間不大，設計師在材質規劃上避免繁複，以單純的水泥及夾板兩種質感強調其視覺張力，帶給顧客強烈印象。水泥部分保留基地原有的壁面，僅簡單清潔，並於特

## Ray Lee



雲邑室內設計 / 李中霖  
中原大學研究所畢業  
2000 年成立雲邑室內設計公司  
中華民國室內設計協會 CSID 理事  
中原大學兼任講師  
逢甲大學兼任講師

2014 至 2019 年連續 6 年獲得德國 iF 獎。  
曾獲德國紅點獎、德國 ICON 金獎、美國 IDA 金獎、日本 JCD 銀獎、日本 GOOD DESIGN 獎、英國 FX 獎、韓國 K-DESIGN 金獎、義大利 A' DESIGN 金獎、亞洲設計獎金獎、2007 至 2018 年台灣 TID 獎、香港 APIDA 銅獎、上海金外灘獎金獎等獎項肯定。

Yun-Yin Interior Design / Ray Lee  
2000 Director and founder, Yun-Yih Interior Design  
CSID Director  
Instructor, CYCU  
Instructor, CJU  
From 2014 to 2019, Ray Lee won six years successive iF awards. Ray also won a Red Dot Award, ICON Award, IDA Award, JCD Award, GOOD DESIGN Award, FX Award, K-DESIGN Award, A'DESIGN Award, Asian Design Award, and TID Awards, to name but few.

1. 本案為業主短期實驗性咖啡廳，並作為招待所之用。

1. This experimental coffee shop is not open to the public but restricted to invited guests.



2



3

2. 全案水平剖分，上半部保留基地廢墟面貌，下半部則以精細夾板型塑對比。3. 座位配置考量業主接待習慣，以 4 人座為主，中央設置大桌滿足多人聚會需求。4. 平面圖。5. 因不需對外營業，基地擇址地下室。

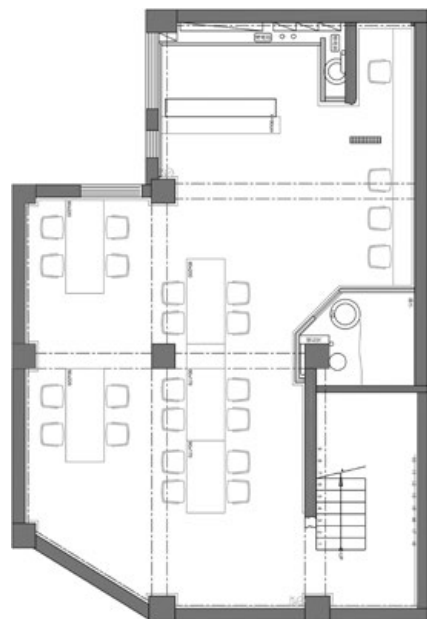
2. The upper part kept the existing rustic surface; the lower part exhibited a pure white and fine surface. 3. The seating arrangement is mostly for four people. The large central table is for group gathering. 4. Plan. 5. Basement space is unique.

定部位打毛，裝飾得更加破舊，原先裸露的鋼筋及未拆除的磁磚也全數如實呈現，使其風格原始粗獷。少部分壁面及櫃體則以板模覆蓋，設計師表示，原先曾考慮過使用細緻木板，使空間仍具有一般咖啡廳的人味與溫度，但思考再三後，還是決定選擇具廢材感的板模，使整體維持同一風格，呈現極端之美。家具選用上亦維持單純，以純白板桌搭配透明塑料椅，使視覺不受干擾，藉由光線的穿透降低座椅存在感，營造空靈氛圍。

#### 以光線營造層次

空間中最顯眼之處即為櫃台後方的電盤箱，巨大的電盤及糾纏交錯的電線為空間帶入點賽博龐克（Cyberpunk）風格，李中霖捨棄一般設計中隱藏電盤的習慣，將電盤箱化為裝置藝術，並以燈光強調其存在感。設計師分享，當初在尋找基地時，便是深受這組電盤箱吸引，並延伸想像其如何融入於設計之中，又會呈現出怎樣的結果？

光線為本作第二大重點，由於材質運用較單純，設計師選擇以光線打造空間層次，將燈光聚焦桌上及走道局部，藉由明暗分布形塑變化，同時光線亦引導人們的視覺，更加專注於業主及設計師所希望呈現的重點，如桌上的餐點及咖啡、裝飾等，且保留業主自行調整的餘裕，每一盞燈都可以微調，明亮及較昏暗的空間呈現出不同氛圍。同時，光線於家具、家飾上所產生轉折及光影，亦為空間增添戲劇性視覺，如燈光照射透明塑料椅上所產生的折光及影，以及穿過鋼筋及板模縫隙所產生的線條感，以光作為裝飾，豐富層次及視覺。採訪 | 林慧慈



4







6. 設計概念自大腦出發，對立矛盾的風格一如人的雙面性。7. 選用透明塑料椅，降低家具存在感，使空間通透空靈。8. 燈光聚焦於餐桌及局部走道，以光線引導視覺重點。9. 燈光設計可自行調整，呈現明亮與昏暗兩種不同氛圍。  
 6. The space displays an ironic language. 7. Transparent plastic chairs virtually diminish the role of the seating elements. 8. Spotted lights land on the table and pathway. 9. Adjustable lighting design allow the space to be experienced in different ways.

Ray Lee said: "I want to build a space in a paradox." Indeed this is it. This coffee shop displays in people's eyes both an archaic primitiveness and futuristic fantasy. Exposed utility pipes and unpolished walls dialogue ironically with the remaining polished plywood walls painted in pure white. This space will be a coffee shop but only for one year. This unique program stands like a lab, to promote coffee culture for home baked beans and hand brewed coffee.

The shop does not offer service for the public but rather selected clients. Housed in a basement it is the proper size for the program but it appeared like a ruin in its existing condition. Exposed metal bars and eroded concrete surfaces made the space more like a haunted space with no maintenance. The client's spatial demand is simple; he expected the space to be a social nexus for his coffee bean business, and usually two to eight people with a maximum of twenty guests will be invited to be gather here.

The design's style is more surreal than what daily experience bears but virtually all of the invited guests enjoy. The positive reaction has pumped up the confidence for the client, who decide to open up his name brand shop for public.

### Irony

Ray Lee claimed that the concept of the design was derived from brain consciousness – the left brain and right brain function differently but their impulses coordinate in the central neuron to send messages to the body. The space was virtually cut in half; the upper part reveals a rustic manner like a ruin while the lower part is polished, fine like a white box. A white statue featuring a body figure stands in the middle of the shop as a symbol of an embryo, the way a human is born, and simultaneously the expectation of future coffee shops from one to many.

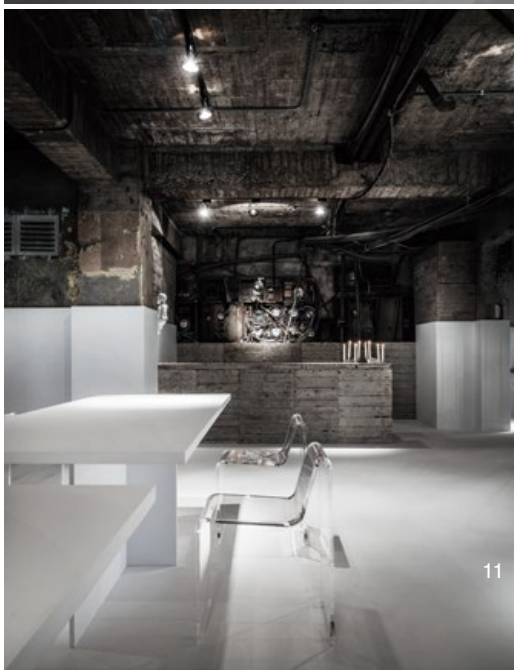
The space is enliven by the most simple material – plywood and exposed concrete. Even the existing scars from multiple damage have been preserved. Several positions were covered by formwork to exhibit a consistent fashion. Simply designed white tables and transparent plastic chairs give the space a surreal impression.

### Lighting in rich layering

An electronic box is located right behind the counter table and it is an impressive element which has been rearranged in a way more like an art installation. Attractive lighting focuses on the box and turns the simple utility element into a cyberpunk gadget. The lighting design can transform the space into a theater, and all the fittings are easily changed to meet designated demands. The sharp contrast between lighted and dark spots brings a dramatic energy to the space. Reflection and deflection of the lights that penetrate the plastic chairs amplify an uncanny fantasy with dramatic power.



10



11



12



13



14



15

10. 以純白嬰兒人像點題出空間概念 11. 空間後端設置工作區，可準備簡易餐點及咖啡、茶水。12. 櫃台旁為單人座位。13. 燈光所產生的折射及光影變化。

14. 光線穿透基地原有鋼筋，勾勒出線條。15. 部分壁面使用板模材質，維持整體感。

10. A baby figure is an emblem of the space. 11. Working area and pantry. 12. One man sitting confronts counter face to face. 13. Lighting quality is dramatic. 14. Light and shade are like an abstract painting. 15. Formwork was used in certain positions.

## 建材分析 Material Analysis

1. 基地空間不大，材質選用單純，以水泥及純白夾板打造空間力度，並降低家具存在感，避免干擾。2. 櫃體及少部分壁面以板模材質覆蓋，貫徹「廢墟」風格。3. 以明暗營造空間層次，聚焦於桌上及走道局部，並藉光線折射及投影豐富視覺元素。

1. To expand the visual depth and inflate the size of the space, the design kept the existing exposed concrete walls and only added white ones. 2. The space emits a feeling like an abandoned lot. 3. Lighting creates a dramatic contrast between brightness and darkness.

## 溝通重點 Communication Note

1. 本案為實驗性的咖啡廳，為期一年，且不對外營業，因此可選擇地下室空間，空間配置上亦無需顧慮大眾客戶。2. 業主希望空間具有設計感，並帶給客戶舒適感受，對咖啡留下深刻印象，設計師以水平剖分的手法，下半部為清新、空靈的新造空間，營造舒適氛圍，上半部則保留基地原始面貌，烙印深刻視覺。

1. This experimental coffee shop will exist for only one year. It is not open to the public but selected business partners. 2. To impress guests with both the coffee and spatial fun, the design creates a sharp difference that maintains the existing exposed concrete in the upper position while adding polished white walls in lower one.