



商業空間類餐飲空間 TID 獎

The TID Award of Commercial Space/ Food & Beverage Space

竹裡館

The Bamboo Lodge

名穀設計機構

MingGu Design Company

主持設計師

Chief Designer

潘冉

Jaco.Pan

竹里馆













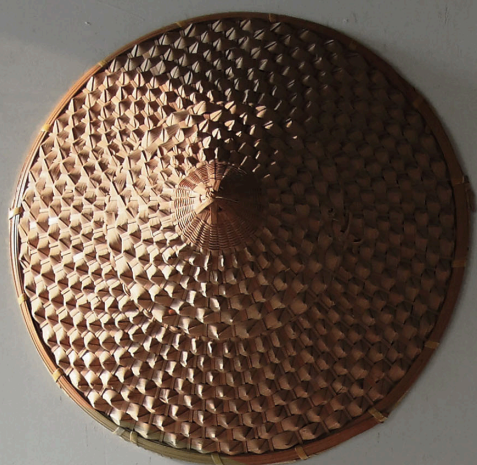












CS-F-40-竹裡館	CS-F-40- The Bamboo Lodge
<p>“寒夜客來茶當酒，竹爐湯沸火初紅。”這是宋代詩人杜耒描寫在寒冷的夜裡，主人點爐煮茶，以茶當酒待客的詩句。清香茶暖，品茗交談中其情濃濃，此中儒雅正是宋人傳遞出的悠悠風韻，令後世神往的高雅生活。當代浮世盡歡，亦有靜心品味當下無邊落寞者，竹裡館為此而立。一棟三層臨街小樓，以魏晉消散之氣為道，喻意君子的白竹為器，嘗試一種搭建。搭建似乎更像游離在嚴肅建築學之外的民間土木，而搭建帶來的空間體驗正是將“散”放置在被重新梳理的空間秩序中，這種秩序裡最重要的因素——“光”亦是搭建所帶來的“散”重新分解，而獲得光線與空間的雙重情感，“散”可以告訴你如何塑造彈性的光線！如果說“搭建”是一種放鬆的嘗試，那麼梳理則是完整的理性分析。由外立面的豎向線條延伸至主入口玄關，形成側向分流進入一層茶歇區，將竹用單一緯度的圍合方式形成半空間限定區間，茶座佈置在竹籬一側，形成二方連續式的空間關係，並由此聚合成一層的功能核心——“籬園”，此時，圍繞著“籬園”的頂面竹籬正發生著緯度關係的轉變，並引導性的將吧台、出品、服務動線等功能串連起來，與之前的功能核心形成咬合關係而最終指向通向上層的垂直電梯。通往二層的交通增加了北邊的步行體驗式樓梯，氧化鋼板製作的梯段，嘗試在有溫度的交互中保持部分冷靜，從而在進入另一個場域前，以一種旁白的姿態重新整理出獨立的情緒。二層茶歇區臨窗佈置，呈現出較為穩定的狀態，入座者更易感受到光線透過窗櫺散落桌面的詩話景象。向南的盡頭由橫豎交織的排竹分割出茶座與電梯廳，並由向東延伸的排竹將用作洗手功能的飲馬槽托舉而上，頗有四兩撥千斤式的巧力應和感，水源從頂面透過竹管順流而下，飲馬槽的沉重之勢被瞬間削減。二層包間區的入口被收納在一個相對有壓迫感體量內，“壓迫”是為了更好的“釋放”。在沒有自然採光的現場條件下，取西邊分割包間與公區的牆面鑿壁借光，自然光線在通過茶歇區間後傳遞到包間內，雖沒有斑駁感人的光線落入，卻也不失溫和透亮，白天被過濾後的光線在相對黑暗的空間內像一張開啟光明的網。包間區過道內的牆面除了混合草莖的暖白膩子，亦有七百年歷史的城牆磚陳設其中，行走其中具備時間的穿梭體驗。包間內壁留白，取拙樸之姿態，給文人墨客留下足夠的臆想與揮毫介面。三樓全部設置為獨立茶舍，依場地東西而立，交通中置，似林中小徑，在南北進深三分有二處微微轉折，借扭轉之態，一個看似溪邊草廬的建築體離地而起，屋簷下探，竹窗由內而外撐起，似乎不論置身內外都有一探窗外究竟的願望。在狹長的過道中，為獲得“靜謐中探尋”的行走體驗，並有效的將自然光線引入到一個，並沒有直接對外採光的封閉空間，曾幾何時，回憶起某個很久以前的淳樸年代，門扇沒有門套，沒有踢腳，卻在門扇上方有個鄰里孩童打開時，拴起房門依舊可以翻門而入，被喚作“亮子”的採光神器，可以解決在隔離中交換光線的問題，於是乎，存在於黑暗過道背光面的上部，並由竹籬疊加其中而形成的雙層採光介面，充當了暫態解放黑暗的勇士。而頂面轉折處被雕塑化處理的局部搭建，正是在空間獲得光的解放後所表現出的肆意姿態，有效的軟化了相對硬朗的空間對接。包間依舊拙朴、留白。入座，想起竹林七賢，想起耕讀中的陶淵明，也許琴聲起時，才是豐滿。</p>	<p>A three layer building, Entrance The hallway form lateral split into a layer of tea area, the bamboo surround the way of half space with single latitude limit range, decorate room with the side of the fence, and it's aggregate the function into a layer of core - "LiYuan", the line of bar, product, service was introductory the top of the bamboo fence, and together with the other functions, Contact with the function of the core eventually through the vertical elevator . Through the second floor ,use steel produced by oxide ladder section, try to maintain some calm in the interaction with temperature to increases the experience type stair . Tea area on the second floor of the window layout in order to make the costumer are more likely to feel the scattering light through the window. Row at the end of the south by the relation of bamboo seats and elevator hall segmented, the eastward extension of the bamboo will be used for hand washing function of the drink, the water from the top surface through the bamboo tubes down in the river, the heavy trend of drinking manger was cut for an instant . Rooms on the second floor of the entrance was stowed in a relatively it have oppressive feeling inside body .It take metope authentic wall in public under the condition of non-natural lighting scene . The Metope besides mixed grass stems of warm white putty also has a seven hundred year old brick wall display among them, which have time to walk through experience .The Room wall space take the attitude of grainy,in order to leave enough letters iamginiton and slashes interface. On the third floor is set to the independent tea-house, according to the field of things, the traffic was in middle it , have three points two deep place turn slightly in the north and the south, by torsion of tai have a seemingly the crook of the hermitage complex off the ground, hitting the roof. Search "for" the quiet walk experience, and solve the problem of exchange in the isolation of the light, the traditional local-style dwelling houses of "bright" upper placed in a dark corridor on the surface of the backlight, and it formed by the superposition of the dusty with double light interface. The top of surface is processed by the sculpture of local structures, it is in the space of light after the liberation of wanton posture, effectively soften the relatively hale space docking.</p>