

竹所在 × 茶境 × 知覺



竹是茶知己
FEEL BAMBOO NOW

竹是茶知己

FEEL BAMBOO NOW



國立台灣工藝研究發展中心

和
—
敬
—
清
—
寂

NTCRI 工藝中心

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Promotion Program of Bamboo Arts and Crafts

2017

竹編美術工藝 從心所欲的創作性

Bamboo Weaving Arts: Creativity that Follows Your Heart

透過較簡易的技法培訓學習，將竹材介紹給有興趣的初學者，讓更多人可以正確有效的使用竹媒材進行創作。
Simple and basic technique training was introduced to help more beginners to create through effectively using bamboo materials.

2018

竹編美術工藝 流動的造型意象

Bamboo Weaving Arts: Fluid Images of Design

探索編作技法與色彩配置的應用手法，挑戰堅硬的竹材如何呈現流動的造型意象，展現極致工藝之美的追求與表現。
Explore the application of weaving techniques and color arrangement and design a fluid image with hard bamboo materials to exhibit the ultimate beauty of craftsmanship.

竹編美術工藝 台法合作交流

Bamboo Weaving Arts: Exchanges between Taiwan and France

結合設計與時尚的概念，跨領域創作者相互交流學習，竹篾結合礦物、金屬、皮革等各式媒材，嘗試激盪出傳統技法與新思維的火花與新面貌。
Cross-disciplinary designers met to brainstorm to create new works out of traditional techniques through blending bamboo with minerals, metals, leather and other media.

2019

竹編美術工藝 管材與片材融合技法

Bamboo Weaving Arts: Blending Poles with Strips

管篾融合技巧，是先將細竹管塑形，再以竹篾沿造形編作而成的技法，為現今愈來愈少人應用的竹藝創作手法，特邀日本竹藝家渡邊千明來台指導與教學推廣。
Japanese bamboo artist Chiaki Watanabe was invited to promote the now rarely used technique of blending poles with strips by shaping thin bamboo poles before weaving bamboo strips around the rim.

2019

竹構築想像 竹茶席空間模型研創工作營

Bamboo Structure Design: Workshop of Bamboo Teahouse Models

國際工作營聚焦竹材，開啟竹構築應用於微型場域的無限想像，參與者跟隨來自台灣、印尼、日本、西班牙的老師帶領引導之下，探索新形態的茶席空間設計。
An international workshop was held to center on the application of bamboo structure to micro space design. Led by professionals from Taiwan, Indonesia, Japan and Spain, participants worked to explore the new design of teahouse setting.

社區農村微型工藝產業培力 工藝社區

Developing the Micro Craft Industry in Rural Communities: Community Arts and Crafts

發展農村工藝形塑地方特色，使老手藝有傳承延續的機會，社區多元化產業也有更多發展可能性。
Arts and crafts in rural communities are promoted to conserve the legacy and enhance the prospects of industrial development.

2020

竹構築實作 竹茶席空間實體構築計畫

Physical Fabrication of Bamboo Structures: Bamboo Teahouse Design

於 2019 竹茶席空間模型研創工作營期間，共產出竹構築模型十四座，就其中選評優秀作品於中央大學校園及捷運桃園高鐵站內進行實體搭建。
14 models of bamboo teahouse setting were designed at the workshop in 2019, and some physical structures of the chosen models were built on the campus of the National Central University and in the MRT Taoyuan High Speed Rail Station.

竹是茶知己 當代竹構築應用潛力

FEEL BAMBOO NOW: Prospect for Bamboo Structure Application

察覺竹文化如何發揮與應用在日常茶文化之中，邀請參與者透過經歷竹構築、竹器物與茶席的體驗，重新感受與演繹台灣當代竹茶文化更多的可能性與發展潛力。
To realize the daily application of bamboo culture to tea culture in Taiwan, participants would relive these two through designing bamboo structure, utensils and tea ceremony settings to discover prospects for development.

竹是茶知己

台灣竹茶文化的當代演繹

竹製品早期被廣泛應用於民生日常生活之中，竹產業更曾歷經興盛的黃金年代，直到塑料普及被取代而逐漸沒落。竹製生活用具與藝品留下的是記憶的跳接，然而隨著全球永續意識抬頭，竹子被譽為二十一世紀的綠色建材，在當代生活的詮釋下將可能發揮無窮潛力。

家人朋友圍坐喝茶聊天的日常，可以說是台灣茶文化的體現，不拘泥形式、氣氛輕鬆自在，卻絲毫不減追求細膩的態度，正因為茶道即是一門生活藝術，茶葉、茶器、氣氛，透過茶人的使用與演繹，在茶席間充份表達整體內涵及心境。

時至今日，「竹是茶知己」再次經由茶道精神的脈絡梳理，讓參與者透過經歷茶席、竹器物與竹構築的體驗，相互了解、洞悉彼此，或能理出當代生活哲理的新路線，使過往竹民藝的痕跡再現，並與茶的生活記憶得以銜接。

FEEL BAMBOO NOW

The Evolution of
Modern Bamboo/Tea Culture
in Taiwan

Bamboo products were in widespread use in the early days, and the industry reached its prime before being replaced by plastics. As the bamboo utensils and crafts are mostly part of our memory, we see a jump cut when awareness of sustainable use rises and bamboo has great potential as a green building material of the 21st century.

The gathering of family and friends for tea is in fact a common realization of the tea culture in Taiwan. The process is casual and relaxed but none the less meticulous because the way of tea is an art, in which the tea, tea set and atmosphere reflect the mind via the tea master's interpretation.

Today the idea of "FEEL BAMBOO NOW" helps us to expand the spirit of way of tea through the experience of tea ceremony, bamboo utensils and bamboo structure in hopes of finding a new direction to the philosophy of life and connect the lapse of memories about the bamboo/tea culture by reviving this ancient art.



竹所在 × 茶境 × 知覺

和、敬、清、寂 茶席系列

臺灣工藝中心自 2019 竹茶席空間模型研創工作營中，評選出四件優秀作品實體搭建，共同參與 2020 桃園地景藝術節展演。9 月 28、29 日特別舉辦「竹是茶知己」，分別在四座竹茶席空間中策劃了「和、敬、清、寂」茶席系列，在四位茶人的詮釋下，引領體驗者從竹所在、茶境、知覺三個層面，親身感受當代竹茶文化的況味。

The Tea Ceremony Series of
“Harmony, Respect, Purity, Quietness”

Site × Ambience × Perception

From the Workshop of Bamboo Teahouse Models organized by NTCRI (National Taiwan Craft Research and Development Institute) in 2019, 4 best models were selected for physical fabrication to be exhibited in the 2020 Taoyuan Land Art Festival and a special activity “FEEL BAMBOO NOW” was held on September 28 and 29. A series of tea ceremony program “Harmony, Respect, Purity, Quietness” were arranged in these 4 teahouses, where 4 tea masters led the participants to “feel” the site, ambience and perception.

竹所在 Site

有一種空白，讓人擁有填入的自在。

有一種淨空的空間感，置身其中能夠醞釀出另一種心境與情緒，透過更專注與平和的引導，進而孕育出各自更多的體會與感受，而這樣通過看見自我內在產生主動性去追求完成與發現的過程，即是接近禪的精神。

以自然材質建構的竹茶席空間，儼然拾回了許多人內心對自然的想望。身處現代生活已和自然環境產生某些斷裂的時代，更能夠從中覺察到人們對這些細微的感受與反應。當彎腰曲身進入竹茶席的同時，彷彿將城市的喧囂隔絕於外，引領坐定後彼此謙讓的交流，使之成為平撫焦躁、沉澱心靈的所在，並轉換為充份體會這樣美好的心。

There is a space where people can fit in at ease.

There is a pure sense of space where people can develop a different mood and emotion to experience and feel more through focus and calm. Seeing their inner self, people are motivated to pursue completeness and discovery and that is the spirit of Zen. The space of a bamboo teahouse helps people to recover their craving for nature because the structure is built with natural material. Situated in the gap between modern life and natural environment, people would become aware of this minute reaction. When entering the bamboo teahouse away from the urban noises, people settle themselves, politely communicate and find calm to fully perceive the beauty in their heart.



茶境

Ambience

茶人醞釀沉靜與專注。

竹茶席結合竹構築、茶席、植物、礦物、聲響、舞蹈、工藝等，透過不同領域的材料與元素，形成「竹茶和、竹茶敬、竹茶清、竹茶寂」的主題式即興演出。席間所有一舉一動都順應自然而行，經茶人詮釋後的茶席，茶品與茶食、布料質感、煮水流程、茶席意境等，均增添了奇妙氛圍，品茶就不僅止於喝茶而已，喝下的更是分享與喜悅。

Calm and Focus Brewed by the Tea Master.

Inside the teahouse, the tea set, plants, minerals, sounds, dances, crafts and other different materials and elements comprise an improvisation of "Harmony, Respect, Purity, Quietness". Every act is performed naturally. Following the tea master's interpretation, the tea, snacks, fabrics, the water boiling and the mood all added a wonder to the ambience. The participants are not only ingesting the tea but the sharing and joy.

知覺

Perception

內在的接收與感知。

竹與茶之間，具有相輔相成的關係，竹茶席最深的義理，就建構在人的細微認知上，探究的對象是自我。當感官被喚醒，才能對各種細節觀察入微、向內尋求感受，從而看見真正的自己。

竹茶席在形式上的構成，分別來自竹茶席空間設計者與茶人詮釋，接下來則交由給前來品茗的體驗者，親身領略整體茶境、視覺、觸覺、嗅覺、味覺、聽覺……藉此觸發體驗者的知覺，才算是一個完整的茶席。

Inner Reception and Perception.

There is a complementary relationship between bamboo and tea. The most profound philosophy is based on people's subtle awareness of oneself. With all senses woken, people see their true self via keen observation and probe for their inner feelings.

The constitution of a tea teahouse comes from the builder's design and the tea master's interpretation, but it is the participants to complete the setting by experiencing the entire ambience through their sight, touch, smell, taste and hearing to trigger their sensory perception.





和。
敬。
清。
寂。

The Tea Ceremony Series of
“Harmony, Respect, Purity, Quietness”



竹茶和

竹構築
羽翼之下
詮釋茶人
阮予澄

Bamboo/Tea for Harmony

Tea Master/Juan, Yu-Cheng
Bamboo Structure “Under the Wing”

茶道四諦中的「和」表示和諧、和悅，無論是外在形式上的和諧，比如茶杯適手性，竹茶席空間內的光線柔和度，綜合五感感受和諧，同時也強調內在情感的和悅，彼此沒有隔閡。

茶人阮予澄想將一切從大地收集而來的和諧訊息，帶給前來品茶的體驗者。選用茶品來自於坪林山區的自然農法茶園，使用的茶杯是茶人特地自茶園所採集的土燒製而成，茶與杯皆來自同一塊土地，席間所見到的物件亦收集於台灣的山林及海洋，分享的是一切自然間的美好。伴隨微風吹拂、樹影搖曳，在《羽翼之下》的溫柔擁抱下，再次遇見久違的初心。

“Harmony” of the four essences of the way of tea means agreeableness and congeniality. The harmony may be formal, such as the fitness of a cup in hand or the soft light in the teahouse. We feel both the sensory harmony and inner congeniality.

Juan, Yu-Cheng the tea master wants to convey to all visitors the harmonious messages she has gathered from nature. She chooses the tea grown by the natural farming method in the mountainous Pinglin district, and the cups are made of the clay from the tea garden. Both the tea and cups come from the same land, and all the objects are also collected from the woods and sea so that people can share the beauty of nature and find their inner aspiration in the embrace of the bamboo teahouse “Under the Wing”.



羽翼之下
Under the Wing

設計師 Designer
許郁楨 Hsu, Yu-Chen

材質 Materials
竹材、鋼、木 Bamboo, Steel, Wood

尺寸 Dimensions
長 (L) 4.5m x 寬 (W) 3.1m x 高 (H) 2.3m



一群鴨寶寶躲在媽媽翅膀下的畫面，感覺很安全、很受庇護，讓我也想要躲到她的翅膀下，享受《羽翼之下》屬於自己的小宇宙。

"The scene of ducklings sheltered safely beneath their mother's wings makes me also want to hide there in "Under the Wing" to enjoy a small universe of my own."

——許郁楨 Hsu, Yu-Chen

羽翼之下

Concept

每個人心中都住著個一個小孩，無論幾歲，有些時候總想埋入一雙溫暖的羽翼下，被保護、被安慰，在保有隱私的狀態下，全然地安心放鬆。外型猶如包覆著厚實羽毛的《羽翼之下》，以竹片層層堆疊的羽翼層次感及流暢的弧度線條，遠看如一隻棲身草地的雁。半開放式的竹構築，隱密卻又坐擁通透視野，心情，也隨之悠然自在。

There is a child in everybody's heart. People of any age would sometimes want to nestle into the shelter of warm wings and get relaxed. Covered with layers of "feathers", the teahouse "Under the Wing" stands on the lawn like a wild goose. This semi-open bamboo structure with flowing curves provides privacy and a see-through view, where a carefree feeling would come naturally.





Considering the unique characteristics while carrying out the design and mechanical equilibrium, the main frame is constructed with makino bamboo strips that are roasted to bend in advance. The roof consists of three layers – the inner layer with a smooth texture facing downward, the outer with manually roasted bamboo sheets with gradient colors to create a feathery effect, and the layer in between is waterproof but ventilatory.

在因應竹材特性、實現設計概念與力學平衡之下，首先以桂竹做出竹構築的主架構，並利用手動烤彎竹材創造弧線造型。屋頂結構分別用三層打造出竹皮光滑紋理朝下的內層；最外層採用手工烤漸層色竹片，營造類似羽毛的豐富層次效果；兩層之間則做了防水處理，使竹構築兼具通風及防水功能。

阮予澄

Tea Master

主持煮泥工作室。關心環境、土地、農業、飲食、傳統知識保留等議題，正努力成為一個穿梭在山林與田野間，自給自足並創作的生產者。近期開展捏陶相關教學課程，也企畫各種與山林、植物相關的陶課。另專長影像創作，作品散見於各展覽專輯、手冊、專書，以及國內外網路媒體、雜誌刊物等。

Tea Master/Juan, Yu-Cheng
The founder of Clay Cook Workshop cares about issues of the environment, land, agriculture, food, and the preservation of traditional lore, etc. She tries to be a self-supporting producer in the field recently started some classes concerning pottery related to mountains and plants. She also specializes in photography and video art, with various works found in albums, books, online media and magazines.





竹 茶 和

關鍵字：大地原味、自然平衡

風味：清新自然屬性

呈現：以附苔石當茶桌，茶道具搭配大自然元素。

Keyword: Presitine Nature, Natural Ballance

Savor: Attributes Refreshing and Natural

Presentation: The Mossy stone is used as a tea table, and tea sets are accompanied with natural elements.

從「和諧」出發，將日常生活周邊的自然元素融入茶席，從一株蕨、林間自然長成的附苔石、採集自山海的竹、礦石、木化石與珊瑚，到搭配坪林自然農法茶園所生產的白茶。取其茶葉只經萎凋和乾燥的簡單工序，茶湯清澈淡雅，曼妙的風味經由茶人採集自茶園土手作燒製而成的杯中漸漸釋放，像是從土地慢慢長出來的茶席，揉合大地四季更迭與自然平衡之道。

1	2
3	4

1. 竹枝為茶針、竹籐為茶則。

The tea pick is a bamboo stick, and the caddy spoon is a bamboo sheath.

2. 口徑較大的蓋杯沖泡白茶正好。

The large covered cup is just right for the white tea.

3. 茶園土手作杯質地粗獷樸拙、色澤溫厚。

The handmade cup made of clay from the tea garden has a rugged and plain texture as well as a warm hue.

4. 白茶與金銀花特製的茶晶凍。

The jelly is made of white tea and honeysuckle.

Based on the concept of "harmony", everyday natural elements are blended into the teahouse, e.g. a fern, mossy stones found in the woods, bamboos, minerals, tree fossils and corals. The white tea grown by the natural farming method in Pinglin needs only simple processing and tastes light and fresh. As the wonderful aroma is released from cups made of clay from the tea garden, it's like the teahouse just grows out from the earth to blend into the balance between seasonal changes and nature.





取自茶園的泥土，經歷乾、練土、拉胚而成的茶杯，可能有一些不完美的缺陷，然而喝的茶、用的杯皆孕育自相同的陽光、空氣與水，或許會體驗到與過往截然不同的感受。

The clay from the tea garden is dried, kneaded and molded into a cup, which might not look perfect but the tea in it shares the same sunshine, air and water. Perhaps the drinker would have a complete different experience.



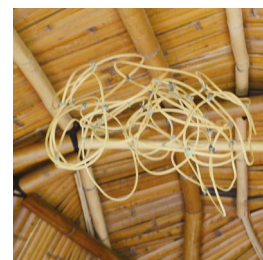


竹藝

Craft

金沙流瀉
Flowing Golden Flux
游愷庭 Yu, Kai-Ting

竹茶席屋頂懸掛著竹工藝作品《金沙流瀉》，以遍及台灣大街小巷的老榕樹為靈感，雕塑出陽光流瀉樹葉間隙，灑落在土壤上大小層疊的光斑，為室內增添一隅自然光景。



The bamboo artwork "Flowing Golden Flux" hung on the ceiling of the teahouse is inspired by the old banyan tree common in Taiwan. An addition to the indoor natural beauty, it depicts the sunshine flowing through leaves and light spots falling upon the earth.

竹茶和茶帖 Tea Sets

植物：苔、蕨

茶品：坪林自然農法白茶

茶食：茶晶凍

茶器物：

三貂嶺苔石

木化石杯置

金沙流瀉 竹工藝師游愷庭

蓋杯

手作陶茶杯 坪林茶園土

手作陶茶海 陶工藝師阮予澄

手作陶水方

竹籐茶食盤

竹籐茶則

竹枝茶針

珊瑚茶針置

手作陶花器

潔方 棉布

五行壺



體驗 & 感知

FEEL
BAMBOO
NOW

喜歡竹子的美感和意象。

和自然一同呼吸很放鬆，難得享受到回歸自然的寧靜。

希望自己像竹子般剛毅。

清心自在，陶器皿與茶相呼應的對話，讓人心感受到溫暖。

竹予人一種寧靜的自在感，

身處其中能讓心靈有著透澈般隱世的怡然自得。



I like the beauty and imagery of bamboo.

It is so relaxing to breathe together with nature, and it's a rare opportunity for me to enjoy the serenity of coming back to nature.

I wish I were as strong and steadfast as bamboo.

My mind is clear and peaceful. The conversation between the pottery and tea warms my heart.

Bamboo brings us a serene feeling of ease, and when coming in a bamboo structure we will find a crystal clear inner peace.





竹茶敬

竹構築
質數變異的獨白
詮釋茶人
李賢治

Bamboo/Tea for Respect

Tea Master/Lee, Hsieh-Chih

Bamboo Structure “Monologue of Prime Number Changes”

在茶席過程中體現「敬」的概念，是指彼此相互尊重，除了尊重在茶席中的參與者，不分高低貴賤，也敬天敬地敬萬物，敬在自然界之中所有生命一切生而平等。

茶人李賢治認為真心誠意對待所有前來的人，彼此相互尊重，即是「敬」。透過茶席過程中小口啜飲茶湯滋味的形式，提醒珍視每一個細節與當下，心存敬重與感激。席間更藉由分享茶人山村製陶與用陶的生活經驗，再擴大「敬」的意涵，感謝大自然無私的給予。一如《質數變異的獨白》向桃園獨特山水地景致敬，寄情其中，遠離塵囂、沉澱自我。

In the tea serving process the concept of “respect” is exhibited, i.e. the mutual respect is paid for all participants of any social hierarchy in the teahouse and all the creatures that are born equal in nature. For Lee, Hsieh-Chih the tea master, “respect” is treating all visitors with sincerity and esteem. In the teahouse the sipping process reminds people to cherish every detail moment with respect and gratefulness for each other. The sharing of ceramics making experience further expands the connotation of “respect” to appreciation for the unselfishness of nature, just as how the bamboo teahouse “Monologue of Prime Number Changes” is paying respect to the unique landscape of Taoyuan.



質數變異的獨白

Monologue of Prime Number Changes

設計師 Designer

張守端 Chang, Shou-Tuan

材質 Materials

竹材、鐵 Bamboo, Iron

尺寸 Dimensions

長 (L) 6.5m x 寬 (W) 2.4m x 高 (H) 3m



《質數變異的獨白》連結了兒時樹屋的回憶，我對樹屋一直有種特殊的情感，在上面我可以很冷靜，感覺可以用比較客觀的眼光看下面的世態。

"Monologue of Prime Number Changes" connects all my childhood memories together. I always have a special feeling for tree houses, where I can calm down and view the world below more objectively.

——張守端 Chang, Shou-Tuan

質數的變異獨白

Concept

《質數變異的獨白》棲身大樹下，融入自然又醒目的外型，正是轉化自桃園得天獨厚的山水地貌，並以沒有其他因數能分解的「質數」為名，彰顯其獨一無二且千變萬化的景色。竹工藝歷經二千年來的演變，如今試圖以幾何體透過轉換角度帶來變異，再運用類工匠技術，產生「變異的獨白」。架高於地平面的概念源自樹屋，創造了跳脫俗世的視角、隨風搖曳的閒適，所有煩惱與不快退散，思緒漸漸沉靜下來。

Nestled beneath a tree, "Monologue of Prime Number Changes" has an eye-catching appearance but is fully blended with nature. As the prime numbers cannot be factorized, this unique character is used here to represent the unique landforms of Taoyuan. The 2000-year-old bamboo craft is transformed here into a geometrical figure, thus it's a "monologue of changes". The idea of elevation derives from the tree house to offer an aerial angle, bring a feeling of ease like swinging in the breeze, with all troubles receding and thoughts sedated gradually.





The simple geometric figure of bamboo cage on the top is a “thought out of the box”, and in the weaving process varieties are seen to symbolize the unique landforms. 500 smoked moso bamboo strips are woven together before chamfering and burnishing and other demanding efforts. The lower part consists of bamboo poles wrapped with steel to support and fix the cage above the ground so that people in the teahouse may enjoy a different vision and experience.

上層的竹籠運用竹片編織出單純的幾何圖形，刻意跳脫四四方方的規矩，藉由編織過程中的轉化、變異，譬喻桃園地景的獨特存在。製作過程中，由五百多片煙燻孟宗竹片編織而成的竹籠，皆事先經過倒角、拋磨、接長等費工處理才開始進行編織。下層則由竹管包覆鋼構支撐，穩固地將竹籠架高於地面，為茶席空間帶來不同的視野與體驗。

李賢治

Tea Master

覺照陶窯創辦人。修習陶藝於台北協和工商美工科，深受新加坡陶藝家劉瑋仁老師影響與感悟，後專攻陶瓷工藝，並往返馬來西亞與新加坡累積相關實務經驗。至今從事陶藝創作逾三十年，手作專注於東方茶文化器皿，亦擅長製作各式日常生活陶。作品曾於台灣、香港、新加坡、馬來西亞等地展出。

Tea Master/ Lee, Hsieh-Chih
Lee, Hsien-Chih is the founder of the Awareness Pottery. Graduated in ceramic art in Taipei and mentored by Singapore ceramicist Peter Low, he dedicates himself to ceramic art and travels between Malaysia and Singapore to gather practical experiences. In the 30 years of his career, he specializes in Oriental tea utensils and potteries in daily life. His works have been invited to exhibitions in Taiwan, Hong Kong, Singapore and Malaysia.





1

1. 不同系列茶器的協調搭配更賞心悅目。
The matching combination of different tea service series warms the heart and delights the eye.

2

3

2. 帶皮腰果配上紅茶，增添不同的味蕾體驗。
A different tasting experience is produced by coupling the black tea with cashew nuts with skin.

3. 水方上裝飾的竹節設計，創造了視覺的穿透性與趣味感。
The bamboo pattern decoration on the tea basin creates a see-through visual effect and fun.

竹茶敬

關鍵字：敬天敬地敬萬物

風味：茶裡光陰寸滴寸金

呈現：以簡樸真誠為基調，感受陶、竹工藝與自然共生息。

Key Word: Respect for Heaven, Earth and All Creatures

Savor: Every moment with tea is gold.

Presentation: The understanding of coexistence among pottery, bamboo craft and nature must be based on simplicity and sincerity.

從茶湯風味到茶席上每一處微小的細節，皆體現了茶人對「敬」的延伸與體現。選用紅玉紅茶不僅在於入口香氣醇厚、茶湯水色豔紅，熟茶對身體刺激性較低，是茶人體貼入微的心思。席間談笑風生、茶香四溢，古樸案上氣韻沉穩的茶器物尤引人入勝，青銅陶壺、流金壺盛……皆見歷經時間淘洗所留下的經典元素，以及融入現代生活的雅致，對視茶杯、茶壺上隱約落下的線條，恍如山村細雨綿綿的日常。每一杯茶，喝下的是寸滴寸金的光陰，是對天地萬物的無限敬意。

Every minute part of the tea serving process was the extension and demonstration of the tea master's "respect". The ruby black tea had a mellow aroma and crimson, and the roasted tea was less pungent, which told the tea master's being considerate. The teahouse was filled with laughter and tea aroma. The tea sets on the plain table were so charming, including the bronze-colored pottery teapot and the gold flux teapot stand, were all classic and elegant, and the flowing traces on them reminded drinkers of the misty drizzle in the mountain. With every cup of tea, we drank every golden moment to pay respect to nature.





溫潤古雅的陶器與自然質樸的竹道具結合，為茶席注入沉靜優雅的氣氛。陶工藝師嘗試在傳統形制的器皿上，加入竹節、仿青銅及鐵件等意象，甚至是日常的雨中記憶，讓茗茶時光也能同時欣賞器皿之美。

The elegant pottery with warm hues blends with the plain bamboo utensils to infuse a serene atmosphere to the teahouse. While retaining the traditional form, the potter integrates the images of nodal bamboo, imitation bronze, iron and even drizzle into the tea sets for people to admire the art and enjoy the tea at the same time.





竹藝

Craft

提樑竹編茶箱

Tea Basket with Handles

石素玲 Shi, Su-Ling

傳統工藝注入現代設計，使竹藝自在遊走於古色古香與現代簡雅之間，毫不違和。茶箱的主要功能是便於攜帶茶道具外出，同時兼具儲存或收納之用，日本茶道也稱茶籠。透過竹編藝術家的演繹，提樑竹編茶箱融合竹片大小穿插變化，運用色彩配置創作各式圖紋。

A modern idea is infused into the traditional craftsmanship so that the bamboo art moves freely between vintage and simple feelings without disagreement. Tea baskets are convenient to carry the tea sets outdoors or storage indoors. Here through a special design of the artist, the tea basket with handles and is woven with variable sizes of bamboo chips and delicate color patterns.

竹茶敬帖 Tea Sets

植物：河畔植物

茶品：台灣紅茶

茶食：帶皮腰果

茶器物：

青銅陶壺 陶工藝師李賢治

流金壺盛

蓋置

茶杯

杯托

茶海

水方

茶罐

茶食盤

竹製茶則

竹製茶針

茶針置

厚陶花器

提樑竹編茶箱 竹工藝師石素玲

席方 棉麻席布



體驗 & 感知

FEEL
BAMBOO
NOW



竹子給我一種韌性強的感覺，自成一格。竹製品或竹葉，都散發出淡而清雅的香氣。

竹子是可傳統也可現代、可簡單也可複雜、可堅硬也可柔軟的深度之物。

竹茶屋讓我沉醉於室內外的光影變化與茶事氛圍中。

專注地感受當下，五感六覺再發現，不經意地進入天人合一的吉光片羽。

短暫的三十分鐘，彷彿被茶人引領至一個不存在現實生活的時空，才能品味茶與空間營造的美好，非常感激！



Bamboo has a unique characteristic of strength and resilience. Both the products and leaves deliver a fresh and thin scent.

Bamboo is a material with profound characteristics, and its products can be traditional or modern, simple or complicated, tough or soft.

The bamboo teahouse fascinated me with the ambience of ceremony and the moving light and shadow inside and outside.

Being caught unexpectedly by a glimpse of harmony between and nature, I was absorbed in the moment and rediscovered my senses.

In those 30 minutes I felt as if I were led by the tea master into a space not existing in real life. I was grateful for that.



竹茶清

竹構築繫
詮釋茶人英仔

Bamboo/Tea for Purity

Tea Master/Yingzai
Bamboo Structure “Connection”

「清」在形式上指的是清潔、整齊、一塵不染之意，在精神上則是指內在的清淨、純粹。是朝著理想以及真善美的方向動力來源，也是不斷自我覺悟與持續實踐行動的根據。

席地而坐的茶席野餐，茶人英仔熬煮著濃厚的農村分享感，茶湯取自台灣鄉間唾手可得的青草組成，捧著茶人所製作的陶茶碗，細細品嚐茶人欲呈現的關於人與境的「純粹」。在秋日晴空的草原上，延續古早人情味的茶席與數位語彙編織而成的《繫》為鄰，似乎看見了傳統在未來中的融洽模樣。

Formally speaking “purity” is being clean, neat and spotless, and spiritually it is the inner serenity and freshness. It is the source that moves toward ideal and perfection, the root of constant self consciousness and fulfillment.

Picnicking on the lawn, Yingzai the tea master shares the herbal tea brewed with common herbs from the countryside. Participants savor the tea from the pottery and reflect on what the tea master tries to convey, the “purity” of relationship between man and the environment. The bamboo teahouse “Connection” on the autumn lawn extends the ancient hospitality and shows the future of this tradition.



攝影／鄧子堯

繫

Connection

設計師 Designer

李柏均 Lee, Bo-Chun

材質 Materials

竹材、金屬構件 Bamboo, Metals

尺寸 Dimensions

長 (L) 5.4m x 寬 (W) 5m x 高 (H) 4.9m



以傳統技法編織成不同疏密紋理的曲面，營造出自由流動的意象，將過去的技藝連「繫」代表未來的數位空間，內外、上下彼此聯繫與對話。

Woven with uneven spacing to form the curve expressing a free-flowing idea, "Connection" entwines the traditional weaving technique with the future digital space and a multi-directional communication is possible.

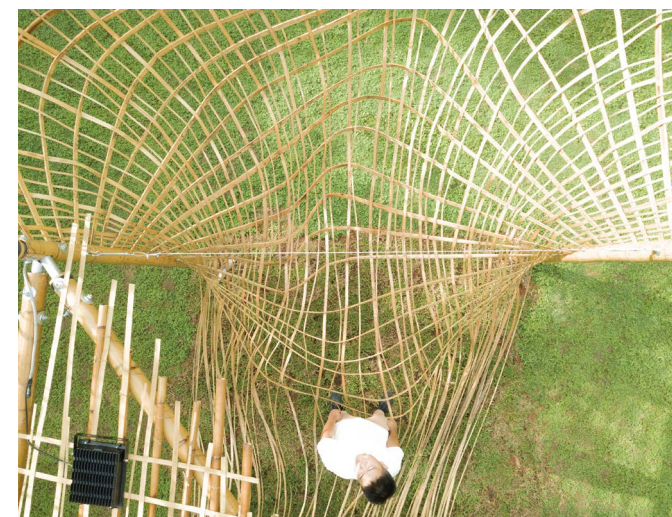
——李柏均 Lee, Bo-Chun

繫

Concept

「繫」有兩個意涵，一是將代表未來的數位空間聯繫台灣傳統的竹工藝，同時也是編織時會不斷用到的一種動作。以數位語言編寫而成的《繫》，善用傳統竹編一壓一挑的手法，如穿針引線般編織出四組流線曲面，並採用預製、各別加工組裝，實現精準和經濟的施工方式，更跳脫傳統茶席空間概念，打造出充滿挑戰性和實驗性的「異境」。開放式的茶席預設位置，特別自底部角落托高 1 公尺，面向寬闊大草坪品茶，讓人與自然展開自由對話。

"Connection" is an action often needed in weaving, and it means to connect the future digital space with the traditional bamboo craft in Taiwan. While the weaving is programmed by digital language, traditional bamboo weaving methods of pressing and picking is adopted to make four flowing curves. Through prefabrication, assembling and precise construction, a non-conventional "alien" open teahouse is erected and elevated to one meter high above the ground in one corner opening to the lawn so that people may drink tea and communicate freely with nature.



攝影／鄧子堯

It has a streaming look when viewed from above, an effect of surrounded by a 3D environment when inside, and a fantastic aura when the light is on at night. The real and virtual ambience is the result of precision technology, but the fluid beauty is achieved thanks to the traditional bamboo craftsmanship, e.g. inserting a strip into a tube, bending and weaving, etc.

不只從空中俯瞰充滿流線感，置身其中更有被各種不同的 3D 空間包覆的效果，宛如穿梭於虛實交織的奇異氛圍，除了歸功於運算精密的科技，主要還包括如竹片插入竹管、竹烤彎、竹編等多種傳統竹工藝的加持，才能實現這件充滿流動之美的竹茶屋，夜間點上燈更幻化另一種風情。



攝影／鄧子堯

英仔

Tea Master

英仔 英仔工作室做陶人。英是草原的中央，引領著往前走；仔是個孩子，已經成熟世故到仍能保持一點幼稚質樸。陶、食器，一直是她關注且喜愛的，更鍾情於製作。創作過程從來都不那麼一蹴可幾，變化挑戰忽滅瞬間，時時刻刻在徹知無常。近來以出窯的陶作與生活於農村的風土好朋友們，結合彼此產出的作品一起創作。

Tea Master/ Yingzai

The ceramicist of Yinzai Yinzai Studio. "Ying" is in the center of the lawn to lead people forward, "Zai" is a child but mature and sophisticated enough to still retain a little bit of innocence and simplicity. Ceramics and eating utensils are her favorite and creation is her love. In her creation process it is never so tangible and flashes of challenge come and go, and she always tries to grasp the mercurial moments. Recently she is working with her rustic friends on the pottery pieces.





竹茶清

關鍵字：身心清淨舒爽

風味：植物原始風味

呈現：回歸農村路邊的奉茶，解渴亦解熱。

Keyword: Refreshed and Serene Through and Through

Savor: The Plant's Pristine Savor

Presentation: Remembering the roadside tea offering for thirst quenching and heat relief.

生長於鄉野田園的班蘭葉、檸檬香茅和竹薑，各自散發著天然純淨的迷人香氣，在溫熱的茶湯中，緩緩釋放出鮮明的辛、香、甘甜，彼此調和出源之於自然、回歸於自然的原始風味。湊近盛滿農村人情滋味的茶碗，從鼻息慢慢蔓延至味蕾深處的芬芳，恰到好處地紓解了熱與渴，使身心恢復清淨舒爽。除了承襲古老智慧與草根氣息，席間也能深刻感受到愛物惜物的生活感，手作茶碗與家常道具搭配即興創作的青草茶品，潔淨了身，也純粹了心靈。

The spicy and sweet scents of the pandan leaf, lemon grass and bamboo ginger from countryside are released from the hot tea and blended into a pristine savor of nature. The bowl seems filled with rustic hospitality. As the fragrance diffuses with the breath through taste buds, the heat and thirst are relieved in time and drinkers' body and spirit are refreshed. In addition to the ancient wisdom and rustic modesty, the value of life is deeply cherished in the process. The handmade tea sets coupled with improvised mixture of herbal tea help to purify people's body and mind.

1

1. 溫熱的青草茶品散發陣陣襲人香氣。

Rushes of sweet aroma are delivered from the warm herbal tea.

2

3

2. 每一只茶碗皆由茶人親手燒製。

Every tea bowl is a handmade firing artwork by the tea master.

3. 味道鮮明的青草茶搭配無糖原味米果剛剛好。

The sugar-free rice crackers are perfect mates for the refreshing herbal.



從入座茶席開始，茶人引領參與者觸摸及嗅聞新鮮香茅氣味。茶湯連同青草一同入碗，入口又呈現另一種滋味，當茶湯喝盡，碗底竟浮現溫暖雅樸的迷人釉色，為茶席畫下完美的句點。

Starting from the seating, the tea master leads the participants to touch and smell the fresh lemongrass. A new flavor rises when the tea and herbs are added into the bowl. When the last drop of tea is dried, an elegant color of glaze appears in the bottom of the bowl and gives a perfect closure to the ceremony.





竹藝

Craft

梯系列

The Series of "Stairs"

劉興澤 Liu, Hsing-Tse

以積層及堆疊的方式隨心組合，具有結構與幾何概念的《梯》系列，在茶席間可應用為杯托、茶則茶匙置，甚至是點心架，設計巧妙富變化性，以竹材呈現極簡的細節線條，雅致實用。

A casual composition of layers and piles, the series of "Stairs" demonstrates the geometrical concept and structure. Inside it the design of exquisite bamboo applications, including the cup holders, caddy spoons, teaspoon rests and even the snack stands, are displays of lines both minimum and detailed.

竹茶清 茶帖 Tea Sets

植物：檸檬香茅、班蘭、竹薑

茶品：青草茶

茶食：米果

茶器物：

黑陶茶碗

雀斑茶碗

斑藍茶碗

深邃茶碗 陶工藝師英仔

土鍋

陶湯勺

木茶匙

手捏陶花器

梯系列茶食盤 竹工藝師劉興澤

竹製茶箱 竹工藝師劉興澤

風華歲月茶箱 竹工藝師石素玲

席方 手織布、草席

抽屜木櫃台座



體驗 & 感知

FEEL
BAMBOO
NOW

我喜歡竹製品的輕盈和雅致。

如何把個人意志溫柔地注入茶湯內是一門很深的學問，反之如何從茶品嚐到茶人的心亦是。

竹茶屋予人無限想像空間！

涼風徐徐，茶香入口沉浸在浪漫意境中，彷彿時間凍結，希望能長佇其中。

喜歡野餐概念。茶碗很美。



I liked the lightness and elegance of bamboo works.

How to infuse a person's will gently into a teaspoon is a profound knowledge, and so is how to taste the tea master's mind through drinking tea.

The bamboo teahouse offers people room for infinite imagination.

When enjoying the gentle breeze and sipping the fragrant tea, I thought time would stop for me and hoped I could stay forever.

I liked the idea of tea picnicking. The tea bowls were beautiful.



竹茶寂

竹構築港口
詮釋茶人阿發

Bamboo/Tea for Quietness

Tea Master/Afra Lin
Bamboo Structure “Harbor”

「寂」是茶道精神中所追求的最高境界，指「無」之意，無是產生「有」的本源，一種再生的希望，所有的根源與出發點，放下一切，重新創造新的。

在熙來攘往的捷運桃園高鐵站內，人們行色匆忙擦肩而過，安靜矗立一旁的《港口》，彷彿都會叢林的秘境化身，讓心暫且駐足停靠。當手碟的空寂之音響起，茶道中的終極之境降臨，是神與自然的會合之處，是昨日與明日的分界點，對應人們所處的匆匆當下，正有人集中意念無止盡地尋覓塵世中的美。

“Quietness” is the ultimate state, the spiritual goal of the way of tea. It means “nothingness”, the source of “being”, the prospect of rebirth, the root and beginning of everything as all is dropped to create something new.

Amidst the hustle and bustle in the MRT Taoyuan High Speed Rail Station, the bamboo structure “Harbor” stands aside quietly like a secret garden to offer a berth to travelers. When the aerial music of handpan rises, the ultimate state of the way of tea arrives at where the god and nature meet, where the past and the future meet, where people concentrate on seeking for beauty in the world while others rush by.



港口 Harbor

設計師 Designer
周育潤 Chou, Yu-Jui

材質 Materials
竹 Bamboo

尺寸 Dimensions
長 (L)5.6m x 寬 (W)3.6m x 高 (H)3.5m



港口

Concept

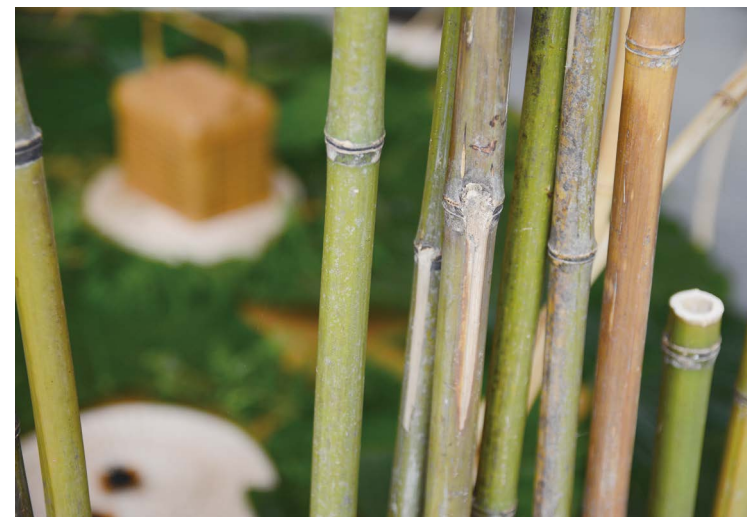
外在紛擾如外圍豎立參差不齊的綠竹，穿越竹林卻來到一方溫暖安靜的天地，就像將風雨隔絕在外的避風港，讓人得到一絲平靜與喘息。

The green bamboos of uneven sizes symbolize the outside disturbance, but beyond them it is a warm and quiet world like a harbor that shelters people from the storm for a moment of peace and rest.

——周育潤 Chou, Yu-Jui

在設計之初，《港口》便想以塑造外在和內在的相對氣氛來詮釋茶席體驗。由未加工過的竹管材沿茶席空間築起的圍籬，以竹子天然色澤與長短不一的交錯排列，意喻嘈雜紛亂的外在世界，也彷彿是隨風律動的竹林。內層則以兩種尺寸的烤彎竹圈結合而成的圓頂空間，像是被寧靜、不受紛擾的氣氛包圍。兩層的結構亦表現內外在不同的心情轉換，一如茶席能暫除塵世壓力，撫慰疲憊的身心靈，同時有效地提升整體結構的穩定性。

In the beginning, "Harbor" is designed to build two opposing ambiances, i.e. the outside and the inside, to interpret the tea ceremony experience. The fence comprises unprocessed bamboo poles of natural hues and uneven length is meant to symbolize both the noisy and disorderly world outside and the woods in natural rhythmic movement. The dome within made of bended bamboo rings of two sizes represents a space surrounded by an undisturbed aura. The two different compositions represent the transition of different moods as the teahouse comforting people's fatigue and the stability of overall structure is advanced.





Two different bamboo materials are used to convey the contrast of the within and without, artificial and natural. When the afternoon sunshine dances over the unprocessed green bamboo skin, it's like the bamboos swaying with the wind. The inner design mimicking a C60 buckyball is woven with bended bamboos prepared by craft master Lin, Jian-Cheng.

刻意選用兩種不同的竹材表現方式，藉以傳達內與外、人造與自然的對比。未經加工處理的竹子外皮仍帶青綠色，午後陽光從間隙灑入的光影自然舞動，如風吹過野外竹林的搖曳晃動。內層結構設計以 C60 碳元素為架構，委託林建成老師以烤彎竹工藝結構出類似碳元素的茶席空間。

阿發 Tea Master

(舞者鄭又綺)

自由創作者，曾於寶藏巖藝術村微型聚落駐村六年，獲選第十屆雲門流浪者計畫，獨立出版《二十九頁書》及《啞巴跳躍電台》詩集。南太平洋帆船航行一年半載，接觸手碟與舞蹈後，於各類音樂祭及即興舞蹈擔任樂手。持續行旅採集人間動植物的故事，並與自然的律動學習。

Tea Master the Interpreter/ Afra Lin
(Dancer: Cheng, Yu-Chi)
The resume of this freelancer includes the artist in resident for 6 years in the Treasure Hill Artist Village and winner of the Cloud Gate Culture and Arts Foundation's "Wanderer Project", author of "29-Page Book" and the poems collection "A Mute Jumping Radio". In her 18-month's sailing over the South Pacific Ocean she learned handpan and butoh and has become an improvising dancer and musician. She travels to collect stories about plants and animals and learn the natural rhythm.





竹茶寂

關鍵字：空寂之音

風味：寧靜致遠的氣息

呈現：神與自然的交會處

Keyword: Ariel Sound

Savor: The Breath of Inner Calm That Reaches Har

Presentation: Where the god meets nature.

在不允許飲食和飲水的捷運站內，該如何詮釋與體驗茶席？茶人阿發以敲擊天鼓和手碟的樂音，邀請茶神來到茶席間，隨著舞者悠沉卻充滿力度的姿態，緩緩舞出甦醒、相識、合一、告別的茶境。彷彿來自大地深處的空寂之音，溫柔地召喚沉睡的茶神，當蜷曲的身子在茶碗中漸漸甦醒，彼此從相識到相惜，化成茶中極境。當茶湯飲盡，茶神優雅道別，然而茶道精神始終同在，再次相遇，只待機緣。沉浸其間，即便人來人往嘈雜喧嘩，都在喝下這一碗茶後，寂定於心。

How to interpret and experience the tea ceremony in the MRT station where food and drink are not allowed? With the music of tank drum and handpan, Afra the tea master invites the god of tea to the teahouse. As the dancer's slow but powerful movement presents the awakening, encounter, merging and farewell, people soak themselves in the quiet calm after a bowl of tea. When the aerial music gently wakes up the tea god and when the last drop of tea is drunk, the tea god bids farewell, but the spirit of tea remains until the next encounter by chance.

1

3

2

1. 沉睡的茶神被天鼓之音召喚、甦醒。

The sleeping tea god is woken up by the sound of tank drum.

2. 天鼓與手碟的動人旋律引出陣陣茶香。

The moving melody of tank drum and handpan draws out the sweet scent of tea.

3. 茶與碗融為一體，精神同在。

The tea and bowl become one and the spirits unite.



The tea is served with sound and music, and the tea god is invited to the seat. The dancer's slow but energetic steps relate the ceremony's far-reaching quietness and serene meditation. The "quietness" is there and yet not there but makes the heart content, and that is exactly the most enjoyable moment.

以聲響奉茶，獨奏的樂章接引茶神入席，舞者以緩靜有勁的舞步，闡述茶事過程的寧靜致遠與靜定冥想，若有似無的「寂」，好像沒什麼，卻又令人心滿意足，正對應當下才是最享受的時刻。



竹藝

Craft

羅漢竹茶道具

Fish-Pole Bamboo Set

蘇保宏 Su, Pao-Hung

手提竹編茶箱

Tea Basket with a Handle

石素玲 Shi, Su-Ling

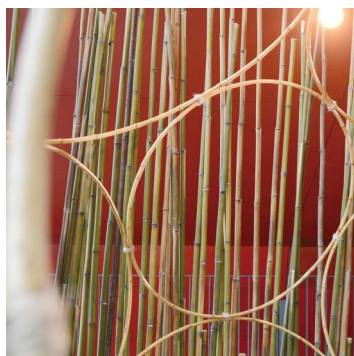
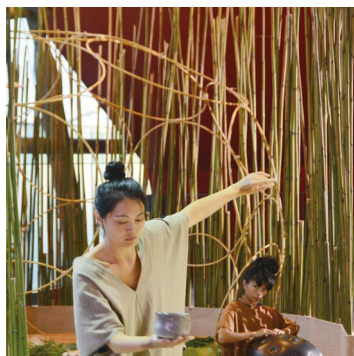
竹材的運用範疇相當多樣化，除了常見的孟宗竹和桂竹製成的各式茶道具，還有因應型體來製作合適用途的羅漢竹。順著羅漢竹（又稱人面竹）本身特有的凸面外形，截取適合的局部曲度所打造的茶則與茶匙，呈現竹子自然與巧思的結合。

手提竹編茶箱揉合傳統技藝和現代簡約造型，美感與功能性兼具，無論外出使用或居家收納皆宜。

Bamboo has diverse practical applications. A variety of tea utensils are made of moso bamboo and makino bamboo. The sections of fish-pole bamboo with raised curves are good for making caddy spoons and teaspoons, which is a clever use of natural bamboo. The style of tea basket with a handle is a blend of traditional techniques and modern simplicity. Both beautiful and useful, it is ideal for outdoor use and home storage.

體驗 & 感知

FEEL
BAMBOO
NOW



空靈的聲音和舞蹈，吸引我停下腳步休息片刻。

第一次有理由不急著走出捷運站。

舞者的肢體動作悠緩細膩，就像喝到一杯好茶。

專心欣賞音樂和舞蹈的同時，周遭的吵雜聲頓時都聽不見了。

非常有意思的茶屋和表演組合。



The aerial music and dance lured me to stop for a break.

It was the first time I had a reason not to hurry out of the MRT station.

Watching the slow and exquisite movement of the dancer was like drinking a cup of good tea.

When I admired the music and dance attentively, all the noises around me were gone.

It was an interesting combination of the tea ceremony and performances.

The Potential for Bamboo/Tea Culture

將戶外竹構築與日常茶生活概念合一的竹茶席系列活動，逾三十名現場參與體驗者表示有放鬆舒緩、安定情緒的效果，而且身心愉悅、充滿活力。這些體驗回饋凸顯了心理狀態與環境場域息息相關，可作為日後思考竹茶文化後續潛力與發展方向的參考依據。

感受自身與環境合而為一，非常舒服。

短暫的三十分鐘，彷彿被茶人引領至一個不存在現實生活的時空，非常感激！

靜心、享受、放鬆、悠閒，很好的一次體驗。

為什麼竹構築空間輕易地阻斷了外界的喧擾，明顯使人轉換至另一種感受與情緒中？1989年美國心理學家Kaplan夫婦在「注意力恢復理論」研究中指出，這關係到環境場域對於人類恢復力的潛力與知覺品質，恢復性環境通常具備四項組成特徵：遠離日常生活、延伸的連結性、魅力感、環境與個體之間的相容感。竹茶席讓參與者在進入的瞬間，彷彿被拉至充滿奇異感的所在，歷經一席茶的時間與茶人建構的思緒漫遊現場，參與者透過專注於自身的發現、心理認同與體會，得以暫時脫離外在的現實世界。在與大自然漸行漸遠、高速運轉的現世生活型態下，更彰顯了人與環境場域在互動與探索的過程中，對於自然環境的情感需求與偏好。



In a series of bamboo/tea activities that blended the outdoor bamboo structure into daily tea life, the 30 and more participants were noticeably relaxed and calmed and felt pleasant and energized. These effects showed that their mental state was closely related to the environment, which might be referred to when considering the future development of bamboo/tea culture.

“It was so comforting when I feel myself and the environment become one.”

“In those 30 minutes I felt as if I were led by the tea master into a space not existing in real life. I was grateful for that.”

“I felt peaceful, joyful, relaxed and carefree. It was a wonderful experience.”

How can a bamboo structure easily block out the noise and transfer a person's feeling and emotion to different ones? As psychologists Rachel and Stephen Kaplan pointed out in their Attention Restoration Theory in 1989, it has something to do with the environment's potential for people's restoration capability and quality of perception. A restorative environment usually has 4 characteristics: being away, extension, fascination and compatibility. The moment the participants enter a bamboo teahouse they would feel like being drawn into a space of wonder. Their thoughts wander around during the time with the tea master. Through focusing on their discovery, identification and realization they momentarily break away from the real world. When the fast-moving modern life turns away from nature, people's need and preference for nature are magnified during the interaction with and exploration in the environment.



茶之道透過飲茶的簡單形式，深入探索自己的內心。自古至今，講究地飲茶、簡單地飲茶、暢快地飲茶，都與台灣人民生活密不可分，一杯茶的時間可以好好地和自己相處，滿足口腹之欲的同時，也帶來心靈的滿足。

回到精神層次的角度，重新引領現代人們去思索對於竹茶之需求，將可發展竹茶文化更多樣化的價值。透過工藝中心持續累積與創新相關的推廣計畫，一方面讓竹茶文化與日常生活接軌，另一方面吸引跨域人才深化學習，台灣竹茶文化將以一種嶄新模式演譯當代新路線。

The way of tea is to explore one's inner heart through the simple form of drinking tea. Either easily or heartily, drinking tea is a part inseparable from life in Taiwan. As the thirst is quenched, the heart is satisfied. Getting along with oneself by enjoying a cup of tea for a while is the mind-healing experience of a refined culture.

The psychology behind a social phenomenon is worth exploring. More diverse values may be developed if we endeavor to promote the bamboo/tea culture to help people with physical and mental fitness and stress relief. Through promotion, experience and motivation coupled with professional training and popularization, the bamboo/tea culture in Taiwan will evolve in a new direction and those related craft industry will prosper as well.

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視覺：竹茶屋 ★★★★★

Sight: Bamboo Teahouse

特別的體驗、出乎意料的茶席經驗

A special field experience, an unexpected tea ceremony experience

觸覺：工藝器物 ★★★★★

Touch: Art and Craft Works

器皿、茶與土地的呼應連結很特別、喜歡捧著茶碗喝茶、茶道具雅緻好看

The bond between the vessels, tea and earth is special. I like to drink tea from the bowl in my hands. Tea sets are exquisite and beautiful.

嗅覺：氣息 ★★★★★

Smell: Air

茶香外的植物香氣、自然的風中氣息與茶和諧相融

There is a herbal fragrance beside the tea aroma. The smell of natural breeze and tea match harmoniously.

味覺：茶與茶食 ★★★★★

Taste: Tea and Snacks

白茶滋味清甜、青草茶香氣十足、直火或許茶香更香

The taste of white tea is fresh and sweet, the herb tea is aromatic, and perhaps the aroma will be stronger if brewed over a straight fire.

聽覺：現場聲響 ★★★

Sound: Heard On-Site

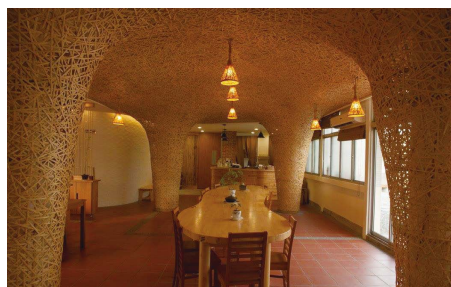
鳥鳴、風鈴聲、校園吵雜人聲、車輛聲干擾

Bird chirping, wind chime ringing, noises from campus and cars

Sites for Bamboo Life

過去，竹子自這塊土地長成，並為人們生活所用，共同編織出台灣竹工藝文化。而今，以竹構築人與自然、土地和文化相互交流的所在，陸續在台灣各地現身，顯見「走入生活、療癒人心」或將是竹子重要的當代任務之一。

Bamboo has been applied to people's daily life and the bamboo craft culture thrived in Taiwan. Today, bamboo structures appear one after another as the sites for interactions between people and nature, land and culture. It appears that "entering people's life and healing people's heart" may be a major mission for bamboo nowadays.



圖片提供／竹青庭人文空間

竹青庭人文空間

產地到餐桌的食材體驗所，竹編工藝融合老空間活化的實踐計畫。

地址：南投縣竹山鎮菜園路 27 號

電話：04-92656176

開放時間：每日 11:30-17:00

BeYoung Garden

A place to experience the food "from farm to table", it is the realization of merging bamboo craft and a activated old building.

Add: No. 27, Caiyuan Rd., Zhushan Township, Nantou County

Tel: +886-4-92656176

Open daily 11:30-17:00



圖片提供／財團法人新故鄉文教基金會

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電話：049-2914922

Taomi Eco-Village Pavilion

A manifestation of the marriage between bamboo craft and ecological restoration, this bamboo structure serves as the base for variety learning and sharing.

Add: No. 52-12, Taomi Rd., Puli Township, Nantou County

Tel: +886-49-2914922



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指導單位 文化部
主辦單位 國立臺灣工藝研究發展中心
出版發行 國立臺灣工藝研究發展中心
發行人 許耿修
監督 江瑞燐
策畫 姚仁寬
行政編輯 楊宗育
地址 54246 南投縣草屯鎮中正路 573 號
電話 049-2334141
網址 www.ntcri.gov.tw

執行單位 荏苒工作社
企畫統籌 陳萱白
專案執行 李璦如
主編 黃雯羚
美術設計 張文瀾
撰文 黃雯羚、陳萱白
攝影 謝曜同
翻譯 全映玉
宣傳影片 金閃閃影像工作室
活動主視覺 形容事物所
印刷 經緯印藝實業有限公司
出版日期 2020 年 12 月
定價 300 元

國家圖書館出版品預行編目（CIP）資料

竹是茶知己 = Feel Bamboo now/ 黃雯羚, 陳萱白撰文;
楊宗育行政編輯. -- 初版. -- 南投縣草屯鎮:
國立臺灣工藝研究發展中心, 民 109.12
面; 公分
中英對照
ISBN 978-986-532-209-0(平裝)
1. 竹工 2. 工藝設計 3. 茶具
969.6 109018812

ISBN 9789865322090
GPN 1010902016



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