

Beach House

設計者」 Celia Chu Design／朱怡芬

參與者」 蔡正雯、任佳倫、蘇俊杰、上田美雪

燈光設計」 賴雨農

攝影者」 Nacasa & Partners Inc.

空間性質」 飯店餐廳

坐落位置」 越南峴港

基地面積」 97.1坪

主要材料」 深色漆器、裝飾地磚、黃銅、雞翅木實木地板、藍色暨紫色織品

設計時間」 2008年9月至2012年2月

Designer」 Celia Chu Design/Celia Chu

Participants」 Rebecca Tsai, Brenda Jen, Jay Su, Miyuki Ueda

Lighting Design」 Uno Lai Design

Photographer」 Nacasa & Partners Inc.

Category」 Restaurant

Location」 Danang City, Vietnam

Size」 321 m²

Materials」 Special dark lacquer finish, decorative floor tile, bronze metal finish, wenge wood floor, blue & purple fabric/textile

Design/construction period」 September 2008 - February 2012



朱怡芬

畢業於紐約Parsons School of Design，隨後加入國際室內設計公司，開始涉足旅館設計。2007年返台創辦Celia Chu Design，作品遍及國內外，重要個案包括台北國賓大飯店、亞太地區Hyatt酒店、瑞士日內瓦Crowne Plaza酒店及深圳灣木棉花酒店。目前朱怡芬也是Rosewood, New World, JW Marriott, Ritz-Carlton, Hyatt International、國賓大飯店及木棉花酒店等國際五星級飯店的指定設計師。

Celia Chu Design

Celia Chu graduated from the Parsons School of Design, and then learned design for hospitality facilities after graduation. She returned to Taiwan and set up her own company Celia Chu Design. She has worked on many projects such as the Ambassador Hotel Taipei, Hyatt, Crown Plaza in Geneva and Silk Cotton Tree Hotel in Shenzhen. Now she is the hottest designer employed by Rosewood, New World, JW Marriott, Ritz-Carlton, Hyatt International, Ambassador Hotel and other famous chain hotels.

Celia Chu



從峴港海岸眺望踟躕的中南半島夕陽，漫天雲濤浮溢著片片朱光，直到遠方疊巘山勢再馱不住最後一道橘紅色殘暉，暮靄氣象才從紛華回歸寂寥，向旅人打開越南海岸那微光時刻的清韻。離海岸線十公尺的Beach House餐廳，成排落地窗扉對著沙灘敞放，不僅將外頭一色海天霧濛濛的靛藍向室內捕攝，也和傍晚正忙碌的餐廳相偕迎接絡繹而達的賓客。在這一次飯店主題餐廳設計案中，朱怡芬不僅用透明窗帶及寬闊大平面將峴港美景吸收，室內更以現代工藝、生活情懷復刻越南殖民歷史下的空間風采，讓旅人在疏慵度假氣息裡，再因峴港內外之美而醺醺酣醉。

濱海量體 攬景無垠

Beach House為Hyatt Regency位於越南峴港的飯店主題餐廳，地理位置分布在中越的峴港，除了以高原地形為特徵，同時更擁有豐富海灘、瀉湖與沙丘等景觀資源。

本案設計師朱怡芬談到，渡假飯店棲止在無垠的山海景緻中，腹地不僅與遠方大理石山（Marble Mountains）接壤，亦能收攬整片細白沙灘及湛藍海域。而以獨立屋型結構佇倚海岸旁的Beach House，量體矗立於地勢一米高的基地上，客人只要繞出餐廳後方、下幾道階階就能直接踩在沙灘上，是飯店所屬三個用餐環境中最瀕臨海景者。

平面上，Beach House能按落地窗帶劃成室內與露天空間，室內環境除了點狀分佈的四人餐桌，也運用靠背式長沙發營造小區塊，或轉借屏風櫃體遮出較隱秀的用餐氛圍；至於餐廳一端另有包廂空間，設計上則以活動門片與雕鏤屏風取代實牆，輕質化立面中，視線依舊保持著流暢前進感。穿透的空間觀也實踐在落地窗帶，除了一旁餐桌與窗牖序列呈水平駢比，徹底打開的窗體也遵循垂直水平線性，在裝飾密度壓低下，目光能直觸自然界形色，將悠邈海天盡收眼底。總試圖讓自然與空間兩兩呼應的朱怡芬，談到Beach House因屬獨立建物，和飯店內的室內處理有所不同，因此設計之初便和建築師研議，讓量體朝向景觀的立面保持清透。此外，為創造餐廳層次有別的光影，落地窗再以薄、透紗簾垂掩，每逢黎明夕暮霧藍色大氣籠罩時分，便留下滿室嫵娜風流的動息。

至於落地窗外的露天空間，除了延續桌椅編制，朱怡芬還在量體結構上往外增建一道小涼亭，讓餐廳更向海岸線推近，物、景滲透，讓餐桌猶若佇立沙灘上。其次，由於Beach House屬傍晚營業的正式用餐空間，供餐時段外能作籌辦婚禮與宴會之用，因此她特別將室內處理成一個大平面，讓半戶外用餐區和涼亭可對內結合，構連成一個相互支援的空間關係。另一方面，為增添用餐時的感官趣味，朱怡芬特別以清玻璃將廚房動態解放，在消弭料理者與賓客的距離中，亦讓五感齊備。

1. 坐落峴港海岸旁的Beach House，擁有絕佳海天景觀，設計者特別將獨立量體的餐廳規劃成開放大平面，並以成排落地窗將景觀吸收。2. 平面圖。
1. Beach House enjoys an exceptional ocean view with its unique position parallel to the beach line 2. Plan



越南大宅 雅韻復刻

衡量飯店渡假氛圍，因此朱怡芬琢磨餐廳形貌時，選擇以「家」為主題來摹寫一種愜意舒心的感度，同時憑藉設計回應在地風土，將越南人文一株株植養其內。初抵Beach House，多能感受空間越、法揉雜的標緻，由於越南曾歷經中國千年統治，直到19世紀中晚期再有法國殖民，故文化蘊涵上多有外來政權影響。這樣的歷史脈絡中，朱怡芬談起前往峴港場勘時，法國殖民時期的舊宅催化了她對餐廳基調的擬構，因此Beach House風格鍛造上，即把法式優雅和越南靜穆、溫潤氣質相互鎔冶。

具體而言，Beach House空間蘸上傳統服飾裡的白、藍和淡紫三色，而牆面、天花那鬱沉濃重容顏，亦為越南家屋經典情調，從天花架構來看，裝飾線由水平格子狀形成，唯傳統上越式住家那股黝

黯近墨的色彩，此處則稀釋為深褐色，而鐵刀木為材料下再刷上仿古漆，讓質地滉漾玉石般的溫潤瑩澤；至於櫃體、屏風等家具裝飾紋樣，則擷取自晚近舊建築的線條體式。朱怡芬談到：「像是private room鏤空的屏風，是研究越南一些建築造型後，再用漆器工藝作出當代感詮釋。其次，從包廂到整間餐廳，室內風格控制得較中庸，反而多從家具上勾勒較濃烈的越南風貌。」除了天花、立面和櫃體，鋪覆地板的彩色水泥，外觀紋樣參考了越南服飾軟件後設計而成，將這項歐洲傳入、越南嗣承的工藝，展現成拼花磚的雅致。另一處表露「家」與「越南風情」之處，可由餐廳入口瞻探。廊道上一張漆木圓桌，上頭所擺黃銅花器實為當地煮米器皿，而端景處一幀「磨漆畫」則由越南國寶級大師所繪，輔以兩盞琉璃吊燈，情境似脫胎縉紳大宅內的玄關一隅。磨漆畫工序繁複，自20世紀以降在越南河內發展出獨到的繪畫性語言，畫作立體渾厚、色韻飽滿，對朱怡芬來說無論筆觸或風格，都與餐廳極為相襯；其次，琉璃燈具基座，面體圖案也擷取自越南建築外牆的鏤花。從入口繞進室內包廂，左右兩側立面懸置了越南當代藝術家所繪仕女圖，與入口畫作同樣以人為主題，藉此隱喻闔家歡樂的空間場景。

工藝手感 當代肌理

延續著對越南文物的考究，餐廳另汲取多項越南傳統工藝神髓來與空間整合，諸如漆器、青瓷與黃銅。處理工藝主題時，設計廣泛汲用民間生活用品，並以一種當代的洗鍊線條感，重新詮釋物件之美。首先是黃銅，朱怡芬解釋當地黃銅製品普及，究其肇始，是因越戰烽火連綿後所遺留下的痕跡，各種槍炮殘骸輾轉落入民間，成為製作生活用品的材料。因此餐廳除了花器，許多燈具的細部金屬也由黃銅製成，呼應一段蛻變自蒼涼歷史的工藝風華。

其次，越南漆器蓬勃、工藝精緻，因此設計上便將漆器結合舊建築線條，應用在空間家具，以入口處的紅酒櫃來說，雕柱狀的漆器造形即貫穿整間餐廳，偶爾再變化其垂直水平方向性，賦予一種韻律感。至於空間內與各種漆器櫃體相輝映地，就屬大小青花瓷瓶器，越南陶瓷技藝淵遠流長，在中國影響下，14世紀時世上僅有越南和中國能夠燒製出精美的青花瓷。以餐廳裡的青花瓷來看，是朱怡芬從舊貨市集裡一個個選出來的，原先蛛網塵封的瓷器在滌淨後，立即顯出青花瓷的嚴妝雍容，在窺得中越之間曾有的文化臍帶下，更帶來極佳的東方風情。採訪 劉芝君

3. 餐廳入口的廊道，端景畫作為越南名家所繪之磨漆畫，而天花的琉璃吊燈、漆木圓桌皆由朱怡芬親手設計，是擷取越南傳統建築與工藝語彙後，用當代俐落美學重新詮釋。4. 抵達室內用餐區，入口處的紅酒櫃與吧檯，裝飾中都能看到漆器工藝與越南建築線條的融合。5. 除了標準的獨立四人桌，更利用靠背式長沙發與包廂，提供不一樣的用餐小情境。6. 鋪覆地板的彩色水泥工藝由歐洲傳入，面體紋樣以越南服裝為靈感，呈現出拼花磚的效果。7. 天花濃重顏色常見於越南住家，裝飾上以格子狀做出線條感，而刷上仿古漆的鐵刀木則帶有溫潤光澤。

3. Art works, custom designed and made, are set in pivotal positions for the view 4. Reception and bar area displays a strong sense of Vietnam 5. Long sofa area provides an intimate gathering space 6. Colorful floor pattern; the colors were selected from traditional Vietnamese costumes 7. Interior color tones are familiar in traditional houses





4



5



6



7



8. 每當微光時分，輕掩落地窗的紗簾，總能替室內環境捎來一份纖巧柔媚的氣息。9. 包廂空間同樣被景觀環繞，而立面的仕女畫作為越南當代藝術家作品，有設計者融入越南人文的觀點。10. 包廂屏風的鏤花，擷取自越南殖民時期舊建築的線條紋樣。11. 從開放用餐區望向包廂，設計上透過鏤空屏風與活動式門體，讓空間隱密之餘也能保持空間延續性，視覺流暢無礙。

Danang, a port city in Vietnam, faces the Southern Sea and beautiful sunsets. Beach House is a restaurant, only ten meters beyond the beautiful ocean. The site offers the most unique experience of natural beauty and provided a challenge for a design solution that takes advantage of the site while preserving the site from being violated by human activity. Celia Chu used big windows; not more on the surface while focusing her attention on the interior fully equipped with artistic craft elements and exceptional details.

A space with a sea view

Beach House is an annex restaurant belonging to the Hyatt Regency in Danang. The city is famous for its landscape beauty with a high terrain that enjoys a sea beach, lagoon and sand dune. The site is very close to the ocean line while against the Marble Mountains. Beach House is one of three restaurants for

this famous international chain hotel but entertained by its unique location, the restaurant is the most popular. The plan is divided into an interior and semi outdoor space. The indoor space is furnished with tables for four and several sofas. Private rooms for VIP members are kept at the rear and use screens and a movable door system to maintain privacy. Floor to ceiling windows give the indoor spaces complete visual penetration towards the landscape. While the facility is an annex to the resort hotel it is completely independent of the main building. Celia Chu said she made a big effort to persuade the hotel's architect to give her an independent building.

She added a small pavilion in front of the restaurant as a mediator between the beach and building. When a wedding banquet or official party is hosted, the pavilion and platform are completely joined with the interior to create an infinite view of the Ocean. A glass panel that separates the kitchen and dining hall



8. Silk screen under the gentle touch of natural light 9. Lady image painting displays a distinct Vietnamese fashion 10. Screen motif is derived from building types from the French colonial period 11. A view from the dining lounge towards the private VIP rooms

gives the interior an undisturbed openness and makes a perfect link from food preparation to dishes.

Vietnam House style

Celia Chu said that she studied traditional Vietnamese houses that evolved in the past due to Chinese influence and French colonization. The Beach House therefore does not display a specific tradition but rather mixes French and Vietnamese ambience. French furnishings give a sense of elegance while the Vietnamese touch provides a sense of tranquility.

The color system adopted three main colors from traditional Vietnamese garments - white, blue and velvet. Dark color patches provide background on the ceiling and on wall, while the selected colors then add up to create rich visual layering. Furnishing items such as cabinets and screens show a distinct local style motif. Celia Chu said that the screen was fabricated

through traditional lacquer craft, and other objects were intended to display distinct local colors. The colorful floor is paved with dyed cement and the colors represent the colorful past of the country.

Artwork tailored by brush lacquer technique is local master's work; it allows a dominating vista view to a gallery; on the other side stands a copper flower vase. Other artwork like a hollow carved lamp and paintings are situated in pivotal positions and give a dominating impression. A painting of people entertained by food and performances indicates the hospitality of the restaurant and its exceptional service for its customers.



12

Craft work utensils

Utensils used in this restaurant and furnishing items were made mostly of local lacquer, ceramic and copper craft artists. Copper made objects because this kind of artwork began during the Vietnamese Civil War particularly impressed Celia Chu. After the war, weapons were melted down for daily used objects such as lamp covers. Also lacquer and ceramic art are very important in Vietnamese culture; they reflect the hegemony of Chinese power since the 14th century; Celia personally picked from local markets and placed them in proper positions to compliment the internal landscape.

12. 以落地窗為界下，可分為室內與露天用餐區，一旁還隱約可見小涼亭。當日間餐廳未營運時，即可結合內外場地，作為婚禮與宴會籌辦之處。13. 透過屏風櫃體遮出較隱蔽的用餐氣氛，而上頭所擺的青花瓷，是繼漆器之後，設計者藉著空間，融合另一種越南工藝之美。14. 家具色彩上，有越南傳統服飾顏色的應用。15. 在透明立面下清晰可察廚房動態，藉此增加感官趣味。16. 放望室內，成排落地窗讓內外產生良好互動性。



建材分析 Material Analysis

本案空間融合越南服飾、傳統工藝與法國殖民時期的建築語彙。色彩上除了吸收服飾裡常見的白、藍及淡紫色作為家具配色，越南住家天花與立面常見的濃重色調，也整合於餐廳中。案內也大量採用漆器來製作各色家具，並輔以青花瓷點綴，至於燈具為呼應越南盛產的黃銅製品，細部則以黃銅為製作材料。本案也採用越南在地藝術家的創作，包括入口處的廳漆畫及包廂內兩幅仕女畫，藉此烘托越南人文。

Colors are distinct elements that give linkage to the local cultural identity. White, blue and velvet are the most visible colors that represent the country's rich cultural legacy of the past. Lacquer, ceramic, and copper art were used extensively in utensils and furnishing details. Local masters created paintings of local ladies and other highly visible artworks.

溝通重點 Communication Notes

本案為國際精品飯店內的主題餐廳，由於基地坐擁良好的山海景觀，因此空間規劃力求自然美景融合，同時呼應旅館的渡假休閒風情。其次，由於飯店內共有三家性質各異的餐廳，在一個系列主題下，業主期待每個餐廳空間都能嵌入越南地方風土特色，讓飯店品牌在不同國境下有著風格獨幟的詮釋。另一方面，由於本案屬夜晚供餐的正式餐廳，空間需保持一定強度的裝飾感與精緻度，而為了善用空間，整體平面也處理得較為彈性，以利餐廳非營業時間能做為婚禮與宴會場地。

The restaurant is an annex for an internationally known chain hotel, yet is housed in an independent building. The exceptional site faces an ocean view and against a hill gives the restaurant a unique feature and reputation. The restaurant enjoys a strong sense of local identity and accords a strong sense of artistic fashion. Catering to a broad range of customers, the restaurant hosts both formal dining occasions, casual parties and wedding banquets.

12. A view towards a pavilion situated between the beach and Beach House; the intermediate platform is good for hosting a banquet or wedding ceremony 13. Ceramic art works decorate the room 14. Furniture pieces show a distinct local color 15. Glass provides a total visual link from the dining lounge to the kitchen 16. Floor to Ceiling glass opens up the border between inside and out

