

Green 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」 賴雨農設計
攝 影 者」 Nacasa& Partners Inc.
空間性質」 飯店餐廳
坐落位置」 越南峴港
面 積」 181.5坪
主要材料」 雕刻白色大理石、柚木、蛋殼漆、繩子、青銅金屬、竹編、壁紙

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」 600 square meters
Materials」 Chiseled white marble, teak, eggshell lacquer, rope, bronze metal, woven bamboo wallpaper

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 facility after graduation. She returned to Taiwan and set up her company Celia Chu Design. She has worked on many projects such as the Ambassador Hotel Taipei, Hyatt, Grown Plaza in Geneva and Silk Cotton Tree Hotel in Shenzhen. Now she is the today's hottest designer pretty much in demand by Rosewood, New World, JW Marriott, Ritz-Carlton, Hyatt International, Ambassador Hotel, and other famous chain hotels.

Celia Chu



在天容晴澈為圖紙下，花園廣場內草樹滋藹顯得格外悅澤靜好，一把把遮陽傘於半空中鼓撐，猶如繡球花翻風落蕊，半弧飽滿。愜臥花園一側的Green House餐廳，意慵慵凝睇著窗牖外整片氾濫晴空，縱然退居量體內部，但依舊不損其視野曠邈豁達，若旅人意興不倦，亦可信步入花園、移往海岸賞水景。在這次飯店餐廳個案中，設計師朱怡芬不僅將花園的恬和寫成意境，並廣泛從形、質、色、相輕淳的材料來擬構皮層肌理，如柚木、如橘黃顏色，讓明暢空間氣韻宓穆之餘，也灌注一股家庭廚房般的和諧溫馨。

層次抑揚的空間韻律

本案為Hyatt Regency渡假飯店內的餐廳系列之一，以美味實惠餐飲型態，全天候供應在地和義大利風味餚饌。由於量體棲止在綿延的山海景緻中，不僅腹地有自然風光簇擁，餐廳以Green House為名，正因基地視野駕馭著花園廣場，縱非千巖萬壑那般遠觀雄渾，但天晴下的草木況味，卻讓用餐時分縈迴著另一種閑情逸趣。

從平面上來看，基地空間呈橫長延展貌，設計者也開闢兩道出入口來吐納人流。自花園躡著腳步踏進餐廳入口，前方銜續一道長廊，作為候位暫留的帶狀場域，盡頭端景則有植栽疏鬆佇立，形成一個軸性的句點；繼之，入口未探底前朝右轉折，隨即抵達餐廳內部。一層一進中，餐廳形貌徐緩遞現，一道具迎賓意味的吧檯驀然謁見，而越過後，視野幅員瞬間由褊淺入深敞，機能分區更按著基地長軸推演鋪展，讓空間感倍覺條暢開闊。不僅如此，餐廳內樓地板還設計成兩種高低差層次，抬升區域向內側牆限鋪展，主機能屬於供應Buffet的開放餐檯，盡頭處則另有包廂，氣氛頗是靜謐；至於從入口吧檯向底端羅列的開放座位區，擁攬了整排落地窗扉所收成的好風情，因此高度與外環境地勢均等，藉此齊平延續。如此陟降錯開的高度位差，替空間水平激蕩出層次，也形構顯著的分區使用，讓坐位到取餐的動線引導更脈絡可循，而兩者間還各有數個矮階梯，呼應並支援不同區位的遷移。區域間以高度虛喻而不以牆體實隔，讓視線可抵達空間最深，窮盡後，還能向外對地平線遠瞻，徹底揮灑了基地優勢。

其次，設計者另使用屏風、半開放隔間、包廂以及露台調變出多樣化用餐氛圍。以面積寬綽的開放用餐區來看，星羅棋布餐桌椅在點點散放之際，另採用屏風擬出隱微的分區暗示，如此「類屏風」隔間設計，累疊出視覺推進的律動感，延續但有所隔的藏現手法，讓坦闊空間擺脫平板。至於升板樓層的帶狀座位區，除了一間十人包廂蹤跡韜隱，能與外隔離掩護著私密性，向內另有四間獨立包房並排，唯向外開放的動線以及網狀通透立面，讓小環境不再侷促一隅，格外自由。在繞出落地窗、抵達與花園毗連的用餐區後，旅人能於遮陽傘下，就露天享微風，啜飲天地萬物這一場甘美的筵席。

1. 一高一低樓板層次下，有效指示與歸納了餐廳分區使用，主要用餐座位依據成排落地窗散放，景物向內漫溢，達到味覺、視覺感官雙重饗宴。
1. Ordered layout in the dining space, and precise positions allow convenience in checking out utensils.



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2. 從花園廣場徐緩遞進，主入口處迎來一道長廊，天花與一側立面皆為樹木枝桠的擬仿；而散落廊道上、類似粗木樁的裝置，以及端景處的植栽綠意，都存在與花園廣場自然況味鳴合的表現。3. 餐廳入口處。在夜晚情境照明中，以長木條摹擬自然樹影的情態，抽象間形成意境。4. 位於升板空間內部的包廂，十人座位供應了多人團聚用餐，原木家具與杏黃色襯布使空間氣息溫醇，搭配越南藝術家畫作，當代感中亦洋溢著家的氣息。5. 從主入口繞進餐廳空間，是攜帶接待意味的餐吧台，一來也可作為主用餐區的緩衝。吧台灰白色的立面為大理石雕刻，不規則的鱗片狀鑿紋轉化了大理石質地，當輪廓在夜間情境照明被打亮，立面像是漣漪，也似好看的激盪波光。
2. Walking along the gallery is like walking along a line of tree. 3. Restaurant entrance illuminated by carefully laid out lighting. 4 VIP box room for ten people provides a strong sense as being situated in a Vietnamese family 5. Rustic gray color marble carved into a shape to fit a bar table.



5



6. 餐廳空間特意規劃出樓層高低差，在水平上激盪出空間層次。升板處不僅有氛圍親密的半開放式包廂，放望一片坦闊的開放用餐區，更以屏風與高背座椅豐富了用餐情調。7. 小包廂在藝術品與燈光烘襯下，雅韻之中不失溫馨。半開放型態也賦予不壓迫的自由度。8. 半開放式小包廂在獨立中提供了另一種用餐環境的選擇。而敞放的對外動線與紗網狀隔間，使環境感不再侷促一隅。



6. There are platforms at different height to form the sitting areas. 7. Small private rooms furnished by many art works is illuminated beautifully. 8. Semi-open box room enjoys great outdoor views.



形質淳樸 以家為心念

朱怡芬談到，為融和飯店地表上那股自然氣息，輔以這處餐廳毗鄰花園廣場，因此整體氛圍也留駐在一種天地草木的況味中。以銜接主入口的長廊來看，天花與立面以長木條擬仿樹枝舒展的情態，與廊底植栽綠意，氣韻鳴和共嘯。而走進室內空間後，吧檯區大理石立面在工藝擣擊鑿刻下，不規則鱗狀紋洗去了石材平滑細膩的肌理，莽放而粗獷，猶若一道古樸的模鑄化石。至於整個開放用餐區，則大量採用了柚木來傳遞渡假飯店暇豫輕快的氛圍。

由於Green House為全天候供餐，並以Buffet形式供應無國界料理，因此朱怡芬並未刻意摹刻越南風情，而將地方語彙簡化至色彩與工藝技巧層次。放望整個空間，環境基調控制在桔橙與杏黃雙色，朱怡芬則解釋，不少在地建築因淹水之故，牆面呈現黃橘這類斑駁痕跡，而顏色概念，實際上離不開對峴港建築的觀察；同樣蘊藏在地精神者，還反映在升板區域的自助式餐檯，其櫃體立面以越南蛋殼漆技藝製作，玳瑁色的濃郁醇厚形質，猶若岩石沉積構造。隨之走向愜心舒爽的戶外用餐

區，散置著數個碗鉢狀的大型座椅，朱怡芬談到這件戶外家具的造型，靈感源自峴港漁夫出海時所乘的半圓竹編漁船。如此輕舟造型不僅美也有識別性，讓長形露臺好似一道蜿蜒水域，載浮著越南常見的竹簾船，用餐時儼同一戶戶水上人家。而案中也大量使用了在地藝術創作與特殊工藝美學，為這間峴港餐廳捎來一分馭縛為簡的當代精緻氣韻。

美學之外，Green House本質上是以「廚房是家的精神中心」為設計概念，一個讓親友共聚、涵養身心靈的場所，但基礎上也必須攫取並頤養越南人文，讓空間顯得更具特色。就像餐廳揮灑著讓人愉悅的淡黃色，不僅柔和、接受性佳，靈感也觀照了峴港當地房舍，內蘊裡載述著一份幽邃文化下的歷史觸受。至於室內環境則不刻意強調建築形式，反而凝聚在家具線條、色彩與配件，如此設計方向，能賦予賓客與用餐空間一種更具親密感的互動氛圍。而在600坪基地面積下，空間演繹著各種搶眼質地，就像雕刻的白色大理石以一種充滿張力的光彩煥亮了餐廳氣息，而裝飾天花的條狀橡木則彷彿枝桠向天疏鬆，呼應著自然界綠樹外，也彷彿蓊鬱林蔭擁抱整座餐廳。採訪」劉芝君



9. 整座餐廳包覆在寬敞與明燦的空間感中，天花的裝飾條木延續著入口長廊型態，輔以揮灑餐廳裡的淡黃與桔橙雙色，輕暖舒適間，不僅流露渡假氛圍，更實踐了那份以「家庭廚房」為設計構念的環境感。10. 開放用餐區中，設計者透過「類屏風」隔間設計，疊出視覺推進的律動感，延續但有所隔的藏現手法，讓坦闊空間擺脫平板。11. 一高一低樓板層次下，有效指示與歸納了餐廳分區使用，主要用餐座位依據成排落地窗散放，景物向內漫溢，達到味覺、視覺感官雙重饗宴。

9. The spatial ambience of the restaurant is centered by an idea of "home." 10. Screens give the space a transparent view 11. Ordered layout in the dining space, and precise positions allow convenience in checking out utensils.

建材分析 Material Analysis

本案空間為全天候供餐的平價餐廳，輔以毗鄰花園廣場，因此材料與色彩控制在一個明亮舒適、韻味樸質的基礎上，並廣泛使用柚木營造愜意感度。以入口處的長廊及餐廳內部的天花來看，設計上以長木條裝置擬仿叢樹枝桠伸展的模樣，而吧檯的大理石立面，也特意鑿成粗獷肌理，刻意避開人工精緻的整飾，藉此與基地環境相應合；其次，自助式取餐檯立面則運用了越南的蛋殼漆工藝，創造出一種質地天然但濃密渾醇的褐色紋理。在色彩計劃上，特別以輕快和暖的黃橙色調來映襯空間內大量的木料，讓渡假空間也盈溢家的溫馨。至於汲取竹簍船為靈感的戶外家具，則以竹編技法編織而成。

This is a restaurant offering good food at a fair price. The color and materials applied provide an intimate impression like eating at home. Teak wood and natural marble were extensively used and their textures allow a visual association to real nature. Local technique such as egg-shell lacquer and local material such as bamboo were used to weave leisure chairs.

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，業主期待在一個系列規劃下，每個餐廳空間亦能嵌入越南地方風土特徵，讓飯店品牌在不同國境下有著風格獨幟的詮釋。以本案空間來說，由於屬全天候Buffet形式，因此不刻意強調隆重正式以及主題化的空間設計，而是轉以一種當代感的國際飯店樣式形構風格。然而在藝術品選擇以及製作工藝上，設計者仍適度融合了越南元素，讓餐廳依舊能標幟出其獨一無二的風範。

Facing the beautiful mountain-and-ocean view, the restaurant is one among three restaurants belonging to the Hyatt Regency chain. Even using many local furnishing techniques for interior decoration, the restaurant reveals a simple modernistic air.

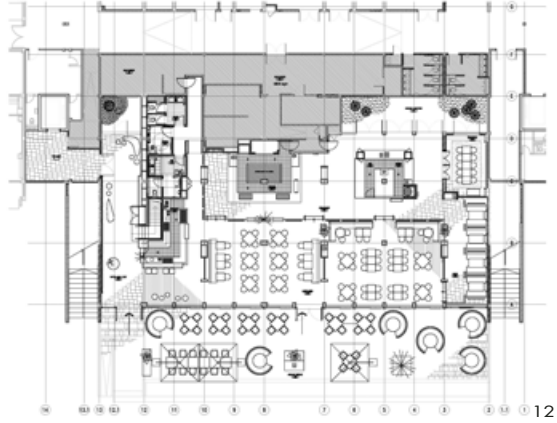
Green House is situated along a garden and surrounded by the beauty of nature. It provides a good opportunity to walk out of the House to contemplate the coast line and deep blue ocean. Celia Chu injected her intimate feelings to the space and turned a commercial space into family kitchen like space of pleasure and memory.

Spatial rhythm in horizontal layering

The restaurant is one of many in the Hyatt Regency; it offers genuine Italian cuisines for its customers and entertains them with the beauty of the mountains and ocean. Adjacent to a garden and hill of greenery, the restaurant offers an exclusive tranquility and comfort. The plan is a linear shape with two entrances located on opposite sides. Guests coming from the garden are led to a long gallery acting as a lounge for short waits. The main hall welcomes all customers with a bar and they then gradually enter sitting areas located on platforms at various height levels. The lowest zone is reserved for a buffet table, and seating is scattered or radiating towards the window areas. A few steps allow easy ascension and descending from one platform to others. Many screens and partially veiled panels were installed to protect customers' privacy without jeopardizing the outdoor views. There is one VIP box for ten and four small individual rooms for customers who need exclusive space. Evenly partitioned out to the main hall, the box rooms still enjoy good views due to their ingenious layout and accessibility to gardens by dedicated openings.

Intimated ambience centered by a concept: home

Celia Chu said that the main idea for the layout was to link the nature in a definitive way. Materials were selected to make good dialogue with nature such as the panels of the long gallery which are fitted out with extra-long wood rods. The pattern provides a direct visual link to willow wickers and wood branches. The huge marble bar table is revealed in a rustic and natural pattern which provides a direct impression of a big fossil with the markers of time and ancient creatures sealed within. Green House offers food all day long. Because the food provide in the restaurant is not limited to a specific style, Celia Chu did not use any local elements but rather used colors to make an association with the beautiful port city. Orange and apricot yellow colors dominate the interior. Tables at platform levels were custom crafted using a local egg-shell lacquer technique; the object surface created by this technique shows a thick and condensed layer like a piece of rock. Many leisure chairs in shapes like bowls give an intimate embracement. The comfort in sitting on the chairs gives the customers an unforgettable memory. After enjoying gourmet food diners have a chance to be comforted by the beauty of nature. Celia Chu suggested that the idea for the design of Green House was rooted in the basic idea to bring the kitchen to the restaurant. She believes that kitchen is a heart of a family; in kitchen, having food with the guests is the most distinguishing way to show hospitality, and everything in this restaurant offers its customers the true feeling of being hosted by a natural touch and cozy colors.



12. 平面圖。13. 樓層升板區域，主機能在於容納兩道自助式取餐檯，設計從直線的制式取餐型態，一舉轉換成猶若廚房中島檯的規劃，讓餐廳遞送著家的親切。14. 日間天光漫騰，不復見小包廂圍欄燈火的韻味，卻另有一份淡雅愉悅。15. 走出連排落地窗扉，戶外用餐區碗鉢狀座椅，靈感來自越南海邊常見的竹簍船，在當代感詮釋手法中，不僅獨特，也讓人會心莞爾。
12. Plan 13. Easy to use dining system and orientation layout 14. Skylight illuminates the dining hall 15. Outdoor leisure chairs shaped like local fishing boats