

JP Teres

設計者」朱怡芬
參與者」蔡正雯 蘇俊杰 沈傳傑 上田美雪
燈光設計」賴雨農
攝影者」Nacasa & Partners Inc.
空間性質」飯店主題餐廳
座落位置」吉隆坡
基地面積」346坪

主要材料」柚木、橡木實木／貼皮、雞翅木實木／貼皮、白漆、亞麻壁紙、皮革、大理石、石灰岩、地磚、鑄鐵、不銹鋼拋光、鏡面、玻璃、地毯

設計時間」2009年7月
施工時間」2012年9月

Designer」Celia Chu
Participants」Rebecca Tsai, Jay Su, Jason Sean, Miyuki Ueda
Lighting Design」Uno Lai
Photographer」Nacasa & Partners Inc.
Category」Special restaurant
Location」Kuala Lumpur
Size」1144m²

Materials」Teak, oak and wenge solid wood/veneer, white lacquer, wall covering, leather, marble, limestone, quarry tile, carpet, polished/brushed stainless steel, mirror, glass, carpet)
Design period」July 2009
Construction period」September 2012

Celia Chu Design／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 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, Grown Plaza in Geneva and Silk Cotton Tree Hotel in Shenzhen. Now she is the hottest designer pretty much desired by Rosewood, New World, JW Marriott, Ritz-Carlton, Hyatt International, Ambassador Hotel, and other famous hotel brands.



JP Teres是吉隆坡君悅飯店（Grand Hyatt Kuala Lumpur）內一間主題餐廳，它矗立在建築稠疊比高、車馬輻輳的檳榔路大道上，周邊則毗鄰吉隆坡會議中心（Kuala Lumpur Convention Centre）。在這樣一個十足大都會樣式中，星級飯店迎來渡假與商務旅客，會議中心亦遣入浮來暫去的人潮，所以晚餐時間外，飯店另擬出輕食供餐，讓信步前來小坐的客人，亦能在少憩時啜飲水酒或簡單就食。如此一來，餐廳儀態風雅醞藉外更需一份酣放氣息，不論旅客顧步流連或倏爾辭行，飯店都能在隨興、明快空間感中，自適地送往迎來。

有限空間 釐整尺度與層次

顧盼基地型態，餐廳坐落大廈一樓，水平向量扁長、垂直深度恢廓，向外另有體裁半圓的弧形花園廣場。在勘查基地條件後，朱怡芬決定將餐廳邊界鬆綁，將戶外廣場編制為使用面積，同時沿兩側樓梯順勢規劃出左右包廂，讓褊狹見絀的空間窘境能有效展放。朱怡芬談到，將閒置廣場歸納為餐廳使用，除了酌量基地有限性，再者是銜續戶外場域，讓客人能捧讀南洋疏朗晴空，在珍饈美景的賞心樂事中，捎來一份暇豫好心情。而從延伸水平向量再到縱向捏塑立體表情，擴增的垂直、水平層次不僅充牣了餐廳機能，更成功扭轉單調平板的空間形式。

隨基地釐整為寬綽尺度，有鑑內、外用餐場域截然兩立，設計更多所著墨在一體感鑄合。首先就機能分區來看，舉凡甜點櫃、南洋與中式料理檯皆以開放型態構成，碾除實牆立面，讓視野顯現流暢無障蔽；特別是環境裡最強烈的嘗試——露天吧檯，外推落地窗後更使量感蔓衍，室內客座不僅能凝睇戶外動態，隨機能料理區顯著遷移，也曉諭室外兼併為餐廳單元，完美彌縫了內外隔閡。其次，人流穿梭的空間入口，界面刻意處理得寬鬆，一則是抵達餐廳有雙路徑，需更敞放的面積做人流緩衝，二則試圖創造全景觀視角，讓人在輕瞥窺探間能由淺入深瞻望，有秘響旁通的興味，創造一種邀請與吸引，達到朱怡芬口中：「希望客人第一眼能感受到室內外的關係，進入餐廳後，會想繞到外頭去感受不一樣的餐廳氣氛。」

除了內外結合、深度引景的空間策略，朱怡芬另從座椅規劃，細緻調變用餐小環境。就室內來看，除了二樓包廂，一樓開放大平面擺置典型方桌外，也提供較隱密的半開放式小包廂，或是在料理區與吧檯周邊設置獨立式坐位，即便隻身用餐也不顯突兀尷尬。

1. 望向印度與南洋料理區的開放廚房，檯面以橘色大理石裝飾，靈感來自咖哩黃帶橘的顏色風味。2. 餐廳門內規劃成格外寬鬆的界面，一來能消化飯店內外兩道入口的人潮，二則是敞開視角，讓整個餐廳動態從入門處就能一覽無遺。

1. Indian and South Eastern food kitchen and its interior furnishings 2. Reception space is ample enough to cope with a sudden surge of customers

燠熱時空下 蔭濃的林相

馬來西亞國土接近赤道，終年燠熱濕溽，特別是位於吉隆坡市中心的餐廳空間，熾烈驕陽與蒸騰熱氣，讓朱怡芬直覺性想打造一片綠葉津潤的森林，輔以在地風土文化有著繁縟、高彩度裝飾調性，因此她試從反向應對觀點，創造一塊寬舒而澄澹的「可呼吸」空間型態。她談到：「我設定了urban forest概念，希望在一個很熱的城市裡，營造像森林綠蔭那種自然、開放的空間氛圍，同時讓這個意象能內外延續。」

因此戶外用餐區，花園廣場邊沿密植了樹叢，枯瘠的水泥量體在風景園林中被賦予盎然生氣，一旦枝葉繁茂開散，能將毗鄰大樓壓迫感稍事遮擋，向內墾殖一座桃花源；同樣地，闊葉植栽也疏密有致蔚映在餐桌旁，天光雲影下，莖葉乘風婆娑，為熱帶城市吐送一份甘冽清爽。事實上，將吧檯朝廣場規劃，除了存在餐廳擴張的機能與徵候，空間延續下，棲枕戶外的草葉植林也能載引入室，當內外關係透徹，「森林」語彙就有了裡外銜接的脈絡。

當戶外及水平視野有地景藝術潤飾，如何讓「森林」語彙展現屬於內環境的書寫，達到意象整合，朱怡芬則善用建築垂直向，擬仿森林拔高與天的聳峙氣量。在案中，日本藝術家以壓克力噴金漆製作樹枝狀大型雕塑，岔分枝桠接簇叢合形成片狀，高懸天花之下幢幢搖曳，從如瀑直瀉的綿延縱深裡抬頭仰望，枝條纏縈，神態就像漫步森林中顧盼參天大樹的臨景。而不分晝夜、無論光照是錚灼或昏暝，樹枝雕塑在光中成為一片片打在白牆的塗鴉，從內到外，虛實森林涵意又更顯深刻。

南洋水土 提煉空間風味

談起空間大量使用的線條布襯，朱怡芬笑言，如此語彙正來自馬來西亞的常民甜點「娘惹糕」。娘惹糕以椰漿與米粉製成，糕餅剖面有繽紛層次，朱怡芬於是摘擷娘惹糕層疊顏色，把線條感綴上家具及牆面裝飾。事實上，空間色彩計劃，許多源自朱怡芬對馬來西亞氣候與料理的反射，包括開放廚房的橘色大理石，意在詮釋南洋火辣高溫及咖哩黃偏橘的溫潤色調，而這些直觀性色系選擇中，頗有「一方水土養一方人」的地域哲學。

面對馬來西亞陽光燥燠、裝飾紋樣過於斑斕的現象，朱怡芬應用色彩時顯得謹慎、收多於放，包括迴避以紅色為主基調，輾轉以母色帶紅的橘來收斂緊迫攝息的環境表情；或是在印度與南洋料理區的開放廚房，用了黑色石灰岩去平衡橘色大理石輻散出的能量，而彼端的中式料理區，則蘊蓄一塊黝暗黑色空間，藉以映襯大火快炒時的烈焰。至於垂直向語彙控制，朱怡芬談到室內錦繡繁華的顏色皆壓在3.5公尺以下，約莫是視覺感官掃描的高度，透過一個較親密的距離，讓人體去捕捉空間活潑、亮麗那一面。至於3.5公尺以上，立面則轉為素雅白牆處理，並以娘惹糕為靈感，拉出水平的立體裝飾線。如此用繁、簡將色彩調性一分為二，避面淆亂下也緩緩描摹了層次，亦有從眾色喧囂裡，騰出感官靜息的中性地帶。

不過面對星級飯店晚餐時段，卻仰賴隆重雅致的夜間環境，因此朱怡芬特別為餐廳設計一系列燈具，將玻璃燈罩以切割面處理，形成璀璨的光芒躍動效果。至於室內情境燈光則塑造出明暗、輕重的層次，朦朧光源亦使色彩趨向雍容寧靜，讓夜晚餐廳掩映著神祕姿容；同樣地，戶外餐廳也刻意壓低照明，讓屬夜的和緩流動氣息，逕自在賓客腳邊隱微深邃。採訪」劉芝君

3. 挑高的餐廳空間，能品讀設計者一分為二的色彩計劃。下半部繽紛多彩的顏色運用，靈感來自南洋飲食與炙熱氣候；上半部則以素白立面形成主體，是設計者平衡空間調性與斂縮色彩的策略。4. 藍色布襯的座席位在室內空間，設計者特別將之規劃成較私密的半開放形態，即便是一間餐廳，卻有多種用餐氣氛。5. 吧檯區是許多外國遊客喜愛流連的空間，獨立式座位讓隻身前來的客人，也不會有尷尬突兀的感受。6. 從入口處就能窺見開放的甜點櫃，靠窗的梯間往上，即為餐廳包廂空間。

3. A high ceiling gives ample feeling. Color is sharply divided from the upper section that is white, verses the lower section that is colorful 4. Independent seating area is furnished with a blue color sofa 5. Bar table is popular for foreign tourists 6. A view from the main entrance to peer deeply into the dessert counter









7. 座椅橘色線條的布襯，來自馬來西亞娘惹糕的滋味；清透高敞的落地玻璃窗，可隱隱窺見戶外橘黃色座椅。8. 從戶外餐桌望向吧檯。9. 戶外用餐區，意在營造都會森林的意象，植栽除了點綴在餐桌間，廣場外緣也栽種著樹木，稍隔周邊高樓大廈。10. 壓低燈光勾勒出屬夜的獨特滋味，戶外用餐區規劃DJ檯並以吧檯為中心，讓夜間能辦派對與舉行各種活動，多樣化了空間使用。

7. Sofa in orange color strips looks like a giant piece of Naya cake 8. A view from outdoor sitting area toward bar table 9. Outdoor dining area is like being submerged in a tropical forest 10. Less exaggerated lighting offers a rather calm and peaceful ambience for the customers





11. 從二樓俯瞰餐廳空間，以壓克力為雕塑材料，能將重量控制在最輕，金漆則賦予了一種清淺的奢華感。12. 天光洋溢時，餐廳有著閒適而輕鬆的韻味，而隨著夜幕降臨，空間藉著燈光設計創造出豐富光影層次，灌注屬於夜晚的典雅與神秘。13. 懸掛在室內空間的大型水晶燈，由朱怡芬設計，切割面帶給燈具璀璨而華美的氣質，而鐵件的組合應用，卻為這盞燈帶來樸實韻味，一收一放間，帶來美學平衡。14. 日本藝術家以壓克力材料噴上金漆，擬仿大樹枝桠參差交疊的形貌。而每逢夜燈初上，雕塑在白牆上形成線條，糾結枝形就像一道道恍惚樹影。

JP Teres, a restaurant, is inside the Grand Hyatt Kuala Lumpur. The building is adjacent to the Kuala Lumpur Convention Center, and receives attention from many international customers. The restaurant offers casual dining for customers who have been tied up in meetings and love to enjoy a less formal meal in a casual mood.

Spatial layering in a limited size

Even right along street front the plan shows the initial difficulty for the designer because it suffers from an awkward curved front and insufficient depth. Celia Chu expanded the space from interior to the exterior and this allows an outdoor space to be used as dining area. Dining outdoor is a pleasant experience in this city and easy merges with the activity in the Conventional Center.

The space has a precise border between the service space and the place offering service, but nothing is actually divided in the dining area. Celia Chu said that the relationship between the indoor and out is carefully laid out because she wanted

customers to feel fully invited by the outdoor landscape as he/she enters the reception space and that they would like stay outside rather routinely find seats in the indoor space.

Creating spatial layering was one of the most important design strategies for Celia Chu; she created many small dining corners, which are merged into the big space. The private corner seating areas provide convenience for single customers while also creating an interesting view indoors.

Scorching heat and greenery

Malaysia is close to the Equator so its weather is typically tropical. Located in central Kuala Lumpur, JP Teres reflects local weather and hides behind thick greenery. Celia Chu's original design concept was to create a restaurant hidden deep inside a tropical jungle. She said: I wanted an urban forest which shrouded any artificial structure and even have the structure totally occupied from the exterior to the interior space.

The outdoor dining court is indeed hidden behind thick brushes and trees; Wiggling shadows and blue sky give a complete



11. A view from the second floor towards the dining hall 12. Skylight above along with artificial lighting exhibit a sense of mystery 13. Chandelier supported by humble metal framework provides a balanced beauty 14. An artificial tree designed by a Japanese artist.

impression of a tropical jungle, and tropical heat needs to be dispersed when the outdoor temperature is high.

Celia Chu did not just plants trees to yield a tropical impression; she also implanted many art pieces to augment the feeling. A Japanese artist's golden tree sculpture comes down from the ceiling like a sacred tree; when light casts on its body the shadows are mystically imprinted everywhere in the space. The light and shadow-dangling dance brings to a tropical scene a sight unlikely to be forgotten.

Space for local identity

When asked why she uses thin fabrics in such large amounts to furnish the space, Celia Chu said a local rice cake called Naya Cake inspired her. On the surface of the Naya Cake, there are many color stripes; therefore the layering strip and rich color layer became a main visual impression of the restaurant.

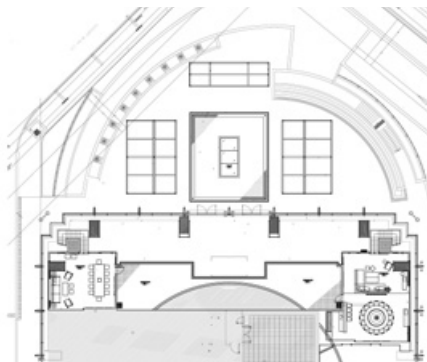
Color is usually very important to deliver a local impression; Celia Chu nevertheless avoided a color that is too bright such as red. Instead she adopted orange to provide a color link to the locale.

Color in the India and South Eastern food kitchen is usually dominated by gray/black slate mingled with orange color marble. In the Chinese food kitchen, the color is completely black because Celia Chu loves to see orange flames dangling vividly on shiny surface of the black marble. The space that is clad with color marble or granite are all below 3.5 meters and space above 3.5 meters is painted white with several light color strips; Celia Chu said the scale control set by 3.5 meters is because people can only detect space below 3.5 meters.

Light fixtures in this restaurant were all custom designed and made. She opened up a portion of the lampshade so the lighting quality pretty much shows sharp difference in different directions. Nebulous lighting quality provides a mystic impression and sharp and long shadows on the other side create the same feeling. Outdoor lighting is subdued and leaves any noise hidden behind the wall.



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15. 除了戶外用餐區，內部環境中更有典型方桌、沿著料理檯配置的獨立式吧檯椅，另有隱密性較高的半開放式用餐區，即便室內，卻有層次豐富的用餐氣氛。16.17 二樓包廂，為了呼應當地喜愛裝飾性強的設計語彙，紅色布襯以及切割面的水晶吊燈，讓包廂空間流露一股雍容華貴的氣韻。18. 一樓平面圖。19. 二樓平面圖。

15. Different dining quarters offer different dining quality for customers 16.17. A chandelier type fixture illuminates the second floor private lounge 18. The first floor plan 19. The second floor plan



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溝通重點 Material Analysis

本案使用特殊材料不多，重點在材料色彩的搭配。本案空間色彩計畫，大量以南洋料理與氣候為靈感，包括布襯與牆面裝飾線條、開放廚房檯面的橘色大理石，都有馬來西亞食物的精髓。其次，空間利用多層次燈光、噴金漆的壓克力雕塑以及切割面玻璃吊燈，藉此塑造餐廳較為雍容典雅的夜間氣息。包括從大廳到私人包廂的一系列玻璃燈，即用切割面表現讓光的演繹顯得璀璨華麗，但其餘組件則用黑鐵搭配，讓調性內斂。

Materials used in this restaurant are not particularly unique but rather the design is focused on the color program. Color was selected to match not just spatial needs or visual comfort but also provoke a right emotion. Artificial lighting, art objects, and materials also carefully provide color.

溝通重點 Communication Notes

本案為飯店主題餐廳，由於周邊毗連吉隆坡會議中心，除了飯店旅客前往用餐，業主也期待吸收會議中心流動的人潮。在這樣定位下，餐廳日間提供如海南雞飯、麵食等單點小食，方便周邊人潮前來品嚐輕食與水酒，讓顧客能有效率飲食或休憩，而為契合這種非正式的用餐型態，餐廳需求一種隨興、輕鬆的環境氣氛。然而作為星級飯店餐廳，仍須保持一定的典雅風華，因此晚餐時間，空間透過層次的燈光設計、切割面玻璃吊燈，以及樹枝雕塑來營造傍晚的雍容氣韻，在燈光轉換中，遞變出正式餐廳的味道。

The restaurant is near Kuala Lumpur Convention Center and the client hopes people from all over the world will drop by this restaurant. Its food is not just to entertain top end customers who lodge inside the hotel but also for local people for casual dining. The spatial ambience had to keep a balance between luxury and casual comfort.