

厨「艺」无极

INFINI ARTISTRY

Three visionaries bring to life the inspirations that lie behind a chef's creative journey.

A FIFTEEN-FOOT SCROLL, beautifully painted in watercolor, cascades from a backdrop and runs across a display table, spilling gracefully to the floor. Nine pieces of elegant tableware are carefully set atop it, their designs of wet-on-wet color diffusions and dramatic dry brushstrokes faithfully echoing the composition on paper. Together they comprise the exclusive Infini collection, created by Legle France in collaboration with Chef Lanshu Chen for a glamorous one-night event. The tableware is displayed in a small gallery set up by Legle France at Park Hyatt Shanghai before being presented to eighty dinner guests as part of the plating of Chen's seven-course gala dinner to open the hotel's week-long showcase, 2015 Masters of Food & Wine.

Over the span of six months, from the first design brief to the event itself, Desmond Chang, Legle France partner, and Zhou Lu, design director, worked closely with Chen to create a visual expression of the Taiwanese master chef's personal approach to culinary art. "We wanted to offer Lanshu a powerful stage for her food that conveyed her limitless imagination," says Lu. "Lanshu appreciates varying textures and abstract concepts, and she is both direct and subtle in personality. Desmond and I felt that water ink, with its soft and hard layers, its cloudlike suggestions and strong expressions, would be the best way to convey her ideas."

Chen agrees: "The collection's artwork reflects my cooking, because I always have many flavors and ingredients that create layers and tension in my dishes. You must have these to maintain overall balance." A strong element paired with a weaker one, a short burst of flavor followed by a lingering aroma, Chen's unmistakable trademark is the

一幅长十五呎、以优美水彩绘制的卷轴从背景徐徐落下，铺过展示桌优雅地落在地面。卷轴上方一丝不苟地陈列着九件雅致餐具，渲染的设计搭配豪迈俐落的笔触，与卷轴构图和谐地互相辉映。这些优雅的艺术品组成 Infini 無极的专属系列，这是法国丽固与陈岚舒主厨为一场美饌盛宴打造的作品。法国丽固为此套餐具在上海柏悦酒店打造了一间小艺廊展出，然后作为陈岚舒给八十位盛宴贵宾打造的七道菜专享晚宴用的摆饰食器，为长达一周的上海柏悦美食美酒盛宴揭开序幕。

BY

MAMIE CHEN

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从第一次设计沟通到活动当天，法国丽固合伙人张聪先生、设计总监陆舟女士与陈主厨在过去六个月内密切合作，精心巨献这个系列，以视觉表达这台湾名厨对烹调 and 艺术的演绎。「我们想给岚舒的料理一个强大的舞台，传达出她无穷无尽的想像力。」陆女士说道，「岚舒擅于表现多种质感与抽象概念，个性上既直接又纤细。我和张聪先生认为水墨画兼具轻柔与刚强的层次，如云般轻柔细腻的暗示与浑劲的表达方式，最能传达岚舒的理念。」

陈主厨也同意：「这一系列的艺术作品反映了我的料理风格，因为我总是利用多种味道与食材建立层次与突显张力，这些是维持整体平衡的关键。」元素间的强弱互换，短暂即逝的口感牵引来幽远深长的尾韵。陈主厨的招牌风格就是毫无违和地并置展现对立的质感，一层一层地建构感官体验。她换动味道的对比，利用在味蕾上释放时机的交错来营造这种效果。

To accompany the terrine of foie gras confit, Chen explores various flavors and textures of radish. A steamed and rolled radish cake presents a mild, clean flavor. A light espuma of radish highlights the vegetable's natural sweetness. Diced pickled radish provides crisp acidity. And aged and fermented radish is blended with grapeseed oil to bring out the deep flavor and complexity of the preserved root.

为搭配鹅肝酱，陈主厨尝试了多种白萝卜的味道和质感。蒸的白萝卜卷饼代表的是温和、清新的口感；一点白萝卜泡沫强调蔬菜的天然甜味；腌渍白萝卜块带来酸酸的爽脆；陈年发酵的白萝卜与葡萄籽油混合，展现腌制根茎类深层的味道与繁复的口感。

juxtaposition of contradictory textures and the construction of level upon level of sensations. She achieves her results through contrasting strengths of flavors and by staggering the timing of their release upon the palate.

The first course consists of a delicately poached Gillardeau oyster accompanied by Granny Smith apples, a “carpet” of emulsified smoked Chinese bacon, and angelica oil, all served in a three-piece set named “Miracle Round,” complete with lid and saucer. The predominantly white motif features an emerging blossom in a fluid black ink design with understated gradations that hint at the dish’s subtly layered flavors.

The soft, plump oyster, with its smooth and chewy texture and a flavor slightly briny with a hazelnut aftertaste, makes an immediate impact on the palate. But once chewed, it quickly fades, replaced by the lingering smokiness of the melting Chinese bacon fat, the bright tartness of the apples, and the warm earthiness of the angelica oil.

The colors and designs on every piece throughout the collection mirror the stresses and symmetries of flavor taking place within the dish that is served on it, from the understated first course to the intensifying colors and tastes of each subsequent one. Larger and darker ink blooms encroach upon the white space in the plating of the second and third courses, terrine of foie gras confit and blaze mushrooms. The visual force continues to build in the striking, black dry brush swirls surrounding the fourth course, Maine lobster and white truffle accented with the



Chef Lanshu Chen
陈岚舒主厨

Focusing on the humble rice congee, Chen tested numerous varieties of rice and varying proportions of stock and water to find the version that best balanced the aroma of the rice and the fragrance of the stock. She skims only the thickened essence of the rice soup and tops it with the delicately almond-flavored blaze mushrooms. Aged tangerine peel lifts the entire dish, and chestnut cream gives it a sweet finish.

陈主厨在专注研发朴实的米粥时，测试了各式各样的米，以及汤和水不同的比例，以找出最能完美平衡米香和香汤的做法。她轻轻刮去米汤表面厚厚一层精华，在其上铺满细致杏仁味的姬松茸，以陈皮提升整道料理，最后用栗子奶油的甜味作结。

第一道菜是精烹细烩的水煮吉拉朵生蚝佐青苹果，乳化熏肉片与山当归油，全部盛装在一组三件套「魔术盒」中，最后放上盖子与浅碟呈上。跃动黑墨描绘著鲜花欲盛，配搭耀眼的白色基调，暗喻了这道料理将带来的多重渐进口感。

软嫩饱满的蚝肉口感滑顺，富有嚼劲，先是微咸，随后漾出榛果的余韵震荡味蕾。咬一口，味道便立即消失，取而代之的是熏肉油脂在口中化开的悠长烟熏味、鲜明的苹果酸与当归油质朴的温暖。

这系列里每一件餐具的色泽与设计都为菜式铺叙，与欲呈现的口味特点与对称性渲染相成。第一道菜看似低调，接下来每一道的色泽与味道则渐趋强烈。第二与第三道菜迎来鹅肝酱与姬松茸，更大更深的水墨晕横溢著白色摆盘空间，如此视觉力道由震撼十足的黑色干笔触持续酣畅累积，成漩涡状环绕着第四道菜——缅甸龙虾与阿尔巴白松露，在台湾野生山胡椒诱人的柑橘香衬托下益发突显。

第五道菜则进一步大鸣大放，为此系列瓷器引入最初几笔紺青色。「我们需要有个引人注目的东西来预示方向转折。」陆女士说。「亦因为蓝色是瓷器的传统颜色，感觉起来相对自然。」

「我用一道非常朴实的料理搭配这系列中最浓重、最深沉的餐具。呈现方式强烈，近乎阳刚。」陈主厨指的是她制作的「叫化鸡」。传说清代有只鸡遭人偷走后先被埋在河边土里，被挖出来后直接在火上烧烤食用。陈主厨设计多种仿泥土的可食用材料，重新演绎这个典故的界限轮廓。包括用上烟熏鳗鱼制成「泥状」慕斯，塞在鸡胸皮底下，以及盘中四处散落的云南黑虎掌菌「泥土」堆。

到了第六道菜——乳酪，方向转折已明晰。鲜亮宽广的轻软蓝色渲染，不规则的边缘装





intriguing, citrus-like fragrance of the makauy peppercorn from Taiwan.

The fifth course reaches a crescendo, introducing the first strokes of ultramarine blue to the collection. "We needed something eye-catching to foreshadow a change in direction," says Lu. "And because blue is a traditional color for porcelain, it felt quite natural."

"I paired the darkest, cloudiest piece of the collection with a very earthy dish and a strong, almost masculine presentation," says Chen of her version of "beggar's chicken," a dish inspired by a Qing dynasty legend of a stolen hen buried in a riverbank and later unearthed and cooked directly on a flame. She devises several edible interpretations of soil, including a "muddy" mousse of smoked eel under the breast skin and mounds of crumbled mushroom "dirt" scattered about.

By the sixth course, cheese, the directional shift is complete. Bright expanses of feathery blue diffusions and pronounced, irregular edges embellish a shallow pedestal-edged bowl that serves as stage for the gorgonzola and pear.

Lightness in color, flavor, and spirit returns for the dessert course. The wide-rimmed dip plate gleams in brilliant white, its appealingly pebbled texture inviting a soft stroke of the fingertip. It is only after Chen's black sesame "mooncake" and duck-egg-yolk ice cream have been downed that a single daub of blue water ink is revealed. The cycle is complete, ready to begin again.



Lu Zhou
陆舟

Chen's interpretation of "beggar's chicken" highlights earthy flavors. She evokes the taste of the deep forest with powdered and crumbled black tiger's paw mushroom, the highly sought wild variety from Yunnan. Swiss chard and Taiwanese bird's nest fern give a hint of the mountains, and the naturally earthy flavor of white eel, enhanced by smoking, features in the mousse stuffed under the skin of the breast.

陈主厨的叫化鸡诠释方式十分重视大地感，因此以云南珍贵难求的野生种黑虎掌菌菇切碎与磨成粉，模拟森林深处的味道。红叶甜菜苗和台湾山苏让人联想到山丘，填塞在鸡胸皮底下的烟熏白鳗慕斯传递出天然土壤芳香。

饰与高脚碗，成为葛冈佐拉乳酪与西洋梨的舞台。

到了甜点，又恢复了轻盈的色泽、风味与气息。宽缘深盘闪着耀眼白光，它诱人的鹅卵石纹理引诱着笔锋在指尖轻舞。直到陈主厨的黑芝麻「月饼」与鸭蛋黄冰淇淋流出，一抹蓝墨水印才悠然浮现。这是个完整的循环，已准备好再度开始。「这一系列隐含了相当多哲学。」张先生说道。「整体来看，设计代表了厨师的创意旅程，一个想法可能从近乎零开始，逐渐变得完整。然后经历转化与自我重复，逐步晋升到更高的层次。」

陈岚舒获选为 2014 凯歌香槟亚洲最佳女主厨，她所开设的乐沐餐厅连续三年荣获亚洲 50 最佳餐厅台湾最佳餐厅的荣誉。她从不停止追求卓越，永远精益求精。「对我来说，改变是一定要的。每年、甚至每月，我都在为探寻更多的美好而努力。」她说。「我的视野越来越清晰，能与真实的自己对话，并透过食物进行自我阐释。」

Infini 無极系列的美学艺术来回激荡，直接反映出陈主厨数年来的厨艺探索之旅。「一开始我的料理很简单，只有一个面向。食物很美味，但仅止于此。然后我试着增添繁复感，让食物讲述故事 - 食物带给宾客什么样的思考与感受。」陈主厨说。「如今我在剔除一切不必要的元素，让料理更集中、更聚焦。不同组合、不同质感、甚至横跨不同文化情境下，味道会跟着改变。这点让我着迷，像是在探索味道彼此之间的交互作用，它如何影响作为厨师的我及作为食客的你。」

如同一个慎重的印记，白色的 Infini 镂刻在最后一个深盘的边缘，见证了一个完整的循环，并预示着陈岚舒主厨的创意旅程还准备迎来无限多个循环复此。11

"There is a lot of philosophy embedded in this collection," says Chang. "As a whole, the designs represent a chef's creative journey and how an idea may start from almost nothing and build to fullness. Then it undergoes a transformation and repeats itself, but at a higher level."

Chen was named the 2014 Veuve Clicquot Asia's Best Female Chef and she owns Le Moût, named by Asia's 50 Best Restaurants as the Best Restaurant in Taiwan for three consecutive years. Her pursuit of excellence is never-ending and always evolving. "For me, change is a must. Year by year, and even month by month, I am always searching for something better," she says. "My vision becomes clearer. I see a truer picture of myself and I can explain myself better through my food."

The Infini collection's aesthetic round-trip progression is a direct reflection of Chen's culinary journey over the years. "When I started, my dishes were simple and one-dimensional. The food tasted delicious, but there was nothing more to it. Then I started to add more complexity to tell a story – how the food makes you think and feel," says Chen. "Now I am deleting all the unnecessary elements and making the dishes more concentrated and focused. I'm fascinated by how flavors change in different combinations, with different textures, or even across different cultural contexts. It's an exploration of the ways flavors interact with each other, with me as chef and with you as diner."

Like a discreet hallmark, a white-on-white "Infini" is etched on the rim of the last plate, bearing witness to the completion of one cycle and foreshadowing the infinite cycles still to come in Lanshu Chen's creative journey. 16



Desmond Chang
张聪

Inspired by the Mid-Autumn Festival, the five oriental petits fours lining the rim of the bowl feature osmanthus jelly with white fungus, caramelized mocha with walnut, red bean cake, and kumquat jelly with goji berry. In the center of the bowl, Chen deconstructs a mooncake with novel interpretations of common fillings. She combines lotus seed purée with ice cream made with duck egg yolk and sorghum wine and covers it with a crispy chip of black sesame paste.

灵感源于中秋节，五种东方花色小蛋糕排列在碗周围，特色是白木耳桂花糕、焦糖摩卡与胡桃、红豆蛋糕、金桔冻与枸杞。在碗中央放著陈主厨以创新手法变奏而成的「月饼」，内里是莲蓉搭配鸭蛋黄和高粱酒制成的冰淇淋，以黑芝麻酱酥片覆盖着，可谓寻常内馅的崭新诠释。

