

SHANGHAI NEW ELITE
海上新贵

上海TOP餐厅 TOP RESTAURANTS IN SHANGHAI

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海上新贵 SHANGHAI NEW ELITE

上海TOP餐厅
TOP RESTAURANTS IN SHANGHAI

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前言 PREFACE

说上海的“TOP”，就先得说“TOP”本身。

“TOP”可意为顶级的。“顶级”是一个很难定义的概念。却要翻开专业书，你能找到诸如“功能”“实用”“风格”“美轮”等词语，但一定找不到“顶级”。“顶级”，不是一个境界的专业词汇，可是它又确实实实在在地作为一种存在。它是设计师和设计本身都向往达到的一种境界。

每个人都想做顶级人物，设计师也不例外。设计师一聊便破不成顶级的大师，那就做几个顶级的作品“名垂千古”（如果项目的老板一千年不换，装修材料一万年不腐烂的话。）因此，我们说顶级。顶级是一种境界，是一种敢做常人不敢做的事，是一种敢想常人不敢想的主题，顶级是一种态度，是无比的精工与绝对念头的态度，是一种顶级的使用者对顶级的设计师的理解和赞赏。

在上海，“顶级”有了更多的语义。作为潮流风格的“顶级”，必定是多元的、丰富的。潮人们从多视角去鉴赏。

每个潮流顶级的项目都顶级在不同之处，有的重色彩，有的重空间，有的重细节，有的重文化表达。但无论这些设计出彩在一处还是二处，它一定在整体上是一个和而不同的完美组合。

潮流顶级的色彩计划绝不是某一个漂亮的颜色，色与色的组合才是室内色彩规划的重点。选一个漂亮的颜色容易，选一套优秀的色彩组合就绝非易事。当我们在桂林城中看到桂林白寨满村的中国红，当我们在淡在湖底的一统天下的法式纯白中；当我们在239酒吧的大片墙面到餐厅主题上处处遭遇黄色，当我们看着西堤牛排的肉红色就无法不联想嫩牛肉的多汁美味，我们才知道如何去作顶层餐厅的色彩。

顶层顶级的空间设计是对建筑空间的深刻理解（顶层餐厅的空间划分）；顶级的空间设计是空间高度上的对比与和谐（239酒吧的垂直空间产生别有韵味的概念空间与小空间的高效利用）；顶级的空间设计还体现在对什么是空间什么是实的诠释上（楚源酒中许多处墙面、顶面和地面有着精心设计的打断，它使得空间之间产生了交错、交汇、交融）；顶级的空间设计还在于墙面地面历史和激越地展望未来（在信江源即会所中，设计师在老建筑中加了一个延伸墙，既因袭了原来建筑的气质，又创造了新的视界）；顶级的空间设计也在于无穷变化的空间定义之间（信江南正大酒店中墙体分割出许多异形空间，打破了人们对空间的常规认识）。

顶层顶级的细节设计是从宏观到微观的关怀（泰山小馆的梦，则古偶以其独特的悬挂方式提升了主题，击响呼之欲出的古典风帆）；顶层的细节设计是从视觉到心灵美的升华（日暮中的几案竹枝，引出一段悠悠自然的心情）；顶

级的细节设计是把先天的不足转化为精彩片段的特殊之笔（淮源餐厅的柱子原本又粗又大，经过竖向分割后设计成一条横道，一条凹槽的香窗，不仅削弱了柱体的体量感，也赋予了空间个性美）；顶层的细节是机智的设计小窍门（楚源酒中的镜面使空间多出来一个，一个真实，一个虚拟）。

顶层顶级的文化表达总是顶层设计中能最作用到的境界。对于文化的表达，可以从符号、图案中抽象后的视觉传达（楚源酒中设计师将传统图腾几近变化，以不同的形态出现在墙面、门环和地面等处），可以是调用各种元素再现精英产生文化体验（美味轩的室内设计一如它所经营的美食，花样繁多，多元混舍），可以是艺术、装饰、纺织和建筑的文明乐（玛格丽特中的金线、木雕、软装饰、图案、漆艺，无不表现出浓厚的文化），也可以是对传统的鲁会怀旧（楚源酒中，黄源藏土作款的中国山水画，书法墨宝在界面上的恪守生面都不是从形式上表现中国文化，而是在传统的意境美上手工夫），更可以是文化的反表现（在湖底中，设计师在中餐厅中大量地运用了中式古典元素，这种反文化的手法最终极好地迎合了喜庆气氛）。

在这里，我们看到还有许多多的顶级，但是我想，作为设计师，也许需要灵感更重要的是——需要顶级的观众和喝彩。



Talking about top restaurants in Shanghai, you must talk about the word "top" itself.

"Top" as in top restaurants is a term hard to define. If you open a subject book, you may find terms such as function, utility, style and aesthetic appearance... but it is certain that you can't find the term "top". "Top" is not an academic professional jargon, but it is absolutely an expression of evaluation, a level that designers and their works pursue.

Everybody wants to be the top in a certain profession, and designers are no exception. For a designer, even if one can't be a master themselves, one will want to design some top works that will last forever. Top is such a level at which the work is of unparalleled expression of refinement and originality, and comprehension and admiration from top users toward top designers.

In Shanghai, "top" has more meanings. As a top restaurant in Shanghai style, it should be a combination of different cultures, perspectives and thoughts. Each top item is different in some ways: some stress the color and hue while others the space; some emphasize details while others the expression of culture. Now matter where the outstanding parts are, they must be a perfect combination as a whole.

A top color arrangement of Shanghai style is by no means a pretty face of color. The combination of colors and hues is the key to color arrangement. It is easy to paint something with a pretty color, but it's absolutely difficult to design a combination of excellent colors and hues. The Chinese red is set off by the black and white foundation in Guo Hua Lou; we are immersed in the unified clear-white of French style in the Villa Du Lac; the purple colors decorate the large wall and embellish the napkins in 239 Restaurant & Bar; the flesh pink color in Tasty is associated with the succulent and nice tender beef... We now understand how to work out the colors in top restaurants.

For a top space layout of Shanghai style, a designer must have a good grip of the architectural space (for example, the space division of Charmé Restaurant). For a top space layout, a designer must strike proper contrast and harmony on the direction and degrees of the space (for example, the high contrast space in 239 Bar & Restaurant); top space layout also finds its expression in the interpretation of the blank and the solid (the well-designed partitions on walls, ceilings and floors in Chu Xiang Yuan to produce coherence between rooms);

Top space layout also lies in the modesty for the history and the passion for the future (The glass room in the old style architecture of South Beauty B81, taking after the texture of the original architecture and creating a new visual field); top space layout also embodies itself in defining the infinite variance of the space (The midline in the Zhengda branch of South Beauty divides the room into many spaces in unusual shapes, breaking up the routine conception about space).

Top detail design of Shanghai style means the care for things from the general to the detail (the musical instruments, swords and ancient ware in Hongshan Cafe elevate the theme of ancient elegance with their unique way of hanging); top detail design means the ascension from visual beauty to ideological beauty (the bamboo branch in J-Japan Restaurant is a reminder of the pursuit for the nature); top detail design means changing the innate imperfection into wonderful works (the massive pillars in the Charmé Restaurant, through the design of combination of rhinios and hotchard surfaces, is deprived of the bulkiness and add more personality to the space); top design means smart tricks (The mirrors create one more dimension, a virtual one apart from the real one, in Daido).

Top culture expression of Shanghai style is probably the most difficult level to reach. Culture may be expressed by abstract visual symbols and patterns (The designer changes five traditional patterns in Guo Hua Lou and put them in different shapes on the wall, the knocker and the floor); cultural expression may be the use of various elements to create the relevant scenes for cultural experience (The interior design of Shanghai V is varied in decorative patterns and elements, like the wide variety of dishes served in this restaurant); it may be a combination of ornaments, fabrics and structural symphony (The gold Buddha statue, the wood carvings, the soft decoration, the patterns, the construction and so on in Ma Boon Krong are all expression of the Thai culture); it can also be the philosophical comprehension about the tradition (in Chu Xiang Yuan Restaurant), the plain concrete makes up the Chinese landscape painting, which does not take after the formality of Chinese culture, but an imitation of the conventional aesthetics; it can also be the counter representation of the culture (in the Villa Du Lac, the designer uses a lot of French classical elements, which well shapes the palace atmosphere).

Here's a lot more top elements can be found. However, what a designer needs more than the inspiration is probably the applause from top audience.



桂花楼
GUI HUA LOU



桂花楼中餐馆坐落在南京东路拉大酒店，主要以川菜、本帮菜和川菜为特色，是可以观赏黄浦江和外滩的所在。

虽然是中餐馆，却摒弃了大多数设计将常用的手法——中式元素的堆砌。这里的中国主题是暗含在对现代空间的简洁演绎之中，整个餐厅空间明快、干脆，色彩以黑白对比为大基调，点题以代表中国的大红，家具以西式的桌椅造型为主，或体块分明，或线条流畅。

中国这一主题主要通过色彩和图案加以实现，在整个黑白大调的空间中鲜艳欲滴的大红一跃成为主角，加之它又常常出现在一些重要的部位或轴线上，也就分外地被强化了。传统图案在这里可以找到的有龙纹和云纹，虽然花样丰富，但常常用素色装点，反而显出一种优雅的气质。图案运用的另两个手法是，其一，将门环上的图案重复构成，做成墙面装饰，显现现代构成的结构美；另一是将随意的墨汁泼洒铺向地面，如中国山水的长卷，让人具有“人在画中行”的意境。

Gui Hua Lou, a Chinese restaurant in Pudong Shangri-La (Hotel), mainly serves a speciality of Cantonese, Shanghaiese and Chinese dishes. Where this restaurant is situated, and a view of the Huangpu River and the Bund can be well enjoyed.

For a Chinese restaurant as it is, its layout, however, is free of common design techniques adopted by most other designers, that is, to heap up large numbers of so-called Chinese elements. Here, the theme of China is implicit in the bright and simple style of the whole restaurant, an interpretation of conciseness from the modern spatial conception; its key tone of color is a black and white.



1 平整如镜的界面可以映照出周遭的一切，不装饰也胜装饰。

The smooth surface of mirror reflects everything around, creating an atmosphere of richness without a single ornament.

2 红色的装饰物在黑色的背景中更添沉着。Set off by the black background, Red ornaments give off an air of composure.



contrast, with bright red colors of Chinese features interspersed: most pieces of the furniture are western-fashion tables and chairs consisting of distinctive blocks or slim chips.

The theme of China is stressed mainly through the use of colors and patterns. Set off by the major black and white background colors, the bright red stands out freshly and clearly as the leading color, and further, since it appears frequently at some key places or on axial lines, this color has been given especial prominence to. Patterns of dragon

design and cloud scroll can be found here. With delicate colors, these patterns reflect an elegant air despite their complex and luxurious characteristics. Another 2 types of patterns is used as follows: one is the repetition of the knocker patterns to form a wall decoration demonstrating the beauty of tidiness and featuring modernist construction; the other is to paint the floor with Chinese-ink color in a random fashion like Chinese traditional ink-wash paintings to create an atmosphere where people feel as if they were walking in a picture.



		6
4	5	7



3 同样的形状，同样的色彩，通过不同的排列组合，出现在墙面和顶面上。

Patterns of the same shapes and colors appear on wall surfaces and the upper face through different combination and arrangement.

4 以顶面和地面的装饰，分割空间成左右两块。

The decorations respectively on the upper face and the floor divide the room into 2 parts, left and right.

5 墙面的高度是人视野中最敏感的区域，故而设计得丰富多彩一些。

Wall surfaces need to be designed in a more rich and colorful fashion because all the people are most sensitive in noticing the vertical side of any object.

6 节奏是处理长空间的有效手段。

Rhythm is an effective way to deal with long space.

7 这里虽然呈现了一根视觉轴线，但不是对称，而是均衡。

The visual axial line used here is less symmetrical than balancing.





8 红色，作为点缀色多次出现。

As the color of decoration, the color red appears lots of times.

9 细节设计重复着同样的主题和色彩。

All the specific designs show repeatedly the same theme and color.

10 在这一面瑰云朵朵的墙面上，零星散落的缝隙虚线与会聚的对比。

The interspersed slight, narrow cracks amongst the heavy clouds on the wall is a contrast of sparseness against denseness.

11 通透的玻璃使内层空间成为最好的招徕广告。

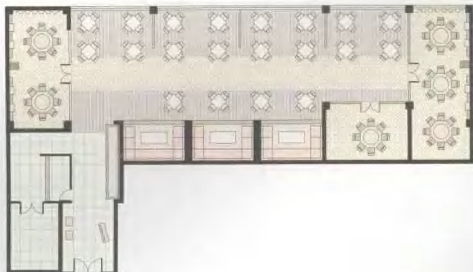
Transparent glass shows the inner space as the best advertisement ever.

12 即使从大空间走到了小空间，视觉轴并未断裂。

A continuity of scenery views goes on without a stop from bigger room to smaller room.

13 通过纯度对比，红色图案的吊灯成为视觉注目的焦点。

The ceiling light in red patterns becomes the focus of people's attention because of the contrast in hues.



8	9	12	13
10	11		



14 这个小空间利用了装饰画，从顶部到墙面分割空间。

This small room is once again divided from the top and the wall surfaces by ornamental niches.

15 这个细节图案在不同处被不同演绎，形成符号，代表中国传统文化。

This specific pattern is applied at various places with different interpretations to form symbols of Chinese traditional culture.

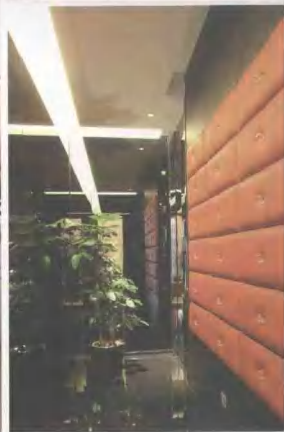
16 这个空间因黑色而沉稳理性，因红色而感性活泼。

The black color presents this room with composure and sense, while the red color lights it up with sensibility.

17 空间狭小时，利用镜面来扩展视野。

Mirrors are used to expand the visual dimension of this limited space.

14	15	16
		17





翡翠36
JADE on 36



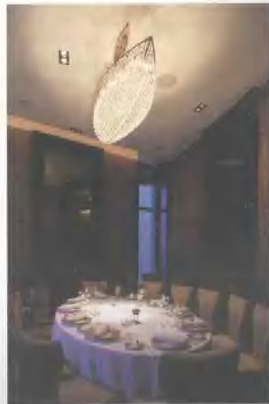
翡翠36是国际知名餐馆设计师Adam Tihany的杰作，也是他在中国内地的第一个作品。

乍看上去，室内的设计并不是山清水秀、暗花的深色地毯将地面压后，洁白的桌布和餐巾衬托出食物的原色原彩，暖色的绒布座椅优雅而舒适，色彩是柔和的相近色，用明度作了区分，地面深而桌布浅，墙面深而顶面浅，图案也是经典的款式，精致而不繁缛。

可是这里又处处藏着不谐，有了一整墙的酒柜不够，还作了几个巨大的装饰瓶，两鲜亮的色壁上，内嵌着一行行意摹书，有了文雅的氛围不够，偏偏挖出一片，飘飞下来，形成视觉上的紧张感，有了柔和的和谐色调不够，在交错的吊顶之间暗藏着一抹微红晕光，有了室内的人物故事不谐，还要招摇一瞥上海夜色，最绝的要属纯白空间的那个装置艺术，竹竿般乱乱的枝干勾勒出差的形，仿佛是一组满怀怀谷谷的般若，又仿佛是一张有孔有张的网。

Jade on 36 is the masterpiece of the world-renowned designer, Adam Tihany, and it is also his first work in the mainland China. At a first glance, the interior design does not show off: the dark and deep colored carpets set back the floor; the white table cloth and napkins set off the primary colors of food; and chairs with warm colored flannelette are elegant and comfortable. The hues are subdued and similar, different in their intensity: the dark floor and the light table, dark wall and light ceiling. The patterns are all classical, refined but not complex.

However, extraordinary designs are found everywhere here. In addition to a wall of cellarets are some decorating huge ornamental bottles in bright colors with lines of



- 1 人入到装置中间就如进入一个小空间。
In the middle of the device, it feels like being in another small space.
- 2 灯具的造型呼应着桌面。
The shape of light fittings echoes the table surface.

