

Park Hyatt Shanghai

上海柏悅酒店

| Superior Space Experiences |





tonychi and associates

tonychi and associates是一個全球性的專業室內設計團隊，設計項目分布在世界上許多重要城市與旅遊聚點。tonychi and associates成立於1984年，總部設在美國紐約，由華裔設計師季裕棠主持，他以現代主義精神與豐沛熱情為設計注入完美無瑕的風格和創新能量。透過整合建築、室內設計、視覺圖像和室內佈置，每一次的新作皆創造出獨特的感官魅力與歡愉的空間氛圍。

tonychi and associates is a global design practice with projects to its credit in many of the world's major cities and exclusive travel destinations. Based in New York, the firm was founded in 1984 by Tony Chi, a modernist with a passion for impeccable style and design innovation. Tony Chi links architecture, interior design, graphics and furnishings to create spaces to deliver sensory appeal and entertainment every time.

Location

Shanghai World Financial Centre 100 Century Avenue Pudong, Shanghai, China

Owner Mori Building Co. Ltd

Date Project Completed October, 2008

Estimated Total Hotel Gross Square Meters 28,139

General Architect Mori Building Co., Ltd Architects and Engineering Office ("MBAE")

Architecture Kohn Pederson Fox Associates PC ("KPF"), Irie Miyake Architects & Engineers ("IMAE")

Photographer Michael Moran

Interior Design Firm tonychi and associates

Interior Design Project Team Tony Chi, Principal, Johnny Marsh, Senior Associate-Principal in Design, William Paley, Senior Associate-Principal in Design, Nelson Bicol, Senior Associate-Principal in Design, Arden Lee, Design, Ninako Okuyama, Senior Designer,

Interior Lighting Project Team David Singer, Principal in Lighting, Joern Siebke, Associate Designer, Liliana Ivanovska, Lighting Designer Consultants Graphics, Louey Rubino Design Group

Woodwork: See Source List

MEP Engineer

Kenchiku Setsubi Sekkei Kenkyusho ("KSSK")

Structural Engineer

Leslie E. Robertson Associates, R.L.L.P. ("LERA")

Structural Engineer

Kozo Keikaku Engineering Inc. ("KKE")

Civil Engineer

Mori Building Co., Ltd Architects and Engineering Office ("MBAE")

General Contractor (Public Area-Ground, 85F Pool, 86F, 87F)

Shanghai Kangye Construction & Engineering Co. Ltd.

General Contractor (Suites 85F & 88F)

Dahua Construction & Decoration Co., Ltd.

General Contractor (Guestrooms 79F-84F)

Shanghai Haihua Furniture & Decoration Project Co., Ltd.

Architects of Record (PRC Licensed Institute)

Shanghai Modern Architectural Design (Group) Co., Ltd

Architects of Record (PRC Licensed Institute)

East China Architectural Design & Research Institute Co., Ltd.



1. 迎客大廳的背景牆是一幅水彩畫，構圖描繪昔日上海工業文明和流金歲月，開始營造出些許浪漫的現代感。2. 沿著灰色牆面又深又綿長的車道前進，旅客的心情逐漸脫離城市喧囂，進入「遠方的家」享受奢侈的安靜。這個暫時休息所的名字〈上海柏悅酒店〉是那樣低調地以一方鑄銅板嵌入石牆裡。3. 經由層層幾何空間框架，旅客被引導至18米高、低調奢華的玻璃入口大門。一盞造型靈感取自傳統燈籠而蛻變成現代線條的吊燈，定義了它與在地中國的關係。

1. A watercolor painting on the partition of the reception hall depicts Shanghai's golden past and romantic nostalgia of an earlier modern time. 2. A long car path achieves a progressive detachment from the city as one enters s "home away from home." A simply cast bronze plaque with Shanghai Park Hyatt is embedded in the stone wall. 3. Through layering of spatial frameworks, guests are guided to the entrance, where a 18 meter high glass door welcomes guests. A lighting fixture, apparently transformed from a Chinese lantern, provides a local gesture toward its guests



在1993年，旅館業正被一則新聞所喧擾著：一間正在興建的旅館以史無前例的一間房間一百萬美元造價出現中。人們覺得這已經是天價，這樣的案例是不可能再次出現。但所有的人都錯了。

在1993年，美國建築事務所KPF孵育了上海金融中心，如今它已成為浦東區天際線的首位，而如今也成為上海柏悅酒店的所在地。在這全世界以屋頂高度而言最高的建築物上，人們可理解它早以其破記錄的進住率而聞名，它也是全世界有著最高高度旅館的大樓以及成為上海的第一個精品旅館。然而上海柏悅決不是一般只是「好」的旅館；它有著細微的前衛，也有著商業上所需的所有元素，但他也細密的傳達一種親密的情緒。上海柏悅可說是具有一種衝突中取得諧和的最佳組合。

要達到這種平衡一點也不容易。它的室內設計師季裕棠及其事務所完美的將業主Mori物業以及經營者柏悅集團的觀點及想法從頭到尾結合起來。儘管面對不同的利益，他們對於完成一座最佳旅館的信念從未動搖，這使大家面對許多壓力時不曾動搖信念，並堅持到底。開發商、經營者及設計者團結一心的故事似乎很少真實的發生，然而上海柏悅的過程及結果可以說是一個相當真切的呈現。

在理想及真實間的平衡 在意向及執行間的平衡

上海是超大尺度城市的典範。交通常常阻塞，吵雜的商販叫賣聲由市場中傳出；五光十色的招牌、亮眼的高樓、以及俱樂部傳出的聲響成為這個城市知覺的韻律。城市中被永無止境的活動、劇場、跑馬、特賣、宴會以及經濟活動鋪天蓋地的占滿；但儘管這城市幾乎淹沒在這些聲色中，上海仍然提供一些喘息的空間，而上海柏悅酒店正是其中之一。

季裕棠的團隊在介入上海柏悅酒店之前，還不曾在中國設計過任何酒店。由於這是「破土」的首個案件，本設計提供季先生的團隊一個絕佳的機會，以提供全新的視野；同時也藉此案件，將許多朋友及成員再度結合在一起。在發展商及營運者間，季先生同時發展出堅實的友情；尤其在面對其執行及其結果時的共同價值時大家更是合作愉快。季先生在此案件，更因為他的中國血緣背景而使他更加投入；由此設計案中他體會到他的文化感以及專業感之間的整合意義，尤其對他這麼一位被認為已經屬於完全國際化的設計師而言更是意義重大。他說：「我在此案件中由過去的經驗，但也無法完全脫離它。但由於我的血緣背景，使我能做的恐怕更勝於其他人。」由於專家已投入的心思及認同感成就了這座全世界最高高度酒店的设计成就，季先生說：「儘管它是最高的酒店，上海柏悅酒店可是由地面上一點一滴思考起來的。」

設計這酒店對於季先生的團隊可是一個巨大的努力；整整五年的時光這個工作團隊呵護它，將它由基礎的概念孕育到工程施工，直到落成。也正是如此的細膩，上海柏悅酒店所呈現的是一份自我的寧靜自信，使它在與周遭喧擾又俗麗的同輩中更顯驕傲。

孕育概念來自進化的成就

旅館已經成為世界文化的一部分，尤其在全球化的步伐中更顯重要。一開始，旅館只是被理解成提供住宿的地點，但如今旅館已經轉化成為建築的展演場以及具有獨特社會價值的場所。這項趨勢已經逐漸發展成為一種大眾認知的符碼以及成為被認可的語言系統，但也正是如此許多人對於上海柏悅酒店的设计還真的不知道要如何定位它。

季先生的團隊將其設計定位在三個概念中：人、情緒、提供超越舊經驗的新體驗。也正因為如此，它們更能回到酒店的基本概念，而不是限縮在既有的旅館經驗中。旅館是一種「好客感」的次商品；它提供的是一種被詮釋的一股好的招待客人的架構，然而這架構又必須彈性的回到單一個人的不同需求。但由於本行業間常又受限於其過去的經驗及經營法則而無法真正落實這一點。

「好客」是一個「神聖」的責任感，它的概念可以回到相當古老的過去；但到目前，這個概念只剩下「產品」的空洞價值而已。它的原始概念牽涉到對於主體(客人)的背景及相對關係的社會詮釋。季先生的「不可見設計」概念正是源自於此，他所謂的「令人感動的不只發生在他所看到的」正是如此的想法淵源；「不可見設計」讓設計者的權威消失；於是季先生給這旅館及上海的並非一個大家想看的，而是它給了上海一個這個城市正在尋找的。

奢華一向是相對的，對於上海而言，奢華則應是安靜及沉靜。季先生根據「遠方的家」的概念，

4.5.6.7. 電梯廳的牆面是由層層橡木板條架構出絲絨質感般的空間，並綴以富有光感的銀色玻璃磚。框中有框，景中有景，隱喻空間本身的在地位置。
4. 5. 6. 7. The elevator interior is clad with oak wood laminated with a silky texture. Inlay glass silver colored glass bricks lay an illusive ground for visual wonderment







8

一個可以在喧嘩的假面中尋求存在的脫離所。這酒店不在與周遭競逐時髦，它補足上海在寧靜感的情緒及價值中，但又不失在尺度及知覺感中提供親密及感動；季先生將上海柏悅的現代感呈現並使其成為現代中國人生活的一部分 - 中國人的哲學、建築及其空間中庭元素都成為再現這個情緒的想像。藉由多重門堂、中庭，旅客逐步感受一種「招待」情感，而非一種浮華的包攬。這種經驗會完全不同於其他同質類型的旅店所提供的情緒感受。

它種的美麗

在蒞臨酒店的過程中，旅人必定感受到上海永無止境的匆忙；這些極端的壅擠成為一個難以逃避的恐怖。然而季先生想要旅客在接近酒店之前，便能在心情上有個巨大的改變。吵雜及繁盛逐漸蛻變成穩定情緒的下降，而成為一股寧靜的反應。然而大家不僅提出疑問：「季先生不是一位室內設計師嗎？」是的，在頭銜上是如此，但是在專業上，季先生已經超越了一般的室內設計；也許在整體的概念上，他是設計空間沒錯，但總是由內到外完成一體的設計。

在與建築設計者KPF的合作之下，季先生給了這個酒店一個極長的车道入口，並使其在駛近酒店時，逐漸感受脫離繁雜上海的感受。這車道被灰色牆面所包攬，它一方面區隔上海的吵雜，一方面讓人想到過去的一種情感。在此沒有立柱、緣石及人行步道，只有一列竹子迎接旅客抵達入口。當然最特別的還有其框架體引導到入口的設施以及特別的玻璃入口大門。在此既沒有巨大的標誌也沒有過於明亮的燈光效果，唯一明顯的是鑲嵌在石牆上面的鑄銅板。

季先生和他的夥伴仔細的區分出寧靜感的差異性，因為在詩學的安靜以及死寂的停滯間還是以一個微妙的差異。在入口區，上海柏悅既沒有音樂、巨大空間的大廳，也沒有接待區；在這裡天花板是相當低垂的以提供一股親密的熟悉感，客服人員親切的接待來賓到87層樓。季先生儘管知道大廳是一個提供空間分流的好地方，他還是挑戰這種傳統的觀點，因為他總認為人們會照料好他們自己，因此酒店方面也就不需過度擔心。這其實也證明了旅店行業其實花了太多心思在做不屬於他們的事情；季先生的挑戰其實是希望旅店行業能回歸更加真切的遠古傳統：「好客」的真義。



8. 位於87樓的空中大廳是一處開放式的現代空間，四根高大的石灰岩圓柱以黃檀木包覆，使得客人在入住登記時享有單獨服務的體驗。9. 傍著接待櫃台的休息區，配置有十分舒適的沙發、黑色光面漆的小圓桌，由地面至天花板的玻璃，不僅視線開闊，而且可以立刻飽覽黃浦江的美景。

8. Reception hall on the 87th floor is framed by four limestone columns wrapped in sandalwood 9. Rest area in the Reception hall shows a familiar intimacy as it opens up to the beauty of famous Hun-Pu River view





家的內在意義

在上海柏悅中既沒有餐廳也沒有吵雜的酒吧。當被問到為何作如此決定，季先生開玩笑說：「他們擁有的韻律是不屬於家的感覺。」對季先生更進一步的感覺是，他正是最熟悉在不恰當的時間抵達旅店，尤其是當肚子餓得發慌時的那種感覺。當顧客很餓時，他們正可以溜到「餐室」中找他們要吃的，猶如他們在家中所作的動作一般。家中的餐廳其實是一種多元的空間元素，它可以提供由最隨意的餐食到最正式的餐宴。當旅客如果想要有不同的能量及韻律時，他們只要坐上電梯到91到93樓中組成的「100 Century Ave.」空間中，便可體會到在建築及空間韻律完全不同的世界。由發展商到柏悅集團的努力，季先生在「100 Century Ave.」中提供任何人都可造訪及使用的各種餐廳、俱樂部及酒吧。

季先生不只試圖創造家及旅店的混合體，他最大的企圖是試圖將家的真義傳入旅店，並將其發展出一個新的語彙。在87樓，旅客進入了一個遠方的家。這個家是以傳統中國大宅為範本；當旅客進入由絲絨妝點的「客廳」中，在此時旅店以精製的食點及茶水招待客人，而客人則不自覺的將眼神延伸到上海的地標金茂大樓以及其下方黃浦江畔上的外灘美景。

當旅客又進入他們的客室時，他們是向樓下前進；上海柏悅可是一個由上向下的「反向旅館」。由於顧客的眼睛所望不是在雲端上方就是在雲中，床大多是朝向周遭的全景視野。季先生設計了許多室內的細部，甚至連每個房間中都設計了單獨的清掃工具間及儲藏室，這是為了避免一般旅店中清掃車在走廊上的噪音及干擾所作的貼心設計。

在這幾層客室樓層中，季先生相當吹毛求疵的要求這些區域的寧靜，因為客室空間應該神聖得猶如家的感覺一般。當旅館方面要求他設計兩室合一的房間時，他非常擔心這樣的設計將成為隱私的干擾；這樣的要求最終就由季先生的垂直中庭概念達到類似的聯合式房間。對於季先生特殊的設計建議，發展商及旅館集團犧牲了大量且昂貴的空間效能，於是最終所有的旅客空間都成為以垂直中庭所組構的居住空間；這種設計給予每一位進駐旅客最佳彈性的私密控制。



16

10.11.12.13.14. 運用客房的高樓層優勢，床與浴缸均被安置於面向窗戶，讓貴客無時無刻可獨享壯觀的全景視野。15. 浴室處處可見有質感的木作裝飾，嵌入的壁龕是如廁用紙、垃圾筒等小配件的隱藏處。16. 79-84樓高級套房。10.11.12.13.14. Bed and bathtub are set against the window to offer a magnificent view for the guests 15. Bathroom detail designs include niche spaces for storing paper towels and a garbage can 16. Plan: 79th - 84th floors - Premier room unit



13



14

15



建造身體的您，以及建造靈魂的我

季裕棠先生在過去的25年間設計了無數的旅館空間，也正因為如此他對於這個行業的品味具有絕對的理解性。但他也不斷的給予新的案件不同的思維，以及不斷努力詮釋「好客」及待客的真義。季先生說：「我需要創造一個讓事情自然發生的舞台；如果我做得過火了，什麼事情都會消失殆盡。」

他發展所謂的舞台並非借助風尚及風格；這些時尚是一個平台，但季先生更加專注在情緒的細節。在這個概念上，他插入他自己的設計精神：「任何設計者都可以設計炫耀的身體，但我想建造的是具有靈魂的空間。」只有細節的組合才能成就一切：「奢華不一定被看見，而是被感受到。」由於一種不可見的氛圍，人們碰到、

聞到、聽到、嚐到及感受到幸福。疑慮者看著上海柏悅酒店問說：「錢花到哪裡去？」他們總認為這旅店被設計得不夠「積極」；這其實正說明許多人還是被傳統的價值所綁住，而非仔細思量旅店真正的價值所在。季先生說設計不是為了做設計而作設計，設計是為人們。季先生的空間不是拿來分析用的，它是用來體會的。

好設計設定了架構，但接下來便是邀請人們去體會它。也正是如此他也需要轉移它的努力到其它一群人身上。在完工之際，季先生將174個房間交到750名服務人員手上，也信任他們的能力能將這個盡心投入的設計發揮到原來設計的想像中。

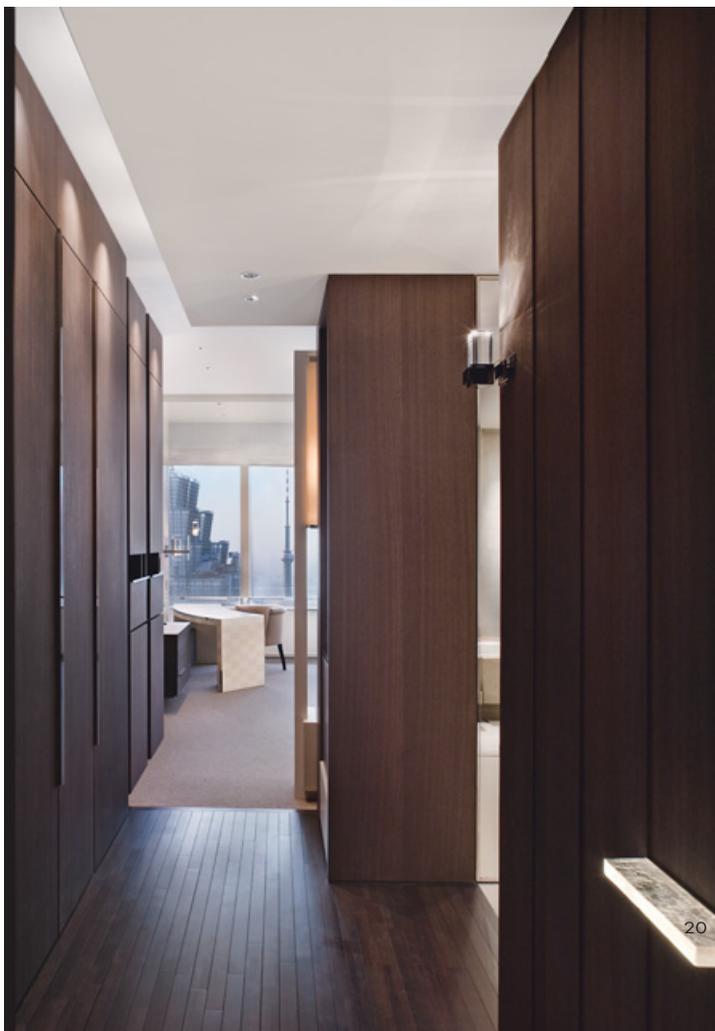
「好客」及「待客」訴說一股人文價值性；這是一種最文明，且深入意識之中的情緒價值及反應。由講多國語言的服務人員到由總經理親手挑選的掃把這種微不足道的細節可以看出，上海柏悅旅店的真實待客之道。這股為人著想的誠心誠意則希望每一位顧客都能在他每一秒鐘的停留中都能感受到。當上海在快速的都市及國際化過程中前進時，上海柏悅酒店則確認它的穩定價值能在這城市中成為一個新傳奇。作者」Lorri Lin 翻譯」褚瑞基



19

17.18. 客房與客房之間是以中庭的概念銜接，各有隱私又便於彼此照顧，中庭外才是公共的走廊空間。19. 79-84樓套房。20.21.22. 詩意般的清幽是客房的設計主軸，許多細節設計因應而生，如溫暖且沉穩的橡木櫃與嵌板即帶給旅人回到家的寧靜與舒適感，且其中一個櫃其實是收藏清掃工具之用，避免清掃車推進推出的吵雜。23. 起居餐室再細分為兩個區域，第一區以法國小餐館的形式，使用皮椅與圓桌並以落地蝕刻玻璃勾勒出空間。24.25. 上海柏悅酒店的獨特在於它設有：一間Pantry和一間起居餐室，如同家裡的餐廳一般溫暖舒適。Pantry內有簡單的一些食物陳列，客人就像回到自己家裡的廚房般立刻找到食物填飽肚子。

17.18. Courtyard design inside the conjuring room offers flexible privacy control for the guests 19. Plan: 78th-84th floors-Guest room unit 20.21.22. Poetic silence is the essence of guest room design. Oak offers the intimate comfort of the living compound. Housekeeping storage in every room eliminates cumbersome carts rumbling down corridors 23. The "Pantry" is divided into two zones; one is like a French pension tailored with simple leather chairs and a round table 24.25. The "Pantry" in the Shanghai Park Hyatt is comfortable and cozy like a dining room space in a personal home.









26. 起居餐室的第二區擺設較為正式且精緻，由巨型的白色隔間帶出優雅氣息，由數百個玻璃磚構成的天花板為空間增添奢華的光芒。走廊底端是一整片橘色牆隔間，隱身於其後的是私人專屬的用餐空間。27.28. 私人專屬的用餐空間由德國Bulthaup開放廚房與12人座的主廚餐桌構成。一座宏偉的酒櫃儲存有4000瓶來自世界各地、300種不同品種的紅酒。29.30. 擁有獨特的橄欖綠皮質與2座Paisley圖案的玻璃酒櫃，讓位在同樓層角落的酒吧雖然小但引人注目。只有1200平方米，但這是整個旅館唯一可以抽煙的區域。此區最多可以容納30人。

26. The second space of the "Pantry" is rather formal with a white partitions and glass ceiling. At the end of the gallery, there is a private dining space sealed behind a orange color wall 27.28. The private dining space is set behind an open style kitchen with a magnificent Bulthaup kitchen set at the side. Wine cases house about 4000 bottles of red wine and beer from about 300 brew houses. 29.30. Small bar with maximal capacity of 30 people is the only smoking heaven in the hotel; its furnishing elements include two Paisley pattern glass cabinet.

In 1993, the hospitality industry was abuzz with news of the most expensive hotel ever built at the cost of USD1 million per room. People said it would never happen again. Others said it would never be surpassed. They were all wrong.

In 1993, William Pederson of Kohn Pederson Fox conceived the Shanghai World Financial Center. Today, it marks the pinnacle of the Pudong skyline and is home to the new title-holder, Park Hyatt Shanghai. Set atop the SWFC, the world's tallest building by roof, it breaks records by simple virtue of occupancy. It has been dubbed Shanghai's first boutique hotel and the highest hotel in the world. However, it doesn't want superlatives and hollow hospitality clichés to undermine the qualities that set it apart from hotels the world over. It is subtly radical, commercial but customized and grand yet intimate. Park Hyatt Shanghai is paradox at peace.

Crafting such equilibrium was no small feat. Interior design studio, tonychi and associates, seamlessly bridged owner Mori Building, and operator Park Hyatt, to commit the project to one pure vision, from beginning to end to even now. Despite conflicts of interest, their faith and devotion to the concept not only withstood pressures of the bottom line, but managed to defy them. Developer, operator and designer worked as one with the architecture instead of merely working within it. A phenomenon most likely never to happen again, Park Hyatt Shanghai is an intimate story of epic proportions.

Between the Idea and the Reality.

Between the Motion and the Act.

Shanghai is the epitome of a mega metropolis. Traffic clogs the streets and loud cacophony of bargaining and bantering radiate from open markets. Flashing signs, dazzling skyscrapers and throbbing clubs provide the pulse and rhythm of the city. It is an urban enclosure that overwhelms with a never-ending succession of events, theatre, horse races, sales, parties and business fluctuations. However, beyond the noise and beyond the lights, mainland China's most cosmopolitan city still offers a breadth of experiences and Park Hyatt Shanghai is one of them.

tonychi and associates had never worked on a hotel in China before Park Hyatt Shanghai. They finally breached the mainland for many reasons. As a ground-up project, it offered them the once in a lifetime opportunity to bring something new to life. Furthermore, it was a project that brought friends and

colleagues together again. Their established camaraderie between operator and developer is what allowed such purity in vision, execution and result. Tony Chi, founder of the studio, was inherently intrigued because of his own Chinese heritage. In the project, he found his first real chance to intertwine his personal cultural identity and his professional identity as an international architect and designer. On the subject, Chi says, "I can't divorce my work from my inherited background nor can I separate it from my formal training, years of experience or principles. I think that being part of the Chinese Diaspora enables me to contribute something that others cannot, wherever I work in the world." Being able to invest his whole being in a self contained creation has resulted in establishing a depth for the highest hotel in the world. Chi remarks, "Even with its head in the sky, Park Hyatt Shanghai keeps its feet on the ground."

Taking on Park Hyatt Shanghai was a momentous decision for tonychi and associates. For Tony Chi and his team, the project consumed a solid 5 years of their lives. But in those 5 years, they brought the project from conception to completion, gently nurturing and carefully guiding its character as one would a child. It is with such upbringing that Park Hyatt Shanghai assumes such dignified quiet confidence amongst its boisterous and brash peers.

Preconceived Notions are Locks on the Door to Evolution

Hotels are common icons in world culture as they have become the dominant form of travel accommodation in this age of global mass tourism. Originally solely defined by function, the hotel has developed a distinctive architectural form and social character over time. These patterns of characteristics have allowed mass familiarity and ready recognizability. However, they also imply rigidity and repetitiveness which is perhaps the reason why people don't quite know what to make of Park Hyatt Shanghai.

tonychi and associates grounds its design in 3 main fundamentals: people, their emotions, and crafting "experiences beyond the obvious." Therefore, they had ample room to step back and focus on the concept of hospitality rather than confine themselves within the perceived parameters of typical hotels. Hotels are byproducts of hospitality, not vice versa. They are interpretive frameworks that share a fundamental concern for the well being of guests but individually differ in articulation. However, the industry at large has succumbed to perfunctory articulation, resulting in inability to adapt to guests.

Hospitality is a sacred responsibility that traces its roots back to ancient times but as it's made its way into the modern era, it has been reduced to a mere product. In its true form, it is a noble ideology to care for one's fellow man based on context, relativity and societal contribution. Tony Chi's philosophy of "invisible design" is inherently sensitive to these guiding principles of hospitality as he defines it as "what touches you rather than what you see." "Invisible design" is truly design for the people because the designer disappears. Chi didn't give Shanghai what it expected. Instead, he transcended expectations to give Shanghai what it needed.

Luxury is relative and in a city such as Shanghai, luxury is silence and serenity. Chi based the hotel upon the idea of "home away from home," an escape from the manufactured pretension. Instead of competing with its surroundings to be more energetic or more hip, it respectfully complements Shanghai with spaces that are quiet, refined and intimate yet powerful in sense of scale and sensory impact. Chi channeled old world's all-important sense of procession by grounding Park Hyatt Shanghai's modern identity in the single strongest element of Chinese lifestyle: the traditional Chinese courtyard and its philosophy and architecture. Through multiple gates, portals and courtyards, guests naturally assume a prioritization of spaces and a sense of arrival without the pomp and circumstance. Unusually subtle and subtly unusual, it is an urban refuge that the brain cannot readily classify as just another hotel.

Beauty in the Breakdown

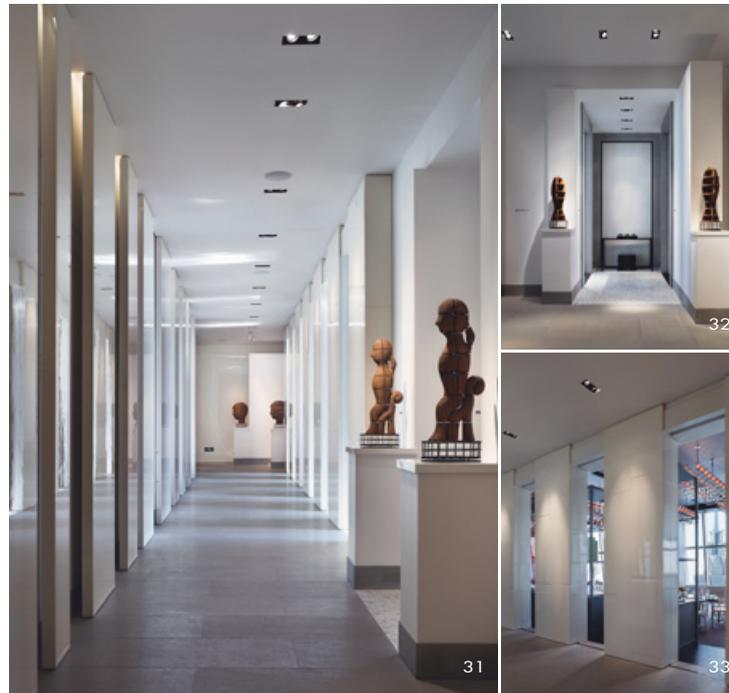
En route to the hotel, guests are subject to the ever-present and ceaseless hustle and bustle of Shanghai; the insulation of their respective vehicles taking the edge off at best. Cars honk, people swarm, and traffic jostles with its jagged erraticism. However, Chi makes sure that upon nearing Park Hyatt Shanghai, there is a gradual change to incur a distinct shift in mood. Cacophony fades to make way for a steady decrescendo into "silence" prompting the question, "But isn't he an interior designer?" In name, yes, but in practice, Chi has always been so much more. Perhaps it is an issue of semantics as he designs spaces in general, but always from the inside out.

In collaboration with KPF, Chi created a long car path to achieve a progressive detachment from the city. Framed by a great gray wall, the path

evokes refreshing simplicity of the past while effectively shielding guests from the pressures, anxieties and chaos of one of the densest urban areas in the world. There are no imposing columns, curbs or sidewalks. Only bamboos line the driveway leading up to the entrance. Most unusual though, is the entryway itself. The porte cochère and plate glass doors of typical hotels are nowhere to be seen. There are neither bright lights nor oversized signage hailing attention or beckoning passersby. The only designation of space is a simply cast bronze plaque imbedded in the stone wall.

Chi and his team took great care in tuning their "silence" as there is a fine line between the poetic calm of stillness and the stale air of stagnation.

Upon entry, there is no music, grand lobby, reception area nor lounge. Instead, the ceiling drops to make an intimate chamber for the Welcome Area where hosts greet and whisk guests up to the 87th floor. Chi defies a conventional lobby even though he understands that it provides a main circulation space which helps orient guests and directs them to various facilities. The point he is making in its obvious absence is that ultimately people should take care of people. The fact that this is considered an anomaly attests to how far the hospitality industry has strayed from its namesake. Chi is not inciting revolution but rather resetting a new standard for an age old tradition.



The Anatomy of Home

There are no restaurants or rowdy bars in Park Hyatt Shanghai. When asked why, Tony Chi muses, "They have a different rhythm, a different energy. They don't belong in a home." Furthermore, as a global road warrior, Chi is only too familiar with the inconvenience of inopportune arrival times, especially when they coincide with grumbings of an empty stomach. When guests are hungry, they can wander into the Pantry just as they would in their own homes. If they desire eating with a particular ambiance, they can find it in the Dining Room. The Dining Room is actually a continuum of spaces that progresses in degree of formality from one end to the other, ranging from casual brasserie to formal banquettes to private dining. When guests desire the different rhythm and energy, they only need to take the elevator a few floors up to "100 Century Ave," an architecturally and conceptually separate entity spanning the 91st to 93rd floor. With Mori Building and Hyatt's blessing, Chi created "100 Century Avenue" to house restaurants, lounges and bars open to everyone.

31.32. 這是位於86樓的多功能聚會區域，它的走廊可以充當藝術品展示的空間。33. 同樣在86樓，透過拉門的開闢，隱約可見另一用餐區。34.35. 86樓另兩處較私密的用餐區。36. 同樣在86樓，從拉門進來，這區也擺置了簡單的食物和用餐座位，客人像回到自己的家一般隨意取用。全白色的牆面經由燈光改變它白天與黑夜的不同情調
31.32. Gathering room on the 86th floor and its long gangway, where is possible to use as an art gallery 33. A peep through a sliding door to a restaurant - 86th floor view 36. Intimate ambience in the dining space; guests are allowed to take food as desired. White color partition changes the spatial quality by flowing lighting mood.





37

37. 位於85樓的空間名為「水之邊緣」(Water's Edge)，無邊的泳池創造出水與天空連成一線的獨特視覺享受。38. 位於85樓也設有打太極拳的空間。39.40. 位於85樓的SPA空間。41. 85樓平面圖。42. 86樓平面圖。43. 87樓平面圖。
 37. Water's Edge on the 85th floor offers extreme visual interest while swimming in the pool 38. Tai-Chi exercise room on the 85th floor 39.40. SPA room on the 85th floor 41. 85th Floor Plan 42. 86th floor Plan 43. 87th floor Plan



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Chi hadn't merely tried to create a hybrid of home and hotel; rather, he aimed to transfuse the essence of home into hotel to create something completely new. On the 87th floor, guests check into home abroad. Modeled after a modern Chinese mansion and cushioned by a velvet loop carpet, the Living Room encloses the reception area and invites guests to catch their breath, reenergize with comfort food or reflect over tea whilst looking over the Jin Mao tower, the landmark Pearl tower and the Bund beyond.

To really rest, guests retreat to their rooms below the 87th floor as Park Hyatt Shanghai is an "upside down hotel." Since guests are always either above or eye level with the passing clouds, beds are unusually oriented to face the panorama of the literal skyline. Poring over every detail and contingency, Chi even designed the storage of housekeeping items into every room to eliminate cumbersome carts rumbling down corridors and interrupting the flow of the hotel. For these floors, Chi was particularly fastidious in keeping with the concept of silence as he has long regarded guestrooms as sacred ground. When Hyatt required conjoining rooms, his qualm was that standard connecting doors weren't only eyesores but psychologically invasive. This dilemma was perhaps a blessing in disguise as Chi found an even better solution in translating his courtyard concept to vertical living. Swayed by Chi's conviction, Hyatt and Mori Building sacrificed precious real estate to accommodate a courtyard between every 2 keys, creating a hotel entirely made up of connecting rooms that offer guests a flexible kind of privacy.

Everything considered, what's surprising is how little things culminate to make the difference. Arrangements of cast white bronze letters are dispersed throughout the hotel. They're quotes flush mount against the wall to softly remind guests where they are. One reads, "A man travels the world over in search of what he needs and returns home to find it." Another says, "It takes hands to build a house, but only hearts can build a home." However there is one quote most will never see. It reads, "Extending an invitation is to assume responsibility for another's happiness the entire time spent under one's roof." This quote is reserved for back of house areas so that hosts never forget where they are.

You Build Body, I Build Soul

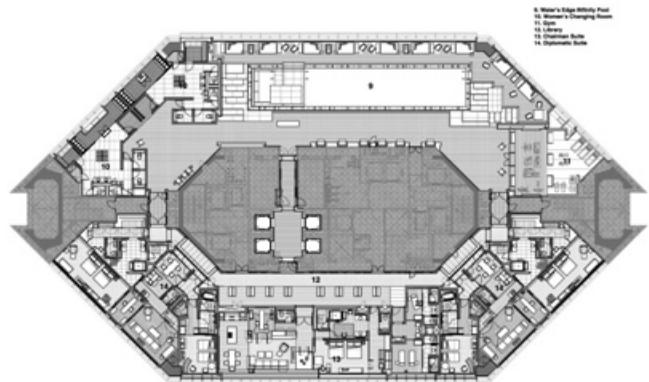
Tony Chi has been designing hospitality projects for the last quarter of a century. Naturally, over the years, he's developed a deep understanding of qualities that bind great hotels. In the same time, he's also mastered how to give projects the freedom to interpret and express the concept of hospitality on its own terms. Chi explains, "I want to create a stage, to allow things to happen. If I do too much, nothing will happen."

He develops his stages with integrity, untouched by fad or fashion as enduring values never go out of style. They're intricate platforms but he's versed in the art of details; well aware that when they're successful, they do not distract but rather lead to an understanding of the whole. On this subject he interjects, "Any designer can build a dazzling body; I want to create spaces that have a chance at building a soul. Only together do they make a whole." Luxury does not necessarily need to be seen but rather sensed. It is in the intangibles, the things you touch, smell, hear, taste and feel. Naysayers look at Park Hyatt Shanghai and ask, "Where's the money?" They say the design isn't aggressive enough. These reactions show that there's a preoccupation with the mechanics rather than the

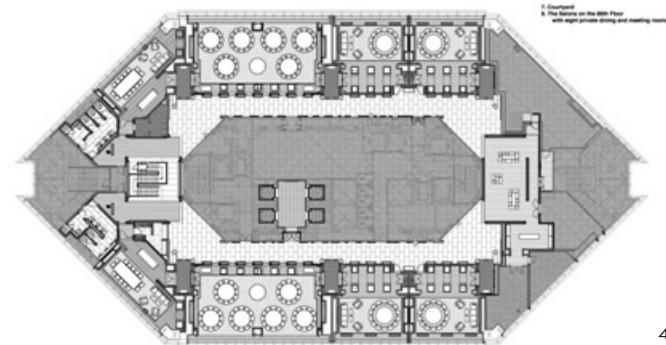
thoughts, the match rather than the fire. It's not design for the sake of design; Chi designs for people. His spaces aren't meant to be analyzed, they're meant to be experienced.

Great design sets the tone but ultimately it's up to people to viscerally engage the senses. Therefore, Chi had diligently prepared to give his labor of love away even while he was mired in its creation. At the brink of completion, Chi handed the 174 room Park Hyatt Shanghai over to 750 Hyatt staff members, entrusting them to ensure it lived up to its potential.

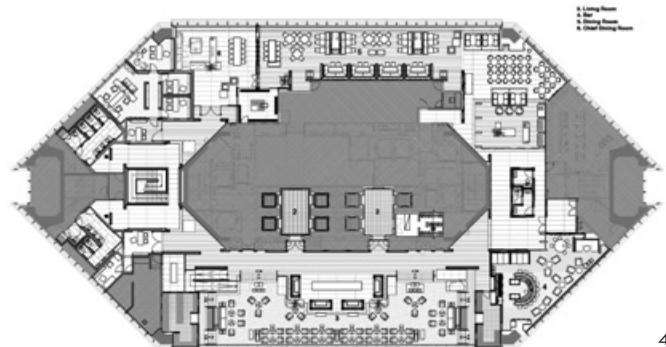
"Hospitality" speaks of humanity at its finest, most civilized, and most compassionate levels of consciousness. From multilingual butler service down to details such as handpicked blooms by General Manager Christophe Sadones, hospitality is the soul that Park Hyatt Shanghai embodies. The sincerity and generosity of self that has made this project a reality emanates in the welcome of every arrival and reverberates throughout every stay. Shanghai is exploding with its unprecedented speed of growth and globalization but with such depth, Park Hyatt Shanghai is sure to remain a constant amongst the variables of this urban experiment in the making. Story by Lorri Lin



41



42



43