

# 纽约专访 季裕棠

Interview with  
**Tony Chi**  
in New York

By: 王奕 Wang Yi



出生在台北的季裕棠 (Tony Chi)，少年时随家人迁居纽约，早已是个不折不扣的 New Yorker。1984 年，他在纽约创立了季裕棠设计师事务所，将室内美学和生活品质融为一体进行着坚持不懈且卓有成效的探索。数十年来，Tony Chi 在世界各地实践着自己的设计哲学，凭籍跨越东西方文化的优势，结合个人独特的全球性视角，许多著名的高级餐厅、豪华酒店以及高级私人住宅都来自他的精心雕琢，被誉为设计师中的设计大师。

2020 新年伊始，《酒店精品》出版人王奕从纽约中央公园丽兹卡尔顿酒店出发，与季裕棠在他的公司里如期会面。

Tony Chi 的设计公司位于曼哈顿 Downtown 一座建于上世纪中期的写字楼的五层。楼层内部的空间很高，厂库风的空间随意而悠闲，墙上挂满了当代著名画家的大幅作品，像个画廊。阳光从高大的窗户外投射进来，洒落在四处摆放的油画、雕塑和老旧铜器上，那些由年代散发而出的情感弥漫在整个房间里。

这是王奕与 Tony Chi 十年后再见，原本说好的访谈变成了品茶聊天，《酒店精品》摘录编辑，以飨读者。

Tony Chi is the globally-renowned hospitality guru and founder of tonychi, an award-winning studio based in New York. For over thirty years, he has been bringing visionary insights and a holistic, hands-on approach to developing ground-up, high velocity design projects that transform global business. With a wide-ranging portfolio that includes iconic names, like the Rosewood London, Intercontinental Geneva, Andaz Tokyo, Park Hyatt Shanghai, Rosewood Hong Kong and New York's Carlyle Hotel in the making, Chi's properties harness the intangible allure of both space and place, where cultures and communities converge, and dualities contrast and interact to create unforgettably unique, transcendent and emotional experiences.

At the beginning of 2020, The publisher of Hotel Elite, Mr.Wang Yi, set out from The Ritz-Carlton New York, Central Park to meet Tony Chi in his studio as scheduled.

Located in Downtown Manhattan, tonychi studio is in the 5th floor of an office building which dates back to mid 20th century. The office has large ceilings and the space feels casual like a warehouse. Walls are decorated with large-scale paintings of famous contemporary artists, much like a grand gallery. Sunlight comes through the tall windows and over the oil paintings, sculptures and old bronze wares, a nostalgic emotion diffuses throughout the room.

The last time Tony Chi and Wang Yi met was 10 years ago. The interview turned into conversation over a cup of tea. Tony Chi shared his valuable insights on various topics. ►



季裕棠纽约办公室



# 内容比什么都重要

王奕：我们的话题很多，还是谈谈你最关心和最想说的吧。

季裕棠：好啊。

王奕：你在酒店室内设计方面的优秀作品启发了很多年轻的设计师，在中国的讲座也非常受欢迎，影响很大。

季裕棠：去年在合肥那次讲课来的人很多，几千人，很难讲太深的内容吧，时间也有限……可能稍微肤浅了点儿，其实我一直觉得内容还是最重要的。

王奕：“内容”这个词包含的意义太多了。

季裕棠：就是一种生活方式吧 …… 特别是对设计师而言。

王奕：你个人的设计作品包含了大量个人修养和阅历在里面，有深度也有浓度。

季裕棠：设计深度很重要，可是现在越来越难了。社会的脚步越来越快，现在的人喜新厌旧，不想去珍惜那个经过培育和沉淀出来的价值。这种情况不光是在中国，现在是全世界的通病，只是中国比较明显。

王奕：尤其前些年浮躁成灾了。

季裕棠：是的，不过我想迟早会成熟的，人和社会的成长规律都一样。我出生在台湾，记得大概五、六岁的时候台湾开了一家希尔顿酒店，当时我妈妈带我去酒店底层的西餐厅，那是我第一次吃到牛排，印象很深。那时候我就感受到这种生活方式。以后自己也在成长，这是一个理解和追求生活品质的过程，很享受也很有意义。

王奕：人的阅历就是这样积累起来的，酒店设计更是这样，需要有沉淀有价值的作品。

季裕棠：你看今天中国的酒店那么多，可是我们讲物以稀为贵，太多了，太相似了，缺少内容，大家就不会觉得很特别了。

王奕：设计不特别，就不容易获得喜爱，更谈不上珍惜了。

季裕棠：所以我说内容蛮重要的，比什么都重要，没有内容的东西很空洞。

王奕：你怎么看酒店追求品质和追求商业成绩两者的关系？

季裕棠：有些酒店是很表面化的，都是商业化包装。不是说商业化不对，是说不不能牺牲品质，不能没有内容。都变成了走马观花就既看不透也体会不深。你知道有些 Operator 会说什么？他说客人都不在乎那我我在乎什么 ……

王奕：他们按客人喜欢的路子做，只顾投其所好，其实辜负了客人对酒店的心理期待。

季裕棠：对。所以你看，有些事要好的话它可能会先坏，坏到底后再好起来。不好的酒店逐渐淘汰，剩下的就会好很多了。

王奕：我想最近会有这种淘汰发生。前些年一度火爆的豪华酒店现在生意不太好，价格挺高，客房出租率却不高，刚开始觉得是



Colony 餐厅，源自：新加坡丽思卡尔顿美年酒店

经济和市场原因，后来发现人们的审美在变，对长的差不多的豪华酒店有点看腻了。

季裕棠：对对对，千篇一律嘛！现在酒店太多了，多到没有足够的专业人才去做好，不是缺客人，是缺总经理，缺 Operator。很多酒店项目最后是要面对总经理，因为他是执行者，好比作为一个演员，他要演好这个戏，要对剧本很了解，把感情演出来。可现在有些 Operator 看不懂剧本，品牌的文化就慢慢被消蚀掉了，这是一个比较大的问题。

# 做讲究生活品味的项目

季裕棠：好多事情不是我们能解决的，世界就是这个样子，什么都变得超级商业化了，所以现在有些酒店案子我就不接了。

王奕：因为达不到理想目标？

季裕棠：两个原因吧，一是因为太着急了，很难做出好的品质。再一个原因是要看业主。以前业主多是为了面子，或者为了满足地方上的要求，用做房地产挣的钱盖个酒店加商场，目的非常商业化，对品质的要求比较模糊。

王奕：这种情况非常普遍，现在有些地方城市还是这样。

季裕棠：如果业主的建设目的稍微改善一点，认识到酒店是为一个大环境加分的关键，是提升人的生活品味的场所，以这种概念来做酒店的话，那我们当然是非常愿意做的。可惜不少甲方不这么思考问题，酒店要考虑时间和成本，全世界追求品质完美的酒店不太多了。



源自：京都柏悦酒店

# 酒店业会缩水

季裕棠：为什么完美的酒店不多了呢？第一是现在这个世界什么都贵嘛！越来越贵。第二是需求变了。过去飞机飞不了那么远，从美洲到东南亚中间要停两三站，这些沿途的城市就发展起来了，增加了不少酒店。

王奕：现在从北美飞亚洲都不用在夏威夷停留了。

季裕棠：对，做法就不太一样了。再加上现在飞机也便宜，出门也便宜，不像以前有护照和没护照的百分比差距很大。现在酒店好像变成客栈一样。

王奕：需求的性质变了，高档酒店和大众酒店开始分解了。

季裕棠：所以我认为酒店这个行业可能会缩水。

王奕：你的担心很有道理。现在国内几个超大城市的大酒店应该已经饱和了，不能再扩张了。有些二级三级城市还在冒出一些新酒店，但是前景并不明朗。

季裕棠：我看单纯增量不是好事情。

王奕：城市里还有一些小的精品酒店出来，那些 Boutique。

季裕棠：我觉得 Boutique 变成一个赶时髦的词，有没有这个词是一样的。酒店其实是人们生活中的一种必需品。不管是对我们这些时常在外面工作的人，还是对于当地人，都是一种“加分”的生活方式。





## 家变得更重要

季裕棠：现在许多人不那么追捧酒店了，觉得家很舒服了，非要到外面去干什么？我觉得社会上会出现一种不出去社交，反而邀请客人来家里社交的潮流。

王奕：是吗？好还是不好？

季裕棠：不是说这样不好，如果你在家里比较自由又比较讲究的话，那这样选择就是正确的。你在家里的行为习惯很好，到了社会上也一样会好，这个社会才会越来越漂亮，而不是家里乱七八糟，只是穿得好好的到外面去，不应该是这样。

王奕：所以你也很重视“家”的审美价值。

季裕棠：是，我一向比较喜欢做住家设计，因为可以细心地做。酒店很多设计越做越粗，因为用的人也越用越粗，所以要追求精致就是设计住家。

王奕：你们设计一个住家需要多长时间？

季裕棠：做五年十年的时间都是很正常的。像买材料，我们是慢慢收集，而不是说到了米兰到了巴黎就一次性全买了。现在中国也开始这样了吧。

王奕：有的。现在上海、杭州周边有一些好的住宅，业主要求比较高。但你说的这个五年十年的周期是一件很可怕的事，人家得等得起你才行。

季裕棠：是呀，这不是等不等的问题，这是一个衍生过程，就像生小孩怎么样都是九个月吧。美国一些老家族，房子一住就住一代甚至两代人。

王奕：老房子值得慢慢弄的。

季裕棠：现在全世界有不少人好像游牧民族一样，非常mobile，所以这个根扎不进去。像我在纽约住了52年，根就扎进去了。

## 老东西的情感和价值

王奕：你的作品经常有某种老味道，好像在展示一些旧时的怀念和记忆，你对老的东西似乎很有感情？

季裕棠：我真是觉得老的东西更有情。现在很多人看东西就看一个表面，旧衣服丢掉买新衣服，旧房子换掉买新房子。可是东西用久了才好。我们家里东西坏了要去修，衣服破了要去补。我家的沙发27年了，布料换了三次。人家说修沙发多麻烦，每次修还要搬走，换好布料送回来要三个礼拜，三次修沙发布料可以买一个新沙发发了。但我们觉得那个沙发跟我们有感情。

王奕：我现在还留着我爷爷的几件老家具。我也提倡家里可以有些新的东西，比如为生活提供方便的一些新科技，但一定要留几件老东西。

季裕棠：现在的年轻人和我们的概念不一样了，我觉得这不是对与错的问题，而是现在社会就这样，好像是一种潮流似的。

可是你知道吗？在以前的酒店项目里，我讲你们装修时候不要把旧东西全部丢掉，他们会讲，旧的便宜嘛，当初买的时候就不值钱，有什么可留的？

王奕：他们忽略了旧东西的潜在价值，不是钱的事。我认识一个政府背景的大酒店，准备全面装修改造。那是中国改革开放后最早建起的一批酒店之一，所有家具都是经典的新法式家具，保养得很好，但装修时要处理掉。我对那位总经理说你千万要留一些啊，你知道他们怎么处理的？内部员工，极其便宜，全部处理完了。

季裕棠：太可惜了。

王奕：你的这个思想经常用到酒店设计里去，所以我看你的作品都是很丰富的那种基调。

季裕棠：对，不过我现在不敢把太好的东西用在酒店里，因为那样做就是把它当成孤儿了。酒店每几年换一个总经理，对不对？这些东西到时候也会被丢掉，或者被员工五块钱买走，也有识货的……我现在会跟业主讲哪些是好东西，让他做个记录。

王奕：酒店业主都忙啊，顾不上吧？

季裕棠：他不是忙，他是看不上……



源自:伦敦瑰丽酒店

## 你愿意种树,我帮你造一片森林

王奕：说到酒店里的装饰品，你有什么见解？

季裕棠：装饰品跟化妆一样，洗掉可以再换；但是艺术品就不同，不能混在一起。可是有些业主分不清楚，把艺术品当成装饰品，装饰品当成艺术品。

王奕：心目中的理想酒店什么样？

季裕棠：就我个人来讲，我想一个酒店大概100多个房间不要超过200间最理想。这个酒店从统计学上看，不管是面对国际还是国内，都有着一种共识的礼节，人到社会上显出的素质和教育水平比较平均一些，酒店的味道和品质就不一样了。

王奕：怎么看一个酒店的生存力？

季裕棠：酒店首先要生存，否则设计得再好也会被淘汰。比如说你选择用一个很好的材料，但它五年后会老化需要保养。如果你在经济上不能承受，那五年后怎么办？然后是人，养人和种树一样，要多给他一点时间长大，可现在的酒店业像孤儿院一样没有父母的地方，小孩子也待不住。所以我讲，如果酒店想要做久，业主要非常明确他的目的。

王奕：酒店只要起步没走偏，又有耐力，就一定能养起来。

季裕棠：对，绝对不能赔钱，这是最基本的我做酒店项目的方向，但是也有很多业主讲我们的地买的很便宜啊……

王奕：哦？没想让酒店赚钱？

季裕棠：倒也不是，他想的是让我稍微“化化妆”，然后马上把酒店卖出去，这种我通常就不参与了。还有的人盖酒店的目的是为多卖公寓，这种我也不参与。我们就看业主愿不愿意做久做好，你愿意种树，我们就帮你造出一片森林。 ▶



季裕棠与王奕合影



源自:伦敦瑰丽酒店



## 私密是最宝贵的Luxury

王奕：酒店是个迷人的产业，酒店设计也令人著迷，你觉得设计师应该怎样面对这个工作？

季裕棠：酒店这个行业我们首先要爱它，因为酒店为人们提供了一个“学习生活”的场所。学习Why（为什么是这样），What to offer（有什么），How do I live（我怎么活着）；还要学习什么是讲究什么是不讲究，哪里重要哪里不重要，这些在很多优秀的酒店里都可以体验到。

王奕：好酒店就是人的生活方式课堂，太多可以学了。

季裕棠：对呀，可是现在到酒店里学生生活方式的人很少，很多是表面化的，到酒店就拍几张照片，让大家都看到我到这来啦。

王奕：打卡.....

季裕棠：可是酒店也要替住店客人着想啊.....好比我刚刚设计完的一个酒店，京都的案子。

王奕：京都的 Park Hyatt？

季裕棠：对。开门第一天一大早外边来了好多中国的设计师进来照相，我正好那天在，就说照相是绝对照不出来的，因为设计思想完全是无形的东西，一种颜色，一张椅子，你怎么照？这种“打卡”和酒店的私密文化真的是两回事。我认为以后的酒店迟早会完全私密化，因为私密是最宝贵的Luxury。

王奕：“对，Privacy。我们这次住在中央公园 Ritz-Carlton。他们刚刚装修一新，创新了一个只对酒店高级住客开放的私密Club，说是纽约酒店唯一的也是最大的私密俱乐部。看来这个酒店私密化的趋势已经开始了。

季裕棠：虽然这么说，可是到不到位又是另外一回事了。如果做不好就会停留在噱头上，只是一种Marketing的方式。我觉得现在的难题其实都是执行的问题，不能看盖了一座教堂就是有信仰了，要看是否有这些信仰的人存在。客人真的要求privacy的话，我想总经理一定能做到，但是现在的客人其实很少真正提出要求privacy的。好吧，所以酒店就送给客人一个privacy吧。

王奕：对的，丽兹卡尔顿酒店给我的致信中就特别强调是“俱乐部权限享用”，一种私密级别的授权，一个新的经营产品。

季裕棠：酒店有很多生财的方式，客房生财，餐厅生财，宴会厅生财。最私密的地方在哪里？这些都是啊！拿餐厅来讲，如果我只有150个房间，餐厅就不需要很大，晚上就能达到六成满，绝对不会六成空吧，也不会觉得那四成是空的。

王奕：恰到好处的匹配，恰到好处的privacy，太重要了！

## “省”的道理

王奕：很多酒店比较贪大，尺度并不理想。你怎么看？

季裕棠：上海的浦西和浦东的区别，就是尺度的区别。浦东那边都很大，可是没有人气，因为那个尺度已经超出了需要，有些中国的餐厅一进去就是一千多平方米.....

王奕：空空荡荡的，把人气都消耗了。我觉得有些室内空间，特别是餐厅，稍微紧凑一点，人与环境的尺度感反而会更好。

季裕棠：“省”是非常重要的概念，人最需要懂得“省”的道理，我觉得目前有些人还没有了解这个字的意义。省钱，省时间.....省就是不浪费，不浪费是一种很成熟的思想。我们不浪费时间和资源，不浪费我们自己，也不浪费别人。我们时时刻刻都在考虑“省”，你看我们很早买了这个“仓库”，对我们来讲真的用不到一半，就把艺术收藏都放这了，真的就是一个省出来的仓库。

王奕：很好啊，一个艺术仓库。

季裕棠：对一般人来讲，既要省，那空着一半就该租出去了。

王奕：不是这种省吧？

季裕棠：不是，那叫贪，我们分得很清楚的。

## 再见,意犹未尽

王奕：这几年我们访问了国际上一些设计过酒店的大师，希望能把他们的思想向中国的业界和设计师们传播一下，很多内容是认识论的和理念性的，我想懂的人就会懂了。你有什么对设计师们说的吗？

季裕棠：我觉得设计这个行业，如果你把它当作一种生活方式，绝对不会赚钱；如果你把它当作赚钱的工具，它绝对不是一种生活方式。

王奕：说的真好！

季裕棠：如果为了赚钱，就是以量为主。我绝对不会接“量”，怎么样都不接！每年接一两个案子就行了。

王奕：这样很舒服啊，有时间有精力做品质！

季裕棠：做设计就是活到老学到老吧，设计师是学不完的，所以我们就一直学习.....

窗外的天色渐渐暗下来，街灯已亮出橙色的光芒。

王奕：“今天意犹未尽，很多话还没聊开，可是不能占你太多时间了，我要告辞了。”

“好好好，下次再见。你们住中央公园丽兹卡尔顿酒店，正好离我家很近。你知道吗，我每次来回走路上下班的，一趟一个多小时。”季裕棠笑着说。

“哇！难怪你身材这么好！”王奕说着，大家都笑起来。

“向你学习，一会儿我们也走回去！”

“你们慢慢走，不急，这一路上有的看呢，绝对不会闷的。”

电梯门缓缓关上的时候，门外是季裕棠亲近而随和的笑容。 ▶



源自:伦敦瑰丽酒店



# Interview with Tony Chi in New York

By: Wang Yi

## Content is More Important Than Anything

**Wang Yi:** We have a lot of topics, let's talk about what you want to say the most.

**Tony Chi:** OK.

**Wang Yi:** Your interior design works inspire many young designers. Your lectures in China are also popular and have a great influence.

**Tony Chi:** There were thousands of people in my lecture last year in Hefei. It's hard to go deep and the time was limited. It may be a little simple, in fact I always believe that the content is the most important.

**Wang Yi:** The word "content" contains many meanings.

**Tony Chi:** It's a way of life... especially for designers.

**Wang Yi:** Your design works contain rich personal cultivation and experience, with depth and intensity.

**Tony Chi:** Design depth is very important, but now it is getting more and more difficult. The pace of society becomes faster, people think that the new is better than the old, so they don't want to cherish the value accumulated through cultivation. This is a common problem in the world and is more obvious in China.

**Wang Yi:** This is obvious especially in the past few years.

**Tony Chi:** Yes, but sooner or later people will become mature. I was born in Taiwan, I remember when I was five or six years old, a Hilton hotel was opened in Taipei. My mother took me to the western restaurant on the ground floor of the hotel, and that was my first time eating a steak. I experienced it as a way of life and was very impressed. After that, I continued to grow and had many experiences. This is a process of understanding and

pursuing the quality of life, very enjoyable and meaningful.

**Wang Yi:** This is how people accumulate their experiences. The hotel design is even more so, it needs accumulation.

**Tony Chi:** There are so many hotels in China today and they are quite similar and lack content. We say a thing is valued only if it is rare.

**Wang Yi:** If the design is not special, it is not easy to be adored, let alone cherished.

**Tony Chi:** So I say the content is more important than anything.

**Wang Yi:** How do you see the relationship between the hotel's pursuit of quality and the pursuit of business performance?

**Tony Chi:** Some hotels are quite superficial with commercialized packaging. I am not saying that commercialization is wrong, but it should not sacrifice quality and there must be content. Do you know what some operators say? They say if the guests don't care, why would I care...

**Wang Yi:** They fail to live up to the expectation of the guests.

**Tony Chi:** If something is to be good in the end, it might have to be "bad" first. Bad hotels will be gradually knocked out and the rest will be much better.

**Wang Yi:** I think the "Knock out" will happen in recent years. People's aesthetics is changing, they seem to be tired of those nondescript-looking luxury hotels.

**Tony Chi:** Yes, because they are all the same! There are too many hotels now, but not enough professional talents to maintain them. The industry is in lack of good general manager. A good general manager is like an actor who knows the script and performs well.



季裕棠手稿

## Work on Tasteful Projects

**Tony Chi:** The world has become super commercialized, so now I am selective on hotel project.

**Wang Yi:** Why?

**Tony Chi:** One is because some projects are in such a hurry that it is difficult to create quality. Another reason is related to the owner. Some owners build hotel and shopping mall for the sake of face or to meet local requirements. The purpose is very commercialized and the owner does not have a clear requirement of the quality.

**Wang Yi:** This is a common phenomenon, especially in some local cities.

**Tony Chi:** If the owner's purpose is slightly improved now, realizing that a hotel is key to adding value to the environment, that the hotel is a place to improve people's taste of lifestyle, we are still very willing to take on the project. Unfortunately, many owners do not think so.

## The Hotel Industry Will Shrink

**Tony Chi:** Why are there not many perfect hotels? The first reason is that everything is expensive now! The second reason is the change of demand. In the past, the plane could not fly that far. From America to Southeast Asia, the plane has to stop two or three times in between, this is how the smaller cities have developed and many hotels are added.

**Wang Yi:** Now the plane does not need to stop at Hawaii when flying to Asia from America.

**Tony Chi:** Yes, and the air tickets are cheaper now. Unlike before, some people can go out and some people cannot. Now everyone can travel with passport, so the hotel becomes like an inn.

**Wang Yi:** The nature of demand has changed, and the distinction between high-end hotels and public hotels blur.

**Tony Chi:** I think the hotel industry will shrink.

**Wang Yi:** Your concern makes sense. Large hotels in big cities in China should concentrate on quality and no longer expand. Some new hotels are still popping up in second-tier and third-tier cities, but the prospects are not clear.

**Tony Chi:** I don't think that simply increasing in volume is a good thing.

**Wang Yi:** There are also some boutique hotels launched in the city.

**Tony Chi:** I think Boutique is just a fancy word. Hotel is actually a social necessity in people's lives. It is a "value-added" lifestyle for both the locals and those of us who often take business trips. ►



源自：香港瑰丽酒店



源自：香港瑰丽酒店



# Home is Becoming More Important

**Tony Chi:** Many people are not that crazy about hotel now. They would say that home is good enough, why bother to go outside? I think there will be a trend in the society to invite guests to socialize at home instead of going out.

**Wang Yi:** Really? Is it good or not good?

**Tony Chi:** If you feel free and have good lifestyle at home, then this choice is a great one. When you have good manners at home, you will also have good manners in the society, so the society will become more and more beautiful.

**Wang Yi:** You value the aesthetic of home.

**Tony Chi:** Yes, I always like home design because I can do it slowly and carefully. Hotel design is getting coarser because people’s behavior is getting cruder.

**Wang Yi:** How long does it take to design a home?

**Tony Chi:** When it comes to home design, it is normal to take five years to ten years. When we buy materials, we take time to collect things. I assume it is the same in China.

**Wang Yi:** Yes. There are some good houses around Shanghai and Hangzhou and the house owners have higher requirements. But the five or ten years cycle you mention is scary. People have to be able to afford the time.

**Tony Chi:** This is not a matter of waiting, it is a necessary process, like taking nine months to give birth to a child. In America some family will live in the same house for one or two generations.

**Wang Yi:** The old house is worth the slow work.

**Tony Chi:** There are also many people in the world today like mobile “nomads”, so they cannot take root. I have lived in New York for 52 years, I have taken root here.

# The Emotion and Value of Old Things

**Wang Yi:** Your design works often have a kind of nostalgia as if you are showing some old memories. You seem to cherish the old things.

**Tony Chi:** I really think the old things are more affectionate. Nowadays, when many people look at things, they just see the surface. They throw away old clothes and buy new clothes, sell old house to buy new house, but good things are those that last. The sofa is in my house for 27 years and we have changed the fabric for three times, the money spent on changing fabric could

afford a new sofa. People say how troublesome it is to repair the sofa, it takes three weeks to send the sofa away, change the fabric and send it back. But we feel that we are attached to the old sofa.

**Wang Yi:** I still have some old furniture from my grandpa. There can be new things in the house, such as new technology to provide convenience, but one must keep a few old things at home.

**Tony Chi:** Young people are different from us. I think this is not a question of right or wrong. But you know what? In my previous hotel project, I told them not to throw away all the old things during renovation. They asked why and said the old things were cheap. I think this is a big problem.

**Wang Yi:** They ignore the potential value of old things, it’s not just about money. I once knew a big hotel with government background to plan full renovation. The furniture was well preserved classic new French-style furniture. I told the general manager that you should keep some, but they were all sold to the internal staff at cheap price.

**Tony Chi:** What a pity. Now I don’t dare to put old things of supreme quality in the hotel, because doing so is to treat it as an orphan. The hotel changes its general manager every few years, right? These things will be thrown away at that time, or they will be bought by the employee for five dollars. But I will tell the owner what is good and let him keep a record.

**Wang Yi:** The hotel owner might be too busy to attend to this.

**Tony Chi:** He’s not busy, he just doesn’t see the value.



季裕棠纽约办公室

# If You Want the Tree, We Help You Grow a Forest.

**Wang Yi:** What is your opinion on the decorations of the hotel?

**Tony Chi:** Decorations are like makeup, you can wash them off and change them again, but artwork is completely different and the two cannot be mixed together. Many owners can’t tell them apart, they treat artwork as decorations and decorations as artwork.

**Wang Yi:** How do you see the viability of a hotel?

**Tony Chi:** The hotel must survive first! For example, you can choose to use a very good material, but it will be aged in five years, what will happen if you cannot afford the maintenance? Another concern is people. Cultivating a person is like planting a tree, you need to give him time to grow, but now the hotel industry is like an orphanage without parents, young people don’t stay. So I say the hotel owner must be very clear of his purpose if he wants to run a long business.

**Wang Yi:** As long as the hotel doesn’t go awry and has endurance, it will be able to survive.

**Tony Chi:** Yes, you absolutely cannot lose money. This is the most basic condition. However, there are some owners who said they purchased the land at a cheap price.

**Wang Yi:** Oh? They don’t want the hotel to make money?

**Tony Chi:** Not really. What he wants is for me to put a little “makeup” so he can sell the hotel immediately, I don’t participate in this. For some others, the purpose of building a hotel is to sell more apartments, and I usually don’t participate in it, either. We just see if the hotel owner wants to do it well and do it long. If you want the tree, we help you grow a forest.



季裕棠纽约办公室

# Privacy is Luxury

**Wang Yi:** Hotel industry is fascinating and so is hotel design. How do you think the designers should face this job?

**Tony Chi:** We must first love it, the hotel offers an important place for people to learn. We can learn Why, learn What to offer and learn How do we live. We also learn what is tasteful and what is important, all these can be experienced in excellent hotels.

**Wang Yi:** A good hotel is like a lifestyle classroom.

**Tony Chi:** Yeah, but there are very few people who learn the way of life at hotel. Many people are superficial, they just take photos to show that they are there.

**Wang Yi:** Clock in.

**Tony Chi:** But the hotel has to care for their guests, like the hotel case in Kyoto I just finished.

**Wang Yi:** Park Hyatt Kyoto?

**Tony Chi:** Yes. On the opening day, some Chinese designers from outside came in to take pictures in the early morning. I happened to be there and I said taking pictures was impossible to capture the design idea because it was invisible. This “clock-in” culture and the hotel’s privacy culture are really two different things. I believe the hotel will be completely private in the future, because privacy is luxury.

**Wang Yi:** “Yes, Privacy. We are staying at Ritz-Carlton Central Park. They have just renovated and created a new Private Club for senior hotel guests only. The hotel told me that this is currently the largest private club in New York hotels. It seems that the trend of privacy has begun.”

**Tony Chi:** It is one thing to claim they have it, it is another thing if they can really do it. It will be just a way of marketing if not executed well. The current problems are actually execution issues. The existence of religion is not proved by building a church, but by people having faith.If guests really ask for privacy, I think the general manager can definitely make it.

**Wang Yi:** Yes, the letter from the Ritz-Carlton Hotel emphasizes “club privileges”, a privacy-level authorization, and a new product.

**Tony Chi:** There are many ways for the hotel to make money, like from guest rooms, restaurants or banquet halls. Where is the most private place? All three! Speaking of restaurants, if I only have 150 rooms, my restaurant doesn’t need to be large, so I can reach 60% occupancy rate at night, and people will not feel the other 40% is empty, right?

**Wang Yi:** The right match, the right privacy! ►





源自：京都柏悦酒店



源自：伦敦瑰丽酒店

## The Principle of "Saving"

**Wang Yi:** Many hotels prefer big size, but the scale is not ideal. What do you think?

**Tony Chi:** The difference between Puxi and Pudong in Shanghai is the difference in scale. You can see that Pudong is big in size, but not popular, because the scale has exceeded the need. Some Chinese restaurants are more than 1,000 square meters in size...

**Wang Yi:** It's empty and consumes the popularity. I think the scale between people and the environment will be better if the restaurant is a little more compact in space.

**Tony Chi:** "Saving" is a very important concept. Saving means not wasting, which is a very mature approach. We should always be thinking about saving. You see, we bought this "warehouse" very early, and we only occupy less than half of the space, so we place our art collections here. It really is a warehouse, we saved it.

**Wang Yi:** Very good, an art warehouse.

**Tony Chi:** Other people might just rent out the empty half.

**Wang Yi:** Not this type of "saving"?

**Tony Chi:** No, that's called greedy.

## See You Again

**Wang Yi:** It's our plan to interview the world-renowned architects and interior designers who have designed hotels, and share their ideas to the hotel industry and designers in China. Do you have something to say to our readers?

**Tony Chi:** I think in design industry, if you take it as a way of life, you will definitely not make money; if you take it as a way to make money, it is definitely not a way of life. This is very clear.

**Wang Yi:** That's well said!

**Tony Chi:** If you want to make money, you are focusing on the volume. I will never take volume, one or two cases a year for me is enough.

**Wang Yi:** It's very comfortable. You have the time and energy to focus on quality!

**Tony Chi:** Design is a career you never stop learning, you can never learn enough design, so we just keep on learning.

The sky was gradually darkening outside the window, and the streetlights were shining orange...

**Wang Yi:** I would like to talk for more, but I can't take up too much of your time. I'm leaving.

**Tony Chi:** Yes, I see, see you next time. You stay at Ritz-Carlton Hotel Central Park, which is very close to my home. You know, I walk to work and walk home every day. It's a one-hour walk one way.

**Wang Yi:** Wow! No wonder you are so fit! We learn from you and we walk back!

**Tony Chi:** No rush, a lot of things to see along the way, it will not bore you.

When the elevator door slowly closed, we saw Tony Chi's gentle smile outside the door. **He**



Colony 餐厅, 源自：新加坡丽思卡尔顿美年酒店