

THE PENINSULA

T O K Y O

INTERNATIONAL BY DESIGN, JAPANESE BY INSPIRATION

The Peninsula Tokyo blends contemporary design with Japanese heritage

The combined work of celebrated architect Kazukiyo Sato and interior designer Yukio Hashimoto brings a new aesthetic to Japan with The Peninsula Tokyo, where Japanese culture and seasons are reflected in a thoroughly modern context throughout the hotel's design and facilities.

While other luxury hotels have opted for international décor for their properties located within commercial buildings or multi-purpose complexes, The Peninsula Hotels deliberately selected a modern Japanese ambience for its latest property. The only free-standing hotel to be opened in Tokyo in more than a decade, The Peninsula Tokyo is contemporary, yet echoes Japan's rich heritage and culture in its design – both exterior and interior - including a plethora of Japanese artworks totaling nearly 1,000 and created by nearly 60 artists, 90% of them Japanese using traditional techniques and methods.

Kazukiyo Sato's vision of the hotel as a traditional Japanese lantern standing proud at the entrance to Marunouchi and Ginza sets the tone from the outset. The exterior is amber Namibian granite, which provides a pleasant contrast to the neighboring grey stone buildings, while the hotel's forecourt features a raised fountain of *aji-ishi* Japanese granite stone from Kagawa Prefecture with a landscaped garden of classical pine, cherry and maple trees, reflecting the Japanese love of nature and the changing seasons. Large plants located at each side of the main entrance change according to seasons.

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The Lobby

Two storeys high, the signature Peninsula Lobby features ivory walls with wooden lattices, echoing the *senbongoshi* of old Kyoto, the nation's former capital and still the centre of Japanese culture. The lattice motif is also found throughout the hotel, in corridors, guestrooms and public areas.

The 1,313 crystal LED light bulbs of the unique concave chandelier in the centre of the Lobby resemble a cloud of *hanabi* (fireworks) or *hotaru* (fireflies), while the carpet design of pine needles links the Lobby to the pines of the garden and the Imperial Gardens beyond. The cushions of the two high-backed benches in the centre of the Lobby feature traditional Japanese floral designs by Kyoto kimono artist Jotaro Saito created exclusively for The Peninsula Tokyo. The same design can be found on The Peninsula Suite's bed blankets.

Taking pride of place is the spectacular bamboo sculpture by Japanese designer Keisen Hama. With its rich Chinese heritage, The Peninsula Hotels wanted to bring the symbol of strength, harmony and good luck. The only mythical creature in the Chinese zodiac and one that represents each of these traits, Hama's depiction of a dragon lying over the universe also wards off evil spirits and offers protection.

The Reception area features thick polished cherry wood reception counters and Shuhei Hasado's clay art can be seen behind the Front Desk, a wall using 70 layers of clay in various shades of browns created by *hanchiku* technique, a traditional Japanese method of making a wood frame and then layering various clay colors to create a mural.

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The design of the Lift Lobby echoes the *torii* gates of traditional shrines – again a leitmotif throughout the hotel – while red lacquer and gold combine with cream marble to give a rich yet contemporary feel to the area. The five pieces of art work – ceramic wall installation by Kosyo Ito, glass sculpture by Niyoka Ikuta, *urushi* or lacquer by Nobuyuki Tanaka, *kanshitsu* (the traditional Japanese art of pouring lacquer onto hessian cloth) by Tsukasa Kofushiwaki and ceramic pot by Machiko Ogawa – reflect traditional Japanese art forms. The lift cabins themselves continue the lattice theme with wooden stripes, with red *urushi* lacquer and gold paper on the ceiling.

The marble floor of the corridor towards the Marunouchi naka dori entrance sports a “stepping stone” pattern, while the large *urushi* lacquer gate and *aji-ishi* stone bench offer a spectacular welcome to guests entering the hotel.

Guestrooms and Suites

Guest floor corridors reference the streets of old Kyoto, with *andon* floor lights and granite and mirror panels set into the walls resembling water, while the carpets feature a woven kimono thread pattern. The slanted metal room number panels beside each door take an *origami* theme, with backlights shining through acrylic *washi* paper panels as daylight shines through folded origami paper.

Among the largest in Tokyo, rooms and suites bond nature’s elements with traditional Japanese skills to provide a tranquil and serene setting. The wooden lattice motif continues, with headboards and TV cabinets of cherry wood. Red Japanese lacquer is used for the expansive work desk (poured over linen for a textured finish) and in the *tokonoma* or traditional inset display where *urushi* lacquer has been layered on *washi*

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paper. Bedside- and coffee tables are antique-finish black lacquer. The spectacular sliding door is of horse chestnut, with each door hewn from a single tree to ensure consistency of grain and color.

Ajiro ceiling panels – hand-woven reed-thin cedar wood panels in a variety of different patterns and weaves traditionally used in Japanese houses for ventilation - feature the *yabane* or arrow-head weave, while The Peninsula Suite ceiling panels are painted gold over *washi* paper with *sakura* (cherry blossoms) patterns.

The spectacular polished- and rough-hewn granite and cherry wood bathrooms complete with large soaking tub and stone faucet offer an *onsen* or Japanese hot spring ambience.

More traditional elements are found in suites, with the carpet design of *karamatsu* pine and *tsura* (crane) or linen leaf pattern on the table lamps. As the linen plant grows very rapidly, the motif denotes fast growth and prosperity (and is a traditional design on newborn babies' first outfits for this very reason) and is found throughout the hotel.

The Peninsula Spa

Light fittings and countertops become works of art at The Peninsula Spa, with celebrated *washi* paper artist Eriko Horiko's oeuvres throughout the spa. Dark *bubinga* wood combines with cream marble and woven panels in the relaxation rooms, while rice paper *shoji* screens in the treatment rooms softly filter daylight through the *yukimi* – a space at the bottom of each screen, harking back to the ancient pastime of observing and cherishing snow lying on the ground – while the custom-made fabric ceiling coverings reflect the *yabane* weave of the guestroom panels.

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With the swimming pool on the fifth floor offering stunning views over the Imperial Gardens, Hashimoto aims to create a link between the pool and the world outside. Thus, the same amber Namibian granite as the hotel's exterior cladding is used, while the oval shape of the ceiling reflecting in the water of the pool below resembles the moon, and the stepping-stones between the swimming pool and the Jacuzzi further strengthen the dual theme of water and nature.

The Banquet Area

At the foot of the grand staircase is a traditional Japanese *karensansui* rock garden, with white sandstone pebbles “swirling” around granite rocks, depicting variously water, islands and the universe.

The walls of the grand staircase are of deep blue stucco to resemble the night sky, while natural gold colored clay depicts the Milky Way, again by Hasado. The glass panels of the balustrades and stair risers feature the linen leaf pattern, while the convex vertical light fittings, door panels and door handles found throughout the hotel reference classical Japanese archery bows.

The tall lamps on either side of the elevators are of *aramido* paper, while the wall covering panels are painted gold on *washi* paper and ridged with a comb to produce a horizontal textured striped effect. The carpet features maple leaves, a traditional motif in Japan.

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Named after The Peninsula Hotels' former hotels in Shanghai, **The Majestic Room** features golden stucco wall-coverings “combed” in the same style as the corridor, while the crystal chandelier resembles a *juubako*, or lunch box.

Perhaps the most traditional area of the hotel, the Shinto ceremony room has a *washi* paper ceiling, solid pine furniture and a *urushi* striped wall behind the alter – yet another work by Hasado, the dark brown and gold stucco is scratched with a comb to create a vertical striped effect.

A five-panel *urushi* lacquer painting by Yui Higashihata greets guests arriving at **The Grand Ballroom**, resembling champagne or water bubbles. Colours and textures used in The Grand Ballroom are reminiscent of those used in kimonos with the carpet pattern that of *orimano*, or randomly woven kimono threads, with *shoji* screen-like lighting.

The Ginza Ballroom's walls also resemble *shoji* screens, while carpets carry a traditional autumnal theme. The pre-function area's ceiling was painted by Kika Kawashima, and the carpet has a classical rush pattern.

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About The Hongkong and Shanghai Hotels, Limited (HSH)

Incorporated in 1866 and listed on The Stock Exchange of Hong Kong (00045), HSH is the holding company of a Group which is engaged in the ownership, development and management of prestigious hotel, commercial and residential properties in key locations in Asia, the United States and Europe, as well as the provision of transport, club management and other services. The hotel portfolio of the Group comprises The Peninsula Hotels in Hong Kong, Shanghai, Beijing, New York, Chicago, Beverly Hills, Tokyo, Bangkok, Manila and Paris (opening in 2013). The property portfolio of the Group includes The Repulse Bay Complex, The Peak Tower and The Peak Tramways, St. John's Building, The Landmark in Ho Chi Minh City, Vietnam and the Thai Country Club in Bangkok, Thailand.

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