

## The Best Of Hospitality Architecture And Design

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**Best of Hospitality Architecture and Design Volume II book...**

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All awards PR, editorial, digital news edits and magazines will be published as usual. We will be adding to our global communication by regularly publishing The Best of European Hospitality Design update, along with further news edits and PR global level to help keep this industry moving.

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Interior Design's The Best of Hospitality Architecture and Design is a compilation of the best work done in the hospitality market today, featuring over 40 projects from the highest level design firms. It includes a diversity of projects, from resorts to boutique hotels, from nightclubs to cafés, designed by both industry stalwarts and start-ups.

"Hotels occupy a particular place in popular imagination. As a place of exclusive sociability and bohemian misery, a site of crime and murder and as a hiding place for illicit liaison, the hotel has embodied the dynamism of the metropolis since the eighteenth century. Hotel Lounges and Lobbies: The Architecture of Professional Hospitality explores the architectural significance of hotels throughout history and how their material construction has reflected and facilitated the social and cultural practices for which they are renowned. Including case studies addressing contemporary developments in hotel planning and design, and illustrated throughout, this volume is an innovative and insightful contribution to architectural and interior design literature"--

Interior Design magazine proudly presents The Best of Hospitality Architecture and Design, a must-have for the design community immersed in the culture and those looking for a valuable resource on the best work in hospitality design today. Interior Design, which is closely followed by the design community, has created this book as part of its book series. The Best of Hospitality Architecture and Design recognizes superior design in various segments of the market: resort hotel, hotel, bar/lounge, café, restaurant, and spa. This book celebrates and shares the best in interior design achievement with the world.

A rollicking tour in the form of a long poem, and a tour de force in the form of a poeme à clef, through twentieth-century architecture at the end of millennium. Departing from conventional genres of architectural writing, Roger Connah presents an original and wry reflection on the fickle but exciting role that language, semantics, and philosophy have played this century in relation to architecture. Welcome to the Hotel Architecture is a five-part "anti-epic" poem on the culture of architecture--its tribes and inventions, the spectacular and vernacular, and the processes through which names and movements are secured, erased, forgotten, and manipulated.Using various styles and poetic approaches mimetic of the restless adventures, swerves, and hijacks of language and philosophy in architecture, Connah takes us on an eccentric hop, skip, and jump along the compound walls of architecture and eventually to the Hotel Architecture itself, where we witness a New Year's Eve symposium on December 31, 1999, that is truly carnivalesque. As we wander through the foyer to the Digital Lounge, where the DITTO conference is taking place, we hear some guests raising their glasses to Gin and Tectonica, others saying good-bye to the rhetoric of the last century, while others still cling to literary theory and philosophical thinness. Following the midnight hour, the crews finally arrive to clean up the mess left over from the architecture wars of the last century. Welcome to the Hotel Architecture! A project to build, a new accommodation, from degree zero to top speed, an architecture of true "unrest" for the next millennium.Along with Paul Valéry's Eupalonius, or the Architect, Le Corbusier's Poem of the Right Angle, and Paul Muldoon's Shining Brow, this is one of only a handful of long poems devoted to the subject of architecture written in the twentieth century. Certainly, it is one of the most unorthodox treatments of architecture in any genre since Connah's last tour de force of criticism, Writing Architecture: Fantomas Fragments Fictions, insinuated itself upon the discipline. Writing Architecture (MIT Press, 1989) won the International Congress of Architectural Critics Book Award and prefigured the name of the series in which this work appears.

A sweeping, richly illustrated architectural study of the large, historic New England coastal resort hotels

The Breakers, the Waldorf, the Biltmore, the Sherry, the Pierrethese landmark hotels are synonymous with grand luxury and style. When they were built, in the 1920s, their refined elegance and grandeur set the bar for hotels and resorts the world over.

Responsible for creating these and countless other hotels throughout the United States, were the partners of a single architectural firm: Schultze & Weaver. Together, this duoan architect and an engineervirtually invented the glamorous lifestyle made famous in films like Grand Hotel. Catering to the social elite of which they were themselves a part, Schultze & Weaver synthesized the Old World style of Renaissance Italy, Moorish Spain, and Georgian England with all of the modern amenities that made hotel living luxurious. This book presents portfolios of fifteen of the firms most spectacular hotels, culminating in the Art Moderne masterpiece of the Waldorf-Astoria. Over two hundred period photographs and hand-colored architectural renderings chart the ascent of the American hotel in all its glory and glamour, before the Great Depression forever changed the lifestyles of America's rich and famous. Essays address the cultural and technological developments that underpin the creation of resort and residential hotels, including the elemental role played by Schultze & Weaver. This book is published in conjunction with an exhibition at the Wolfsonian-Florida International University, Miami, held in celebration of their tenth anniversary.

In the tradition of the bestselling Where Chefs Eat: the definitive global hotel guide by the real experts who know - architects No one appreciates a building quite like an architect - and now, for the first time, more than 250 of the world's leading architects share insider tips on where to stay, revealing everything from renowned destinations to undiscovered gems. With 1,200 listings in more than 100 countries, this unique guide has readers covered, whether planning a business trip or a vacation, a city break or a remote getaway, a wedding or a corporate event. It's the ideal resource, gift, and gateway to design-conscious journeys worldwide.

A fully revised edition of the book architects and developers consider the bible of hotel design.

In postwar Europe and the Middle East, Hilton hotels were quite literally "little Americas." For American businessmen and tourists, a Hilton Hotel—with the comfortable familiarity of an English-speaking staff, a restaurant that served cheeseburgers and milkshakes, trans-Atlantic telephone lines, and, most important, air-conditioned modernity—offered a respite from the disturbingly alien. For impoverished local populations, these same features lent the Hilton a utopian aura. The Hilton was a space of luxury and desire, a space that realized, permanently and prominently, the new and powerful presence of the United States. Building the Cold War examines the architectural means by which the Hilton was written into the urban topographies of the major cities of Europe and the Middle East as an effective representation of the United States. Between 1953 and 1966, Hilton International built sixteen luxury hotels abroad. Often the Hilton was the first significant modern structure in the host city, as well as its finest hotel. The Hiltons introduced a striking visual contrast to the traditional architectural forms of such cities as Istanbul, Cairo, Athens, and Jerusalem, where the impact of its new architecture was amplified by the hotel's unprecedented siting and scale. Even in cities familiar with the Modern, the new Hilton often dominated the urban landscape with its height, changing the look of the city. The London Hilton on Park Lane, for example, was the first structure in London that was higher than St. Paul's cathedral. In his autobiography, Conrad N. Hilton claimed that these hotels were constructed for profit and for political impact: "an integral part of my dream was to show the countries most exposed to Communism the other side of the coin—the fruits of the free world." Exploring everything the carefully drafted contracts for the buildings to the remarkable visual and social impact on their host cities, Wharton offers a theoretically sophisticated critique of one of the Cold War's first international businesses and demonstrates that the Hilton's role in the struggle against Communism was, as Conrad Hilton declared, significant, though in ways that he could not have imagined. Many of these postwar Hiltons still flourish. Those who stay in them will learn a great deal about their experience from this new assessment of hotel space.

The great hotels of the Catskill Mountains were once the playground of movie stars, athletes, and politicians, as well as millions of vacationing New Yorkers. In time, however, The Catskills became victim to the social and economic progression that helped cultivate the area's own resort industry. Take a step back in time to revisit the architectural legacy of these hotels, from the majestic mountain houses of the nineteenth century to the glamorous mid-century hotels of the Borscht Belt: Grossinger's, the Concord, and the Nevele. Relive the stories behind the theaters and nightclubs and the architecture of the lavish lobbies where bellhops welcomed celebrities; and the vacuous dining rooms that served thousands of rich kosher meals each day. Now all a distant memory, the hotels are kept alive through hundreds of photographs, postcards, brochures, and drawings depicting their grandeur of yesteryear. This is a great resource for historians, architectural buffs, and all those who once vacationed there.