Spearheaded by the industry's leading publication, Interior Design magazine's Best of Hospitality Architecture & Design Volume II showcases global projects from 45 leading firms. From hotels and resorts to spas and restaurants, the 60+ new builds and renovations may be varied in scale and aesthetic, but all exemplify the transporting power of design—and define the face of hospitality today.

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Front Cover
The James Royal Palm, Miami Beach, Florida, designed by Rottet Studio. Photography: Eric Laignel.

Back Cover
Ion Luxury Adventure Hotel, Nesjavellir, Iceland, designed by Minarc. Photography: Torfi Agnarsson.

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THE QUIN, NEW YORK

Georgia O’Keeffe was a regular at this hotel, when it was known as the Buckingham. Marc Chagall, too. Situated at the intersection of 57th Street and Sixth Avenue, a stone’s throw from Carnegie Hall and Central Park, the property had a bohemian flare unexpected for its blue-chip location. Now reinvented as the Quin, short for “quintessential,” the 208-room boutique hotel retains its artsy air but enjoys an added dose of sophisticated elegance fitted out in an old-world mélange of marble, Venetian plaster, and cerused-oak paneling, the interior is enhanced by bespoke contemporary details such as handblown glass chandeliers by Lindsey Adelman and leather-clad door handles. As expected in this tony zip code, there’s no shortage of luxury. Note the lobby’s ultra-reflective hammered stainless-steel ceiling and the gilded horsehair drapes by Swiss master weaver Jakob Schlaepfer. A bevy of A-list guest perks includes Bergdorf Goodman personal shoppers on speed-dial. And there’s the penthouse, which comprises three full floors.

The other constant is art. In reception, a 15-foot video wall displays a rotating mix of contemporary installations. And an artist-in-residence program allows painters and sculptors to once again live and work in the building—perhaps even in the very same room as O’Keeffe.

The Quin, New York

From left: A concierge desk made of Oro Calacatta marble stands on flooring in the same material; hand-tooled plaster walls are textured to mimic crocodile skin. Hammered stainless-steel panels on the lobby ceiling reflect the Robert Christian Malmberg video art displayed on 13 monitors.
Clockwise from top: Lobby, 2014. Lobby flooring is limestone; the columns are wrapped in Nappa Tile’s faux leather. Neutral tones predominate in a guest room, where a wall of built-ins maximizes storage and square footage. The artwork in a premier suite includes Patrick Graham’s mixed media assemblage; accessories are from Bergdorf’s. A stenciled painting by Blek Le Rat commands a conference room. Check-in takes place in front of an antique theater “proscenium arch” painting a neo-toco kerosene lamp, and references Carnegie Hall’s red velvet theater curtains.

124,000 SF
208 KEYS, INCLUDING 28 SUITES
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