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Berlin is a city of fresh paint, the world's new center of modern art and artists. For the district of Charlottenburg, that's nothing new. Art is history here – of course, still done with wildly creative and provocative flair. *By Fridley Mickel*

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Beauty may come from within, but it is on the surface where its definition takes many forms. We travel the globe of beautification – from neck rings to lip plates – to then turn the mirror on ourselves. *By Roni Reino & Ryan Brandt*

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Despite his successes at the courts and palaces of Vienna, Paris, and Salzburg, it was in Prague where Mozart was so beloved by ordinary people that they turned the composer into a rock star still celebrated today. *By Camille Sweeney*

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 MANAGER, DIGITAL MARKETING VIRGINIA RUDNICK

I could easily spend a week exploring the art galleries, restaurants, and boutiques surrounding Hotel am Steinplatz. It's a new favorite destination. "An Artists' Hub" p. 22

Julius

HAWTHORN CREATIVE

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It's amazing how ingrained highlights like history and architecture are in New Orleans culture. I mean, go to a gym to see architecture?! "Stone's Throw" p. 20

Joni

Clearly I wasn't the only one inspired by how Satya Twena's business started, designing hats for her mom who lost her hair during cancer treatment. "Skill Distilled" p. 18

Aimee

Editing this story took me back to when I saw the Berlin Wall come down. Funny, 25 years on, and it's an open-air art gallery. "An Artists' Hub" p. 22

Michael

Plato nailed it! Beauty lies in the eye of the beholder. What I wouldn't give to earn and experience a tattoo from a Maori artist. "Beauty's House of Mirrors" p. 32

Wes

(COVER) COURTESY GALERIE EMMANUEL POST, BERLIN



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7



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11



12



[1] COSTA RICA HOTEL PUNTA ISLITA
Meet your newest feathered friends @hotelpuntaislita

[2] TAMPA EPICUREAN HOTEL
The summer party never stops at #TheEpicureanHotel #SplashSundays

[3] BALI THE STONES HOTEL
Cool off with a signature Mango Lemongrass sangria @thestoneshotelbali

[4] LONDON THREADNEEDLES
Tea with Churchill, Lennon, and Lord Nelson (aka our famously named pastries) @hotelthreadneedles

[5] BAHAMAS ATLANTIS PARADISE ISLAND
The largest-ever addition to our collection #Bahamas #ExactlyLikeNothingElse

[6] MICHIGAN THE HENRY
This way to spectacular contemporary art #TheHenry (Photo: @tomforbes)

[7] TEXAS HOTEL ICON
There's no place quite like #Texas @hotel_icon

[8] IRELAND POWERSCOURT HOTEL
We have the best view of one of the top gardens in the world (and @natgeo agrees) #Powerscourt (Photo: @stephendotcarter)

[9] MADRID AC SANTO MAURO
Why choose one when you can eat them all? @santomaurohotel

[10] MILAN BOSCOLO MILANO
Check-in treats at #BoscoloMilano (Photo: @fabianpfenninger)

[11] BERLIN HOTEL AM STEINPLATZ
A lobby worth lingering in #HotelamSteinplatz #design

[12] SYDNEY PIER ONE SYDNEY HARBOUR
A beautiful bridge to help frame another beautiful Sydney icon #SydneyOperaHouse



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THE AUSTRALIAN \$50 NOTE

Aussies clearly have the technological edge on currency design and production. Circulating the first polymer bill ever made in 1988, Australia created a longer-lasting, harder-to-counterfeit note. Add a few decades of ultralight technology and micro-printing, and the \$50 note is one of the hardest bills to forge. It's a history you'll learn more about at the Museum of Australian Currency Notes – hardly the showstopping tourist highlight when staying at **PIER ONE SYDNEY HARBOUR** that puts the city's famous waterfront on

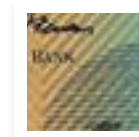
awe-inspiring panoramic display. But among the harbor cruises, nights at the opera, and day trips to Bondi Beach, the museum will shed some light on this veritable Fort Knox of a note. —Roni Reino



PASSIONATE POLITICS
Edith Cowan (1861–1932) cofounded the National Council of Women of Australia and became the first female member of parliament in 1921, a year after women became eligible for elected office.



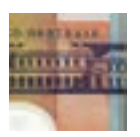
NEON LIGHTS
Pulling out a black light reveals hidden serial numbers on the back of the \$50 banknote. There's also a rectangle not visible to the naked eye just to the right of Cowan at the lectern.



MICRO-PRINTING
Grab a magnifying glass and look closely; an added security feature – the words “FIFTY DOLLARS” in legible, minuscule type – is hard to forge with such clarity.



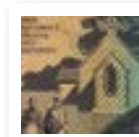
RENAISSANCE MAN
Known as “Australia’s Leonardo da Vinci,” David Unaipon received patents on 10 inventions. Some didn’t pan out, but his mechanical sheep shears revolutionized the business.



BY DEFAULT
The Greek Revival design of Perth’s Parliament House should have come from the 1900 design competition winner; however, when all 17 entries were disqualified for exceeding the £100,000 budget (Australia didn’t transition to the dollar until 1963), the job fell to Public Works Chief Architect John H. Grainger.



STARRY-EYED
Peering through the transparent circle reveals two lines that, when properly aligned, reveal a seven-pointed star, reminiscent of those found on the nation’s flag that represent the six states of Australia and one nation.



PREACHER TEACHER
Born in Point McLeay at an Aboriginal mission, Unaipon traveled the country sermonizing on Aboriginal legends and customs and speaking for a need for “sympathetic cooperation” between whites and blacks.

Virtual Tour, Real Museum
Click through the years of Australia’s evolving currency at the Museum of Australian Currency Notes: bit.ly/OzCurrency



FASHIONABLE SELBY



A kin to a house tour of the weird and wonderful: One moment, you're salivating over couture hand-stitched loafers or camellias custom-made for Chanel; the next, you're transfixed on gold-maggot headpieces or a woolen dress that resembles a pink hippo.

It's just a small sampling of the 43 worldwide crafty artisans and unconventional thinkers featured in *Fashionable Selby*, the third and latest book project from 37-year-old New York photographer Todd Selby. The book is actually an offshoot of his cult-style blog, *The Selby*, which, through the use of his imagery and playful illustration, curates the insides of homes and personal work spaces of international style mavens and tastemakers of every kind.

In *Fashionable Selby*, which solely focuses on creatives within the fashion

industry, the sense of Selby as a champion of the True Independent is fantastically framed and focused. "There are so many big characters in fashion," he says. "I love seeing processes, people at work, doing things by hand, so I take my lens there." The result is an oddly mixed bag — from the white-walled workshop of Pascale Mussard (the heir to Hermès) to the bubbling cauldron of clothing dyes made from carrots, algae, beets, and flowers in Audrey Louise Reynolds's Brooklyn backyard. Oddly mixed, but equally fascinating. —Catherine Shannon

Paris has always been a breeding ground for fashion's creative. Selby found it no different, featuring Christian Astuguevieille (opposite, top), a perfumer for Comme des Garçons by day and quirky artist by night, as well as Marisol Suarez (opposite, bottom) whose medium is "wearable masterpieces of hair art."

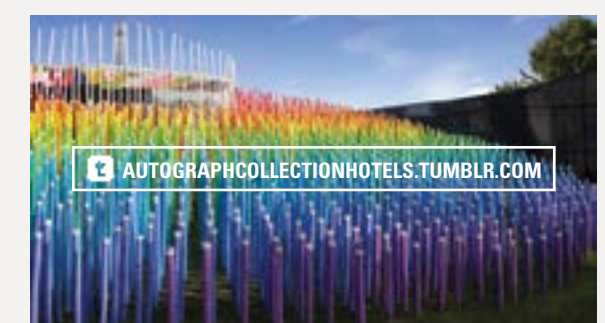


BOOK COVER: WIGS, MANTLE THE SELBY

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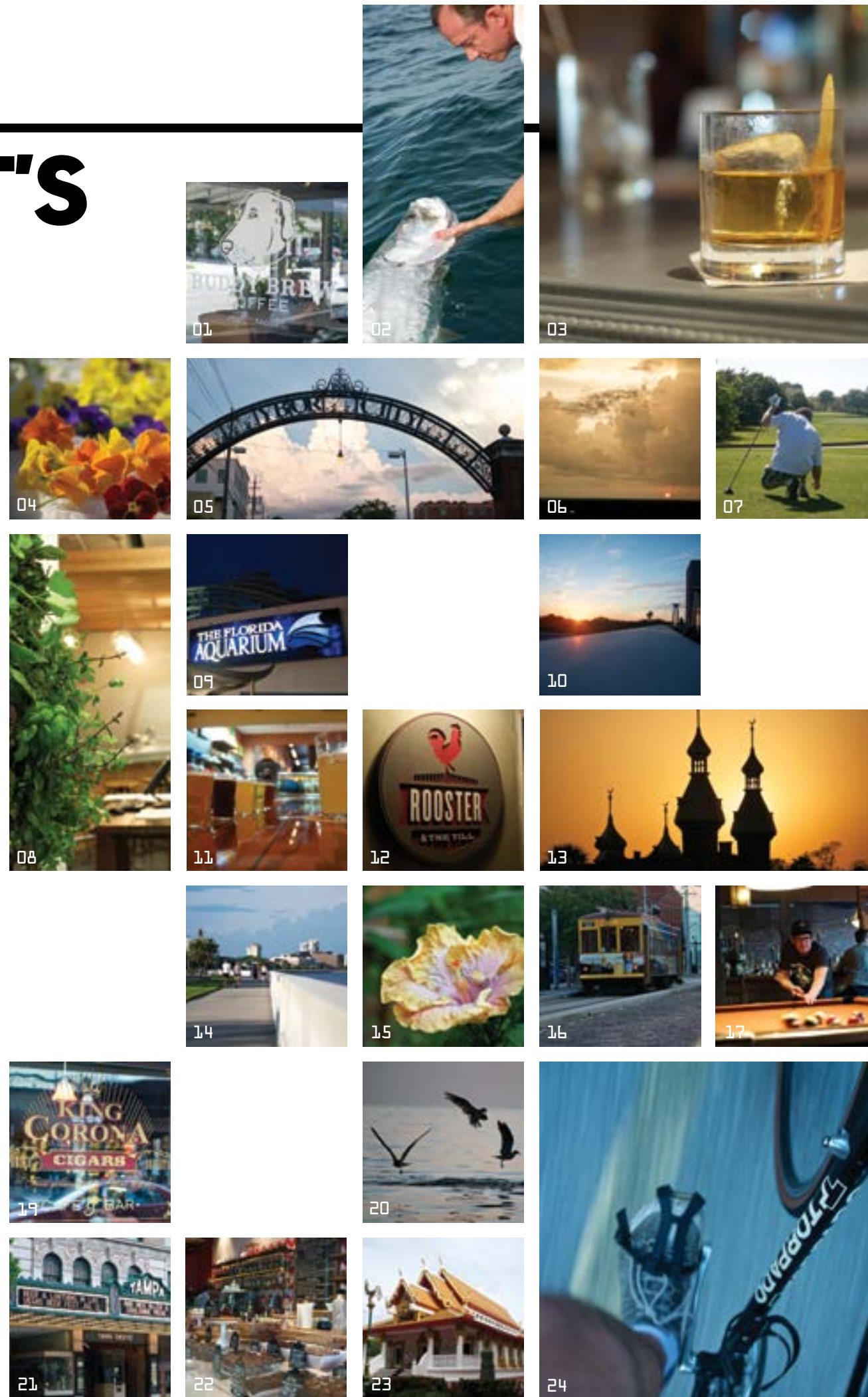
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DEAN HURST'S TAMPA



Craft. It's an overused word today, heaped on everything from food to furniture. Yet in Dean Hurst's world, he wholly embodies and embraces it at work and at play in his hometown of Tampa, Florida. Hurst is the director of spirits for the legendary Bern's Steak House (they of the more-than-half-a-million-bottle wine cellar), the accompanying SideBern's, and the two bars at Autograph's new foodie destination, the **EPICUREAN HOTEL**. And to hear the 43-year-old with a predilection for bow ties talk about craft cocktails is to understand the mixologist-as-

chef analogy in full flavor: "My protein is my spirit, the starch might be my cordial, and the seasoning is the citrus or simple syrup." A creative example can be found in his old fashioned for Epicurean's Élevage restaurant, where he uses a whiskey barrel to age a rye-sugar-bitters simple syrup... no muddling required. Where muddling *has* come into play is in building his list of highlights for how to see and experience Tampa, given that he has lived in the area since he was 8. Here, he shared the output in a day tour last summer. —Ryan Brandt



HURST'S PHOTOS, EXPLAINED:

- [1] "If you want to geek out on coffee, this is the place to go," says Hurst, who appreciates the passion applied to any craft.
- [2] Before he picked up a shaker, Hurst considered being a commercial fisherman. He says you can hook tarpon like this right from the beach.
- [3] The craft of Hurst's drinks is even in the ice – Élevage's bartenders employ a stress knife and Japanese ice saw to cut unique cubes from 150-pound blocks.
- [4] Hurst enjoys a visit to the Epicurean and Bern's own organic farm to see what he might build into an upcoming menu, followed by a little volunteer harvesting, planting, and even weeding.
- [5] Ybor City may be Tampa's most colorful neighborhood, as reflected in *La Gaceta*, the only trilingual (Spanish, Italian, and English) newspaper in the country.
- [6] Despite a well-worn passport, he insists Tampa is "one of the prettiest places I've ever been. Morning can start with not a cloud in the sky, then huge beautiful ones appear, then it rains, then a different sunset every night."
- [7] "It's not my favorite sport, but I'm picking it up," says Hurst, whose golf tute-lage is helped by the lack of an off-season and no shortage of courses.
- [8] At the Epicurean, chefs pluck your salad right from the living wall maintained in the hotel's Élevage restaurant.
- [9] The Florida Aquarium is a popular spot not just for some cool exhibits and guided walks through the estuary, but also after sun-down when it's all lit up.
- [10] Tampa likes to call itself the "Lightning Capital of North America." Enjoy the sunset aftereffects of those afternoon storms from the Epicurean's rooftop Edge bar.
- [11] Cigar City Brewing is the local pour house with a worldwide reputation.
- [12] Tampa's food scene used to be known as the test kitchen for chains; Hurst likes this one working off a shoestring budget, three induction burners, and an oven as an example of the independents rise today.
- [13] Hurst isn't the only one drawn to the small University of Tampa's funky architecture – he says it's frequently used as the backdrop for photo shoots.
- [14] Borrow the hotel's bikes or go for a run on the uninterrupted, four-and-a-half-mile sidewalk along Bayshore Boulevard.
- [15] His home is quite the tropical oasis, bursting with hibiscus, plumeria, some banana trees, and even a young pineapple tree.
- [16] Electric streetcars connect a number of sights and spots from downtown to Ybor City and Channelside.
- [17] Hurst founded the Tampa chapter of the US Bartender's Guild with this partner in crime, Danny Guess.
- [18] A true local find: Charlie Doan's amazing concoctions at Fuma Bella, a hole-in-the-wall in Ybor City.
- [19] As the "Cigar City" nickname suggests, the Cuban side of Tampa can come at the end of a stogie.
- [20] The bay is always bursting with wildlife, be it birds, dolphins, or fish.
- [21] Running both classics and indies, the Tampa Theatre is one of the best preserved movie palaces of the '20s, including a Wurliitzer pipe organ played before films begin.
- [22] The Epicurean houses its own made-on-site chocolatier, Chocolate Pi. "They make the best macaroons I've ever had," says Hurst.
- [23] Sample a bit of the East at the delicious Sunday meals put on by this Thai temple, Wat Mongkolratanaram.
- [24] Ask him to describe his perfect day, and Hurst starts and ends with a mode of transport: his single-speed bike.

Our tumblr A-List

Hurst's love of craft and creativity is mirrored by his counterpart, Epicurean Executive Chef Chad Johnson. Get a visual glimpse into his progressive Epicurean Supper Club (for those who dig in to their food with more than a fork and knife) on our Tumblr page: bit.ly/ChefJohnson.

(PROFILE) AJ HURLEY; (LIVING WALL) EPICUREAN HOTEL – PEZZ PHOTO; (BARTENDER) NICOLE ABBETT; (ALL OTHER IMAGES) DEAN HURST

TOKYO CINEMA

In its century-long history, Japan's silver screen has given the world an A-list lizard, animation that's now a genre, and a celluloid capital city where Uma Thurman went postal with a samurai sword. Tokyo is also the birthplace of the country's most celebrated

director, Akira Kurosawa, and where the '80s strain of horror films known as *J-Horror* stepped into frame. There's also a softer side to the world's fourth-largest movie-producing nation, though you'd never know it listening to director Quentin Tarantino: "It's a standard

staple in Japanese cinema to cut somebody's arm off and have red water hoses for veins, spraying blood everywhere." Any which way you slice it, Tokyo cinema has left its mark.
—Michael Persson

The Softer, Blow-Up Side of Japanese Cinema

It is the Japanese sensibility to make the bizarre a reality. No better evidenced than in Hirkazu Koreeda's *Air Doll* about a blow-up doll battling with an almost-human existence. bit.ly/AirDoll.



1896

The first movie to feature a *benshi*, a silent film narrator who stood beside the cinema screen giving vocal narration, debuts. In 1927, at the height of the silent era, some 6,818 *benshi* worked in Japanese film.

1923

The Great Kanto earthquake destroys most of Tokyo's film studios and theaters. The fallout from the 8.2 quake revolutionized Japan's movie industry through rebuilding and modernization.

1953

Tokyo Story is released, directed by Yasujiro Ozu. In 2012, the British Film Institute votes it the third-greatest film of all time. In his quest for perfect composition, Ozu moves the camera just once in the entire film.

1954

The first screen appearance of Godzilla (*Gojira*) makes landfall, conjured in the aftermath of a nuclear attack and H-bomb testing in the Pacific. The creature's name is a portmanteau of the Japanese words: *gorira* (gorilla) and *kujira* (whale).

1963

"Father of Anime" Osamu Tezuka's *Astro Boy* premieres on NBC stations in the United States. In 1951, when Tezuka first published his lovable robot, he gave him a truly futuristic birth date: April 7, 2003.



1976

In the Realm of the Senses is initially banned at its premiere at the New York Film Festival. The erotically charged film contained scenes of un-simulated sexual activity between actors Tatsuya Fuji and Eiko Matsuda and has still yet to be shown in its entirety in Japan.



1990

Japan's most distinguished director, Akira Kurosawa, accepts the Academy Award for "Lifetime Achievement." In his acceptance speech, the 80-year-old notes, "I'm a little worried, because I don't feel that I understand cinema yet."



2000

"So, today's lesson is you kill each other off till there's only one left." Actor/comedian Beat Takeshi's memorable line as an official supervising a murder game in *Battle Royale* underscores the controversial film, considered a more graphic precursor to *The Hunger Games*.



2003

Sofia Coppola's *Lost in Translation* is almost entirely shot in Tokyo's two loudest and most neon-lit districts, Shibuya and Shinjuku, which are a short drive from Autograph's **PRINCE SAKURA TOWER TOKYO**.

2009

Departures by Yōjirō Takita wins the Academy Award for "Best Foreign Language Film" at the 81st Oscars. It's the only Japanese film to ever win the award.

(BLACK-AND-WHITE PHOTO) AMERICAN RED CROSS SOCIETY; (CARTOON) AMERICAN INTERNATIONAL PICTURES (AIP)

(GIRL WITH KNIFE) ARGOS FILMS/PHOTOFEST; (MAN AND WOMAN) FOCUS FEATURES/PHOTOFEST

FUNDING YOUR KICKSTARTER CAMPAIGN



SATYA'S KICKSTARTER STATS

1,379 BACKERS PLEDGES	PLEDGES OF \$97 OR MORE: 1,068
PLEDGES OF \$1,997 OR MORE: 2	\$171,966 PLEDGED OF \$75,000 GOAL

Satya Twena first started handcrafting hats in 2010 in the small kitchen of her East Village fourth-floor walk-up after her mom lost her hair during cancer treatment. Her styles were soon being featured in *Vogue* and *Elle*, and on celebrities, like Maggie Grace and Jessica Alba. Safe to say, the kitchen workshop no longer handled the workload; Twena outsourced production to the venerable 5,000-square-foot Makins Hat Factory. Late in 2013, however, the business was pole-axed when Makins – known for hand-making hats for celebrities, like Frank Sinatra and Carlos Santana – abruptly closed. Twena scraped together enough money to buy the factory but couldn't afford to run it. That's when she turned to Kickstarter. In two months, she not only met her goal of \$75,000, but she surpassed it by 229 percent.

"Kickstarter was the fastest way to raise funds without having to give up equity. It was also a way to get people interested in our products, our story, our brand, and to stand with us," she says. Kickstarter successes range from the overwhelming support of a famous potato salad to an Oscar-winning documentary, but two-thirds of the more than 150,000 "all-or-nothing" campaigns launched since the site's founding in 2009 have failed. Twena shares her expertise here on how to not be one of them. —Matt Boxler

(Above) Satya Twena – fashionista, job creator, and crowd-sourcing catalyst; (right) her styles have garnered quite the celebrity following, from Anjelica Huston to Snoop Dogg; (opposite) she parlayed that style-maven status into this campaign to save New York's Makins Hat Factory.



ALL PHOTOS THIS SPREAD, JAMIE BECK



BE PREPARED

Do your homework and have everything ready to go prior to launch, including a detailed financial plan to clarify fund-raising goals. Prepare all press ahead of time. Compose an auto-responder and follow-up e-mails. "Overall, the things that helped us with the campaign the most were just being extremely organized," she explains.

LAUNCH STRONG

"Make sure day one is high in numbers," advises Twena, who reached out to family and friends to ask them to support her campaign from the get-go. Her robust first day landed the Makins campaign on the platform's "home" and "discover" pages. "We definitely did a lot more in sales because people were finding our story just by visiting Kickstarter."

TELL A COMPELLING VIDEO STORY

"I did the video concept and script, then enlisted a video editing team. We worked on the messaging for a while before we launched. We wanted to make sure that it was something that came from the heart," says Twena.

SPEAK TO YOUR CRAFT

"People are really interested in knowing where their products are being made, the quality, then having a good understanding of who's involved and why it's important. Our story was compelling and clear," she says.

FOCUS ON SOCIAL

Any successful campaign like this needs to get the word out beyond your circle, so making frequent and strategic social media posts keeps people engaged and helps start the viral snowball effect.

KNOW IT SHOULDN'T BE EASY

A campaign like this takes a lot of time, energy, and preparation. "People really don't understand that. It's the equivalent of a full-time job, so make sure you are ready to commit," she explains.

OFFER MEANINGFUL REWARDS

Twena enlisted the help of stylish tastemakers, like Kelly Framel, Jamie Beck, and Brianna Lipovsky, to design limited-edition capsule collection hats so donors could wear their support proudly, knowing they helped save a New York fashion institution.

A Visual Prospectus

Watch Satya Twena's pitch to save the Makins Hat Factory. This video served as the most central component to her wildly successful campaign. bit.ly/KickstarterHats



SOFT-SHOE SHUFFLE

ST. LOUIS CEMETERY NO.1

Resembling a small village with aboveground stone crypts and mausoleums, the oldest extant cemetery in New Orleans is the final resting place for Marie Laveau, the "voodoo queen." Like countless others, draw three Xs on her tomb, make a wish, and return with an offering when your wish is granted.

320 North Claiborne Avenue, 504-596-3050, nolacemeteries.com/louis1.html

ONE EYED JACKS

The old-timey saloon was once the hangout for Willie Stark (aka Sean Penn) in 2006's *All the King's Men* and the location for a drug-fueled Mardi Gras encounter in HBO's *Treme* (Sonny's drinking buddy was real-life club co-owner Rio Hackford). Make your own cameo at an album release party, '80s dance party, or any other live event that fills the former Toulouse Theatre.

615 Toulouse Street, 504-569-8361, oneeyedjacks.net

SAENGER THEATRE

The 87-year-old performing arts venue finally reopened after undergoing a \$53-million post-Katrina remodel in September 2013. While national acts are clearly the draw, arrive before the lights dim to admire the 15th-century Greek and Roman statues that line the walls, plus the blue domed sky ceiling complete with twinkling stars.

1111 Canal Street, 504-525-1052, saengernola.com

NEW ORLEANS ATHLETIC CLUB

This iconic 1872 landmark is more known for its marble columns of the grand ballroom than the yoga that's practiced in it. Wander the hallowed halls covered in black-and-white photos from the early 20th century, when it was the dominion of the social elite.

222 North Rampart Street, 504-525-2375, neworleansathleticclub.com

NOLA, the Big Easy, Crescent City – whatever you call it, the options in **New Orleans** are as limitless. Even after the beads of Mardi Gras have fallen, Canal Street – extending from the Mississippi River to the east and Interstate 10 to the west – serves as the dividing line between

uptown and downtown. And while the streetcar that runs this widest thoroughfare in the country is a great launching point, we narrow down your choices to within a 10-minute walk from **THE SAINT HOTEL** so you can *laissez les bons temps rouler*.
–Joni Lacroix



ARNAUD'S RESTAURANT

Go for the oysters done six ways; stay for the free Germaine Cazenave Wells Mardi Gras Museum upstairs. Named for the successor and daughter of Count Arnaud, who reportedly reigned over 22 Mardi Gras balls from 1937 to 1968, 13 of her queen costumes are on display, plus vintage photos, masks, and, of course, beads.

813 Rue Bienville, 504-523-5433, arnaudsrestaurant.com/mardi-gras-museum/

CAFÉ BEIGNET AT MUSICAL LEGENDS PARK

Kill two quintessential birds with one stone: Grab a fresh, golden beignet heaped with powdered sugar at Café Beignet, then head into the park for daily live jazz music from Steamboat Willie in the company of life-size bronze statues of Fats Domino and Pete Fountain, among others.

311 Bourbon Street, cafebeignet.com, neworleansmusicallegends.com

AUDUBON BUTTERFLY GARDEN AND INSECTARIUM

Get a bug's-eye view of the Louisiana swamp when you visit North America's largest museum devoted to insects, housed in the US Customs House. Here, as you wander, you can sample insect cuisine and learn how mosquitoes influenced the history of New Orleans.

423 Canal Street, 504-524-2847, auduboninstitute.org/visit/insectarium

(MAP ILLUSTRATION) MEREDITH LINDSEY



WHISKEY. NEAT. THE BOURBON AND THE REWARDS ARE FLOWING

Bourbon, America's proud contribution to the world of whiskey, continues to grow in popularity, with distilleries releasing ever more sophisticated batches and varieties. At our Premier Experience event, bourbon aficionados and amateurs alike were treated to an exclusive tasting courtesy of Mr. Fred Noe, a seventh generation master distiller and Jim Beam's great grandson.



HOT COOKIN' AWARD-WINNING CHEF, REWARDS-ENJOYING CARDMEMBERS

Chef Hugh Acheson knows his way around the kitchen. He's a James Beard Award winner, a chef and partner at some of Georgia's most renowned restaurants and a judge on Bravo TV's hit cooking competition *Top Chef*. Attendees at the Premier Experience event enjoyed a very special dinner with Chef Acheson at his newest restaurant, The Florence, whose Italian-inspired, locally sourced cuisine was expertly paired with a range of exquisite bourbons.

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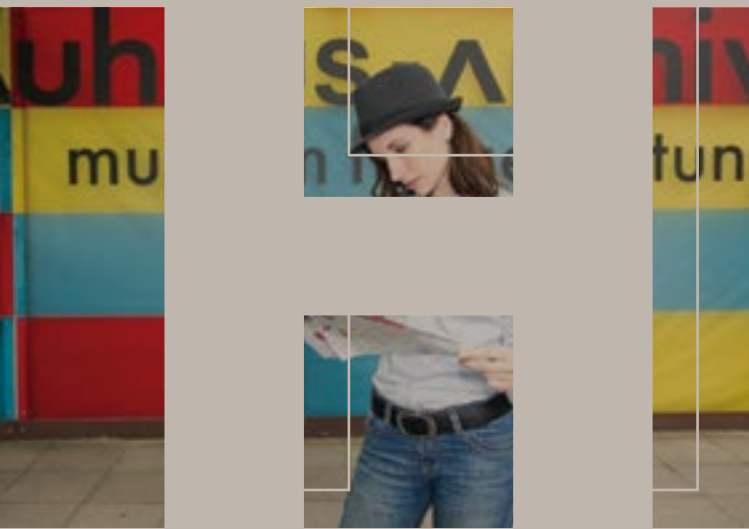
STAYING POWER



SOUTHERN FLAVOR DIXIE CUISINE IS ON THE RISE AGAIN

For years now, Southern cuisine has been redefining itself. With special attention on fresh, local ingredients, restaurants throughout the region are working closely with farmers to serve Southern dishes that are flavorful, elegant, and sustainable, too. Savannah restaurants, such as 700 Drayton at the Mansion on Forsyth, are luring cultured palates from all over the country. At our Premier Experience event, cardmembers discovered why this one-of-a-kind city is becoming a culinary destination that rivals much larger cities.

AN ARTISTS'



(WOMAN) VISITBERLIN PHOTO BY PHILIP KOSCHEL; (ART) HOTEL AM STEINPLATZ

BAYERISCHE HAUSBAU

The blade of Berlin's cutting-edge art scene is a never-ending, never-dulling frontier. In the city's Charlottenburg district, though, modern art isn't outdoing itself; it's taking its rightful place along a cultural time continuum that spans more than 100 years.

BY FRIDEY MICKEL

FOR PROOFING ONLY



“ Berlin is alive with art. In Charlottenburg, it has context. ”

COURTESY GALERIE EMMANUEL POST, BERLIN



CHARLOTTENBURG

acquired its cultural cred during the time Europe basked in its “Golden Twenties” as cafés, restaurants, theaters, cinemas, and galleries began mushrooming around the Bahnhof Zoologischer Garten. Art in its various forms was on show here, and with it flocked the artists to the salons and night-time soirees of places like the Hotel am Steinplatz and the Kit Kat Klub, which fostered an exchange for new ideas in the wide-eyed freedom of this swinging era.

Ninety years on and it is Berlin – the city of its own Biennale, 400 art galleries housing the mouthwatering works of so many household-name artists, and that vast open-air art space formerly known as the Berlin Wall – that is now the apple of the art world’s eye. Still, Charlottenburg’s creative milieu hasn’t died; it lives on and those artistic exchanges continue in places like Schwarzes Café (originally opened and still maintained by anarchist punks) and Paris Bar (still the first address for late-night, decadent drinking sessions and where movie stars are on a first-name

basis with the bartender). Once called “the richest town in Prussia,” Charlottenburg hasn’t gone dark beside the city’s bright notoriety; it’s still the place artists and intellectuals go to for culture that goes beyond the flavor du jour.

Tradition, in the midst of Berlin’s slash and burn modern art frenzy, is a sexy draw even for the disestablishment aesthetes, because art isn’t autonomous, as suggested by the German philosopher Immanuel Kant; it requires tethering to something in order to exist and continue. It’s why, then, that the cool kids of the avant-garde who have all grown up, along with their art, are flocking to this glitzy, historic neighborhood stocked with ivory dome icons, such as Charlottenburg Palace (home to the famous oil of Napoleon crossing the Alps), the College of the Fine Arts, Bröhan Museum:

State Museum for Art Nouveau, Art Deco and Functionalism, and the German Opera House. “Charlottenburg’s art scene is often not as newsworthy as the emerging arts in Mitte or Kreuzberg,” says

(Right) Charlottenburg Palace survived WWII Allied bombing to become a Berlin icon that’s also home to the famous painting *Napoleon Crossing the Alps*; (opposite) Galerie Emmanuel Post.



VISTBERLIN. FOTO BY WOLFGANG SCHULVIEN



Stephan Erfurt, director of the C/O Berlin Foundation, a gallery space started in 2000 dedicated to photography, showing the likes of Magnum Photo Agency greats, such as Josef Koudelka and Gilles Peress. "This scene has been and is more bourgeois."

Charlottenburg gives its resident artists the chance for more than post-modernism's 15 minutes of fame. Gallerist Emmanuel Post, who moved his space to Savignyplatz in 2011, defends his new home: "As a gallery owner, the current structure of the cultural scene I experience in Charlottenburg is found nowhere else in Berlin. Tradition and cosmopolitanism have generations of inventory here. Here, young artists can gain profiles and distinction that is more than hip and chic."

Max Zeller Mayer took ownership in 1913 and brought not only his hotel into prominence as an artists' hub, but also made the concept of "contemporary" a reality for this upscale district. Architect August Endell's art-nouveau building became one of the foremost luxury hotels in Berlin, and Zeller Mayer procured the perfect mix of jovial informality and impromptu acts for his guests and burgeoning nighttime crowd of notable actors, opera singers, musicians, and artists. Not to mention the Babelsberg Cinema scene with the likes of Fritz Lange and Zarah Leander.

In 1949, Zeller Mayer convinced American Allied Sector Commander Frank Howley to relax liquor laws and opening times in order to boost the economy for the purpose of using the revenue generated by night-clubs and bars to rebuild postwar West Berlin. In the 1950s, the hotel continued its evening revelry when Achim Zeller Mayer, Max's brother, with an ability to

fuse artistic expression to the spirit of time, opened the artist bar at the hotel called Volle Pulle in a remarkably small space that today serves as the employee entrance. Volle Pulle was a sort of a makeshift lounge of mismatched furniture, art, and deco decor, reminiscent of a clubhouse. With the debut of Volle Pulle, Charlottenburg was again the place to go and the secret "backstage" of the newly minted celebrities that included Günter Grass, Brigitte Bardot, Luciano Pavarotti, Marcel Marceau, and Romy Schneider.

Charlottenburg's ability to reinvent itself or "come again" has come without sweeping away its past. Like post-modernism, it takes it into account the way Roy Lichtenstein took pointillism and made it "pop." The Bikini Haus, which was built in 1955 to be a part of the zoological gardens, was restored and reopened in April 2014 as an avant-garde shopping and commercial space, while C/O Berlin, formerly located in Mitte, has a new location at Amerika House in Charlottenburg (a structure made predominately of glass and built in 1957 by the American government as an initiative to counteract the censorship of books and culture during the Nazi regime). "There's a huge revival of the '60s going on at the moment, and [Charlottenburg] is a very important part of Berlin as it represents the Wirtschaftswunder ['Economic Miracle' that elevated post-WWII West Germany into an economic powerhouse]," explains Lisa Bosse, the Berlin director of the British gallery Blaine Southern. "There are amazing buildings that you can't find anywhere else in the city. Personally, I love the fact they are getting all this attention."

In 2010, Timo

(Top to bottom) The House of World Cultures brings art of the world to city audiences; abstract or graphic, on canvas or off, modern art has always found a home in Charlottenburg; art in a mug at Hotel am Steinplatz; (opposite) the hotel, renovated in 2013, pays homage to its art-nouveau past.



(EXTERIOR BUILDING) VISITBERLIN; (FOTO BY) WOLFGANG SCHOLVIEN; (ART) COURTESY GALERIE EMMANUEL POST; (DRINK) HOTEL AM STEINPLATZ



HOTEL AM STEINPLATZ

“People sought hotelier Zeller Mayer's opinion on art and theater as much as they did his quirky wine bar.”

“ Like New York City’s West Village or Paris’s Left Bank, Charlottenburg echoes the cultural opuses of its past. ”



Miettinen, a Finnish businessman with an impressive collection of contemporary art, bought a house in Charlottenburg: Marburger Straße 3, located on a side street off the renowned shopping boulevard Kurfürstendamm, and turned it into a home for creative businesses, including an art salon he named Salon Dahlmann after the house’s former Jewish owners. Since its opening, the salon has hosted exhibitions from the performance artist Ulay, and contemporary painter and graduate from The Berlin University of the Arts, and mixed-media pop artist Robert Lucander. “We try to continue Charlottenburg’s salon culture by showing radical contemporary art, which contrasts the district’s historical tradition,” says Miettinen. “Salon Dahlmann is not only focused on art, but also a meeting place for people with different cultural backgrounds and is somehow compelling for its art criticism that contrasts the ostentatious consumer culture of KaDeWe [department store] nearby.”

Egbert Baqué, an internationally noted gallerist and art writer who moved his eponymous gallery to Charlottenburg from Paris in 2005, explains that the neighborhood of longtime residents, established trades, luxury shops, and corner pubs has much more to it: “You can’t discover Charlottenburg – a borough with a population of 320,000 – if you only walk up and down the Kurfürstendamm. There’s more, but you have to scratch the surface.”

Bosse believes that beyond art, the district’s artistic endurance stems from the locals. “What I love most about Charlottenburg are the old people. I lived in Mitte for two years, and there are mainly young people who come and go. These old people give Charlottenburg something eccentric as they know the city from a totally different time. There is something mature and easy about Charlottenburg, which is very settled. I feel I can sit outside for hours and drink red wine without feeling the rush to hop to the next bar or club.”

Like New York City’s West Village or Paris’s Left Bank, Charlottenburg echoes the cultural opuses of its past. Its uniqueness is keeping its tradition while allowing the sharp edge of avant-gardism to cut from it something new. At the heart of the district’s character is the respect for the world of art, as well as its place within it. “Contemporary art has been present in Charlottenburg for more than 100 years,” says Baqué. “The avant-garde artists – fine arts, film, theater, literature – who shaped Berlin’s rich cultural history in the 20th century lived and worked in Charlottenburg. And some contemporary art galleries in this neighborhood are much more persistent than some ephemeral,

Cementing Berlin’s pole position in the art world is the Neue Nationalgalerie, dedicated to the art of the 20th century; (opposite) Bikini Berlin is an exhibit of Charlottenburg’s other fascination: shopping – located just off famous Kurfürstendamm boulevard.

fashionable Mitte galleries, which existed for three, four years only. What’s more, Charlottenburg offers a very pleasant setting to live and work. As a creative, you can do your job.” Which, in the big picture of Berlin’s art scene, is an art form in and of itself. #

The Hub within the Hub

HOTEL AM STEINPLATZ was once the nexus for Berlin’s art scene, where artists and musicians hung out and swapped ideas. Today, it has recently opened its doors to show a different mix comingling inside: luxury and style that have been fully renovated and put very much on show. Replete with 84 guest rooms and three suites on six floors with the Restaurant and Bar am Steinplatz delighting guests with local cuisine and drinks, the hotel gives a nod to its art-nouveau past in its bold décor that accents the magnificent façade of this August Endell design. Its spa and fitness room, located on the top floors, overlook Berlin’s stately skyline, while its central location in the heart of the Charlottenburg district gives immediate access to the renowned shopping boulevard, Kurfürstendamm...and all of the amazing art spaces in between.



WESTBERLIN. FOTO BY WOLFGANG SCHULWIEN



FRESH PAINT

A visual mix of Charlottenburg's galleries recommended by the Hotel am Steinplatz and *EXBERLINER* magazine's art editor, Fridy Mickel.

HOTEL APPROVED

CAMERA WORK

Kantstrasse 149

Specializing in contemporary photography and vintage masterworks by showing classical icons, such as Diane Arbus, Richard Avedon, and Helmut Newton alongside contemporaries David Drebin, Jean-Baptiste Huynh, and Martin Schoeller. camerawork.de/, +49 30 310077-3

GALERIE MAX HETZLER

Goethestraße 2/3

Opened in 2013, this world-class gallery, with its stable of an elite class of modern artists, such as Glenn Brown, Rineke Dijkstra, Günther Förg, and Jeff Koons, specializes in conceptualism and minimalist art. maxhetzler.com, +49 30 346 497 85-0

MATHEW

Schapperstrasse 12

Owned and curated by artist David Lieske, Mathew is a contemporary gallery named after an assistant who was fired from his gallery job in NYC. Strange? No. Just in keeping with the gallery artists Ken Okiishi, Nina Koenemann, and Than Hussein Clark. mathew-gal.de, +49 30 21021921

C/O BERLIN FOUNDATION

Hardenbergstr 22-24

Supporting young, up-and-coming artists, as well as celebrating some of the legends of the lens, such as Robert Mapplethorpe and Peter Lindbergh, and the reportagists from the Magnum photo agency, C/O is a locus for the photographic medium. co-berlin.org, +49.30.284 44 16 0

THE EDITOR'S PICKS

GALERIE MICHAEL SCHULTZ

Mommensenstraße 34

Michael Schultz has the gift of discovering emerging artists and making their careers. There is always groundbreaking art to see, and the side street where the gallery is located gives you the feeling of both old and new West Berlin. schultzberlin.com/en, +49 30 31 99 13 0

GALERIE BUCHHOLZ

Fasanenstrasse 30

Galerie Buchholz is one of my absolute favorite art spaces, because it's obvious that a lot of thought has gone into creating a private atmosphere between the art and the viewer. The gallery shows post-modern art from the likes of Isa Genzken and Simon Denny. galeriebuchholz.de, +49 30 88 62 40 56

EGBERT BAQUÉ CONTEMPORARY ART

Fasanenstrasse 37

Playfully referred to as the "Bob Dylan of the Berlin art scene," Baqué is both culturally aware and honest in his opinion of what is good art and how it weaves into the Charlottenburg landscape. berlin-contemporary-art.com, +49 30 43 91 08 80

PARIS BAR

Kantstrasse 152

Since the late '70s, this has been the second living room to Robert De Niro, Andy Warhol, and Madonna. The artist Martin Kippenberger even paid his drink tabs with artwork that still hangs on the smoke-stained walls. Tip: Go for lunch and sit outside. parisbar.net, +49 30 313 80 52

COURTESY GALERIE EMMANUEL POST, BERLIN



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BEAUTY'S HOUSE OF MIRRORS

BY RONI REINO &
RYAN BRANDT



W

BEAUTY MAY BE FOUND IN THE EYE OF THE BEHOLDER,
BUT AROUND THE WORLD, IT IS ALSO FOUND
IN WHAT WE'LL DO TO OURSELVES IN THE
PURSUIT OF PERFECTION.

We've all heard that human beauty lies in symmetry; that babies can identify a beautiful face over a pedestrian one because of that balance in the cheekbones, eyebrows, and chin. Yet, while surface level, beauty has also always run much deeper, hasn't it?

It's found in the giraffe-like neck rings of the Kayan Lahwi people of Northern Thailand and Burma, or the bulging eyes and exposed teeth of Fulani men in West Africa. In these forms, beauty has come to be not a universal trait, but a culturally specific one. It can be fascinating in its foreignness. Dare we say even grotesque at times.

Yet, to the Maori elder, his face inked in an ocean of tattoos, do devil-red lips and feet propped on four-inch stiletto heels no wider than a pencil look any less strange? Any less grotesque? In the pages that follow, we explore the definition of beauty as it is celebrated across time and across cultures the world over. The point is not to gawk at their foreignness; rather, it's a way of understanding a part of these cultures – and perhaps ourselves.



SLIMFit

For the "giraffe women" of Burma and Northern Thailand, wearing more than 10 pounds of brass coils pushes down their collarbones to give their necks an elongated appearance. Theories of the neck rings' origins abound, from protecting the women from tiger bites to giving the semblance of a dragon. But many believe the look of the elongated neck emphasizes a woman's natural beauty of having a more slender neck than a man. While the true explanation may be lost, the tradition continues and now acts as a draw for tourists in the region.

BANANA REPUBLIC IMAGES / SHUTTERSTOCK.COM

FOR PROOFING ONLY



EYES on You

The men - not the women - are the focal point of the beauty-pageant-like annual *Gerewol* courtship ceremony for the Fulani people, a nomadic African tribe. Much like male peacocks strutting their colorful plumage, men in this traditional celebration paint their faces yellow and orange, darken their lips, and wear their brightest garments to vie for the attention of unmarried women. The ideal Fulani man - tall with white teeth, bright white eyes, and facial symmetry - often accentuates those features during *Gerewol* by widening his eyes and baring his teeth.



TIMOTHY ALLEN | HUMANPLANET.COM



TA moko

Beyond just body tattoos, facial tattoos (*ta moko*) have seen a recent revival among New Zealand's Maori populations looking to celebrate their ancestry. Recognized as a sign of integrity and beauty for both men and women, facial tattoos are said to accentuate bone structure, flatter the face, and correct flawed features. A full facial *ta moko* has always been the ultimate statement for a Maori man; for women today, it's a set of full, dark lips and chin tattoo. As Maori writer Ngahuia Te Awekotuku explained: "*Ta moko* today is much more than a fashion statement, a passing fad...It is about who we are, and whom we come from. It is about where we are going, and how we choose to get there. And it is about for always, forever." ...Words that could apply to almost all of these examples of beautification so rooted in tradition and culture.



TEENY Tiny

In the 16th century, Italy's wealthy and highly influential Catherine de Medici declared a good-mannered woman must have a 13-inch waist.

She was so adamant about her cause, she invented a steel-cage-like corset to forcibly cinch the waist and required her entire court to wear them. Her influence kept women binding themselves for centuries later. Today, we just call it body shape wear, Spanx, or girdles – just with less lasting results.



BEAUTY Mark

Although there are accounts of both men and women across the ages sporting *peleles* (lip plates), it's most likely you'll see them today on women within the Mursi and Tirma groups in northeastern Africa in and around Ethiopia. Some have said the size of the plate is a mark of a woman's dowry; others believe the plates were created to deform women, making them less desirable to Arab slavers. But when 19th-century Scottish missionary David Livingstone questioned a chief, his response was quite the opposite: "They are the only beautiful things women have. Men have beards, women have none. What kind of person would she be without *pelele*? She would be no woman at all."



POWERSCOURT HOTEL

LOCAL Beauty

Looking good like a local doesn't have to come with a corset or lip plate. We take some editorial leaps from the topic of beautification to suggest some Autograph spas where you can bask in these regions' locally sourced best.

By Roni Reino

TROPICAL GARDEN FACIAL

Turnberry Isle Miami (Aventura, Florida)

Sweet, fragrant orange blossoms from the spa's own tropical garden serve as the essence of this facial, combined with a special jasmine ampoule to hydrate and revive the skin, then finished with a foot, scalp, and hand massage.

HERBAL POULTICE MASSAGE

Grand Bohemian Hotel Asheville (Asheville, North Carolina)

The soothing herbal fragrance of Roman chamomile, lavender, and marigold picked right in the Blue Ridge Mountains escapes from warm herbal poultices as they're rolled along pressure points, relieving tense muscles. Both detoxifying and relaxing, it eases joint pain and calms the mind.

BASK IN THE GARDEN BEAUTY

Epicurean Hotel (Tampa, Florida)

"Spa sommeliers" craft an intoxicating scrub with fresh-cut cilantro from the on-site herb wall, citrus grass sea salt, and rice bran oil. The cilantro, packed with vitamin C and antioxidants, is also infused into hot towels used during the treatment to detoxify the body, while boosting the immune system.

BALINESE MASSAGE

The Stones Hotel (Bali, Indonesia)

The traditional combination of deep-tissue massage and acupressure to relieve sore muscles finds a fitting home at this legendary resort. Masseuses use a blend of natural Ritual Alami oils and lotions hand-crafted in small batches and made with Ubud-grown cocoa butter to leave skin well hydrated and smooth.

BACK MASSAGE

Boscolo Budapest (Budapest, Hungary)

Named "Ak-ink" (abundant water) by the Celts and "Aquincum" by the Romans, Budapest has long been known for its restorative hot springs. To enjoy the healing power of thermal Lake Heviz, warm local mud is used during an intense exfoliation and deep-tissue massage to relieve stress and sore muscles.

CRUSHED CABERNET SCRUB

Hotel & Spa do Vinho (Bento Gonçalves, Brazil)

Borne from the area's rich Italian immigrant and wine history, the spa menu is sprinkled with wine-inspired treatments like this one. The skin is exfoliated with grape seeds, honey, and brown sugar, leaving skin softer than your most finely aged cabernet.

WARMING PEAT RITUAL

Powerscourt Hotel (Enniskerry, Ireland)

On Ireland's East Coast in County Wicklow, the peat is said to be filled with minerals. At Powerscourt's 30,000-square-foot ESPA, you're lathered in it like a mud bath to bring moisture and minerals back to your skin.



EPICUREAN HOTEL

ROOTS OF A *NEW* METROPOLIS

BY TRESCA WEINSTEIN

WEST SIDE STORY The much-acclaimed High Line running along Manhattan's West Side unveiled its third section of elevated rail-line-turned-whimsical green space this fall.

Man and nature have been in conflict since the first time a human sharpened a stick to hunt with. Today, that tension informs almost everything we do, whether it's making laws, getting rid of garbage, or choosing the food we eat. And despite them being the greenest places to live, cities are the most obvious symbols of the struggle. Yet certain **contemporary urban spaces - both public and private - are becoming places where fabrication and foliage peaceably and beautifully intertwine.** Make love, not war.

The recently debuted projects on the following pages look at uniquely hybrid environments around the world in which people are living, working, healing, spending leisure time, and even being put to rest. What sets them apart is not their use of recycled materials or their reduced carbon footprints - those buildings (thankfully) can be found just about anywhere and don't necessarily look like much. We've chosen these six projects because they remind us that, with innovation and artfulness, we can nurture nature not just in isolated pockets throughout cities, but as an integral component of urban architecture.

A Child's Healing Oasis (Chicago)	p. 42
The Office Farm (Tokyo)	p. 44
The Outside-In Art Museum (Miami)	p. 46
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The Reinvented Railway (New York)	p. 50

A CHILD'S HEALING OASIS
CROWN SKY GARDEN AT LURIE
CHILDREN'S HOSPITAL OF CHICAGO



To envision the Crown Sky Garden, on the 11th floor of the Ann & Robert H. Lurie Children's Hospital of Chicago, the designers worked closely with an advisory team of teenagers who knew firsthand what it's like to be a kid stuck inside a hospital for days on end. With their guidance, the designers created a sanctuary of light, wood, water, greenery, and organic shapes – transporting children, along with their families and caregivers, as far as possible from the sterile, sharp-cornered hospital environment. “People tell me this is the place where they can get away, regroup, and regain optimism,” says lead medical architect Sue Ann Barton. “You can relax and breathe here.”

The two-story-high, 5,000-square-foot glass-enclosed space was inspired by research revealing evidence of what we know intuitively: Exposure to sunlight and nature can reduce anxiety, stress, and recovery time. Groves of slender bamboo reach skyward, benches and play sculptures are made of reclaimed wood from the 1893 Chicago World's Fair and Chicago's Lincoln Park Zoo, and water flows through walls constructed from colorful resin panels.

What's invisible to the children who find a sense of freedom here is the care that has been taken to protect them. The water is trapped inside the walls because it can carry pathogens – but children hear it splashing when they activate speakers carved into reclaimed logs. For kids whose immune systems make even the main garden too dangerous, a glass-walled overlook known as the “tree house” lets them experience nature up close.

WHAT IT IS

An elevated sanctuary where sick children and those who care for them can breathe in a moment of nature's tranquility.

OPENED

2012

LOCATION

Chicago, Illinois

AUTOGRAPH NEARBY

Hotel Chicago Downtown

LEAD DESIGNERS

Zimmer Gunsul Frasca Architects and Mikyoung Kim Design

“WOW” ELEMENT

Two pocket parks open to the air allow children deprived of the outdoors to feel the sun, rain, and snow on their skin.



OUTWARD BOUND The Crown Sky Garden is visible at night through floor-to-ceiling windows, like a greenhouse in the Chicago skyline; (bottom) wood benches cue a sound score activated by touch; (opposite) this is an urban aerie where kids can let their imaginations run wild, illnesses be damned.



NICKA MERRICK/HENNRICH-BLESSING PHOTOGRAPHERS
 (BOY: EXTERIOR SHOT) GEORGE HENNRICH

FOR PROOFING ONLY



SWEET GREETING This tended rose bed sits adjacent to the reception area, making for a sweet-smelling welcome; (opposite) casual meeting spaces are surrounded by ever-growing plants of broad beans above, cherry tomatoes on the left, and cucumbers behind the glass on the right.

THE OFFICE FARM
PASONA URBAN FARM

Imagine reaching up to the conference-room ceiling after a meeting to pluck a ripe tomato for lunch or harvesting a salad to take home for dinner before you leave work for the day. That's encouraged at the Tokyo headquarters of the Japanese recruitment firm Pasona Group, in an office building that fuses workplace, garden, and farmers' market.

More than 200 plant species, from passion fruit trees to bean sprouts, are grown hydroponically and in soil throughout the building's nine stories, nourished by a combination of natural, LED, and fluorescent lighting. Benefits include fresh fruits and vegetables served daily in the cafeteria, as well as improved air quality – which studies

suggest might lead to increased productivity and fewer sick days. Employees have a hand in cultivating and harvesting the crops, with the goals of strengthening teamwork and creating a sense of ownership.

The green space extends to the building's façade, which is planted with seasonal flowers and orange trees rooted on shallow balconies. The result is a multi-textured living wall that attracts the attention of neighbors and passersby, who are welcomed for agro-based seminars, lectures, and internships – an attempt to address the steady decline of farming in Japan. With climate change affecting large-scale food production worldwide, projects like this could be the way of the future.

PASONA

LUCA VIGNELLI

WHAT IT IS

A workplace environment in which employees help tend the vegetables and fruits that grow all around them – then eat them at lunchtime.

OPENED
2010

LOCATION
Tokyo, Japan

AUTOGRAPH NEARBY
Prince Sakura Tower Tokyo

LEAD DESIGNERS
Kono Designs

"WOW" ELEMENT
A rice paddy and broccoli field in the lobby.





**THE OUTSIDE-IN
ART MUSEUM
PÉREZ ART MUSEUM MIAMI**

The Pérez Art Museum Miami is like a beach house writ large. Facing Biscayne Bay in Miami's Museum Park, it's set on stilts so water can pass beneath during storms. The windows are recessed to escape the sun's glare, and tropical plants are threaded through the open-lattice design, topped by a cantilevered canopy and surrounded by a raised walkway. Indoors, spacious white-walled galleries hold 20th- and 21st-century art from around the world. Catalyzed by Miami's vibrant community of artists and designers, the relocated and reimagined museum (formerly the Center for Fine Arts and then the Miami Art Museum) has a mandate to focus on work that reflects the city's mix of American, Latin American, and Caribbean culture. That encompasses everything from American artist Jedd Novatt's minimalist metal sculptures (on view in a permanent outdoor exhibition) to a show of large-scale work by the Spanish painter and sculptor Antoni Tàpies, who cofounded the avant-garde Dau al Set movement.

Patrick Blanc, who designed the Pérez's hanging gardens, is known as the founding father of the vertical garden. With the goal to re-envision the relationship among people, plants, and the city, he has created gorgeously textured living walls that sprout from building façades in cities from Beirut to Sydney. At the Pérez, the plants wind around columns suspended from the museum's canopy rather than clinging to a wall. Blanc chose 80 different species – shade-loving varieties for the inland side and tougher ones for the sun- and sea-facing view.

"The very notion of a museum as a box in which to view art is changing," says Anthony Flint of the Lincoln Institute of Land Policy. The Pérez Art Museum Miami places itself among the works worth studying.

(WINDOW SEATING) PHOTO BY IWAN BAAN PAMAK; (BUILDING) PHOTO BY ARMANDO MANNY OF MIAMI.COM

WHAT IT IS

A museum of contemporary art that's just as much a master work as what hangs on its walls.

OPENED
2013

LOCATION
Miami, Florida

AUTOGRAPH NEARBY
Blue Moon Hotel; Winter Haven; Turnberry Isle Miami

LEAD DESIGNERS
Architects Jacques Herzog and Pierre de Meuron Architecture and landscape designer Patrick Blanc

"WOW" ELEMENT
Many of the galleries are open to the air, creating a gradual transition from art to nature and from outdoor to indoor space.

PHOTO BY WORLD RED EYE



BLANC CANVAS Godfather of the vertical wall, Patrick Blanc, installed the hanging gardens comprised of some 70 species; (top) deejays and bands turn the East Portico's stairs looking upon the bay into a setting for plein air performances; (opposite) a framed view of the MacArthur Causeway headed to South Beach.

FOR PROOFING ONLY

**A DECIDUOUS
HIGH-RISE
BOSCO VERTICALE**

What do you get when you turn a forest on its side? It might look something like Milan's two residential towers known as the Bosco Verticale – the world's first "vertical woods." The buildings rising up to 360 feet high hold the equivalent of nearly two and half acres of plants in the terraces that jut from their façades, resembling giant window boxes gone wild.

Each of the towers' living spaces, which range from two-room apartments to duplexes and penthouses, has its own little rectangle of nature, a microclimate providing shade, privacy, oxygen, and a filter for noise and air pollution. That's sorely needed in a city where summer temperatures regu-

larly reach 38 degrees C (100 degrees F). The plants have been selected and arranged not only to maximize the cooling effect, but also to create an exterior view that bathes the eye in changing shades of greens and reds as the seasons shift. The buildings' gray water provides irrigation for the life that bursts from their walls.

Architect Stefano Boeri calls the project a gift to Milan's 2015 Expo (May 1 to October 31), which will focus on the theme of nutrition and planetary food resources. His aim was to create nothing less than a model for the environmental survival of contemporary European cities. Pretty *lofty* stuff.

WHAT IT IS
Two residential towers holding the vertical equivalent of two-and-a-half acres of woods.

OPENED
2014

LOCATION
Milan, Italy

AUTOGRAPH NEARBY
Boscolo Milano

LEAD DESIGNERS
Architect Stefano Boeri and landscape designer Laura Gatti

"WOW" ELEMENT
The towers' façades house more than 700 trees, 5,000 shrubs, and 11,000 perennial plants – a thousand species in all, carefully chosen to thrive in their unique environment.



LIMB LIFE Think of the apartment complex as the planet's first intuitively smart urban tree house, deliberately planted with species that moderate temperatures with the season and with a self-sustaining gray water irrigation system.

BOERISTUDIO (BOERI, BARRECA, LAVARRA)



**THE GARDEN
ETERNAL
LAKEWOOD GARDEN
MAUSOLEUM**

WHAT IT IS
A final resting place even heaven may be envious of.

OPENED
2012

LOCATION
Minneapolis, Minnesota

LEAD DESIGNERS
HGA Architects and Engineers and Halvorson Design Partnership

"WOW" ELEMENT
The sculptural grass-covered mounds on the green roof house skylights that bring sunshine into the burial rooms below.



(BOTH PHOTOS THIS PAGE) PAUL CROSBY PHOTOGRAPHY

ANGLE OF REPOSE Three-quarters of the building is tucked into an existing hillside with a green roof above the crypts; (top) the broad limbs of a grove of mature oaks embrace the entryway.

It might seem contrarian at first, but a place for grieving and remembering should be as beautiful and verdant as a place for living and playing. What distinguishes the historic Lakewood Cemetery in Minneapolis is not that Tiny Tim has found his final resting place there (among other luminaries, such as former Vice President Hubert Humphrey and Franklin Mars, creator of the Milky Way bar), but rather its 250 acres of rolling lawns, winding roads, and spreading tree canopies. To integrate a new mausoleum seamlessly into this environment, its designers tucked the 3,500-square-foot space into a hillside and topped it with an expanse of green roof that's indistinguishable from the lawn around it.

Below, each of the burial rooms brings the outside in with artfully placed windows and skylights that frame sections of the surrounding views, creating ever-changing works of living art. "Mausoleums throughout history have been dark, introverted spaces," says Joan Soranno of HGA Architects and Engineers, who was the design principal for the project. "We decided to invert that paradigm by flooding the building with natural light and framing very specific views of the landscape."

Natural elements – including a zero-edge reflecting pool, large maple trees, and geometric swaths of grass – both echo and contrast with the clean lines of the structure and its textures of marble and granite. "People find solace and comfort in nature," Soranno says. "We wanted to bring that healing component inside the building."

WHAT IT IS

A combination park-boardwalk that has given new life to the West Side's old elevated railroad tracks.

OPENED

First section, 2009; second section, 2011; third section, fall 2014

LOCATION

Manhattan's West Side

AUTOGRAPH NEARBY

Carlton Hotel

LEAD DESIGNERS

James Corner Field Operations

"WOW" ELEMENT

A subtle slope where the Line crosses 11th Avenue and offers a long aerial view down the avenue to the Hudson River.



BREAK TIME It's no wonder the Sundeck Preserve between West 14th and West 15th is one of the project's most popular gathering spots, with elevated views over the Hudson guaranteed to break any workaday funk.

Since the first section of the High Line opened in 2009 along the elevated route of the old New York Central Railroad's West Side Line, it has become the poster child for repurposing done right. Crime is lower on the Line than in Central Park despite more visitors per acre; it has ushered in a real estate boom in the neighborhoods it passes through; and it's the best place in the city to see the Statue of Liberty at twilight. Plus, the population of birds, bees, and butterflies on the West Side has increased since its advent.

There's something about the design, which punctuates the main walk with gardens, seating areas, and art installations, that invites you to stop and smell the roses. Lisa Switkin, lead designer for the project,

says that people walk more slowly on the High Line; they're "suspended in a unique urban condition – both a part of the city and removed from the city at the same time."

The second section of the walk was completed in 2011, and the third and final segment debuted fall 2014. The goal of this last piece, says project manager Isabel Castilla, was to bring the history of the route into sharper focus. Visitors can walk along sections of the original rails and activate rail switches once used to signal track changes. A labyrinth of existing beams has been covered in silicone and given new life as a play structure. So long, concrete jungle.

IWAN BAAH

(POOL) COURTESY OF THE PHOTOGRAPHERS GALLERY LLC; (ROOFTOP PATIO) MARK HAMILTON IMAGES; (LIVING WALL) EPICUREAN HOTEL – PEZZ

WHERE NATURE LIVES AT THE URBAN AUTOGRAPH

Like the stunning projects on the previous pages, you can find your place to appreciate the natural world among the bright lights of these Autograph Collection hotels.



← ST. ERMIN'S HOTEL
(London, England)

Spreading the love could be the mantra for this hotel's contribution to London's green spaces; it's home to more than 200,000 Buckfast honeybees who buzz off from three custom-built rooftop hives to help pollinate the city's gardens and botanicals.

SEE IT ON [tumblr: bit.ly/RooftopBees](http://tumblr.bit.ly/RooftopBees).

↓ THE STONES HOTEL
(Legian, Bali)

Seemingly a world away from Kuta's throbbing streets, the hotel's sweeping pool area also is home to its signature: a living wall broken into thin strips. Separately, they resemble exclamation points; together, they provide one.



↑ BOSCOLO VENEZIA
(Venice, Italy)

The front of this 17th-century Rizzo-Patarol palace is impressive, but it's what lies out back that's truly spectacular: a secret Venetian garden said to be the only one of its kind within the city.

SEE IT ON [tumblr: bit.ly/VeneziaGarden](http://tumblr.bit.ly/VeneziaGarden).

↓ EPICUREAN HOTEL
(Tampa, Florida)

It's one thing to look upon a living wall; it's another to be able to eat from it. This hotel's Élevage restaurant features a seven-by-seven-foot garden growing vertically, from which chefs harvest your salad's ingredients – baby romaine, red oak lettuce, sorrel, as well as herbs and basil – as you sip your first cocktail.



← THE GLASSHOUSE
(Edinburgh, Scotland)

The rote rooftop garden takes on a grand scale here, stretched across a full two acres and punctuated by impressionistic sculptures – all right downtown, looking upon Edinburgh's famed Calton Hill.

THE REINVENTED RAILWAY HIGH LINE

FOR PROOFING ONLY

BY CAMILLE SWEENEY

Meine Prager

In his brief 35 years, Wolfgang Amadeus Mozart's musical mastery touched much of Europe. But none touched him more than "my Praguers," as he so devotedly called his fans in Prague, a following that lives on today.

It's a curious phenomenon given he only visited the city four times.

T

HE CONDUCTOR IN THE ORCHESTRA ON THE NIGHT OF OCTOBER 29, 1787, was ecstatic. The three-hour performance had surpassed even his own expectations. The overture completed just that morning, "rang out with such force," as one biographer describes it, "it was as if it were coming out of the spirit world." Each act built on the next. The performance's finale drew passionate cheers from audience. It was an opera the likes of which the world of music had never seen.

The performance was the premiere of Mozart's *Don Giovanni*. The theater was Prague's newly built National Theater of the Kingdom of Bohemia. The conductor was none other than Wolfgang Amadeus Mozart.

To thundering applause, Mozart graciously accepted the praise bestowed on him and spoke his immortal words, "Meine Prager verstehen mich" ("My Praguers understand me").

Mozart in Prague is the stuff of legends. From the sumptuous and saucy Academy Award-winning period drama *Amadeus* by Czech-born director Milos Forman, filmed in Prague in 1983, to the lyrical cycle of poetry *Mozart v Praze* by the Czech Republic's Nobel laureate Jaroslav Seifert published in 1951, countless works of fiction, scholarly papers, and reminisces, firsthand, second-hand, and so on, span the more than two centuries since Mozart made his final visit to Prague in 1791.

But Mozart in Prague, the stuff of legends, why? Why isn't Mozart in Dresden the stuff of legends? Or Mozart in Berlin? Why not Mozart in Salzburg, the city where he grew up and where his father and sister remained, and where he traveled to and from frequently? Or why not Mozart in Vienna, the place where he took up residence and worked as a paid musician and composer in the court of Joseph II? Why did Prague, a city that Mozart only visited a handful of times, never more than for a month or so and never with the intention of living or working in beyond a concert or commission or two, hold such sway over him? And why, to this day, does Mozart still hold such sway over Prague?

It was in Prague where the first book about Mozart was written in 1798, following his death. It was in Prague where the first civic memorial to the maestro was erected in 1837. The city's repertory continues to be dominated by his music from Old Town's marionette theater to its former National Theater, now the Estates Theater, the only theater left in all of Europe where he performed. Strains of his music – arias, *Prague Symphony*, snippets of his concertos – can be heard from the statue-lined Charles Bridge that crosses the Vltava River to the sprawling Castle complex, the largest ancient castle in the world. And if you round a corner in cobblestoned *Mala Strana* (Lesser Town), you just may spot someone who looks a lot like Mozart darting from one amber-lit café to another, violin case in hand, at the ready to play another gig.

"No musician's history has been more closely woven into that of Prague's, from his first visit in 1787 until the present day, than Mozart's," writes Kathryn Libin, Mozart scholar and musicologist at Vassar College.

But, Mozart and Prague were a love affair that almost wasn't.

Even though 18th-century Prague was the second-largest city in the Hapsburg Empire, the Austrian royals had decamped to Vienna nearly a hundred years before. This left it without an imperial seat. And without an imperial seat, there were not enough funds to secure a permanent grand theater. And without a permanent grand theater, world-class commissions could not be made. However, what Prague lacked in a permanent grand theater, it made up for in enthusiasm.

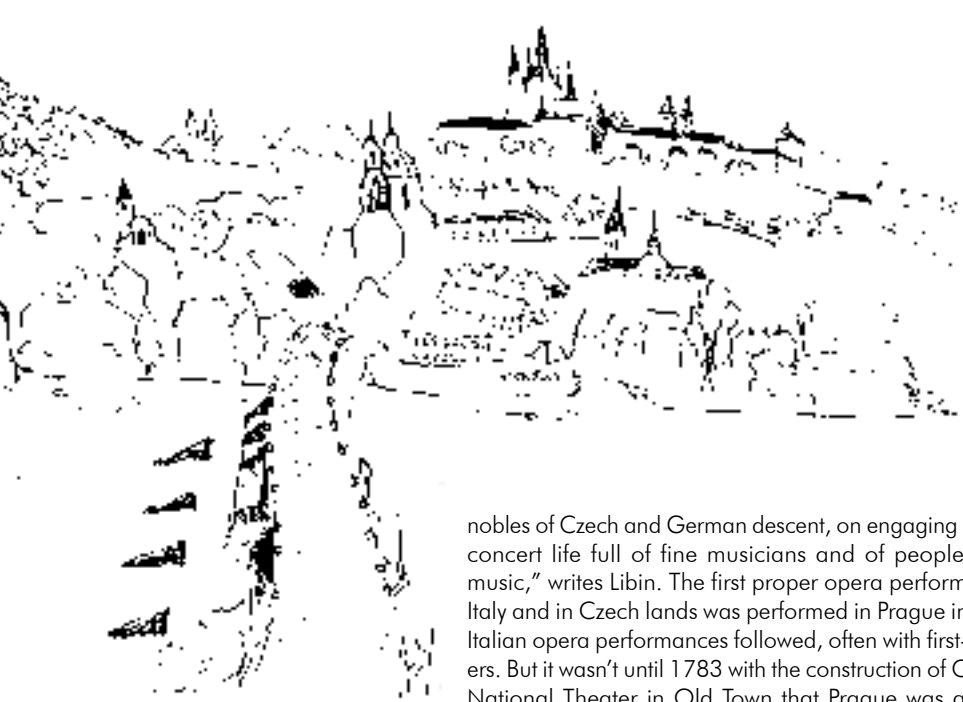
After a fire had ravaged the city in the late-17th century, the effort to rebuild had fostered a growing, wealthy merchant class, which prided itself, along with the Bohemian



Scholars suggest *Don Giovanni* was more difficult to perform than any opera written before it, so Mozart benefitted from Prague's deep talent pool that came thanks to its position at the crossroads of Europe.

(ILLUSTRATION) CORA PARADISO

(Opposite) St. Nicholas Church punctuates the Lesser Town skyline and stands as the most famous baroque cathedral within Prague.



nobles of Czech and German descent, on engaging in a “vigorous concert life full of fine musicians and of people educated in music,” writes Libin. The first proper opera performed outside of Italy and in Czech lands was performed in Prague in 1627. Many Italian opera performances followed, often with first-rate performers. But it wasn’t until 1783 with the construction of Count Nostitz’s National Theater in Old Town that Prague was able to attract world-class talent for a commission. Wolfgang Amadeus Mozart was just the talent they wanted.

His *Marriage of Figaro* met with a mixed reception in Vienna. At Prague’s new National Theater, audiences were delighted with the *opera buffa* from the start. “The great beauties which other nations discovered in the music of that rare genius only after many, many performances were perfectly appreciated by the Bohemians on the very first evening,” wrote Mozart’s frequent collaborator, the librettist Lorenzo Da Ponte.

When he returned later that season in 1787 one cold, snowy day in January, Mozart would have seen much of what still remains in Prague: a city with pastel-colored buildings, red rooftops, an impressive university, a stately castle, a hundred spires, manicured gardens and parks, bustling outdoor markets, well-trafficked old-world pubs, and baroque architecture that more than 150 years later would be too beautiful even for Hitler to bomb during World War II. Mozart also would have witnessed an astonishing admiration for his work firsthand. In a letter to a friend, he recounted: “... how all these people [at a ball held in his honor] leaped about in sheer delight to the music of my *Figaro*.... Here nothing is spoken of but *Figaro*. Nothing is played, blown, sung, or whistled but *Figaro*. No opera is attended like *Figaro*. Eternally *Figaro*.”

“Since the Bohemians understand me so well,” Mozart declared, “I must write an opera for them.”

And so he returned that next fall, again for several weeks, this time to work on his much-anticipated first opera commission, *Don Giovanni*. Again, Prague audiences loved it. Lastly, in 1791, his final commission was the opera drama *La clemenza di Tito*, performed in the National Theater to a lot of pomp and circumstance for the coronation of Holy Roman Emperor, Leopold II, as Czech king.

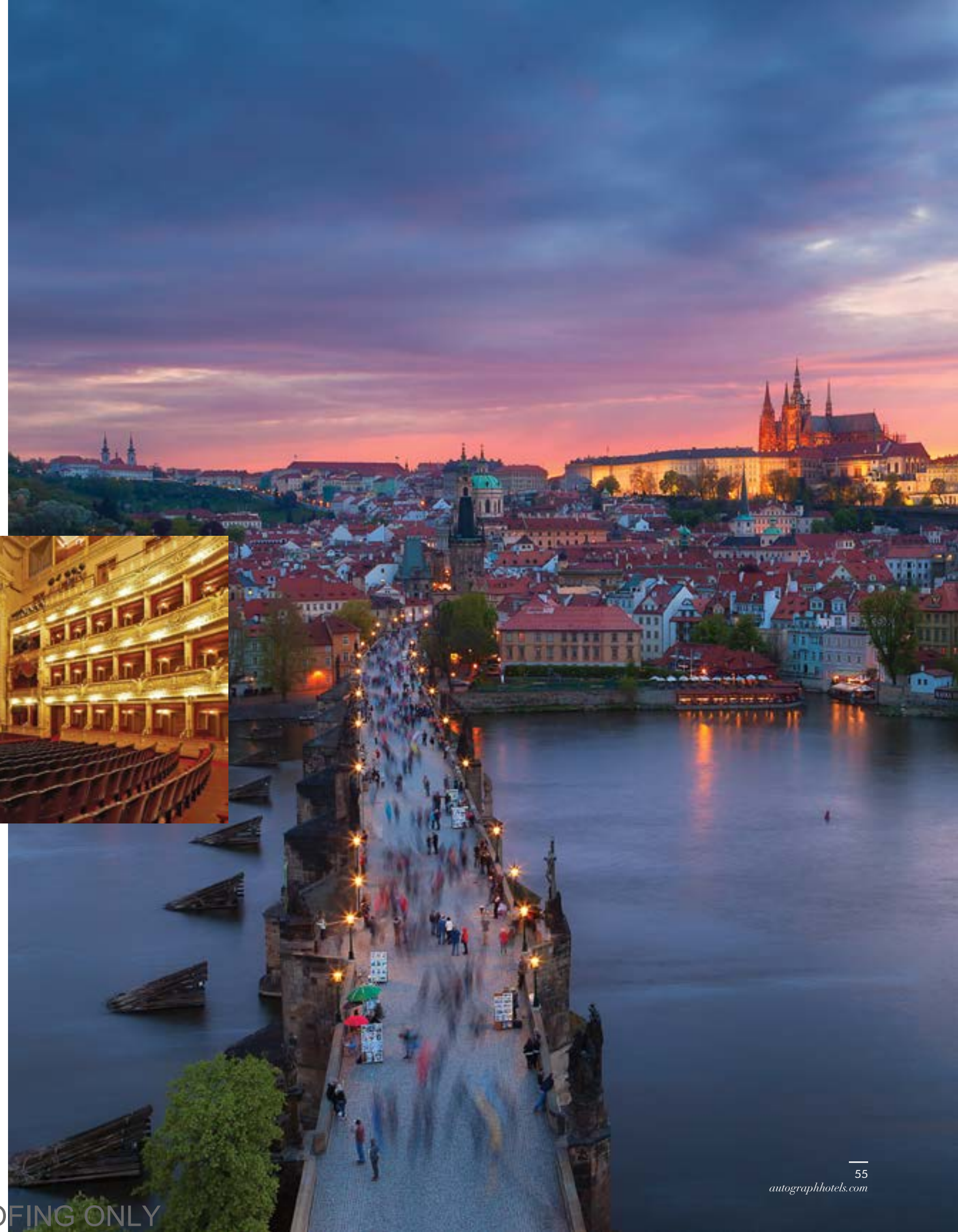
Musicologists believe that Prague’s vast musical influences and proficiency came from being at the crossroads of Europe, nearly equidistant from the capital cities of Berlin and Vienna, with Italy to its west and Russia to its east. Scholars have suggested that *Don Giovanni* was more difficult to perform with proper technical accuracy than any opera written before it. The maestro understood this and benefited from that talent pool. Having worked with all of the orchestras of the European capitals, he was fond of saying, “My orchestra is in Prague.”

Today, two of Prague’s world-renowned festivals, Prague Spring in May and the Mozart in Prague series in October, are full-scale homages to the master. They attract hundreds of Mozart scholars, musicians, and connoisseurs to the city annually, spread out in venues across town – churches and theaters, abbeys and splendid gardens.

Recently, in 2011, Mozart’s *Requiem* was played for Prague’s most special occasion, commemorating the death of the beloved former Czech president, Václav Havel, both at the state memorial for Havel in the sweeping Gothic St. Vitus Cathedral, and again in a moving tribute at a gathering of orchestras that honored Havel at Prague’s main railway station.

While his music was what captivated audiences, the tales of Mozart the man add to the sense of timelessness one can feel while following in his footsteps through the cobble-

When he returned one cold, snowy day in January 1787, he would have seen much of what still remains: a city of a hundred spires, well-trafficked old-world pubs, and baroque architecture that more than 150 years later would be too beautiful even for Hitler to bomb.



(Opposite) In Mozart’s day, the Charles Bridge was the only causeway connecting Lesser Town to Old Town over the Vltava River; (inset) the Estates Theater stands as the only remaining theater in the world where the maestro performed.

(THEATER) MAFODINI-DIVADLO.CZ; (ILLUSTRATION) CORA PARADISO

FOR PROOFING ONLY



📍 The Magic and the Mystery

Like Mozart's lyrical legacy among these old-world streets, so too can you find your own special place of mystery at **BOSCOLO PRAGUE** (prague.boscolohotels.com). The refurbished 19th-century palace has now been transformed into a five-star luxury hotel that blends all of the intriguing elements for which this East-meets-West city is known with finer touches firmly rooted in today. Our favorite spot: the illusionary indoor pool, which resembles an indoor courtyard with a mosaic floor that has then been flooded. Fill the space with Mozart and the imagination runs wild.

stoned streets of Old Town or Lesser Town, or up and down the hill to Prague's Castle District. Whether it's the story of Mozart and his librettist in the tightly packed Old Town, communicating about *Don Giovanni* through the windows of their adjacent inns. Or the tale of Mozart traipsing through Prague's inns and pubs in Lesser Town so full of *bonhomie* and curiosity that exasperated cast and crew members of *Don Giovanni* had to lock him in a room with just pen, ink, and a candle – some say at the villa Bertramka on the outskirts of town, now a dedicated Mozart museum – to finish the opera's overture the very night before its premiere. Or the time Mozart made his way up the hill to the Castle District, sat himself at the organ of the Church of the Annunciation, part of the austere beautiful Strahov abbey, and before a stunned priest and choir director, played an impromptu series of "divine" improvisations.

Upon his return to Vienna from Prague in 1791, Mozart never fully recovered from an illness. And in December of that year, at only 35, Wolfgang Amadeus Mozart died. His Praguers were utterly devastated. The series of memorial events went on for days. The last and largest of which was his *Requiem*, played by 120 musicians in a mass at St. Nicholas Church with its gleaming white façade, while some 4,000 mourners crowded into the church and outside in Old Town Square to mourn their beloved musical genius.

Don Giovanni is still performed often at the Estates Theater today. Trust me, it's worth the korunas it'll cost you. Take in the sweeping painted ceiling dome, the work of the last leader of Prague's painters' guild, the stunning gilded boxes that once held Bohemian nobles, and the rows of balconies, where as one Mozart biographer wrote, the crowd was packed to the rafters on the night of the *Don Giovanni* premiere.

Close your eyes for a moment. And when the overture is about to begin, imagine what it might have felt like that night now nearly 230 years ago, well aware that the ink on the pages of this most beloved composer's overture was still wet. Feel the excitement as Wolfgang Amadeus Mozart would have faced *his* orchestra, raised *his* hands, and in the city he was so infatuated with, began to conduct the first opera he'd ever written for the audience he so loved and who so loved him back. *His* Praguers. 📍

(Above) The vantage atop Old Town Hall overlooks the tiled rooftops of Old Town and New Town, a labyrinth of streets where it's not hard to imagine getting lost in his music.



While his music was what captivated audiences, the tales of Mozart the man add to the sense of timelessness one can feel while following in his footsteps through Prague's cobblestoned streets.

(ILLUSTRATIONS) CORA PARADISO

MOZART: THE EUROPEAN TOUR

The maestro spent his entire life on a blitzkrieg that'd put The Rolling Stones to shame.

BERLIN

In the spring of 1789, Mozart traveled to Berlin, hoping to earn money through commissions and performances, which came at the royal palace for King Friedrich Wilhelm II of Prussia and Princess Friederike.

RELIVE IT **HOTEL AM STEINPLATZ**

LONDON

From 1764 to 1765, the Mozart family stayed in London, where Mozart met Johann Christian Bach and regularly played before admiring audiences, including for the royal family, at what was then Buckingham House. It was in London that Mozart, 8, wrote his first two symphonies.

RELIVE IT **THREADNEEDLES & ST. ERMIN'S HOTEL**

PRAGUE

Mozart's beloved city still retains its 18th-century charm, including the Estates Theater, where Mozart conducted his opera premieres of *Don Giovanni* in 1787 and *La clemenza di Tito* in 1791.

RELIVE IT **BOSCOLO PRAGUE**

PARIS

As a child prodigy, Mozart performed for Louis XV at Versailles. Fourteen years later, searching for commission work, the 22-year-old returned and composed his popular *Paris Symphony*, which premiered in one of Europe's first ever public concert's *Concert Spirituel*, held in the Tuileries Palace.

MILAN

At 14, Mozart toured Italy extensively and was commissioned for an opera *Mitridate* performed at the Teatro Regio Ducale, Milan's great opera house at the time. The occasion was a triumph: The audience demanded encores and the opera ran for 22 performances.

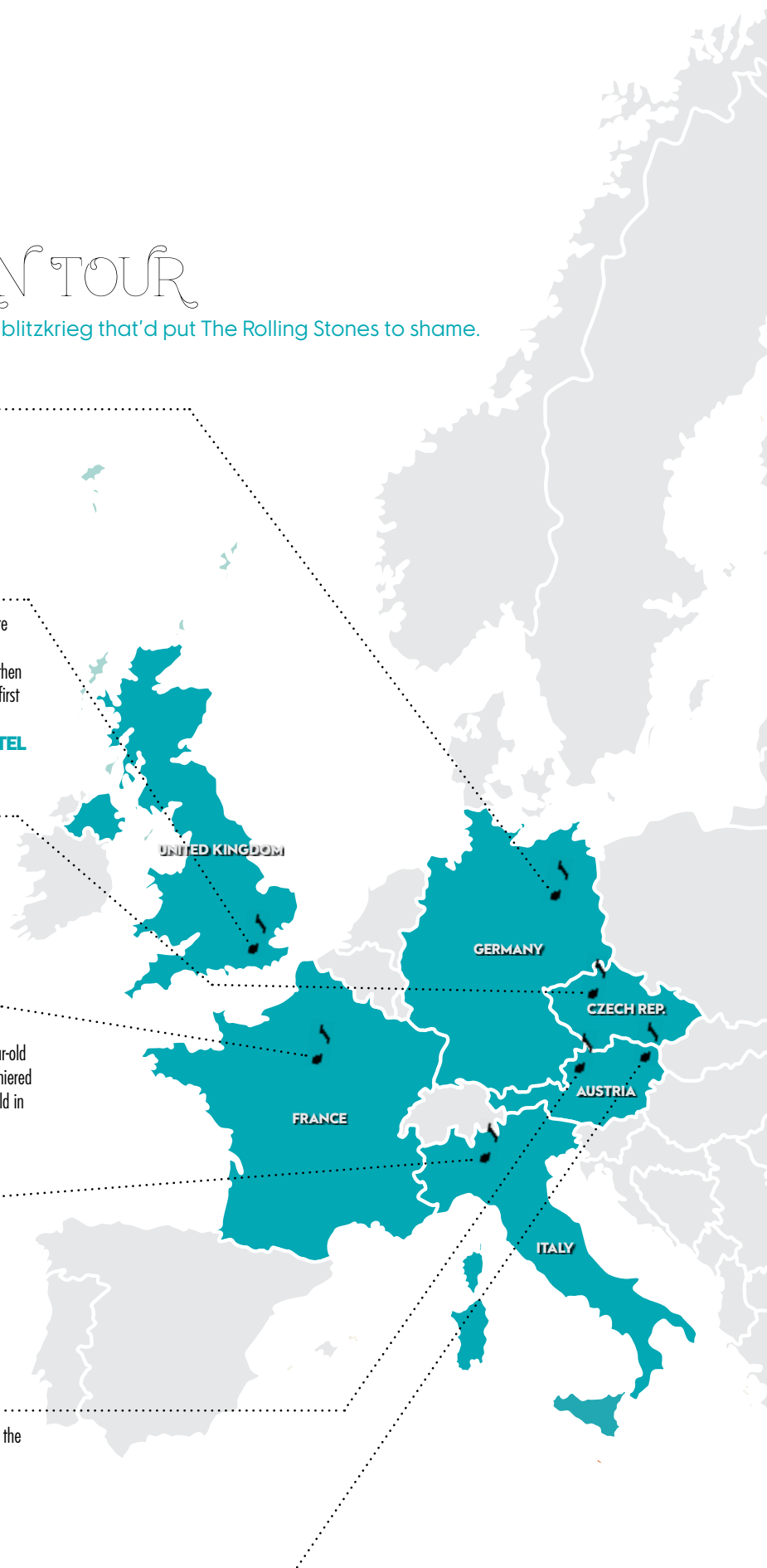
RELIVE IT **BOSCOLO MILANO**

SALZBURG

Already competent on keyboard and violin, and composing from the age of 5, it was in his birth city that Mozart received his first appointment as court musician in 1773, by Prince-Archbishop Hieronymus Colloredo.

VIENNA

The city most often associated with Mozart, it was here as an adult, in 1787, that he was appointed *Kammercompositeur* (chamber composer) of the court, writing some of his greatest works before his death at just 35, in 1791.



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AC PALACIO DE SANTA PAULA
Granada
Located near the Alhambra, the renovated surroundings of this former convent and cloister offer a glimpse into the city's bygone past, luxury aside.



AC PALACIO DEL RETIRO *Madrid*
Set in an early-20th-century palace in front of Retiro Park, this palatial hotel features prime views near Prado Museum and the golden mile shopping area.



AC SANTO MAURO *Madrid*
The 19th-century residence of the Duke of Santo Mauro lays claim to a classical ballroom that overlooks magnificent gardens in the district of Chamberí.



AC PALACIO DEL CARMEN
Santiago de Compostela
This former convent with medieval flourishes features wrought-iron balconies, inner courtyards, and wood-paneled ceilings contrasted by sleek, modern design.



Fontecruz Sevilla (NEW)
Seville
Located in the city's historical Santa Cruz district and a short walk to La Giralda Tower, this chic hotel with its rooftop terrace, skyline views, and outdoor pool is hospitality at its best.



Fontecruz Toledo
(COMING SOON IN 2015) Toledo
Located in the former palace of the Empress Eugenia de Montijo, this sleek homage to style and comfort shows guests luxury rooms, fine dining, and an intimate spa set amid Roman ruins.



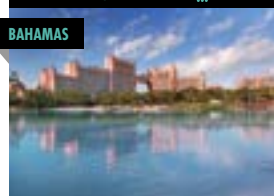
THE GLASSHOUSE *Edinburgh*
A funky nod to the unexpected comes in this Edinburgh gem, with rooftop gardens looking upon Calton Hill, central location to the historic city's sites, and its own curated art gallery.



ST. ERMIN'S HOTEL *London*
Regally swank with chic design, St. Ermin's Hotel in London's St. James neighborhood is where visitors enjoy tables dressed in white linen, afternoon tea, and the very proper Caxton Grill.



THREADNEEDLES *London*
This five-star former Victorian banking hall in the heart of the City of London exudes elegance and style. With great rail, tube, and bus connections within a few hundred yards, it provides a grand base from which to explore London.



ATLANTIS PARADISE ISLAND
Bahamas
This gem of the Caribbean celebrates the life aquatic with its water parks, shark lagoon, and many marine observation areas. On dry land, a casino, golf course, and some 20 restaurants await.



EYE-OPENING MEETS BREATH-HOLDING
At Atlantis Paradise Island, when it comes to activities, the sky's the limit... under water.

A trip to Atlantis Paradise Island in the Bahamas is to plunge into an aquatic experience like none other. There are full-scale animal rescue-rehabilitation facilities at Dolphin Cay, plus a massive water park and enough beaches and pools to fill their own Caribbean island chain. Yet it's the 14 lagoons and their aquarium of activities that could have been hatched from the mind of Jules Verne himself. Amid the eight million gallons of seawater, you'll find some 50,000 animals representing 250 species. You don't have to swim with them all, but it is the snorkeling program through the Ruins Lagoon, the world's largest open-air aquarium at 2.7-million gallons, where you'll have done much more on this vacation than escape — you'll have explored. At arm's length, you'll float along with zebra sharks, a Technicolor spray of tropical fish, spotted rays, and titanic manta rays swooping into view. Most of the fish are local and are only temporary visitors to the aquarium before being released back into the wild. Just like your imagination.



TOLEDO, SPAIN

FOOTPRINT UPON FOOTPRINT
Fontecruz Toledo is a building stuffed with history. The only question is whose?

Before its 2006 refurbishment, the origins of the building that houses Fontecruz Toledo dated back to the 16th century — or at least that's what people thought. Once workers started digging, they discovered arches from an aqueduct system from the 1st century AD and walls from the Byzantine period. The ceilings time-stamped to the 16th, 17th, and 18th centuries were veritable teenagers in comparison. Part archaeological dig, the project then did what any good refurbishment does, painstakingly restoring every little detail of this past that can now be seen throughout the hotel in meeting rooms, the hotel restaurant that's listed in the Michelin Guide, and perhaps most beautifully, the spa. The mosaic of history is a microcosm of what can be found outside this former palace's walls, where Toledo's Old Town is recognized as a UNESCO World Heritage and best known for the amalgam of Christian, Muslim, and Jewish cultures still on display. This is a destination best visited with a firm grip on the past — and a desire to relive it all today.



SCRUB ISLAND RESORT, SPA & MARINA *British Virgin Islands*
Your very own private island with spectacular suites and villas. Sail, dive, snorkel, island-hop, or just relax on one of the three private beaches. Escape, explore, and discover.



HOTEL & SPA DO VINHO *Bento Gonçalves*
Surrounded by vineyards, the grand ranch utilizes its wine-producing riches to create a unique experience in wining, dining, and relaxation courtesy of its vinotherapy spa.



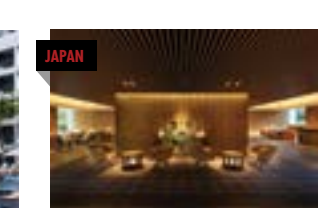
HOTEL PUNTA ISLITA *Guanacaste*
A refuge in the tropical wilds overlooking the ocean, surrounded by tropical forest, where horseback riding, surfing, and wildlife observation are all on the adventure menu.



PIER ONE SYDNEY HARBOUR (NEW) *Sydney*
A unique waterfront experience in the heart of one of the world's most glamorous cities. Built more than 100 years ago as a cargo wharf. World-class service and uniquely curated stays.



THE STONES HOTEL - LEGIAN BALI *Bali*
A high-style oasis of calm set among Kuta's raucous party spirit. Perfectly situated as a launching point for exploring the full spectrum of the island's active and sanguine pursuits.



PRINCE SAKURA TOWER TOKYO *Tokyo*
A spacious garden, a relaxation floor, and bubble baths in every room are some of the unconventional offerings of this hotel located three minutes from Shinagawa Station.



COMING SOON IN 2015!
**BIG ISLAND, HAWAII // PARIS // ZURICH
NICE // BARCELONA // BOGOTA**

SIR EDMUND HILLARY

Everest's First Son

Together with his Sherpa, Tenzing Norgay, the boy from Auckland with the passion for math and science, got his chance to reach the world's highest summit on May 29, 1953. Yet, Hillary

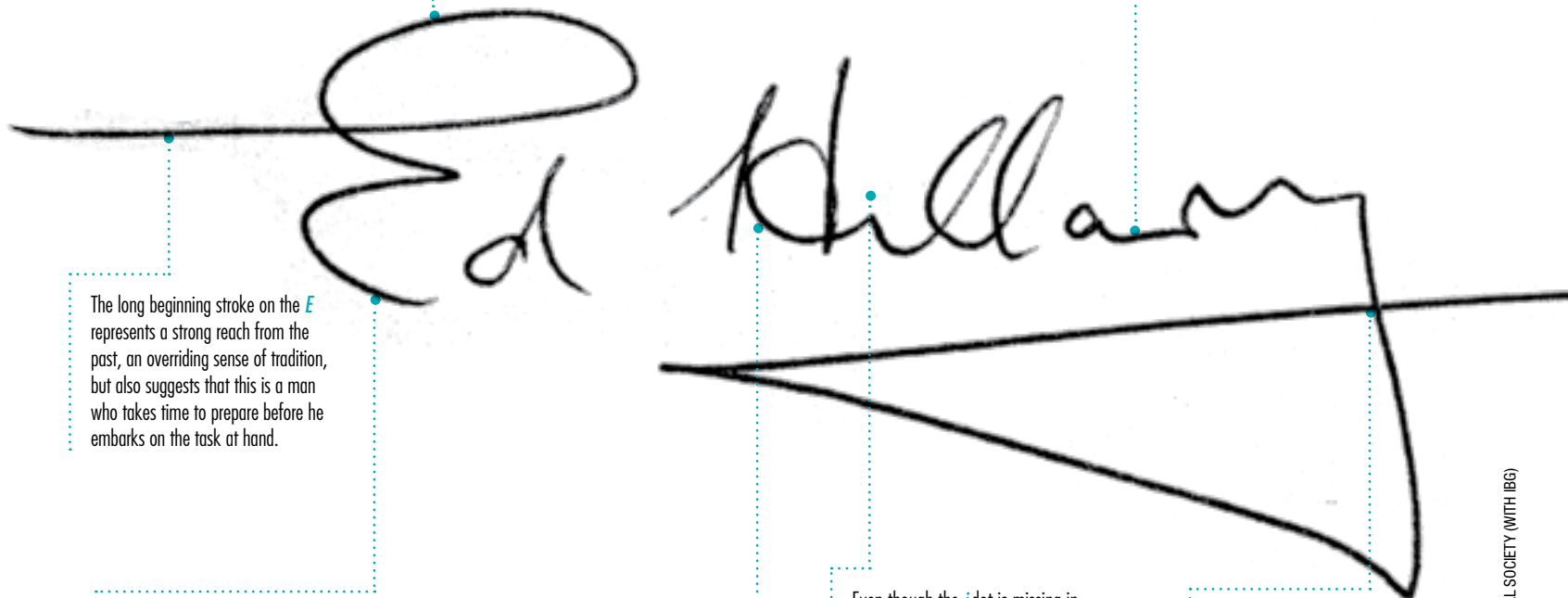
would continually assert that the work he continued in his beloved Nepal reached much higher: "Exciting though many of [the things I have done] have been, there's no doubt in my mind

that the most worthwhile have been the establishing of schools and hospitals, and the rebuilding of monasteries in the mountains."



The fact that the *E* is much taller than the *H* suggests Sir Edmund's wish to outdo his father, to make a name for himself above the family name.

The excellent spacing between letters suggests clear thinking skills and the ability to be objective and a desire for precision.



The long beginning stroke on the *E* represents a strong reach from the past, an overriding sense of tradition, but also suggests that this is a man who takes time to prepare before he embarks on the task at hand.

The free-flowing nature of the capital *E* and fluid "airy" ending reflects a need for freedom. This is not a man who likes to be boxed in.

His philanthropic nature and altruistic inclination are evident by the fullness of the letter-forms, particularly the large loops in the *E*, *H*, and *Is*.

Even though the *I*-dot is missing in this sample, the clarity of the writing displays an attention to detail.

The signature shows Hillary to be the quintessential explorer, one with a mathematical bent, evident by the precise nature of the fantastic triangle as a *y*-loop and the extreme precision of the rightward-moving end stroke.

Signature analysis by Marc J. Seifer, PhD, author of *The Definitive Book of Handwriting Analysis*.

(PORTRAIT, SIGNATURE) ROYAL GEOGRAPHICAL SOCIETY (WITH IGG)

ATLANTIS.

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