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Morris Lapidus was an architect, primarily known for his Neo-baroque "Miami Modern" hotels constructed in the 1950s and 60s, which have since come to define that era's resort-hotel style, synonymous with Miami and Miami Beach. A Jewish Ukrainian immigrant based in New York, Lapidus designed over 1,000 buildings during a career spanning more than 50 years, much of it spent as an outsider to the American architectural establishment.

Morris Lapidus - Wikipedia

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Morris Lapidus: The Architecture of Joy by Deborah ... On the cover of his 1996 autobiography, the American architect Morris Lapidus (1902–2001) strikes a confident pose. The photograph is from 1957; Lapidus is dressed in white, his face framed against a building of his own design, the Aruba Caribbean Hotel. With this unadorned cubic structure as a backdrop, Lapidus seems

“ I am a Modernist ” Morris Lapidus & His Critics Adored for his exuberant and original architecture, more than fifty years of Morris Lapidus's designs are celebrated in this first-ever monograph. Known for inventing the postwar resort hotel with the Fontainebleau and the Eden Roc in Miami Beach, Morris Lapidus (1902-2001) is revered for his joyful interpretation of modernist tenets through an American vernacular of spectacle and whimsy.

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Morris Lapidus : the architecture of joy (Book, 2010 ...
Mr. Lapidus was steeped in classical architecture, but he created an eye-catching mixture of French Provincial and Italian Renaissance -- with whiplash-curve facades and a splashy use of color --...

Morris Lapidus, an Architect Who Built Flamboyance Into ...
Adored for his exuberant and original architecture, more than fifty years of Morris Lapidus ' s designs are celebrated in this first-ever monograph. Known for inventing the postwar resort hotel with the Fontainebleau and the Eden Roc in Miami Beach, Morris Lapidus (1902–2001) is revered for his joyful interpretation of modernist tenets through an American vernacular of spectacle and whimsy.

Morris Lapidus: The Architecture of Joy: Desilets, Deborah ...
Morris Lapidus, (born Nov. 25, 1902, Odessa, Russia—died Jan. 18, 2001, Miami Beach, Fla., U.S.), Ukrainian-born U.S. architect. He went to the U.S. as a child and grew up in New York City. After earning an architectural degree, he worked in New York architectural firms from 1928 to 1942. In 1942 Lapidus moved to Miami Beach, where he ran his own firm until 1986.

Morris Lapidus | American architect | Britannica
Lapidus, who died in 2001 at age 98, was a quintessentially American architect whose buildings embody the right to “ the pursuit of happiness ” asserted by the Declaration of Independence.

Buildings That Jump Up And Bite – The Forward
In his autobiography, An Architecture of Joy, Morris Lapidus describes how he developed the design for his second Miami Beach hotel, the Eden Roc, in 1955. Since Lapidus and

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his client, Harry Mufson, had both worked previously with the developer Ben Novack (now their competitor) on the Fontainebleau Hotel next door, the style of that hotel—something referred to by its client as “ modern French provincial ” —was definitely out.

New York Architecture Images- Morris Lapidus

The “ Morris ” Eiber is referring to is Morris Lapidus, the designer most responsible for Miami ’ s exuberant architecture in the 1950s and ’ 60s, who was known for his Rococomeets–Le Corbusier style.

This Morris Lapidus-Designed Miami Home Is a Veritable ... Temple Menorah was expanded by Morris Lapidus in 1963 by adding the belvedere tower (aka "the cheese grater"), the vertical pilasters on north facade and modernist arches on west facade. Grand hotels did not constitute Lapidus' whole career and the "joyful architect" was also a master of utilitarian architecture.

Miami Architecture - Temple Menorah by Morris Lapidus ...

When architect Morris Lapidus was designing the 50-story Americana hotel in New York City in 1960, he needed to save his client the half-a-million dollars it would take to stabilize the high building against wind pressure. Lapidus ’ solution was to bend the building so it would stand by itself, without support.

Too Much is Never Enough: Morris Lapidus ’ Postmodern ...

Architect Morris Lapidus was best known for his glamorous Miami Beach hotels, the Fontainebleau and Eden Roc, and for saying "Too much is never enough." But he had one project that was his favorite: Miami Beach's Lincoln Road, one of the nation's first pedestrian malls.

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Morris Lapidus- Architect | Icon | American Original on Vimeo

If a prophet is without honor in his own country, Morris Lapidus was a prophet who lived to see his dream fulfilled on a limited basis. His self-described architecture of the American Dream, flamboyant in the extreme and expressive of the heights of 50s and 60s exuberance, was reviled in its day. Critics called his Miami Beach hotels boarding house baroque, the epitome of the apogee, emblems of tail-fin chic, and the nation's grossest national product.

The book will be the most comprehensive book of Lapidus's 50-plus-year career. It will be divided into several key chapters based on building types: 1) Hotels and resorts--for which he is best known--including the Fountainbleau and Edon Roc in Miami, The Americana hotels in New York, San Juan, and Miami, and many others. 2) Retail spaces: Lapidus started his career design shops in New York, where he pioneered the all-glass display window and later the "flow" of the open floor plan in the retail space, unprecedented at the time. 3) Houses and Housing: less well known are Lapidus's houses and housing, which range in location from New York to Miami, to which he brought the same level of extravagance as he did to his more renowned hotel work.

Morris Lapidus, the famous mid-century architect, outraged the architectural profession and riled critics with an architecture that was popularly embraced. His Miami Beach resort hotels - the Fontainebleau, the Eden Roc, and the Bal Harbour Sheraton - are synonymous with the glamour of Miami Beach in the '50s. Lapidus' hotels are infamous as

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the stomping grounds of the Rat Pack and their fellow movie stars. Yet, during his life he was never published in architectural magazines and was discredited by the architectural profession - before undergoing a renaissance as a prophet of postmodernism. This book establishes the importance of his work and offers private insights into a man who once said 'why be exotic in private?'.

American architect Morris Lapidus is best known as the designer of glamorous postwar resort hotels in Florida, such as the Fontainebleau (1954) and the Eden Roc (1955) in Miami Beach, and the Americana in Bal Harbour (1956). Yet in a remarkable sixty-year career that began in 1926, he designed more than 500 retail stores, hotels, apartment complexes, and stage sets that captured the popular spirit and changing face of Main Street America in the twentieth century. Lapidus created fantasy environments in which America's middle class, flush with expanding postwar incomes and optimism, could fulfill its desire for glamor, relaxed luxury, and leisure. His signature forms - chevrons, "beanpoles", "woggles", or amoeba shapes, and curving walls and ceilings punctuated by "cheese holes", or cutouts - have become treasured icons of American postwar vernacular architecture. Born in Russia in 1902, Lapidus was brought to New York by his parents a year later, and the family first settled on the Lower East Side. He completed his architecture degree at Columbia University and first earned a reputation by designing stage sets and retail stores in which he developed new theories in store design and essentially created the modern storefront as we now know

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it. For his famed resort hotels of the 1950s Lapidus designed not only the vast structures but a melange of quasi-French provincial and Italian Renaissance decorative elements that critics would dub "Miami Beach French", including everything from the tableware to his famous "stairways to nowhere". He was one of the first architects to acknowledge the cinema as an overriding influence on American taste.

Alan Lapidus's life has been a Zelig-like romp through most of the cultural and political highlights of the recent past. He has popped up as architect for or observer of many of our era's most iconic figures, including Donald Trump, various Mafia big shots, mayors, Aristotle and Jackie Onassis, Bob Guccione, pit bosses, real estate legends, and spies.

Everything by Design takes us behind the scenes in Las Vegas, Disney World, Havana, Atlantic City, Moscow, the Amazon rainforest, and New York. Along the way we learn why Mickey Mouse never seems to use the restroom, why the baccarat tables in casinos are always far away from the dice tables, why the CIA wanted him to redesign Havana's main synagogue, and why the tunnels under the Hotel Moskva can't be touched. Everything by Design is a keenly observed social and cultural history of modern America by one of its key shapers.

Expanded to include the city's noteworthy campus architecture and the downtown's changing cityscape, an updated guide to the acclaimed architecture of Chicago provides a wealth of information and offers additional insight for walking tourists. Original.

This guidebook organizes 100 architectural highlights into

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walkable tours in downtown Miami and Miami Beach. From the tropical vernacular of the Barnacle House to the Art Deco neighborhoods of Miami Beach, from the Midcentury Modernism of Morris Lapidus to the sophisticated rhythms of Arquitectonica, Judith Paine McBrien captures the vibrancy and diversity of architecture in Miami and its environs. Set in a stunning seaside site, the buildings of Miami, Miami Beach, Coral Gables, and Coconut Grove tell a fascinating story of artifice, innovation, charm, and international influence. This masterfully illustrated guide highlights the buildings that visitors will want to see, among them the City Beautiful planning of Coral Gables; the classical glory of Vizcaya; and the New World Symphony, Frank Gehry ' s twenty-first-century reinterpretation of the music hall.

The ideas of architects are usually conveyed by their buildings. Vladimir Belogolovsky takes a different approach in his new work. The New York-based author gives a detailed picture of contemporary architects – through words. The publication consisting of almost six hundred pages presents interviews with thirty architects, which Belogolovsky conducted in the framework of his long-term, international activities as a curator and author. The names of the interviewees read like a “ Who-is-Who ” of modern architecture. The fame surrounding these avant-garde masters has eclipsed merely professional circles and reached the conscience of the wide general public. Their iconic work has attracted so much attention in recent years in the mass media that it is often referred to as “ Starchitecture ” . Interviews with: David Adjaye, Will Alsop, Alejandro Aravena, Shigeru Ban, Elizabeth Diller, Winka Dubbeldam, Peter Eisenman, Norman Foster, Zaha Hadid, Steven Holl, Bjarke Ingels, Kengo Kuma, Daniel Libeskind, Jürgen Mayer

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