

Brand Spaces Branded Architecture And The Future Of Retail Design

The home goods market in the United States is the largest market in the world. Then why do some interior design firms thrive while others barely survive? The answer lies in one powerful little word: brand. More than a pretty logo, it involves telling the story of your distinct point of view—who you want to serve and why you do business, and it's a process that happens from the inside out. This book bridges the gap between designer and design leader and shows pros how to define, value, and communicate their vision; find clients who are a fit; and master the art of being visible. Worksheets give designers the tools to learn these strategies and apply them to their work. It also includes candid conversations with design leaders such as Barbara Barry, Rose Tarlow, Kelly Hoppen, Vicente Wolf, Christiane Lemieux, Clodagh, Martyn Lawrence Bullard, and others.

Shopper! explores innovative store concepts and provides expert insights into how brands can engage with their customers in novel ways. Disrupted by online shopping, shops and brands find themselves in a permanent battle over the most innovative store concepts, striking window displays, and genius presentation of goods, to breathe new life into the traditional retail flow. This creative struggle has heralded a golden era of retail design. Brand experiences now stretch far beyond the end product; the dialogue between a shop and its consumers is becoming increasingly important. Companies are tapping the talents of top designers and using them in sophisticated flagship stores or unexpected temporary venues. Shopper! showcases the most outstanding concepts across a number of industries, introducing the most innovative brands with rich, in-depth case studies.

The 4th volume in a popular series, this book profiles a cross-section of international retail projects with an emphasis on food-related retail spaces. The author is a noted lecturer and expert on corporate architectural branding strategies. In recent years, a variety of gastronomy-focused retail environments have established themselves as communicative gathering places and valuable anchor points in retail design. These new hybrid retail spaces have become more common, ranging from a gourmet restaurant in a supermarket to a cooking school in a shopping center. Retail Design International Volume 4 features an overview of worldwide ideas and projects in both the retail and retail food worlds. Around 60 international projects are profiled here, with inspiring ideas for conceptualizing space, corporate branding, and customer experience. Contents: Brand Identity at the Point of Sale, Instagram Shopping, Visual Merchandising Text in English and German.

Architecture as imprint, as brand, as the new media of transformation—of places, communities, corporations, and people. In the twenty-first century, we must learn to look at cities not as skylines but as brandscapes and at buildings not as objects but as advertisements and destinations. In the experience economy, experience itself has become the product: we're no longer consuming objects but sensations, even lifestyles. In the new environment of brandscapes, buildings are not about where we work and live but who we imagine ourselves to be. In Brandscapes, Anna Klingmann looks critically at the controversial practice of branding by examining its benefits, and considering the damage it may do. Klingmann argues that architecture can use the concepts and methods of branding—not as a quick-and-easy selling tool for architects but as a strategic tool for economic and cultural transformation. Branding in architecture means the expression of identity, whether of an enterprise or a city; New York, Bilbao, and Shanghai have used architecture to enhance their images, generate economic growth, and elevate their positions in the global village. Klingmann looks at different kinds of brandscaping today, from Disneyland, Las Vegas, and Times Square—prototypes and case studies in branding—to Prada's superstar-architect-designed shopping epicenters and the banalities of Niketown. But beyond outlining the status quo, Klingmann also alerts us to the dangers of brandscapes. By favoring the creation of signature buildings over more comprehensive urban interventions and by severing their identity from the complexity of the social fabric, Klingmann argues, today's brandscapes have, in many cases, resulted in a culture of the copy. As experiences become more and more commodified, and the global landscape progressively more homogenized, it falls to architects to infuse an ever more aseptic landscape with meaningful transformations. How can architects use branding as a means to differentiate places from the inside out—and not, as current development practices seem to dictate, from the outside in? When architecture brings together ecology, economics, and social well-being to help people and places regain self-sufficiency, writes Klingmann, it can be a catalyst for cultural and economic transformation.

In this the fifth book in RSD's Publishing's inspiring Retail Spacebook series, we feature more than 40 stores showcasing how store designers, architects and visual merchandisers have created retail spaces that have a "look" that builds strong brand image.

A revised new edition of the bestselling toolkit for creating, building, and maintaining a strong brand. From research and analysis through brand strategy, design development through application design, and identity standards through launch and governance, Designing Brand Identity, Fourth Edition offers brand managers, marketers, and designers a proven, universal five-phase process for creating and implementing effective brand identity. Enriched by new case studies showcasing successful world-class brands, this Fourth Edition brings readers up to date with a detailed look at the latest trends in branding, including social networks, mobile devices, global markets, apps, video, and virtual brands. Features more than 30 all-new case studies showing best practices and world-class. Updated to include more than 35 percent new material. Offers a proven, universal five-phase process and methodology for creating and implementing effective brand identity. This book articulates a new theoretical approach to branding, labelled the Communication as Constitutive of Brands (CCB) approach. This approach combines understandings from the CCO (Communication as Constitutive of Organization) perspective with the branding literature. The author outlines the evolution of corporate branding theory that has developed from an identity approach rooted in signalling theory to an understanding of brands as co-created by multiple stakeholders. She then develops and elaborates the latter approach by formulating and explicating the CCB approach, within which a brand is conceptualized as a discursive brand space grounded in a performative and interactional ontology. Brand discourses are produced in a number of conversational spaces inhabited by both human and non-human actors. Seeing that non-human actors have agency, hybrid agency and ventriloquism are key notions in the CCB approach, and the role of the brand manager is to function as a practical author. The CCB approach is explicated and sustained by five chapters that each elaborate on a certain aspect of CCB and demonstrate the theoretical points in a number of analyses (the process of brand creation, the set-up of conversational spaces, the role of materiality and macro-actors, frame games, and the brand manager as a practical author). The data in the analyses originates from a case that is used throughout the book. Written for scholars and university students within the field of branding and organizational communication, this book represents an area of developing interest within the field of marketing.

From commercial retail environments to branded urban villages, brands are now a salient feature of contemporary cityscapes and are deeply entwined in people's everyday lives. Drawing on extensive empirical material and recent theoretical developments in the sociology of brands, this book explores the complex relationship between brands, consumption and urban life. Covering a range of brands and branding in the city, from themed retail stores to branded cultural quarters, it considers how brands provide new ways of mediating identities, lifestyles and social relations. At the same time, the book reveals how brands are bound up with forms of socio-spatial division and exclusion in the city, defining what kinds of practices, images or attitudes are acceptable in a particular place, constituting cultural boundaries that keep certain people and activities out. With attention throughout to the social and cultural implications of the presence of brands in urban space, Brands and the City examines how people engage with brands, and how brands shape urbanites' experiences and sense of self, society and space. An extensive exploration of the processes through which brands are integrated into cities, their effects on everyday experiences and their role in the policing and governance of urban space, this book will appeal to scholars across the social sciences with interests in urban studies, consumption and branding.

Sweeping transformation of brands has led to a warranted need to conquer space for brand performances. Branded spaces emplace agents

like consumers or other stakeholders to have an experience that is in multisensual association with a brand. In a fast changing world, branded spaces are becoming lighthouses for brands, for their image and for their relationship to agents. Additionally, the editors and contributors often use a story-like framework to explore how branded spaces are approached as well as to what degree they afford success. Management, branding, marketing, sociology, psychology, and philosophy are some of the disciplines that deal with branded spaces. To address the complexity and the multidisciplinary challenge of branded spaces, this topic is approached via different categories: places and possibilities, facts and figures, senses and sensualities, stories and situations as well as critiques and consequences.

Scott Lukas, famed industry expert on designing themed spaces, brings you a book that focuses on the imaginative world of themed, immersive and consumer spaces. Whether or not you are involved in designing a theme park, cultural museum, shop, or other entertainment space, you will benefit from the insider tips, experiences, and techniques highlighted in this practical guide. Make your themed spaces come to life and become true, immersive worlds. The book features informative sidebars addressing possible design issues and current trends; case studies and interviews with real-world designers, and further reading suggestions. The book also includes a companion website, as well as exercises that accompany each chapter, lavish photos, illustrations, and tables.

Effective marketing techniques are a driving force behind the success or failure of a particular product or service. When utilized correctly, such methods increase competitive advantage and customer engagement. Advertising and Branding: Concepts, Methodologies, Tools, and Applications is a comprehensive reference source for the latest scholarly material on emerging technologies, techniques, strategies, and theories for the development of advertising and branding campaigns in the modern marketplace. Featuring extensive coverage across a range of topics, such as customer retention, brand identity, and global advertising, this innovative publication is ideally designed for professionals, researchers, academics, students, managers, and practitioners actively involved in the marketing industry.

This book demonstrates how fashion brands communicate, why the practice is significant within wider society and how it can be perceived as culturally meaningful. Enabling readers to connect the tools and techniques of communication with their theoretical underpinnings and historical antecedents, the book shows how these methods can be applied in practice. The authors utilise social, consumer and cultural theory, and frameworks rooted in psychology, sociology and economics, as mechanisms to analyse and deconstruct current communication strategies used by fashion brands. The book presents insights and strategies for communicating authentic values, conveying a clearly defined aesthetic and visual language and generating shareable content that resonates with audiences. With insights into strategies used by brands including Burberry, Gucci, Dior, COS, Rapha, Warby Parker and Maryam Nassir Zadeh, each chapter outlines ways of maintaining relevant and consistent brand narratives in the 21st century. From how to sustain a dialogue with a brand's community, to the use of brand collaboration, co-creative storytelling and fashion spaces, the book aims to develop reflective communication practitioners who have a deep understanding of the cultural landscape, brand strategy and industry innovation. Written for scholars and practitioners, this book is a valuable blend of theory and practice across the fields of fashion, communication and branding.

This book provides students and academics with a comprehensive analysis of the theory and practice of branding. The challenge to explore new and effective ways of harnessing the power of communication to engage with company stakeholders in interactive, immediate and innovative ways is ever-present in the digital era. Digital marketing and social media create opportunities for managers to communicate their brand's identity to their consumers and stakeholders. Yet, limited empirical research exists to elucidate these issues, and less still that assists our understanding of branding issues at an international level. Recognising the complexity and plurality at the heart of the branding discipline, this text explores the relationship between brands, identity and stakeholders. Working through building, designing and maintaining a brand, the authors consider such aspects as strategic planning and campaign management, research and measurement, media relations, employee communication, leadership and change communication, and crisis branding. Critically, differing methods and approaches applied to branding and communication research design are assessed, including both qualitative and quantitative methods. Proposing a mixture of theory and practice with international case studies, this book is an invaluable companion for advanced undergraduate and postgraduate students, academics of marketing and strategic brand management, as well as managers and decision makers globally.

Between the Stock Market Crash and the Vietnam War, American corporations were responsible for the construction of thousands of headquarters across the United States. Over this time, the design of corporate headquarters evolved from Beaux-Arts facades to bold modernist expressions. This book examines how clients and architects together crafted buildings to reflect their company's brand, carefully considering consumers' perception and their emotions towards the architecture and the messages they communicated. By focusing on four American corporate headquarters: the PSFS Building by George Howe and William Lescaze, the Johnson Wax Administration Building by Frank Lloyd Wright, Lever House by Skidmore, Owings & Merrill, and The Röhme & Haas Building by Pietro Belluschi, it shows how corporate modernism evolved. In the 1930s, architecture and branding were separate and distinct and by the 1960s, they were completely integrated. Drawing on interviews and original material from corporations' archives, it examines how company leaders, together with their architects, conceived of their corporate headquarters not only as the consolidation of employee workplaces, but as architectural mediums to communicate their corporate identities and brands.

Creating Sensory Spaces celebrates spaces enlivened with sensual richness and provides you with the knowledge and tools necessary to create them. Drawing on numerous built case studies in ten countries and illustrated with over 85 full color images, the book presents a new framework for the design of sensory spaces including light, color, temperature, smell, sound, and touch. Bridging across disciplines of architecture, engineering, phenomenology and perceptual psychology, this book informs the design of buildings and neighborhoods that reclaim the role of the body and all the senses in creating memorable experiences of place and belonging.

This book argues narrative, people and place are inseparable and pursues the consequences of this insight through the design of narrative environments. This is a new and distinct area of practice that weaves together and extends narrative theory, spatial theory and design theory. Examples of narrative spaces, such as exhibitions, brand experiences, urban design and socially engaged participatory interventions in the public realm, are explored to show how space acts as a medium of communication through a synthesis of materials, structures and technologies, and how particular social behaviours are reproduced or critiqued through spatial narratives. This book will be of interest to scholars in design studies, urban studies, architecture, new materialism and design practitioners in the creative industries.

Buildings have often been studied whole in space, but never before have they been studied whole in time. How Buildings Learn is a masterful new synthesis that proposes that buildings adapt best when constantly refined and reshaped by their occupants, and that architects can mature from being artists of space to becoming artists of time. From the connected farmhouses of New England to I.M. Pei's Media Lab, from "satisficing" to "form follows funding," from the evolution of bungalows to the invention of Santa Fe Style, from Low Road military surplus buildings to a High Road English classic like Chatsworth—this is a far-ranging survey of unexplored essential territory. More than any other human artifacts, buildings improve with time—if they're allowed to. How Buildings Learn shows how to work with time rather than against it. This book explores the notion of affective space in relation to architecture. It helps to clarify the first-person, direct experience of the environment and how it impacts a person's emotional states, influencing their perception of the world around them. Affective space has become a central notion in several discussions across philosophy, geography, anthropology, architecture and so on. However, only a limited selection of its key features finds resonance in architectural and urban theory, especially the idea of atmospheres, through the work of German phenomenologist Gernot Böhme. This book brings to light a wider range of issues bound to lived corporeal experience. These further issues have only received minor attention in architecture, where the discourse on affective space mostly remains superficial. The theory of

atmospheres, in particular, is often criticized as being a surface-level, shallow theory as it is introduced in an unsystematic and fragmented fashion, and is a mere "easy to use" segment of what is a wider and all but impressionistic analytical method. This book provides a broader outlook on the topic and creates an entry point into a hitherto underexplored field. The book's theoretical foundation rests on a wide range of non-architectural sources, primarily from philosophy, anthropology and the cognitive sciences, and is strengthened through cases drawn from actual architectural and urban space. These cases make the book more comprehensible for readers not versed in contemporary philosophical trends.

Landscape and branding explores the way landscape is conceptualised, conceived, represented and designed by professionals in a brand-driven age. Landscape - incorporating tangible physical space as well as intangible concepts, narratives, images, and experiences of place - is constructed by a number of creative industries. This book tests the hypothesis that place branding, a powerful marketing and management practice, increasingly blurs the distinction between the promotion of landscape and its production in design terms. Place branding involves the strategic and systematic composition of single-minded, experiential and market-friendly place identities which are consistently communicated across various media, including physical space. How does this implicate or transform notions of place, nature, landscape experience, and the qualitative value of landscape itself? How does this affect the role of landscape architecture? To answer these questions, place branding theory and practice is critically examined alongside an in depth case study of one specific landscape - the Blue Mountains (Australia). Projects undertaken between 1995 and 2015, including a branding strategy for the region, media campaigns, television, cinema, and several landscape architectural works in the public and private domain are comparatively analysed, focusing on the discourse, conventions and values informing their production, and the landscape narratives they convey.

An analysis of the invasion of our personal lives by logo-promoting, powerful corporations combines muckraking journalism with contemporary memoir to discuss current consumer culture

Interior design can be considered a discipline that ranks among the worlds of art, design, and architecture and provides the cognitive tools to operate innovatively within the spaces of the contemporary city that require regeneration. Emerging trends in design combine disciplines such as new aesthetic in the world of art, design in all its ramifications, interior design as a response to more than functional needs, and as the demand for qualitative and symbolic values to be added to contemporary environments. Cultural, Theoretical, and Innovative Approaches to Contemporary Interior Design is an essential reference source that approaches contemporary project development through a cultural and theoretical lens and aims to demonstrate that designing spaces, interiors, and the urban habitat are activities that have independent cultural foundations. Featuring research on topics such as contemporary space, mass housing, and flexible design, this book is ideally designed for interior designers, architects, academics, researchers, industry professionals, and students.

This book is an investigation of the cultural phenomenon of branding and its transformational effects on the contemporary spatial – and urban – reality. It develops a novel understanding of the rationale behind the construction of large-scale architectural complexes that relate to corporate brands, and of its tremendous cultural effects. The author suggests that what we see today is the creation of "global mass ornaments", of a thorough ornamentalization of the entire globe. The origins of this are discussed with regard to examples of corporate brand-building from Europe and China (Autostadt Wolfsburg, BMW Welt Munich and Anting New Town). Additional cases are several simulated spaces in Berlin and the space-branding activities of companies like Apple or Prada. Theoretically, the author develops an innovative poststructuralist framework, combining ideas from Gilles Deleuze with the space philosophy of Peter Sloterdijk. He analyzes how the corporate redefinition of space makes the city enter into a mode of virtual urbanity. This idea leads to a notion of a "global urban" and, ultimately, the "global mass ornament". This concept of a global mass ornament is developed here with reference to Sloterdijk's concept of a world of "spheres". The latter is used to understand the new mode of spatiality of mediatized spaces. The book makes the point that our world is involved in a process of mass ornamentalization that has only just begun. The concept of the global mass ornament is the first to come to grips with a culture in which branding is effectively changing the physiognomy of the earth. The global mass ornament is a banner for a cultural transformation that employs architecture, sign theory and mechanisms borrowed from traditional advertising and from social media, as well as social processes – and that we have yet to properly understand. This book is a significant step forward in this respect.

Strike a Pose! documents a new extroverted architectural language. Manifested in spectacular structures, eccentric forms and vivid colours, this expressive approach goes way beyond conventional stylistic and geographic boundaries. Strike a Pose! leads the reader around the globe to iconographically charged scenes and futuristic spaces, with examples of architectural playfulness and experimental wanderlust ranging from private residences to schools and operas, museums and interior design. Conceived and edited by Lukas Feireiss, the editor of Spacecraft, this publication inspires beyond the traditional borders of genre, further indicating architecture's pop appeal and its contagious and entertaining effect.

A tour of the world's most exciting and spectacular ""third places"" from Caesar's Palace in Las Vegas to the Guinness Storehouse in Dublin
Brand Spaces Branded Architecture and the Future of Retail Design Die Gestalten Verlag

Brand Spaces shows how trailblazers are creating branded worlds, event locations, flagship stores, and pop-up shops to continually surprise and inspire their target audiences. In the first part of the book, decision makers from global brands such as Camper, Aesop, Freitag, Gaggenau, and Nokia share their concepts and strategies. The second part of Brand Spaces offers a cutting-edge showcase of international trends in interior design for stores.

There is no way to mistake the ubiquitous trademarked Coca-Cola bottle, or the stylish ads for Absolut Vodka with any of their competitors. How have these companies created this irresistible appeal for their brands? How have they sustained a competitive edge through aesthetics? Bernd Schmitt and Alex Simonson, two leading experts in the emerging field of identity management, offer clear guidelines for harnessing a company's total aesthetic output -- its "look and feel" -- to provide a vital competitive advantage. Going beyond standard traditional approaches on branding, this fascinating book is the first to combine branding, identity, and image and to show how aesthetics can be managed through logos, brochures, packages, and advertisements, as well as sounds, scents, and lighting, to sell "the memorable experience." The authors explore what makes a corporate or brand identity irresistible, what styles and themes are crucial for different contexts, and what meanings certain visual symbols convey. Any person in any organization in any industry can benefit from employing the tools of "marketing aesthetics." Schmitt and Simonson describe how a firm can use these tools strategically to create a variety of sensory experiences that will (1) ensure customer satisfaction and loyalty; (2) sustain lasting customer impressions about a brand's or organization's special personality; (3) permit premium pricing; (4) provide legal "trade dress" protection from competitive attacks; (5) lower costs and raise productivity; and (6) most importantly, create irresistible appeal. The authors show how to manage identity globally and how to develop aesthetically pleasing retail spaces and environments. They also address the newly emergent topic of how to manage corporate and brand identity on the Internet. Supporting their thesis with numerous real-world success stories such as Absolut Vodka, Nike, the Gap, Cathay Pacific Airlines, Starbucks, the New Beetle Website, and Lego, the authors explain

how actual companies have developed, refined, and maintained distinct corporate identities that set them apart from competitors.

Since the late 2000s, the themed space has been the subject of widespread analysis and criticism in academic communities as well as a popular source of entertainment for people around the world. Themed spaces have, at their foundation, an overarching narrative, symbolic complex, or story that drives the overall context of their spaces. Theming, in some very unique ways, has expanded beyond previous stereotypes and oversimplifications of culture and place to now consider new and often controversial topics, themes, and storylines. At the same time, immersion—or the idea that a space and its multiple architectural, material, performative, and technological approaches may wrap up or envelop a guest within that space—has expanded to become an overarching concern of many consumer spaces around the world. Casinos, theme parks, lifestyle stores, and museums and interpretive centers alike have looked to immersion as a means of both selling products and educating the masses.

A visual casebook and primer on how architects and designers transform a company's name and values into a three-dimensional retail space.

Standards for the design of interior spaces should be based on the measurement of human beings and their perception of space, with special consideration for disabled, elderly, and children

This book integrates new thinking on the image, marketing, and branding of places at all levels, from town squares to cities and countries, and of the products and peoples associated with them, thereby bridging the 'country' and 'place' silos in place-related research and practice. Insightful contributions from top scholars reflect fresh theorizing and provide a critical appraisal of conventional wisdom by juxtaposing intriguing contexts, questioning commonplace practices, and challenging methodologies and theoretical assumptions.

In this book, the editors focus on architecture and communication from various different perspectives – taking into account that the term “architecture” is used for buildings as well as in the context of computer software. Data and software also impact on our cities; raw data, however, do not convey any information – in order to generate information and communication they have to be organized and must make sense to the reader. The contributions avoid clear separation of the various communication spheres of their disciplines. Instead, they use the wide range of approaches to explore meanings – an ambitious aim that leaves the destination wide open; the reader is invited to share in this adventure.

A room's acoustic character seems at once the most technical and the most mystical of concerns. Since the early Enlightenment, European architects have systematically endeavored to represent and control the propagation of sound in large interior spaces. Their work has been informed by the science of sound but has also been entangled with debates on style, visualization techniques, performance practices, and the expansion of the listening public. *Echo's Chambers* explores how architectural experimentation from the seventeenth through the mid-twentieth centuries laid the groundwork for concepts of acoustic space that are widely embraced in contemporary culture. It focuses on the role of echo and reverberation in the architecture of Pierre Patte, Claude-Nicolas Ledoux, Carl Ferdinand Langhans, and Le Corbusier, as well as the influential acoustic ideas of Athanasius Kircher, Richard Wagner, and Marshall McLuhan. Drawing on interdisciplinary theories of media and auditory culture, Joseph L. Clarke reveals how architecture has impacted the ways we continue to listen to, talk about, and creatively manipulate sound in the physical environment.

"WorkScape reveals how trailblazing companies from around the world are redefining where we work and how we work together. The book showcases office spaces by innovators such as Facebook, Google, YouTube, Monocle, KPMG, Red Bull, and Urban Outfitters that promote new forms of work, creativity, and collaboration. In addition to presenting architecture and interior design, WorkScape also explores more unconventional parameters that can make going to and being at work more attractive and satisfying. The forward-thinking offers featured here include company-run childcare facilities, bike share programs, communal vegetable gardens, and fully equipped health and wellness facilities. In WorkScape, office environments from global players are shown alongside compelling examples from smaller enterprises, temporary ventures, and freelance endeavors that all shake off the cubicle culture of the past. The book's careful pairing of stunning images with in-depth project descriptions and detailed floor plans make it an invaluable reference for anyone looking to redefine their workplaces, impress their partners and clients, and inspire their staff to think outside the box."--Page 4 of cover.

This book presents human factors research focused on achieving and assessing sustainability in the built environment and architecture. It reports on advanced engineering methods for architecture and design, and on assessments of the social, environmental, and economic impacts of various designs and projects. The book covers a broad range of practical studies relating to ergonomic design and assessment of public and private places, urban ecological constructions, and urban planning for smart city. Further topics include green area planning, environmentally-responsive architecture, and conservation and adaptation of vernacular architectures in modern design. Based on the AHFE 2021 Conference on Human Factors in Architecture, Sustainable Urban Planning and Infrastructure, held virtually on 25-29 July, 2021, from USA, this book offers a wealth of perspectives on sustainability and ergonomics in architecture and urban planning. As such, it represents a timely source of inspiration for designers, architects, urban planners, as well as civil and environmental engineers, and other professionals, including policy-makers, involved in the development of sustainable buildings and infrastructure.

The Value of Design in Retail and Branding creates a much-needed bridge between different disciplines involved in retail design, bringing together a range of research and insights for practice in these disciplines, improving the impact of design.

Winner of the 2009 Robert Park Book Award for best Community and Urban Sociology book! *Branding New York* traces the rise of New York City as a brand and the resultant transformation of urban politics and public life. Greenberg addresses the role of "image" in urban history, showing who produces brands and how, and demonstrates the enormous consequences of branding. She shows that the branding of New York was not simply a marketing tool; rather it was a political strategy meant to legitimize market-based solutions over social objectives. Alvar Aalto once argued that what mattered in architecture wasn't what a building looks like on the day it opens but what it is like to live inside it thirty years later. In this book, architect and critic Robert McCarter persuasively argues that interior spatial experience is the necessary starting point for design, and the quality of that experience is the only appropriate means of evaluating a work after it has been built. McCarter reveals that we can't really know a piece of architecture without inhabiting its spaces, and we need to counter our contemporary obsession with exterior views and forms with a renewed appreciation for interiors. He explores how interior space has been integral to the development of modern architecture from the late 1800s to today, and he examines how architects have engaged interior space and its experiences in their design processes, fundamentally transforming traditional approaches to composition. Eloquently placing us within a host of interior spaces, he opens up new ways of thinking about architecture and what its goals are and should be.

Drawing the attention of tourists to different destinations around the world assists in the overall economic health of the targeted region by

increasing revenue and attracting investment opportunities, as well as increasing cultural awareness of the area's population. Strategic Branding Methodologies and Theory for Tourist Attraction investigates international perspectives and promotional strategies in the topic area of place branding. Highlighting theoretical concepts and marketing techniques being utilized in the endorsement of various destinations, regions, and cities around the world, this publication is a pivotal reference source for researchers, practitioners, policy makers, students, and professionals.

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