

# INTERIOR DESIGN®

MARCH  
2012

*the  
positivity  
issue*



## AGENCE JOUIN MANKU

"A Symphony in Five Movements," page 254

**PARTNER:** Patrick Jouin.

**PARTNER:** Sanjit Manku.

### COMPLETED PROJECTS:

Van Cleef & Arpels and Jules Verne and 58 Tour Eiffel restaurants, all in Paris; Alain Ducasse at the Dorchester in London; Mix Las Vegas; a house in Kuala Lumpur, Malaysia; Van Cleef & Arpels in Hong Kong; "Set in Style: The Jewelry of Van Cleef & Arpels" at the Cooper-Hewitt, National Design Museum, in New York.

**CURRENT PROJECTS:** Houses in Shanghai; Van Cleef & Arpels in New York.

**2001:** Looking for a free place to stay in Paris, Manku contacted Jouin on the suggestion of a mutual friend.

**2006:** The pair formed their firm.

8 Passage de la Bonne Graine, 75011 Paris, France; 33-1-55-28-89-20; jouinmanku.com.

## ELLIOTT + ASSOCIATES ARCHITECTS

"The Epic Continues," page 226

**PRINCIPAL:** Rand Elliott, AIA.

### COMPLETED PROJECTS:

R.B. Akins Company, Cafe 501, and Uptown Kids boutique, all in Oklahoma City; Kirkpatrick Oil Company in Hennessey, Oklahoma; addition to the Fred Jones Jr. Museum of Art in Norman, Oklahoma.

### CURRENT PROJECTS:

Science Museum Oklahoma and an Oklahoma River pavilion in Oklahoma City; a gallery at Oklahoma State University in Stillwater.

### HONORS:

*Interior Design* Best of Year Awards; AIA Oklahoma Honor Awards; Chicago Athenaeum International Architecture Awards; Gold Key Awards for Excellence in Hospitality Design.

**LOST AND FOUND:** Elliott photographs workmen's gloves that fall on the ground at his construction sites.

**SHOW AND TELL:** He is planning a book and an exhibition of the images.

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## IPPOLITO FLEITZ GROUP

"Read All About It," page 246

**PRINCIPAL:** Peter Ippolito.

**PRINCIPAL:** Gunter Fleitz.

### COMPLETED PROJECTS:

Schlaich Bergermann und Partner in Stuttgart, Germany; Wienerwald restaurants in Munich; Holyfields restaurants in Frankfurt and Berlin; a pharmacy in Porto, Portugal; Bork Elektronik flagship in Moscow.

### CURRENT PROJECTS:

Drees & Sommer and a shopping mall in Stuttgart; city hall in Schorndorf, Germany; Aroma Café and Coffee & Beer in Moscow.

### HONORS:

*Interior Design* Best of the Year Awards; Red Dot Design awards; IF Communication Design awards; DDC Deutscher Designer Club Gute Gestaltung awards.

**ONLINE:** Ippolito reads *Der Spiegel's* app on his iPad.

**ON-PAGE:** Fleitz flips to the *Stuttgarter Zeitung sports* section to follow VfB Stuttgart soccer.

87 Augustenstrasse, 70197 Stuttgart, Germany; 49-711-993392-330; ifgroup.org.



## GARY MORGENROTH ARCHITECT

"Good Neighbors," page 236

### PRINCIPAL:

Gary Morgenroth, AIA.

### COMPLETED PROJECTS:

Vivienne Tam boutiques and a penthouse in New York; a house, pool house, and barn in North Salem, New York.

### CURRENT PROJECTS:

A loft in New York; Ralph Lauren Home showrooms in New York and Boston; a house in Litchfield, Connecticut.

**HONORS:** Concrete Industry Board Merit Award.

**WORKOUT:** *Hitting the dance floor is the best aerobic exercise, Morgenroth thinks.*

**WORK:** He was at Tsao & McKown Architects before starting his own firm.

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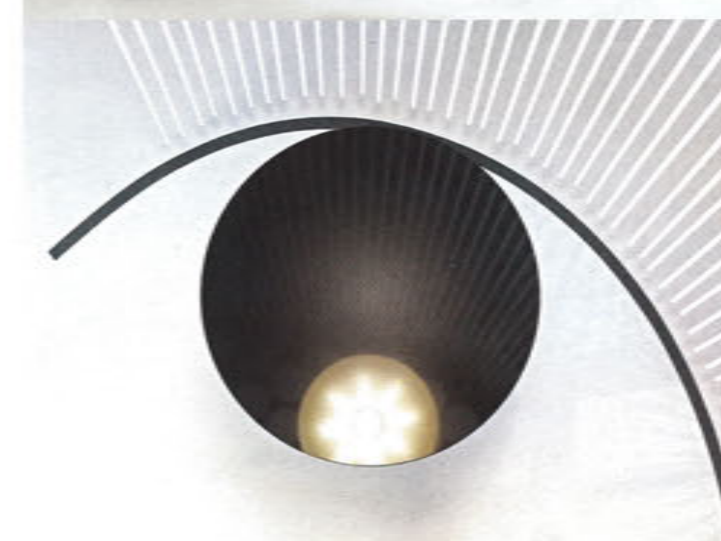


text:  
mairi beautyman  
photography:  
zoey braun

# read all about it

Ippolito Fleitz Group's canteen for *Der Spiegel*  
is breaking news in Hamburg, Germany





A news magazine's business is headlines, and more than a few of them were born beneath the fabric stalactites bursting from the ceiling of the employee canteen Verner Pantou designed for *Der Spiegel*, Germany's oldest weekly magazine. Pantou's psychedelic red, orange, and pink vision, which also featured moody mirrored lighting and geometric wall-to-wall carpet, was an iconic meeting place for generations of journalists. Today, the canteen is a registered national landmark.

Nevertheless, Spiegel-Gruppe gradually outgrew the rest of Spiegel-Haus, as the 1969 Hamburg building is known. Office space had become unbearably cramped. Online and TV departments were inconveniently off-site. In other words, it was time for a move.

The high-profile place to go in Hamburg these days is Hafencity, an enormous docklands renewal effort on the Elbe River. Most newsworthy so far are the Elbphilharmonie by Herzog & de Meuron, the Unilever headquarters by Behnisch Architekten, the Hamburg-America-Center by Richard Meier & Partners Architects, and mixed-use towers by Designed by Erick Van Egeraat. Airbus, Siemens, the Sharp Electronics Corporation, and software provider SAP have a presence, too.

As Spiegel-Gruppe's 13-story glass headquarters by Henning Larsen Architects was rising along one of Hafencity's canals, Ippolito Fleitz Group won the competition

for another cafeteria. "It was probably the most-discussed item in the building," Peter Ippolito says. Gunter Fleitz adds, "It wasn't

**Previous spread, left:** In the Ippolito Fleitz Group's employee canteen for Spiegel-Gruppe in Hamburg, Germany, lines in the terrazzo floor help direct foot traffic.

**Previous spread, right:** Johannes Foersom and Peter Hiort-Lorenzen designed the chairs.

**Opposite:** LEDs turn acrylic rods into ceiling fixtures.

**Top:** One end of the canteen can become an event space with the help of a glass folding divider framed in painted steel. **Center:** Custom tables' tops of polished granite are laser-etched to reduce glare from custom LED and halogen pendant fixtures. **Bottom:** They combine acrylic diffusers and painted steel canopies.



merely going to be a place for food. It had to be a business card as well. Emotion was high, and the obvious question was: Should we bring Pantone's design over or come up with something else?"

Both the old and new cafeterias are ground-level with lobby access, but that's where spatial similarities end. "The old floor plan took the form of three rectangles. That wasn't going to fit," Ippolito continues. Contemporary corporate environments also need event flexibility. Plus, there was the canal view to consider.

Glass wraps more than half of the new 5,700-square-foot floor plan, an elongated asymmetrical quadrilateral—which clearly pointed to the ceiling, rather than the walls, as the place to make a statement. Ippolito and Fleitz weren't about to do stalagmites, but the architects were nevertheless intrigued by Pantone's repeating geometrics: They're evoked by the thousands of dinner-plate size satin-finished aluminum disks overhead. While the majority of the disks are purely decorative, others are actually vents. All serve to conceal most of the black-painted acoustical panels above and to render virtually unnoticeable the sprinkler heads, spotlights, and audio speakers tucked between. Since the disks are micro-perforated, they assist the panels in solving the potentially serious noise problem caused by the window walls and the terrazzo floor. (Not everyone loved the old canteen's high-maintenance carpet. The facility managers were very eager to see it go.)

Now that the floor is white, the only splash of color is provided by the eye-popping pendant fixtures' large round canopies, painted a joyful lemon yellow to counteract Hamburg's gray skies.

"People bring the color now," Ippolito says. To prevent the LEDs and halogens in the frosted-acrylic diffusers from casting a glare on the tables' polished granite tops, they were laser-etched.

All the tables in Pantone's canteen seated four. "Over the years, employees developed an elaborate communication culture around seating, a way of sitting to signify if other people are coming or if a chair is free," Ippolito says. "Long benches would've been easier for us, but we decided to keep what they're used to, just extending the variety a bit." Two thirds of the 45 tables are four-tops. The rest are for six with the exception of one for 10. ➤



**Left:** Of the ceiling's 4,230 custom disks of micro-perforated satin-finished aluminum, 12 inches in diameter, 42 were modified to serve as vents. **Right:** Custom table bases are powder-coated steel.



At the midday peak, when up to 250 staffers file in for lunch, meandering black lines in the floor help direct traffic around the clusters of tables. For emphasis, white plastic rods can be hung from the ceiling above portions of those lines in three strategic spots, creating temporary screens. Always kept clear for safety reasons is a 7-foot-wide swath between the doors from the lobby and doors to the terrace. "The whole cafeteria has to function as an emergency exit," Fleitz explains.

That exit route happens to hug a folding glass divider that, when closed, rezones one end of the canteen as an event space. A reflective coating transforms the glass into a one-way mirror for evening events such as birthdays and anniversaries. "Staff can shut down the lights in the larger part," Ippolito notes. "That way, you don't have to look into an empty space."

The real light show, however, is the daytime one. Because the ceiling disks are installed just a tiny bit off horizontal, they capture the rippling canal, "pixelating and fragmenting it," Ippolito says. This kaleidoscopic reflectivity is also an apt tribute to the magazine's name, which means *The Mirror*. ↴

**PROJECT TEAM**  
**TILLA GOLDBERG; CHRISTIAN KIRSCHENMANN; TIM LESSMANN; ALEXANDER FEHRE; CHRISTINE ACKERMANN; ROGER GASPERLIN; KATJA HEINEMANN; IPPOLITO FLEITZ GROUP; PFARRÉ LIGHTING DESIGN; LIGHTING**

**CONSULTANT: INGENIEURBÜRO SCHLEGEL & REUSSWIG; ELECTRICAL ENGINEER: DS-PLAN; MEP: RIEDL MESSE-/LADEN- & OBJEKTBAU; GENERAL CONTRACTOR:**

**PRODUCT SOURCES**  
**THROUGHOUT ERIK JØRGENSEN; CHAIRS: LICHTLAUF; CUSTOM PENDANT FIXTURES: ANSORG; CUSTOM CEILING RODS: APARTMENT 91; CUSTOM CURTAINS:**

**Opposite:** Henning Larsen Architects designed the building, which overlooks the Ericusgraben canal in HafenCity, a 388-acre docklands-renewal project.

**Top:** Concealed between the disks, hooks in the ceiling allow rows of hanging plastic rods to define three zones. **Center:** The brick terrace will host tables during the warmer months. **Bottom:** A wall hiding technical equipment is veneered in cerused oak, protected by a painted base from the products used to clean the terrazzo.