

# INTERIOR DESIGN

JULY  
2003



dare to dazzle

# INTERIOR DESIGN

JULY  
2003



dare to dazzle

# INTERIOR DESIGN

VOLUME 74 NUMBER 9

INTERIORDESIGN.NET

Interior Design (ISSN 0029-5988) 8957-8123(74/03) is published 15 times a year, usually except semi-monthly in April, May, and October by Reed Business Information, Reed Business Information, at 300 Park Avenue South, New York, NY 10022, is a division of Reed Elsevier, Inc., 275 Washington St., Newton, MA 02459-1000. Jim Corio, Chief Executive Officer; John Priden, Chief Financial Officer; Tom Smith, President of Media Division. Circulation records are maintained at ESF Computer Services, 17444 Victory Boulevard, 4th Floor, North Hollywood, CA 91606. Periodicals postage paid at New York, NY and additional mailing offices. Postmaster: send address change to INTERIOR DESIGN, P.O. Box 14898, North Hollywood, CA 91615-8898. INTERIOR DESIGN copyright 2003 by Reed Elsevier, Inc. ADDRESS ALL SUBSCRIPTION REQUESTS AND CORRESPONDENCE TO: Interior Design, P.O. Box 5699, North Hollywood, CA 91615-8898. TELEPHONE: TOLL-FREE 800-955-8864 (continental U.S. only) 818-467-4664 (all other). Subscription Rates: \$44.95 for one year. Canadian Subscription Rates: \$79.95 for one year; includes 7% GST. Canada Post International Publications Mail Product (Canadian Distribution Sales Agreement No. 5607432). Outside North America Subscription Rates: \$172.95 for one year; includes air delivery. Single copies \$12.00 including shipping and handling (\$15.00 foreign). Annual Buyers Guide: \$79.00 (\$40.00 foreign). Prepayment required for single copy orders. Address all single copy requests along with payment to INTERIOR DESIGN, P.O. Box 14898, North Hollywood, CA 91615-8898. Address all communication (other than subscription) to: INTERIOR DESIGN, 300 Park Avenue South, New York, NY 10022. TELEPHONE: 464-744-4436. Cable: Arabic: New York, U.S.A. For reprint information, contact News Publishers, 308-660-8812. Newsstand distribution by Eastern News Distributors Inc., 1130 Cleveland Road, Sandusky, OH 44870. Korean distribution by World Magazines Co., Haegang Building, 412-26, Hapjung-Dong, Mapo-Ku, Seoul, South Korea, 02-2-3141-4922. Editorial material, manuscripts, black and white photographs, transparencies and artwork are sent at owner's risk and will be returned only when accompanied by a stamped self-addressed envelope. INTERIOR DESIGN and INTERIOR DESIGN ONLINE are registered trademarks of Reed Elsevier Properties Inc., and/or its affiliates. Founded by Harry V. Anderson. Printed in the U.S.A.

## features

### 182 TURKISH DELIGHT

by Jen Renzi

Modernism ascetic? Experience Hillside Su, architect Eren Talu's sinfully sybaritic hotel in Antalya, Turkey.

### 190 CLODAGH IN CAROLINA

by Kimberly Goad

Sasanqua day spa soaks in the low-country appeal of Kiawah Island, South Carolina.

### 200 BERLIN ON TAP

by Ian Phillips

Hip design by Mateja Mikulandra-Mackat flows freely at Fritsch & Mackat, an ad shop in a landmark brewery.

### 206 ON THE ROAD AGAIN

by Alexa Yablonski

From sea to shining sea, eye-catching rugs and carpets stand out in the design landscape.

### 218 NO GLASS CEILING

by Edie Cohen

At the Los Angeles office of the Feminist Majority Foundation and Ms. magazine, Lewis/Schoepflein gets a chance to excel.

### 224 WHAT SHULMAN KNEW

by Edie Cohen

Studio 0.10 Architects returns a Los Angeles house to the way it looked in Julius Shulman's 1962 photographs.

### 232 THE MEDIUM IS THE MESSAGE

by Otto Pohl

Media and architecture meet at the AG4 Mediatecture Company in Cologne, Germany.

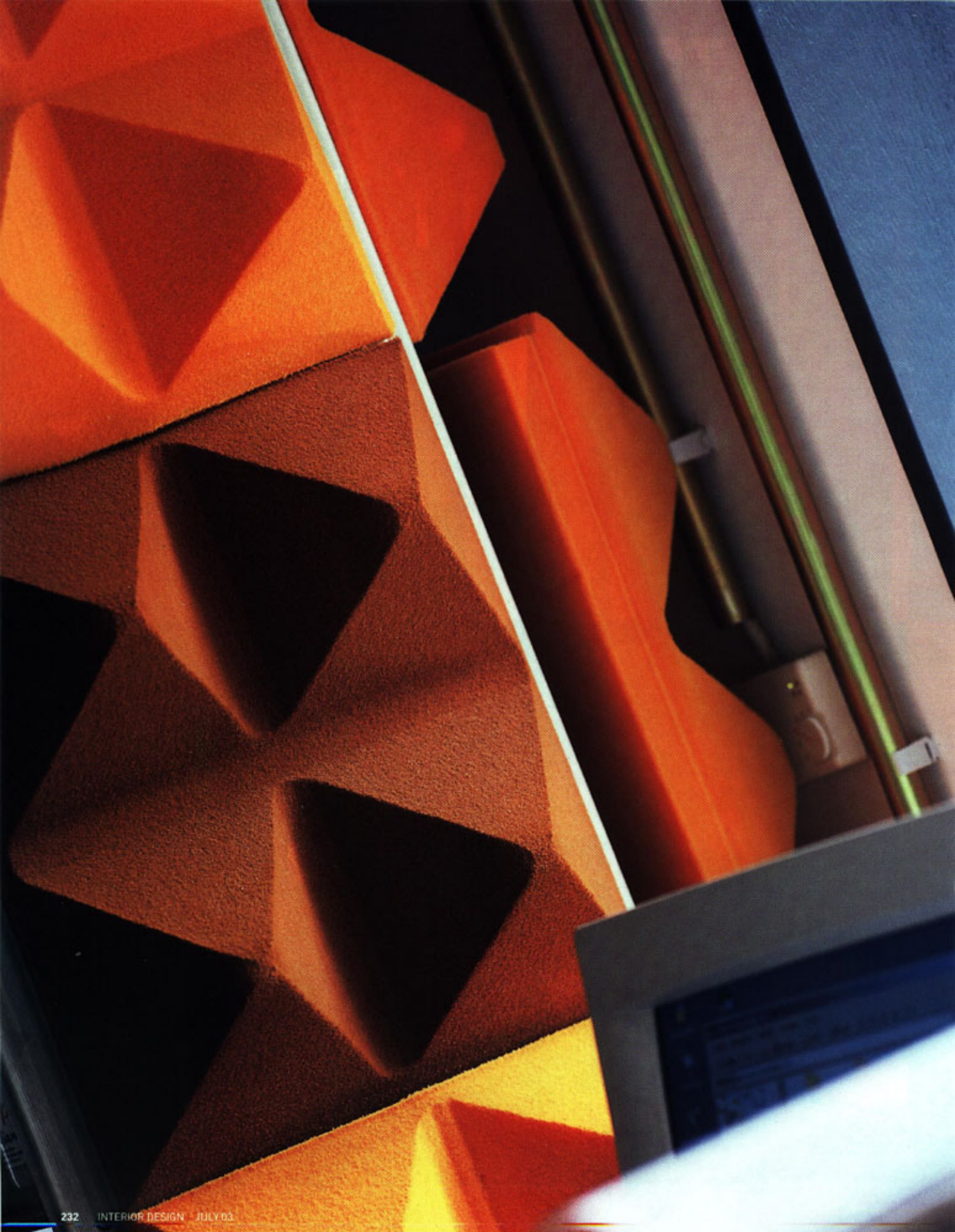
### 238 ULTRA VEGAS

by Eric Chen

Jeffrey Beers does Las Vegas to the max at the MGM Grand's Tabú Ultra Lounge.

### ON THE COVER

Rotating disco balls descend from the mirrored ceiling of the atrium lobby at Turkey's Hillside Su, a resort hotel designed by architect Eren Talu. For seating, he placed terry-covered mattresses on slabs of backlit acrylic. Photography: Ken Hayden.



# the medium is the message

**Media and  
architecture  
meet at the AG4  
Mediatecture  
Company in  
Cologne,  
Germany**

*text: otto pohl  
photography: eric laignel  
styling: patricia parinejad*

**The AG4 Mediatecture Company** building in Cologne, Germany, looks like a pair of huge orange-framed television screens. For a concern dedicated to merging media and architecture, the symbolism might seem a little obvious.

Christoph Kronhagel doesn't have a problem with that.

"Most people think that clichés are cliché," says Kronhagel, AG4's chief architect and the designer of the building. "Ridiculous. A cliché is a symbol that has immediacy. Use it."

AG4 helps companies showcase their identities via the built environment, and Kronhagel and AG4's other principal, Ralf Müller, aren't afraid to state the →



obvious—as long as it's underpinned by clever twists. For a travel-technology client, the logical focal point for the foyer was a globe. So how about a digital one that twirls to project destinations across the walls? At the Coca-Cola Company's new headquarters in Berlin, the unmistakable



Coke logo defines the facade. But the surface of the ribbon motif is actually a screen that fizzes with electronic bubbles while morphing through the trademark colors of various company beverages.

For AG4's very own three-story building, Kronhagel tweaked the basic symbolism of the facade's twin "televisions" by playing with the movement of data and people inside. Carrying power, phone, and network cables, for example, are blue acrylic ceiling-mounted cases that owe their glow to strings of lights snaked among the cables. In the stairwell, Kron-

hagel hooked up a motion detector to colored LED panels that shift to white when anyone passes, creating swaths of light traveling up and down. And the facade's translucent skin allows passersby to observe employees' shadowy figures after dark.

Starting on the exterior, Kronhagel took advantage of low-cost, high-impact off-the-rack supplies. He covered side and back elevations in transparent acrylic, running strips of semitransparent copper-colored plastic through the siding's horizontal troughs. Window blinds, in an identical treatment, blend into the wall when they're down; when raised, they fold in half above the window. The front facade's "televi-

sions" combine orange canvas-covered frames with 21-foot-square "screens" of industrial glass sandwiching semitransparent insulation.

Throughout the 5,000-square-foot interior, Kronhagel based his cost-conscious approach on making a big impression. "I go for the statement. That way, I can save money on details," he explains. In the first-floor conference room, bright orange padded doors close to form the back wall. When they swing open to an adjacent kitchen, the conference room becomes a dining room. →

**Previous spread, left:** Pyramids of polypropylene foam muffle noise throughout the open-plan AG4 Mediatech office in Cologne, Germany.

**Previous spread, right:** Orange, the corporate logo color, reappears on the conference room's 1964 chairs by Charles and Ray Eames.

**Left:** Blinds on the building's side-walls fold down to cover windows. **Right:** On the conference room's ceiling, an acrylic case holds power, phone, and network cables.

**Top, from left:** A touch of Internet-era whimsy to survive more sober times, a break-out area's Foosball table occasionally hosts tournaments with other media firms. At the center of the lower two floors, Christoph Kronhagel enclosed prin-

cipals' and assistants' offices in glass. **Bottom:** Doors padded in faux leather open to connect the conference room to the kitchen. Stefano Giovannoni's Bombo stools are injection-molded ABS.



For the freshness of an open-plan interior without the usual drawbacks of noise and lack of privacy, Kronhagel placed two glass-enclosed offices at the center of the lower two floors. (The principals and two assistants work here.) In open areas, custom birch acoustical screens shield



the workstations. Vertical cabinets, next to each desk, incorporate orange and brown pyramids of polypropylene-foam—they're both a noise-reduction device and a retro, 1960s element.

Linoleum-topped steel tables and blue lacquered wood shelving were all built in-house—AG4 purchased virtually nothing but seating. Bombo stools by Stefano Giovannoni enliven the kitchen. In the third-floor presentation room, the firm's clients sit on yellow Swan lounge chairs by Arne Jacobsen or gray Toribio armchairs by Lievore Altherr Molina,

using Gnome stools by Philippe Starck as either tables or additional places to perch.

And what if Jacobsen or Starck ever goes out of style? Kronhagel understands the contradiction presented by the permanence of architecture and the impermanence of media-driven tastes. "A lot of people get scared about building something lasting, so they go simple," he says. Instead, he made sure that key design elements are replaceable. The foam pyramids can easily pop out of their steel framework if the look gets stale; the facade's orange canvas frames allow for an inexpensive color change should the mood strike.

What *won't* change is Kron-

hagel's creative resolution of the conflict between hip architecture and mundane functionality. Consider the ceiling lights' remote-control switches, scattered about on tables and desks. The choice seems odd at first. If visitors ask, secretary Ulrike Breer gestures to the glass walls of her office and shrugs. "Well," she asks, "where would you mount them?"

PROJECT TEAM: MIRA HEINZE; RAINER SCHORS; RALPH SOMMER; RALF NÄHRING.

STOOLS, TABLE (KITCHEN): MAGIS. CHAIRS (OPEN CONFERENCE AREA), STOOLS (PRESENTATION ROOM): KARTELL. LOUNGE CHAIRS (PRESENTATION ROOM): FRITZ HANSEN. ARMCHAIR: VERZELLONI.

**Left:** AG4 designed the open conference area's linoleum-topped steel table; the chairs are by Antonio Citterio and Oliver Löw. **Right:** Next to each desk, cabinets incorporate polypropylene-foam pyramids that easily pop out of their steel frames for replacement or a design change.

**Top, from left:** The stairwell's LED panels, hooked up to motion detectors, shift to white when someone walks past. Arne Jacobsen's Swan lounge chairs, Lievore Altherr Molina's Toribio armchair, and Philippe Starck's Gnome stools furnish the

presentation room. **Bottom:** The front facade's "screens" are 21-foot squares of industrial glass sandwiching semitransparent insulation; canvas covers the frames. Photography: Arne Hofmann.

