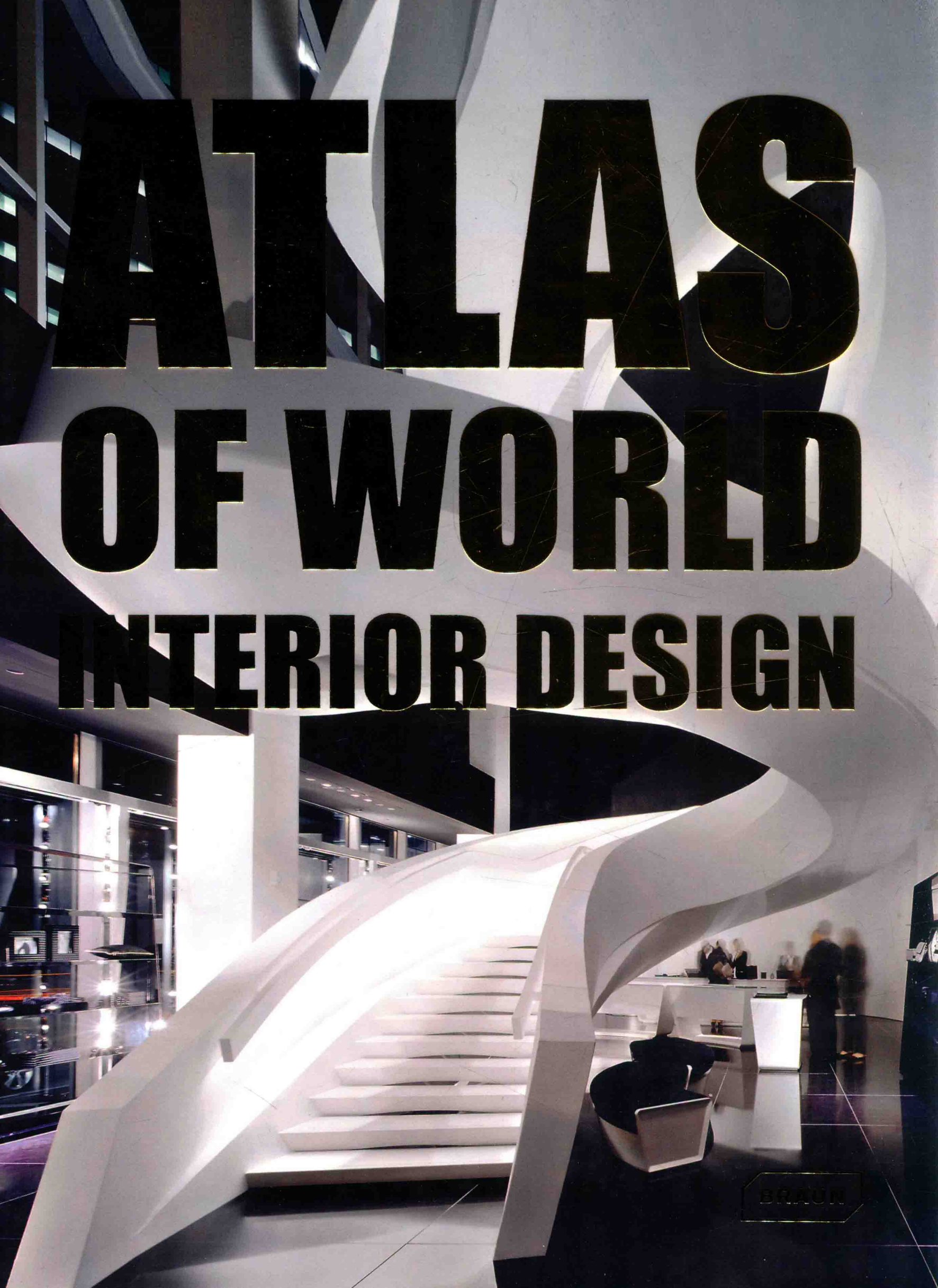




ATLAS OF WORLD INTERIOR DESIGN

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1st edition 2011

Project coordination: Jennifer Kozak, Manuela Roth
English text editing: Judith Vonberg
Layout: Michelle Galindo
Graphic concept: Michaela Prinz

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Markus Sebastian Braun | Michelle Galindo (ed.)

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REGIONS



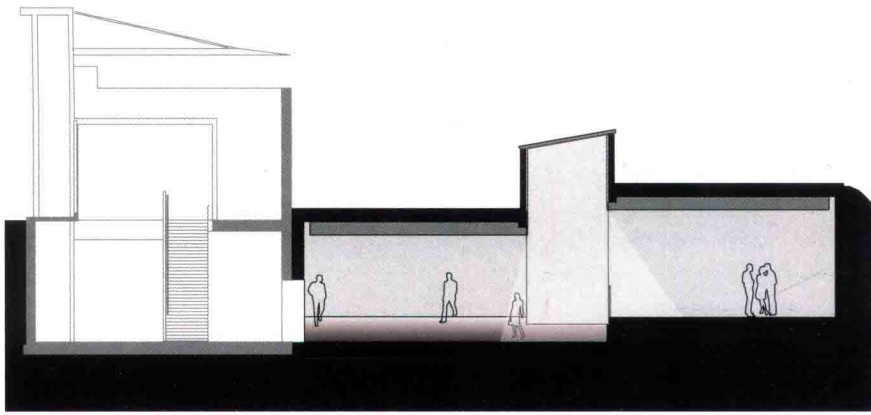


Every piece of architecture has two faces: An exterior, which creates an initial impression as a kind of business card in the context of its surroundings, and the interior, which plays a much more important role in terms of functional considerations as well as the more lasting impression of the designed surroundings. However the bulk of literature about architecture deals with the building structure and the interior construction and seldom with the "finishing", the art of interior design that ranges from the interior construction down the smallest detail work. With its complete catalogue of building types and the many contemporary styles represented by 500 projects from around the world, this volume does exactly that.

During times when economic circumstances are not exactly conducive to new construction, increasing attention is being paid to the conversion of existing architecture. In addition, conversion and renovation contribute to the consciousness of factors of ecology (soil sealing, recycling) and history (monument preservation, cityscape). In comparison with new construction, an updated interior design can create a completely new space relatively economically.

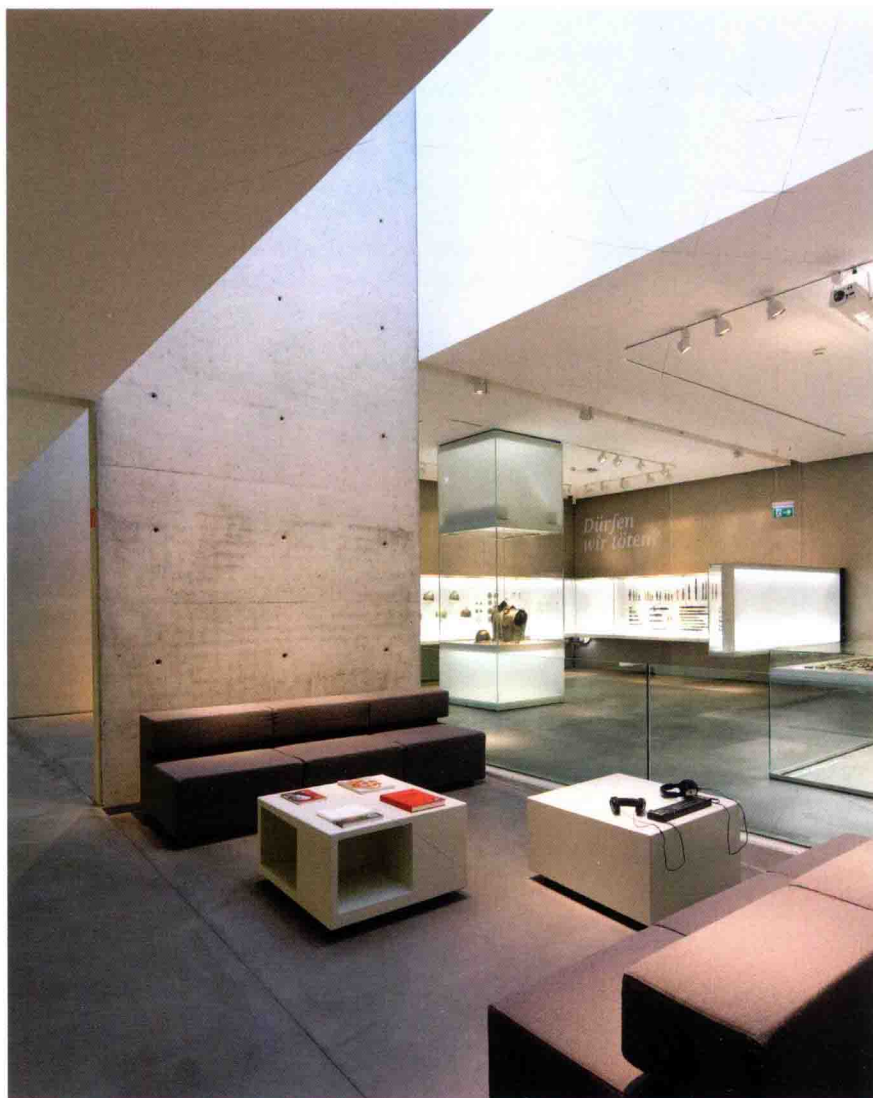
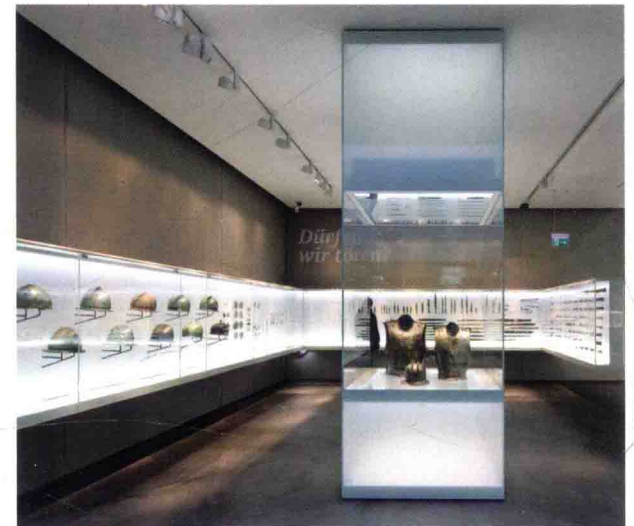
But also in the case of new construction it is the interior design which creates the areas for living, work or other purposes out of empty volumes of built space. But interior design as the high art of dealing with the interior is much more than furnishings: individually or serially produced furniture, but also hung ceilings, floor coverings, drywall construction and lighting are the raw materials of the design goal, which first emerges out of combination and arrangement, through contrast and emphasis, or restraint, as the case may be. The role of precise lighting plays an especially important role here. This pertains not only to artificial light but also to the deployment of daylight (and also shade!), both of which lend the space depth as well substance in equal measure. Just as Leonardo da Vinci's use of light distinguishes his paintings from those of his predecessors, and light in Caravaggio's paintings has another, completely different spatial effect, reflexes which are dependent on materials, clear light, diffuse shadows or the "sfumato" emitted by cloth also exert a decisive influence on interiors. In that sense the Atlas of World Interior Design is not simply a catalogue of 500 spatial works of art. It is a wellspring of countless ideas for transforming empty volumes of built space with color combinations, use of materials or the staging and arrangement of the experience of space.

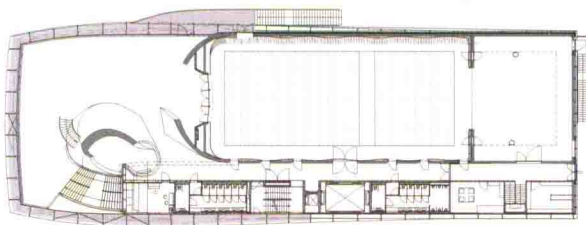
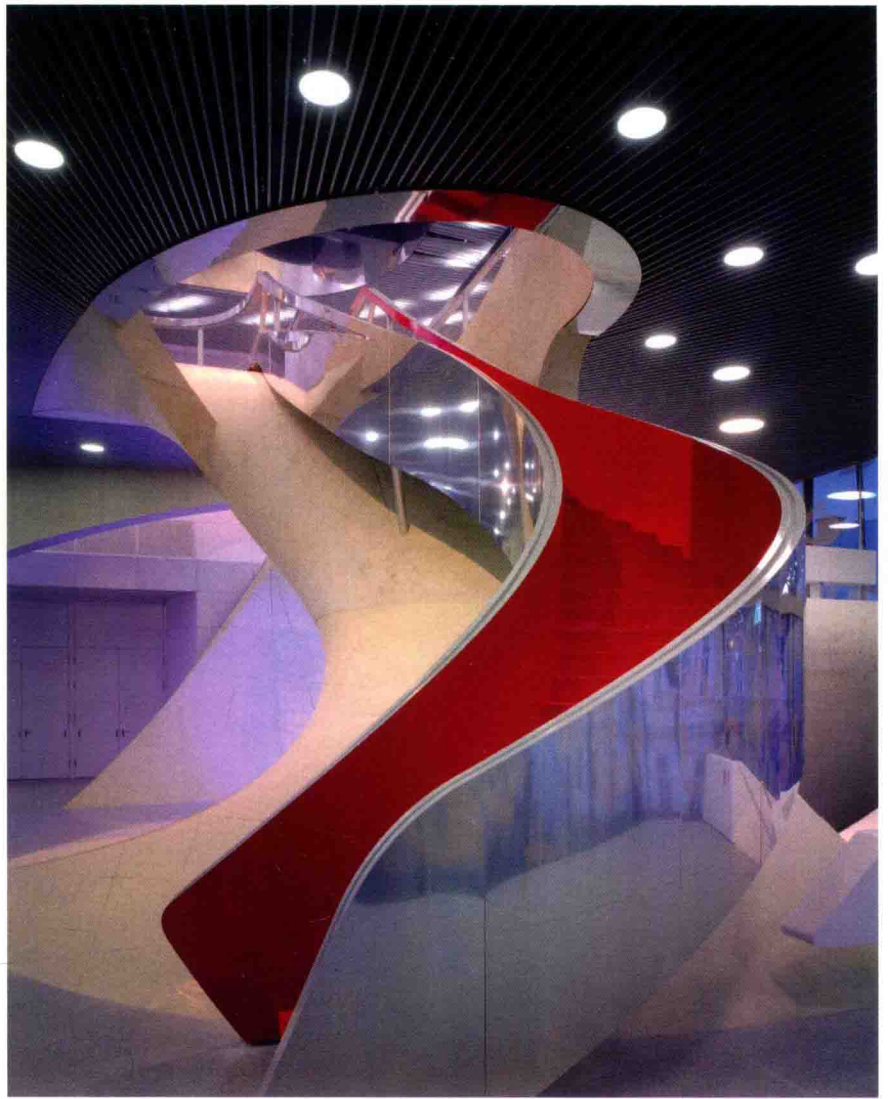
PREFACE



Archeological Museum Eggenberg

The purpose of the new building for this museum was the underground extension of the existing lapidarium along with the new presentation of the Joanneum's archeological exhibition. The zones of the two-part exhibition hall with a skylight extending through its center are defined by different floor levels. Exposed concrete walls and flooring create an understated background for the small-scale exhibits that seem to float in highly transparent, fully glazed showcases. Architecture and showcases are combined into a contemporary and elegant room structure that is very light and bright.

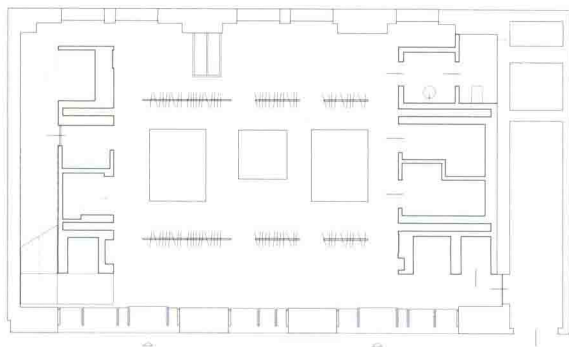




MUMUTH

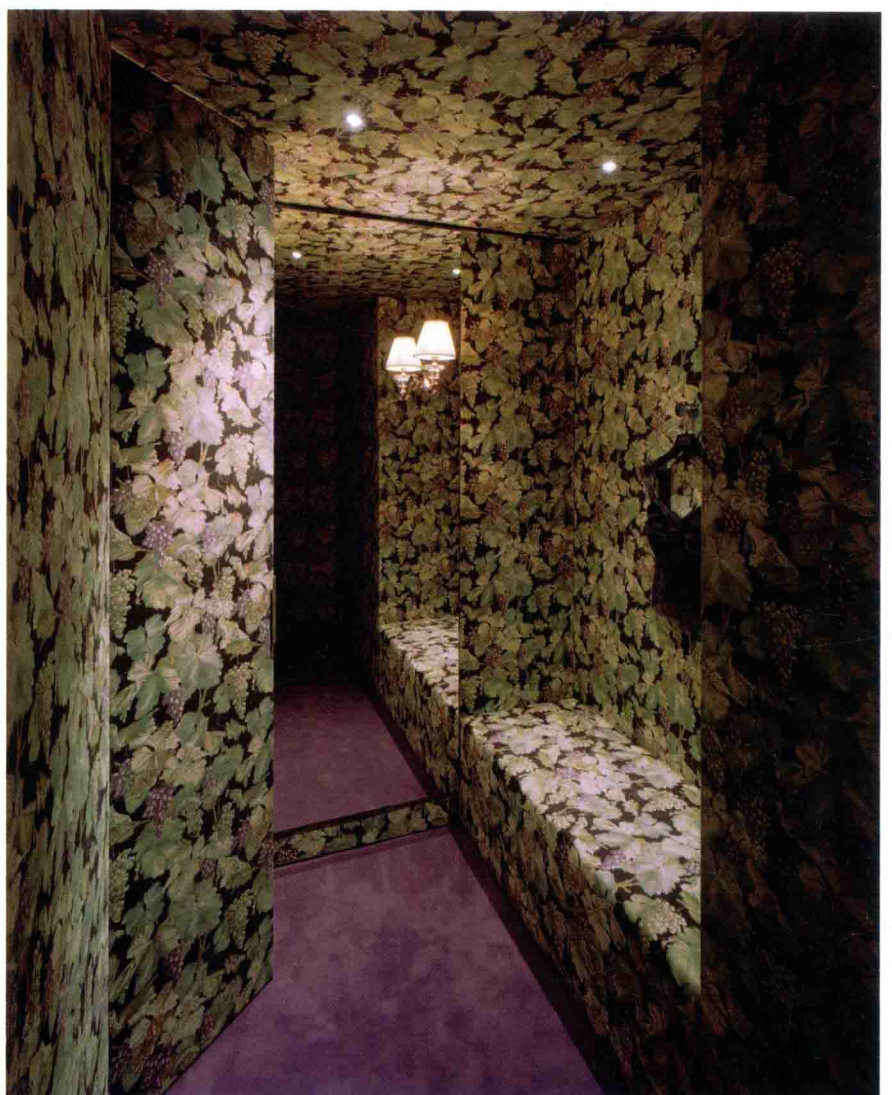
The architecture of this building clearly communicates that this is a place where music lives. Two main themes dominate the construction: The first one is the so-called "spring structure" which bears a direct relationship to music. As the organizing element, the spiral offers structure to the volumes that make up the theater, auditorium, rehearsal and utility spaces. The spiral splits into many smaller interconnected spirals that take on a vertical and a diagonal direction. This is the second theme which creates a free and fluent internal spatial arrangement, and is an important design model, named by the architects as "blob-to-box".

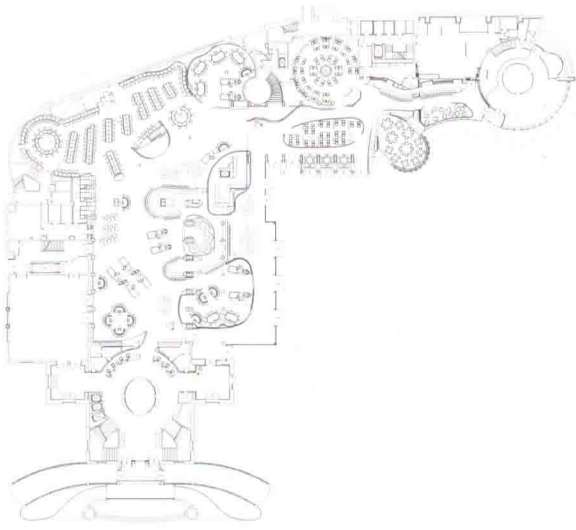




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BEHF Architekten are famous for professional concept of design. Two worlds — the busy streets outside and the stillness of the garden — are the framework for the store's "living area". The historical stone façade of the former bank building was playfully re-interpreted for its new purpose. The hardware (such as floors) bear the typical BEHF signature: untreated, smooth cement surfaces in a pure gray. Niches, shelves, drawers and changing rooms are decorated using different luxurious materials, for example polished stainless steel or magnificent tapestry fabric. These can be varied and changed like in a puppet theater or stage.

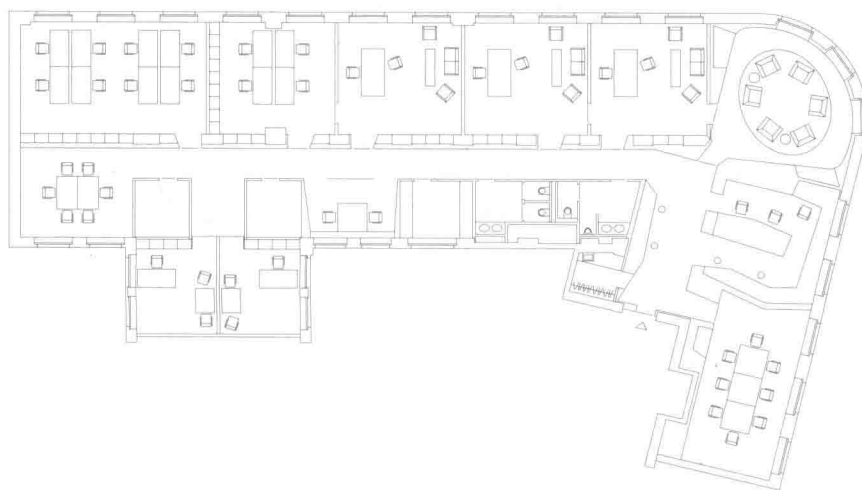
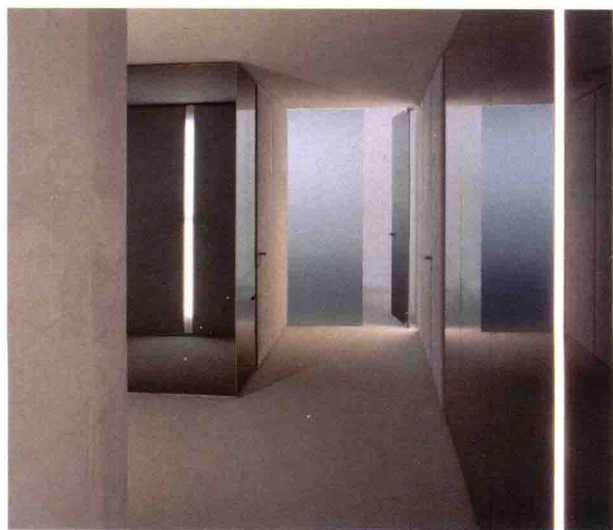




Do&Co Baden

Strong connections and intensive blending of the gaming and gastronomy functions wherever possible merge the different contents and differently designed, separate areas to one exciting, eventful whole, a dialogue between the past and the future. By systematically covering the existing substance in shades of deep black, the space acquires new elegance while at the same time providing a neutral backdrop for all new interventions. The color red runs like a thread from the lobby to the dining room, where it multiplies in the many different materials, surfaces and patterns and dominates the room. An organically-shaped, 70-meter-long bar redefines the structure of the gaming room, creates new space within the space and connects all the Casino's different content areas like a clip.





Harisch Rutter offices

The concept for the branch office of a law firm and project development company was made subordinate to the needs of later utilization. Consistent use of select, high-quality materials creates a dense atmosphere, presenting itself malleable to the needs of other users according to their discretion and image. The rooms' textural and acoustic qualities answer to the needs of sensitive and confidential interactions with customers. All rooms maintain a discreet simplicity, while all presentation and multimedia technology is integrated in a way that effectively hides it. Large mirrored surfaces continuously offer new vistas both inside and out, breaking the perspective and even giving the corridor area spatial breadth and openness.

