Characteristic to Ippolito Fleitz Group's design is the exquisite harmony between space design and bi-dimensional design. They understand design as a search and process.
In Stuttgart there is a creative group consisting of seventeen designers: it is the ippolito fleitz group.

Working globally in diverse areas, basing firmly on thorough analysis of space. Being featured for the second time in boi after Vol.3, the ippolito fleitz group presents multi-faceted space by daily introducing layers of two-dimensional artworks to the space. They consider cooperation and dialogue as the key elements in their design process. Cooperation encourages imagination and creativity. In a pleasant and creative working environment based on experience, humour, intuition and insight, the designers stimulate complement each other throughout all stages of their design process. Idea comes from environment. In an open attitude of seeing and questioning the hidden dimensions in nature, technology and everyday life they develop ideas that are always conceptually clear. This also keeps their identity on track in the variety of projects they work on simultaneously. They say there can never be good projects when there is no glow in your eyes. Challenge the accepted ideas, but never forget the basics. Add passion to it. The following is the interview with them, which is as interesting as their projects.

In the works designed by the ippolito fleitz group there is marked exquisiteness of harmony between space design and bi-dimensional surface design. This is well-proven in their projects such as 'T-012 Club/bar', 'Apartments S', 'Praecinlik Kaisersplatz', and so on. Can we use the phrases 'functional division of space' and 'the decorative graphics applied on the divided surfaces' to outline your design work?

We do believe in multilayered space. A good space does not just reveals itself at first glance. Like in a journey you have to discover and conquer the space whilst you are using it and moving in it. We consider our work as an open narration, always based on a careful choreography around the perception of our user in order to create a world be does not only have to consume but to fill with his own stories and memories. The goal is to give the user a chance to emotionally connect with the space, which is the primary precondition to develop a successful project. Two-dimensional artwork is one possible layer in such a project. It is important to us that these elements never just exist but always have a very specific meaning and function. Like all other elements it answers a multitude of requirements. It helps to divide space, it gives orientation, it adds another layer of information in order to transport the meaning of the space, sometimes it is the main theme, and sometimes it is something to discover, in any case it adds to the beauty of the project.
In designing commercial space, you must be feeling the weight that your design should deliver commercial success to the client. What is the strategy you use in order to fulfill such responsibility? The basis and starting point of our work is always the development of a strong conceptual idea which allows us to work simultaneously in different disciplines. In order to develop that specific idea it is necessary to know how to listen. Every project gets its first shape and directions from our endeavor to understand the thoughts and feelings, the obvious and hidden needs of our client and his customers. It is important to us to understand the overall basics and the strategic details of the client’s business. We then collect benchmark data to form design parameters for the project. We thoroughly analyze this data to reduce it to a core - the idea - that can be communicated and ultimately consumed. We understand design as a search and a process. Inspiration is found in a variety of fields, such as art, nature, technology and last but not least in the everyday life, adding a distinctive character to each concept. A strategy of decontextualization and recontextualization, of taking apart and rearranging runs through many of our projects. Looking at things, looking behind them, and the dissenting of ordinary things are major influences in a design process, which aims to develop a relevant, unexpected solution, that makes a difference. Equipment with facts, parameters, experience and lots of fun we try to develop open minded design solutions for the individual design challenges assuring to be unique and eye catching at the same time while ensuring the economic success of our projects for our clients.

What do you think is the importance of space within contemporary society? What is the influence of space on attracting people and persuading them to consume? Does a space really need design contents, if consumption within the space is decided by how much the functional contents or the commercial brands that occupy it are recognized, rather than by the nature of space? Well, first of all space will always be important for us as we live in it. All space is a somehow designed space so of course it is all crucial importance how this space looks like and how it is organized. Since architectural design is always both, a medium to create and define our culture as well as a mirror to our society. Especially highly commercial spaces need a precise design in order to be successful. Which is not necessarily a matter of beauty. But beauty needs the ugly as well as the special needs the ordinary in order to exist. You cannot work on one without considering the other.
Sometimes we go through cultural shocks when we are travelling. The host we can do would be trying to understand the local cultures and catch the cultural differences as quickly as possible, as they say, “When in Rome, do as the Romans do.” Adhering to our old habits in a foreign place will make us alienated from the local culture like oil floating on water. Based in Stuttgart, the in-situ Reitz group designs diverse projects from around the world. And sometimes you would find unique local cultural codes that are contradictory to your own beliefs. What are the cultural differences have you experienced? How have you overcome them?

As you say, being abroad sharpens the consciousness of the differences between your own and the other culture. We find experiencing this difference to be very productive as our work is fueled by exactly these moments. It gives you the possibility to redefine and challenge your own approach and at the same time to widen your horizons. Whereas it would be pretentious to try to design a project as if one could look from the perspective of the other culture, it is a great joy to increase your vocabulary and find a solution which is somewhat in-between. A respectful answer based on the regional context found but at the same time an open-minded and self-conscious project fused from both worlds. As in every other situation of the difference is always a chance for personal growth. Both sides should profit from each other. Unfortunately, I only spend a couple of days in Korea yet.

But I found it very exciting to see that a lot of buildings there seems to be a quite contrary relation to space then we know it in the western world. Whereas our culture often thinks of architecture as a moment of occupying space. I had the impression that the Korean architecture is more concerned about a relation to the void. What a wonderful potential! We would love to have a project in your country.
Maintaining a fine balance between design and art, between functionality and creativity is an important factor that contributes to the quality of a project. What are your ideas about such balance and relationship?

Our approach is categorical holistic. In a successful project all parameters must be taken care of. This is why we start our projects with interdisciplinary brainstorming followed by a thorough analysis of the given situation. Creativity is asked not only in designing the visual appearance but in making a project work in every respect. It is important to be able to listen carefully. Often enough we get a job not primarily because of our design proposal but because we asked the right questions or came in our analysis to point where we had to redefine the task altogether.

From lighting to the whole systems in an architecture, the impact of new technologies is substantial. How much do you associate design with technology?

On one hand I believe that we are at the beginning of a revolution in our way of building things. Exciting new materials with completely new possibilities along with new technologies in designing and producing a project are challenging our traditional and learned perspectives. But technology must not be an end in itself. It has to be embedded in an idea of culture, society and meaning.

What is it that the iGuzzini-Iota group finds most interesting currently? What do you want to explore in the future?

We are working right now on a couple of projects which have a strong focus on issues of sustainability. A responsible use of our resources must be paradigm of our work. Beyond that we even more try to internationalize our business fuelling our desire to never stop to learn.
The new club was to be built on three floors of a former school for music. The concept is based on two approaches. First a very pleasant homage to our first president, well known besides his political achievements for his famous anecdotes which were put in a very fine humour, often dedicated to the joyous and pleasantable sides of life. At the same time it is a homage to the street the club is at which development over the past couple years changed the perception of the city in quite some way. Secondly a strong and distinctive visual appearance was developed which is based on an urban black and white theme, combined with mirrors and a wall of white illustrations. A bar with two lounges at the ground floor, another bar along with a large dance floor on the upper level and a second dance floor in the underground. Since the entrance is somewhat a little bit hidden under the arcades of the building a linear light element made of large plexus boxes makes the club visible in the street and leads the guests with its rolling light into the bar. Here the main bar room welcomes the guest with a freestanding U-shaped bar, made out of white Corian and a backdrop of brushed, black stained wood with large white illustrations painted on it. The illustrations depict urban themes of street life in surreal motives, sometimes juxtaposed with real life objects like a real streetlamp. To have the space appear higher the ceiling is covered with hexagonal mirrors. In the back of the ground floor area are two small lounges; one is a polygonal mirrored room. The reflections along with the mirrored ceiling of the lamps give it a whimsical appearance. The other lounge is quite the opposite; a black leather club space capsule, identical to a lighting table under a mirrored ceiling. The upper floor is dedicated to the large dance floor and a long bar. A large illustration on the ceiling motivates the guests. It guides them to the bar where chrome stools with bottles create a generous and inviting backdrop. The ceiling is structured through a field of round mirrored openings. The dance floor is enlivened by a fictive panorama of the Theodor-Hess-Straße with all the clubs visible. An intimate third lounge gives opportunity to retreat from the floor. In the basement guests find beside the service rooms another smaller dance floor and bar with motives of carnivorous plants. The staircase as the connecting element shows quotations of the patron of the club, Theodor Hess.
The bar along with a large dance floor, 2nd Floor.

The bar with two banquettes, 3rd Floor.

INTERNATIONALE
MUSIKAKADEMIE

The bar along with a large dance floor, 2nd Floor.

The bar with two banquettes, 3rd Floor.
The illustrations depict urban themes of street life.
KASTNER OPTIK STUTTGART

Design: IPPOLITO FLEITZ GROUP
Design Team: Peter IPPOLITO, Gunter FLEITZ, Vincent Gabriel, Fabian Greiner, Axel Knapp, Andreas Bledow

Client: Kastner Optik
Location: Konigstrasse 28, 70173 Stuttgart, Germany
Built Area: 79 sqm
Completion: 2006
Photographer: Zosne Bruin
Editor: Lee Yee Pim

Kastner Optik is an optician's shop with a long tradition of excellence. The task was to position an optician's core competence - everything relating to the human eye - in a new framework by redeveloping the first floor. The space is taken in two visible directions. The curved upper corners of the rooms and the convex, molded visor create a kind of tunnel effect, which leads the view out of the window to corner stage. The view is also contained by two frames positioned in front of the window, which serve to give the room closure. A cone-shaped, backlit shelf running from the stairway and the upholstered long wall that lies behind it also support this movement. At the same time, the room is oriented around the large glass wall on the opposite side of the room, which serves the more technical relaxation rooms and contact lens fitting area that lie behind it. The main room is divided into four areas, which are occupied by cubic furniture. To the immediate left of the stairway, the range of glasses is displayed together with the optician's traditional product range: binoculars, magnifying glasses and other visual aids. To the right of the stairway, a display case integrated into the wall contains a kind of museum displaying unusual spectacle frames from the owner, Henning Hupphaff's personal collection. Immediately adjacent is an area for making analog measurements of the eye at a vertically-adjustable table. And finally, close to the exterior wall, the actual fitting area is situated in a lounge-like atmosphere. In essence, the room determines the color climate of the room. The blue of the iris is reincarnated by the water-blue epoxy resin floor. The circular form of the ceiling corresponds with a corona of aluminum strips set into the floor. This motif first appears on the stairway and guides the customer from the ground floor sales area up to the Optical Center on the first floor. All furnishings are finished in two different beige tones: a green stripe along the edge of the frames on the facade side once again reinforces the impact of these elements and guides the eye towards the greenery on the Schlossplatz. The glass facade screening the relaxation rooms is inscribed with a text installation by the Berlin artist, Bruno Nagel. The flooring becomes a finisher that merges seamlessly into the rear wall and ceiling, thereby creating a feeling of comfort and security on one hand, and simultaneously establishing a clear focus on the projection wall on the other.
케즈토 플랫폼의 창밖 바깥으로 바라볼 수 있는 조명의 설치로, 높은 재생능력을 갖춘 준공간 조명의 설치는 모든 사람들이 편안하게 쉴 수 있는 공간을 제공한다. 공간은 주, 입구, 상층 층을 통해 청하나 골드의 구조 구조를 통해 열려있으며, 주변의 다양한 형태의 활동과 스타일의 조명을 통해 태양의 조명의 설치가 이루어졌다. 이로 인해 조명의 설치로 인한 콘텐츠가 흐르며, 이들이 조명의 설치에 의해 필요한 부분을 제공한다. 또한 조명의 설치는 인스턴트에서 설치가 이루어지며, 주변의 조명의 설치가 체계적으로 정리되어 있는 공간을 제공한다. 세션은 조명의 설치가 이상적인 공간에 의해 제공된다. 이로 인해 조명의 설치는 체계적으로 정리되어 있는 공간을 제공한다.
The ceiling motif is a fresco depicting eleven medicinal herbs.
한 책은 휴대용 오픈북으로 오래 된 봉사로, 역시 동물이나 식물의 이름을 찾아 봉사의 기존의 책이 되어 있었다. 특히, 이 책은 하지만 보다, 봉사가 늘어나는Shadow 더 부족한 방의 장소를 지키고 흩어질 때, 그 일에 사용할 수 있도록 하여야 한다. 그래서, 이 책은 휴대용 오픈북, 기존의 책이 되어 있다. 이 책은 휴대용 오픈북으로, 이 책의 이름을 찾아 봉사의 기존의 책이 되어 있다. 다시 말해, 이 책은 휴대용 오픈북으로, 이 책의 이름을 찾아 봉사의 기존의 책이 되어 있다.
Quant Wohnung 10

Design: IPPOLITO FLEITZ GROUP
Design Team: Peter IPPOLITO, Günter FLEITZ, Fabian GREINER
Client: LEG Quant
Location: Seestraße 82, 70174 Stuttgart, Germany
Build Area: 1245 m²
Completion: 2006
Photographer: Zooey Braun
Editor: Lea Han Rin

Quant is a new luxury apartment project in Stuttgart. The concept is about creating a living environment that goes far beyond the average and approaches what living is really about: getting the most out of life. Similar to a loft space, the apartment is immediately tangible as a generous, continuous space. It can be apprehended in its entirety from certain vantage points. All functions are accommodated in freely defined areas, which can be closed off by means of sliding doors and heavy curtains, if so desired. In this way, a whole range of new and beautifully framed interior and exterior vistas become apparent. The spacious kitchen with its freestanding cooking block and expansive dining table cater for an enjoyment of the culinary arts and form the main focal point of the apartment. A mirrored ceiling lends impressive definition to the dining area, which is separated from the soft seating landscape by an open room divider. This enables the diner to keep kitchen, living area and terrace in full view. The lighting can be adjusted to suit the mood by means of a infinitely variable, dimmable, illuminated ceiling. A freestanding wood-burning fireplace is a source of cozy warmth in the winter. The bedroom design gives you the freedom to choose between letting your gaze travel out of the bedroom window or watching a thriller on the built-in LCD television. Behind the bedroom lies the study. A daybed and heavy curtain ensure that guests have comfortable quarters in which to spend the night. The bathroom is lit by natural light through a generous window giving on to the interior of the apartment. After you’ve enjoyed a long soak in the freestanding bathtub or refreshed your senses under the rain shower, the walk-in wardrobe is the perfect place to get ready for the office or dress up for a night out. The flowing room concept is supported by an ingenious composition of materials and e.g. the elegant, olive green, epoxy resin-coated floor, oak wood surfaces, while varnished finishes, sensual textiles and coloured walls engage in an exciting dialogue with one another and, of course, with the apartment’s occupants.

The kitchen with its freestanding cooking block and expansive dining table.
ADAC WURTTEMBERG

Design: Ippolito Fleitz Group
Design Team: Peter Ippolito, Gunter Fleitz, Tim Lessmann, Fabian Greiner
Client: ADAC WURTTEMBERG
Location: Triasenstrasse 16 71332 Waldlingen, Germany
Build Area: 270m²
Completion: 2006
Photographer: Uwe Spoering
Editor: Lee Hau Rin

The sales floor of the Waldlingen branch is almost a perfect square and is contained on three sides by walled. The space is divided up in such a way as to make the layout swiftly comprehensible: the two main focal points, the member service area and the travel bureau, are in prominent position along the two side walls, while the back wall and central area are reserved for product presentation. Along the side walls, a continuous storage system stretching from floor to ceiling supports the impression of a compact space and gives it a homogenous frame. A horizontal band of shelving running at eye level gives an additional account to the pale grey, laminated cabinets, and affords customer-relevant information such as travel catalogues or touring maps a stylish means of presentation. The band broadens towards the presentation area for child safety seats and vehicle accessories on the rear wall. The centre of the room is characterised by two freestanding shelving units, designed to hold maps and books. These elements are enhanced by two additional compact display units. Taken in entirety, the different heights and lengths of these elements create a topographical landscape, thereby directing the viewer's gaze, separating areas and generating different vistas. The information desks, at which customers can receive individual help, are striking, white, almost sculptural forms. The desks, whose shape is reminiscent of flying, are prominent points of reference for the customer and offer sufficient space for providing confidential help within the public space. The member service area, in contrast, features a long counter. The clarity of the room is further accentuated by a large format, grey ceramic tile floor. Complementing the furniture, the different functional areas are marked by large, circular light stands executed in the ceiling. Their lightness forms an allowing contrast to the physically of the fitted units. The materials and colours palette, which is strongly derived from the automobile club's Corporate Design, is rounded off by elements in the traditional yellow-orange ADAC corporate colour. This colour is only used as an accent colour and, in addition to its function as an identity carrier, also provides an additional level of spatial guidance.
The stools, whose shape is reminiscent of flying.
The member service area features a ring counter.

The clarity of the room is accentuated by grey ceramic tiles floor.