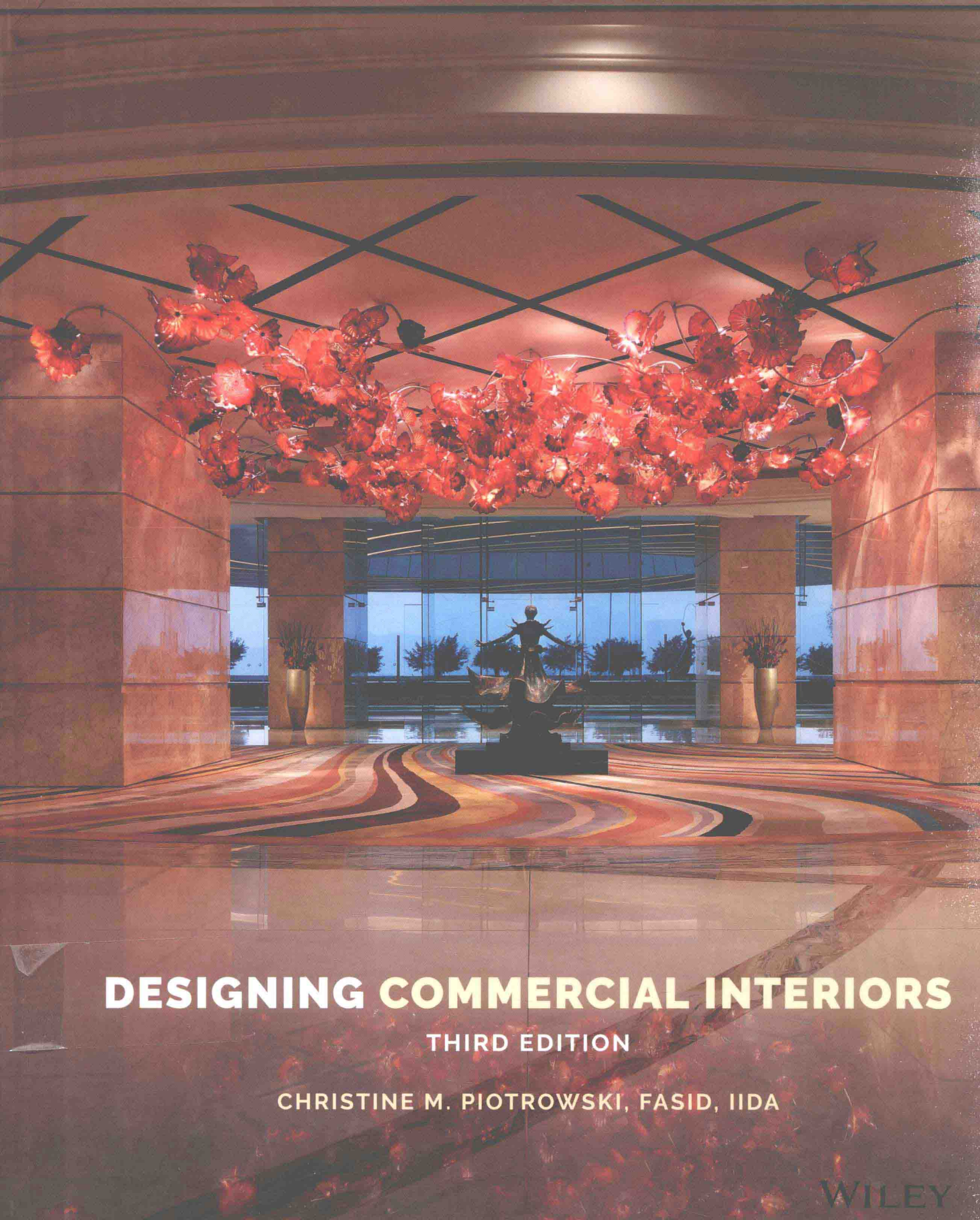

DESIGNING COMMERCIAL INTERIORS

THIRD EDITION

CHRISTINE M. PIOTROWSKI, FASID, IIDA

WILEY

Designing Commercial Interiors

THIRD EDITION

Christine M. Piotrowski, FASID, IIDA

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I first want to dedicate this to my family and friends for all their support.

I also want to dedicate this book to all the designers and students who have made this a better world by their efforts in the design of commercial interiors.

To my parents, Casmier and Martha, for watching over me while this was written.

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Preface

The commercial interior design profession has changed and, therefore, this edition has been influenced by those changes. The importance of global and cultural influences on design impacts all types of facilities. Sustainable design is a critical issue in the design of commercial interiors, whether that means specifying low-VOC paints or helping a client achieve a high level of LEED certification. Accessibility for an aging population is an ongoing concern that is an absolute necessity in planning any of the facilities covered in this book. Security and code issues continue to be of utmost importance.

Interior design is still problem solving. Practitioners and students are requested to plan and specify interiors that are aesthetically pleasing, yet these interiors must also be functional and help meet the business goals of the client. No designer can solve the client's problems without appreciating the purpose and functions of the business. Understanding the business interests of the specific commercial facility is essential to help the interior designer make more informed design decisions. Doing research about a facility before beginning to design and plan a project may not be fun, but research is an indispensable part of successful interior design practice. Of course, an ongoing premise of this book is the importance of learning the "business of the business."

The third edition remains a practical reference for many of the design issues related to planning a variety of commercial interior facilities. It retains its focus on the types of commercial design spaces most commonly assigned as studio projects and those typically encountered by the professional interior designer who has limited experience with commercial interior design. The book is organized similarly to the second edition so that the subject matter can be used by professors in whatever sequences are required for their specific classes. Professionals seeking information about specific types of facilities can easily reference the relevant chapters they need.

There are, of course, some changes to the outline of topics. In this edition, the first four chapters provide an overview of important issues that have an impact on commercial interior design work. Chapter 1 remains an introduction and overview of the commercial interior design profession. It gives the student a glimpse of what it is like to work in the field and where the jobs are. Chapter 2 includes material concerning the critical issues of global and cultural impacts, a discussion on sustainable design, and a brief overview of the triple bottom line. The discussion of the design of accessible restrooms has been placed in this chapter for easier reference, because this type of ancillary space can be found in all the project types.

Two new chapters provide additional background information important to commercial design. Chapter 3 focuses on research and the project process. Research is an important element of the design process; by carefully studying a project, the commercial designer can develop evidence to back up any design decisions—decisions that go beyond aesthetics. Discussions in this chapter include research methodologies, problem solving, and evidence-based design. The design process and programming are also covered in this chapter. Chapter 4 concerns project management. This material has been returned to the text at the suggestion of reviewers. Many important topics in project management are included here to help the student realize that a project cannot

be completed without someone managing all the parts and pieces involved. Topics included in this overview are working relationships, project delivery methods, and the project process. A section on adaptive use has been placed here, as this design assignment can be applied to any type of facility.

The chapters that focus on the types of commercial facilities were selected based on the comments by reviewers as to which types of facilities are most often assigned in classes. They are also the most common categories of commercial facilities that a professional may encounter. They are corporate and small offices, lodging, food and beverage, retail, healthcare, and senior living. A concluding chapter discusses planning the design of a variety of recreational facilities, including fitness centers and spas, golf clubhouses, and auditoriums.

These chapters are updated and reorganized to have similar content from type to type. Their basic outline is similar to that established in the second edition. New material appears in chapters to discuss topics of interest to the specific type of facility. For example, brief discussions on collaborative office spaces and the knowledge worker have been added to the office discussions. Information on the changing lodging guest has been added to the lodging facilities chapter. A discussion of the forces impacting healthcare and senior living design has been added to those chapters.

New images and graphics—many in color—have been added to enrich the text. It is exciting to exhibit these great project accomplishments in color in this edition. These new images enhance the discussions of design detail and design applications. The detailed "Design Applications" sections in Chapters 5 through 12 are provided to clarify important characteristics in designing these facilities. Existing design applications have been updated. New design applications discussions include small professional offices, quick-service restaurants, a small gift store, specialized medical practice suites, and hospice care facilities. The discussion of the fitness center and day spa is essentially new material.

The glossary has been updated, and each chapter concludes with references to the topic, as well as general references and websites relevant to the chapter main topic. Website addresses of trade associations affiliated with the design industry are listed in the Appendix. With these references, students, professionals, and professors can obtain more detailed and specific information about the many different commercial interiors discussed. This combination will make this book an important reference for all readers.

I hope that this third edition will be a valuable resource as you undertake the interior design of commercial facilities. Whether you are a student or a professional, I hope that it will help you enjoy this very exciting and challenging career.

Christine M. Piotrowski

Acknowledgments

It is always a challenge to write a textbook. A revision is no exception. This third edition involved extensive research to update all the text, prepare the new material, and obtain new photos and drawings. Many people have provided guidance, support, and expertise in regard to this effort.

I want to especially thank educators and other reviewers who have had an important impact on this revision. A special thank you goes out to Robert Krikac at Washington State University; Paul Smead, Director of Design, Interiors HOK Houston (retired); Robin Wagner at Marymount University; Charlene Conrad, IDNS, IDC, of Conrad Interior Design; and LuAnn Holec, FASID, of Thoma-Holec Design for their reviews of materials and other suggestions.

In addition to the numerous designers, photographers, companies, and individuals who provided materials and assistance with the first two editions, nearly 30 new firms provided exciting new color images and drawings in order to enrich this edition. These new images make for a more visual experience to supplement the text. I thank them not only for their contributions, but for their patience in going through the process. Space does not allow us to name them individually here, but their names and/or their company names are gratefully provided in captions throughout the book.

I especially want to thank Herman Miller, Inc., The Cottage Inn, The Lied Lodge and Conference Center, and Hospice of the Valley in Phoenix, Arizona, for their contributions. A special thank you goes to Esther Gonzalez, ASID, who provided finished drawings from my sketches for many illustrations. Esther, your patience and perseverance are greatly appreciated.

There are some other people I would like to acknowledge. First, the many students in the commercial interior design classes I taught several years ago at Northern Arizona University. They showed me the need for this type of textbook. Their struggles helped instigate this book in the first place. Of course, I want to acknowledge Elizabeth A. Rodgers, my former coauthor, for her work and contributions to the earlier editions. I am also indebted to Paul Drougas, my previous editor, who encouraged me to develop this revision. He provided tremendous support in many ways in the early phases of this project as well as many previous projects.

I want to thank the staff at John Wiley & Sons for their guidance and assistance, especially Seth Schwartz, editor, professional development, my current editor, and Melinda Noack, senior editorial assistant, professional development. Also a big thank you to all the other production support staff who helped bring this book to reality.

Finally, every effort has been made to correctly provide the proper credit information of interior designers, architects, photographers, and the projects if the client chose to be identified. We apologize for any errors or omissions that may have occurred.

Christine M. Piotrowski

Contents

Preface xv
Acknowledgments xvii

1 Commercial Interior Design 1

Historical Overview 3
Understanding the Client's Business 5
Working in Commercial Interior Design 6
Where the Jobs Are 11
BOX Working in a Small versus Working in a Large Firm 12
Professionalism 15
Professional Competency 15
Licensing and Registration 16
Ethics 17
Professional Growth 18
Summary 19
Bibliography and References 20
Internet Resources 21

2 Forces That Shape Commercial Interior Design 23

Cultural Sensitivity 24
Global Marketplace 27
Sustainable Design 31
Overview 32
BOX Environmental Stewardship 34
LEED Certification and Credentials 35
The Triple Bottom Line 38
Does Going Green Cost More? 39
The Indoor Environment and the Interior Designer 40
Product Specification Principles 42

Security and Safety 44
Codes 46
Permitting Process and Officials 48
Occupancy Classifications 49
BOX Occupancy Classifications 50
Accessible Design 51
Design Applications—Restroom Facilities 52
BOX Influence of Corporate Brands 56
Summary 58
Bibliography and References 58
Internet Resources 61

3 Research and Project Process 63

Problem Solving in Design 64
BOX Design Thinking 66
Research Methodologies in Design 67
The Importance of Research in Design 67
Research Steps 68
Evidence-Based Design 71
BOX Benchmarking 72
Project Goals and Concept Development 73
Design Process 74
Programming Elements 77
Summary 80
Bibliography and References 80
Internet Resources 81

4 Project Management 82

What Is Project Management? 82
Role and Responsibilities of the Project Manager 84
Working Relationships with Stakeholders and Team Members 87
Managing the Design Team 87
Client Relationships 89
BOX Tips for Working with Executive-Level Clients 91

Project Delivery Methods 92
Design-Bid-Build: Traditional 93
Construction Management 95
Design-Build 95
Integrated Design Process 96
Building Information Modeling (BIM) 97
Project Process 97
Proposals 98
Work Plan 100
Scheduling 101
Fast-Track 104
Budget 105
BOX Time Management Tips 105
Documentation 107
Post-Occupancy Evaluation 109
Adaptive Use 110
Overview of Adaptive Use 111
Methods and Applications 113
Project Strategies in Adaptive Use 114
Sustainable Design Issues in Adaptive Use 116
Summary 116
Bibliography and References 117
Internet Resources 120

5 The Office 121

Historical Overview 122
Issues Impacting Office Design 125
Multigenerational Offices 126
BOX Generations in the Workforce 126
Collaborative Office Spaces 127
Cubicle Free? 128
Coworking Space 129
Technology Integration 130
An Overview of Office Operations 131
BOX The Knowledge Worker 132

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Traditional Office Organizational Structure 134
The New Office Organizational Structure 137
Corporate Culture 140
Image and Status 142
BOX Facility Management and Facility Planning 144
Types of Office Spaces 145
Summary 148
Bibliography and References 149
Internet Resources 152

6 Office Interior Design Elements 153

Planning and Design Elements 154
Feasibility Studies 155
BOX Selected Leasing Terminology 156
Sustainable Design 158
Safety and Security 158
Code Requirements 160
Space Allocation and Circulation 162
ADA Impact in Office Planning 166
Furniture 168
Materials, Finishes, and Color 178
Mechanical Systems 182
Design Applications 189
Closed Office Plans 189
Open Office Plans 202
Designing a Small Professional Office 206
BOX Home Offices 210
Summary 213
Bibliography and References 213
Internet Resources 216

7 Lodging Facilities 218

Historical Overview 219
Overview of Lodging Business Operations 221
Management and Responsibility Areas 222
Types of Lodging Facilities 224

The Changing Lodging Guest 226
Business versus Vacation Guest 227
Generational Sensitivities 228
Planning and Interior Design Elements 229
BOX Exterior Lodging Design 230
Feasibility Studies and Concept Statements 231
Sustainable Design 232
Safety and Security 233
Code Requirements 234
Space Allocation and Circulation 236
Wayfinding 238
Furniture 239
Materials, Finishes, and Color 240
Mechanical Systems 242
Design Applications 244
Generic Full-Service Hotel 244
Food and Beverage Facilities in Lodging 264
Bed and Breakfast Inns 267
Summary 269
Bibliography and References 270
Internet Resources 273

8 Food and Beverage Facilities 274

Historical Overview 275
Overview of Food and Beverage Business Operations 277
Types of Food and Beverage Facilities 280
Planning and Interior Design Elements 283
BOX Restaurant Exterior Design 284
Feasibility Study, Concept, and Menu Development 285
Sustainable Design 286
Safety and Security 287
Code Requirements 288
Space Allocation and Circulation 289
Furniture 294
Materials, Finishes, and Color 296
Mechanical Systems 298

Design Applications 300
Generic Full-Service Restaurant 300
Coffee Shops 313
Quick-Service Restaurant 315
Beverage Facilities 316
BOX Restrooms in Restaurants 322
Summary 322
Bibliography and References 323
Internet Resources 325

9 Retail Facilities 326

Historical Overview 326
Overview of Retail Business Operations 328
Types of Retail Facilities 332
Planning and Interior Design Elements 335
BOX Retail Store Exterior Design 336
Feasibility and Concept 338
Store Merchandising 338
Sustainable Design 341
Security and Safety 342
Code Requirements 343
Space Allocation and Circulation 344
Fixtures and Furniture 348
Materials, Finishes, and Color 349
Mechanical Systems 351
Design Applications 352
Generic Small Clothing Stores 352
Generic Small Gift Stores 357
Generic Jewelry Stores 361
Hardline Stores 363
BOX An Office Furniture Dealership or Showroom 364
Summary 366
Bibliography and References 366
Internet Resources 369

10 Healthcare Facilities 370

Historical Overview 371
Overview of Healthcare/Medicine 372
Forces Impacting Healthcare Design 376
Types of Healthcare Facilities 378
BOX Medical Office Buildings 380
Planning and Interior Design Elements 382
Feasibility Studies 383
Sustainable Design 385
Security and Safety 386
Code Requirements 387
Space Allocation and Circulation 388
Wayfinding 390
Furniture 391
BOX The Healing Environment 392
Materials, Finishes, and Color 394
Mechanical Systems 395
Design Applications 396
Medical Office Suites 397
Specialized Medical Practice Suites 409
Hospitals 414
Urgent Care Facility 425
Dental Facilities 427
Summary 434
Bibliography and References 434
Internet Resources 438

11 Senior Living Facilities 439

Historical Overview 440
Overview of Senior Living Facilities 441
Forces Impacting Senior Living Design 444
Types of Senior Living Facilities 445
Planning and Interior Design Elements 452
Feasibility Studies 453

Sustainable Design 453
Security and Safety 454
Code Requirements 455
Space Allocation and Circulation 456
Furniture 459
Materials, Finishes, and Color 461
Mechanical Systems 464
Design Applications 466
Assisted-Living Facilities 466
Long-Term Care Facilities 472
Alzheimer's and Dementia Facilities 475
Hospice Care Facilities 479
Summary 480
Bibliography and References 481
Internet Resources 484

12 Recreational Facilities 485

Fitness Center 486
Planning and Design Elements of a Fitness Center 486
Day Spas 488
Planning and Design Elements of a Day Spa 489
BOX Salons 493
Golf Clubhouses 494
Planning and Design Elements of Golf Clubhouses 495
Auditoriums 500
Planning and Design Elements of Auditoriums 502
Summary 506
Bibliography and References 507
Internet Resources 509

Appendix 510
Trade Associations 510
Periodicals 512

Glossary 513
Index 538

CHAPTER 1

Commercial Interior Design

You interact with commercial interiors every day. Perhaps you visit a textile showroom to pick up samples for a project or join a friend at an athletic club to work out. You may have a meeting with a client at a restaurant or need to keep your doctor's appointment for a checkup. Maybe you pick up your child at a daycare center. All these facilities and many others represent the kinds of interior spaces created by the division of the interior design profession commonly called commercial interior design.

Commercial interiors are those of any facility that serves business purposes. Facilities that fall under the category of commercial interior design include businesses that invite the public in, such as those mentioned above. Others restrict public access but are business enterprises such as corporate offices or manufacturing facilities. Commercial interiors are also part of publicly owned facilities such as libraries, courthouses, government offices, and airport terminals, to name a few.

These interiors can be as exciting as a restaurant in a resort hotel, or as elegant as a jewelry store on Rodeo Drive in Beverly Hills or a casino in an international hotel (Figure 1-1). A commercial interior can be purely functional, such as the offices of a major corporation or a small-town travel agency. It may need to comfort and treat the ill, as in a healthcare facility. It can also be a place to relax, as in a spa.

There are many ways to specialize or work in interior design and the built environment industry. Of course, the *built environment industry* includes those professions that are involved in the development, design, construction, and finishing of any type of building. Specializing can be very sensible, as the expertise one gains in a specialty can provide added value to clients. Be careful not to create a specialty that is too narrow, as there may not be sufficient business to support the firm. Numerous specialty suggestions are listed in Table 1-1.

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