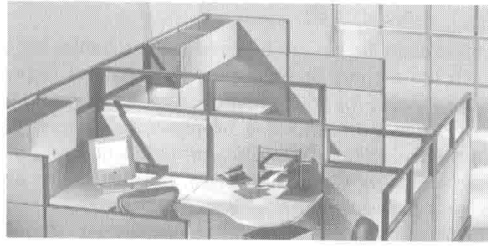


SECOND EDITION

Designing Commercial Interiors

Christine M. Piotrowski, ASID, IIDA
Elizabeth A. Rogers, IIDA



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Designing Commercial Interiors

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

*To the Max and Maxine Rogers family.
Elizabeth Rogers*



Preface

It has been gratifying that this book has been so warmly received by students, educators, and professional interior designers. This new edition of *Designing Commercial Interiors* has allowed us to make many changes, adding material and images to enhance its content. The commercial interior design industry has changed, and thus our look at commercial interiors has necessarily been influenced by these changes. Sustainable design continues to grow as a critical issue in 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 has become even more important since the tragic events of 2001. These issues are only a few of the changes to the book.

Interior design is still problem solving. Practitioners and students are requested to plan and specify interiors that are aesthetically pleasing, yet with an increasing emphasis on functionality. No designer can solve the client's problems without appreciating the purpose and functions of the business. Understanding the business concerns 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 and learning the "business of the business" is an indispensable part of successful interior design practice. And herein lays the basic purpose and premise of this book.

The second edition remains a practical reference for many of the design issues related to planning a wide variety of commercial interior facilities. Many new images and graphics have been added to enhance the text. The book now includes information on additional types of commercial interior spaces and thus offers an even broader overview of commercial interior design practice. 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 first edition so that the subject matter can be used by professors in whatever sequences are required for their specific class. Professionals seeking information about specific types of facilities can turn easily to the relevant chapters.

An introductory chapter has been added to provide an 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. An important part of this chapter is a discussion of critical issues in commercial interior design today. Topics on sustainable design, designing for security and safety, accessibility, licensing, and ethical behavior are among the topics included in this new chapter.

The three chapters on offices have been completely revised and consolidated into two. The first deals with the functional and operational issues of designing offices, including new material on corporate culture. The second describes the planning and design elements

in the design of conventional and open office systems projects. This revision makes these chapters much more user friendly.

The next seven chapters focus on the functions and design concepts of the most common categories of commercial facilities. Each chapter begins with a brief historical overview followed by an explanation of the functional business concerns of the facility. Next is a discussion of the planning and design elements critical for the successful design of such facilities. Detailed design applications are provided to clarify important characteristics in designing these facilities. New design applications discussions in this second edition include hotel spas and recreational facilities, as well as the design of bed and breakfast inns, the design of coffee shops, gift stores and salons, courthouses and courtrooms, and golf clubhouses.

In addition to these new design applications sections is one new chapter on senior living facilities. We have also separated the institutional spaces into two chapters to make the material more manageable. One chapter deals with institutional spaces such as courthouses, libraries, and educational facilities, and the second covers institutional spaces with a more cultural focus such as museums and theaters.

There are several other changes to the second edition. The popular glossary has been expanded to include many new terms. Relevant new references have been added at the end of each chapter in addition to the general references in the Appendix. Along with the books and articles at the end of each chapter are lists of Web sites of organizations and trade magazines that relate to each chapter. An extensive list of trade associations affiliated with the design industry is 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.

We hope you will find that the additions of text and visuals to the second edition will help make this book an even more valuable resource as you undertake the interior design of commercial facilities. Whether you are a student or a professional, we hope that it will help you enjoy this very exciting and challenging way to make a living!

CHRISTINE M. PIOTROWSKI
ELIZABETH A. ROGERS
2006

Companion Web Site

There are additional discussions related to the overall subject matter of this book on the John Wiley & Sons Web site. A revised discussion of Project Management and new discussions on Restoration and Adaptive Use of commercial facilities can be found at:

www.wiley.com/go/commercialinteriors

We invite you to go to the site for this valuable and interesting companion information.



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There is never enough opportunity to thank all the people who have contributed their time, expertise, and support to make this second edition a reality. First, we want to thank all those design practitioners and educators who provided suggestions on content and direction over the years that contributed to this second edition.

Many new images and graphics have been incorporated into this book to make it a more visual experience. We especially want to thank all those practitioners, design firms, photographers, publications, public relations directors, and companies that allowed us to reprint photos or other graphics. Space does not allow us to name them individually here, but their names are gratefully provided in captions throughout the book.

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Christine would also like to extend her thanks once again to her family and many friends for understanding the writing process and helping to get her through the final stages.

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Thanks from Elizabeth to her brother, John Rogers, for his encouragement and professional contributions to the material on the design of courthouses and golf facilities. Thanks to all family members and friends for their continuing support. And a special thanks to Elizabeth's commercial clients, who provided the design experience and background to participate in this project.

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CHAPTER

1

Introduction

You interact with commercial interiors every day, stopping at a fast-food restaurant for a quick lunch or studying for a test at the library. Perhaps you visit a textile showroom to pick up samples for a project or join a friend at an athletic club to work out. Maybe you pick up your child at a day-care 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*.

Designing *commercial interiors* involves designing the interior 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. Table 1-1 provides additional examples.

TABLE 1-1 Common Specialties and Career Options in Commercial Interior Design

Corporate and Executive Offices	Industrial Facilities
<ul style="list-style-type: none"> ■ Professional offices ■ Financial institutions ■ Law firms ■ Stockbrokerage and investment brokerage companies ■ Accounting firms ■ Real estate firms ■ Travel agencies ■ Many other types of business offices ■ Restoration and renovation of office spaces 	<ul style="list-style-type: none"> ■ Manufacturing areas ■ Training areas in industrial buildings ■ Research and development laboratories
Healthcare Facilities	Transportation Facilities/Methods
<ul style="list-style-type: none"> ■ Hospitals ■ Surgery centers ■ Psychiatric facilities ■ Special care facilities ■ Medical and dental office suites ■ Assisted and senior living facilities ■ Rehabilitation facilities ■ Medical labs ■ Veterinary clinics 	<ul style="list-style-type: none"> ■ Airports ■ Bus and train terminals ■ Tour ships ■ Yachts ■ Custom airplanes—corporate ■ Recreational vehicles
Hospitality and Entertainment Facilities	Other Career Options
<ul style="list-style-type: none"> ■ Hotels, motels, and resorts ■ Restaurants ■ Recreational facilities ■ Health clubs and spas ■ Sports complexes ■ Convention centers ■ Amusement parks and other parks ■ Theaters ■ Museums ■ Historic sites (restoration) 	<ul style="list-style-type: none"> ■ Residential interior design specialties ■ Retail sales associate ■ Sales representative for manufacturer ■ Interior design manager ■ Project manager ■ Public relations ■ Teaching ■ Facility planner for corporations ■ Computer-aided design (CAD) specialist ■ Renderer and model builder ■ Product designer ■ Specification writer ■ Magazine writer ■ Marketing specialist ■ Museum curator ■ Merchandising and exhibit designer ■ Graphic designer ■ Wayfinding designer ■ Lighting designer ■ Commercial kitchen designer ■ Art consultant ■ LEEDs certified designer ■ Codes specialist ■ Textile designer ■ Color consultant ■ Set design
Retail/Merchandising Facilities	<p>There are many other ways to specialize or work in interior design and the built environment industry. Be careful not to create too narrow a specialty, as there may not be sufficient business to support the firm.</p>
<ul style="list-style-type: none"> ■ Department stores ■ Malls and shopping centers ■ Specialized retail stores ■ Showrooms ■ Galleries 	
Institutional Facilities	
<ul style="list-style-type: none"> ■ Government offices and facilities ■ Schools—all levels ■ Day-care centers ■ Religious facilities ■ Prisons 	

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 (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 provide a comfortable background, as in a healthcare facility. It can also be a place to learn.



Figure 1-1 A fine dining restaurant in a resort. The Inn at Palmetto Bluff, Bluffton, South Carolina. (Interior design by Wilson & Associates, Dallas, TX. Photographer Michael Wilson.)

Commercial interior design was once referred to as *contract design*. In fact, many interior designers still use this term, which developed from interior designers' use of a contract to outline services, fees, and responsibilities related to the project. Until approximately 30 years ago, contracts of this type were used primarily by interior designers working on business facilities. Today, most residential interior designers also use contracts, so the designation is less applicable.

This challenging and exciting profession has had a huge impact on the interior design and construction industry in the United States and throughout the world. *Interior Design Magazine's* reports on the industry's 100 largest design firms stated in January 2006 that approximately \$1,610,000,000 was generated by these firms in commercial projects alone in 2005.¹ That's right—1.61 billion dollars. Of course, this represents only a portion of the total commercial interior design industry.

We begin with a brief historical overview of the profession, followed by a discussion of why it is important for the commercial interior designer to understand the business of the client. We then describe what it is like to work in this area of the interior design profession. We conclude with a discussion of important issues concerning the design of commercial interiors—sustainable design, security and safety, licensing, professional competency examination, ethics in the profession, and professional growth. Subsequent chapters provide a detailed look at many functional and design concept issues for the most common categories of commercial facilities.

Table 1-2 presents vocabulary used throughout the chapter.

¹*Interior Design* magazine, January 2006, p. 95.

TABLE 1-2 Chapter Vocabulary

- **BUSINESS OF THE BUSINESS:** Gaining an understanding of the business goals and purpose of a commercial interior design client before or during execution of the design.
- **COMMERCIAL INTERIOR DESIGN:** In the interior design profession, the design of any facility that serves business purposes.
- **DESIGN-BUILD:** One contract is given to a single entity for both the design and construction of the facility (see Box 1-1, p. 10).
- **FAST TRACK:** Rapid development of projects from conception to completion. Often plans for one part of the project are completed while other parts are under construction.
- **FURNITURE, FIXTURES, AND EQUIPMENT (FF&E):** All the movable products and other fixtures, finishes, and equipment specified for an interior. Some designers and architects define FF&E as furniture, furnishings, and equipment.
- **LEED:** Leadership in Energy and Environmental Design. A voluntary certification program of the U.S. Green Building Council (USGBC) that rates buildings that are healthier, profitable, and environmentally responsible.
- **"SPEC":** Building a building before it has any specific tenants. Developers of commercial property are "speculating" that someone will lease the space before or after construction is completed.
- **STAKEHOLDERS:** Individuals who have a vested interest in the project, such as members of the design team, the client, the architect, and the vendors.
- **SUSTAINABLE DESIGN:** Design that is done to meet the present needs of the project while considering the needs of future users. The most widely accepted definition of sustainable design is provided on page 15.

Historical Overview

In this section, we provide a very brief overview of the roots of commercial interior design. Each chapter concerning the design of facilities also includes a brief historical perspective. An in-depth discussion of the history of commercial design is beyond the scope of this book.

One could argue that commercial interior design began when the first trade and food stalls opened somewhere in Mesopotamia or another ancient country. Certainly buildings that housed many commercial transactions or that would be considered commercial facilities today have existed since early human history. For example, business was conducted in the great rooms of the Egyptian pharaohs and the palaces of kings; administrative spaces existed within great cathedrals, and in portions of residences of craftsmen and tradesmen.

The lodging industry dates back many centuries, beginning with simple inns and taverns. Historically, hospitals were first associated with religious groups. During the Crusades of the Middle Ages, the *hospitia*, which provided food, lodging, and medical care to the ill, were located adjacent to monasteries.

In earlier centuries, interior spaces created for the wealthy and powerful were designed by architects. Business places such as inns and shops for the lower classes were most likely "designed" by tradesmen and craftsmen or whoever owned them. Craftsmen and tradesmen influenced early interior design as they created the furniture and architectural treatments of the palaces and other great structures, as well as the dwellings and other facilities for the lower classes.

As commerce grew, buildings specific to business enterprises such as stores, restaurants, inns, and offices were gradually created or became more common. Consider the monasteries (which also served as places of education) of the 12th century, as well as the mosques and temples of the Middle East and the Orient; the amphitheaters of ancient Greece and Rome; and the Globe Theatre in London built in the 16th century. From the 17th century on, the design of commercial building interiors became increasingly important.² For example, offices began to move from the home to a separate location in a business area in the 17th century, numerous bank buildings were constructed in the 18th century, and hotels began taking on their grand size and opulence in the 19th century (Figure 1-2).

²Tate and Smith, 1986, p. 227.