

DESIGNING INTERIOR ARCHITECTURE

SYLVIA LEYDECKER (Ed.)

DESIGNING INTERIOR ARCHITECTURE

**CONCEPT
TYPOLOGY
MATERIAL
CONSTRUCTION**

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CONTENT

8 Foreword by Simon Hamilton
Simon Hamilton & Associates,
International Director, British Institute of Interior
Design (BIID)

9 Foreword by Kees Spanjers
Zaenen Spanjers Architects, Past President,
Dutch Association of Interior Architects (BNI)

Sylvia Leydecker
**10 IN BETWEEN - INTERIOR
DESIGN BETWEEN
ARCHITECTURE AND DESIGN**
10 Public Image
17 Professional Profile
20 Interior Design as Corporate Design
29 The Social Dimension of Interior Design
32 Product Design
32 Integration
32 Colour
32 Material
40 Values
42 Trends
49 Interior Design is a Reflection of the Era
52 Building Types

Joanne Cys
**62 DEVELOPING A DISCIPLINE:
INTERIOR DESIGN EDUCATION
AND RESEARCH**

Liliane Wong
**66 SUSTAINABILITY: INDUSTRY
STANDARDS AND INNOVATION**
67 Sustainability Through Industry Standards
69 Rating Systems
72 Evaluation
75 Sustainability Through Innovation
76 Building Small and the Influence of Economy
and Ecology
80 Case Study: Four Small Projects,
New York, USA
81 Modular Means
83 Impermanence
85 Case Study: Illy Caffè
87 Case Study: Toolbox, Turin, Italy
87 The Performative: Flexibility to
Multifunctionality
97 Adaptive Re-use

Marina-Elena Wachs
**98 YOU HAVE TO BE INSPIRED...
FASHION, MUSIC, ART
AND SCIENCE AS DESIGN
INSPIRATION**
98 What Does Design/Designing Mean and What
Do We Understand by Qualities?
101 Inspiration: Between Emotion and
Function
101 You Have to Be Inspired... by Music
102 You have to Be Inspired... by Art
110 You have to Be Inspired... by Fashion
114 You have to Be Inspired... by Science

	Michael Catoir
120	QUALITY OF LIFE
120	Quality – the Quiet Revolution
128	The Quality of Space: Order, Freedom, Structure and Pathways
132	Micro-stress Factors in Hotel Design: <i>Do It Simple Do It Stupid</i>
136	Living: From the Living Room to the Skyscraper and Back
142	The Quality of Life and Work: <i>The Glory of Bore</i>
150	Emotionality: <i>Anthings Goes, but...</i>
	Chris Lefteri
156	TRADITIONAL MATERIALS
157	Glass
161	Wood
172	Metals
	Chris Lefteri
176	ROADS OF MATERIAL INNOVATION
176	Mood
180	Protection
181	Wellbeing
182	Acoustics
182	Performance
182	Dynamic Decorative Surfaces
185	Personalisation
185	Responsible
	Chris Lefteri
186	SPACE-DEFINING SURFACES: FLOORS, WALLS, CEILINGS
187	Material Light
193	Light Concrete
193	Spinning a Yarn
193	Reclamation
	Chris Lefteri
198	WOVEN MATERIALS: FROM WOOL FELT TO SMART TEXTILES
199	Wool
201	Three-dimensional Textiles
201	Laser-cut Textiles
201	Wooden Textiles and Textile Wood
203	Metallic Fabrics
203	Smart Hybrid Textiles

	Sylvia Leydecker
204	NANOTECHNOLOGY IN INTERIOR DESIGN
205	What is Nanotechnology?
209	(Almost) Self-Cleaning
211	Improved Indoor Air Quality
211	High-performance Low-thickness Insulation
211	Thermal Nanomaterials for Reducing Heating and Cooling Requirements
212	Elegant and Visionary Architectural Forms Using UHPC
212	Other Applications
212	Energy-efficient Light: Super-flat and Flexible
214	Paints and Light
214	Information Technology
	Peter Ippolito
216	THE AESTHETIC QUALITIES OF LIGHT, AIR AND ACOUSTICS
217	Light – a Sensual Building Material
220	Qualities of Light: from Richard Kelly to the Present Day
226	Light is Emotion
230	Light Sceneries
234	Cultural Aspects of Light
237	Light for Senior Living
239	Lighting Design and a Sense of Identity
241	Indoor Air – an Invisible Design Element
241	Components of Indoor Air Concepts
242	Indoor Air and Sustainability
242	Indoor Air and Interior Design
244	Acoustics – an Aesthetic Design Element
244	Facets of Acoustics
246	Acoustics and Well-Being
248	Acoustics is Communication
250	Acoustic Design and Interior Architecture Examples of the Use of Technical Installations as Design Elements:
253	SPIEGEL Group Canteen in Hamburg, Germany
254	Interval Foyer of the Palace of International Forums in Tashkent, Uzbekistan
	Mark Blaschitz
256	MEDIA
258	Media and the Fine Arts
262	At Home in Cyberspace
264	Topological Transformations and Interspaces
266	From Interface to Interspace
272	From Intelligent Technology to Intelligent Typology

Lars Grau

276	INFORMATION TECHNOLOGY
278	Smart Home
279	Standardisation and the User Experience
280	Residential Applications
281	Public and Commercial Environments
286	Sense and Simplicity

Johannes Stumpf

288	TECHNICAL SYSTEMS
289	Heat
290	Electricity and Signals
290	Water, Gases, Air
290	Heat Systems
290	Heat Production
291	Heat Distribution
292	Heat Emission
292	Cooling
292	Cooling Systems
293	Distribution and Provision of Cool Air
293	Ventilation Systems
294	Humidity and Temperature
295	Air Change Rate
294	Health and Comfort Levels
295	Basic Types of Ventilation and Air-Conditioning Systems
296	Decentralised versus Centralised Air-Conditioning Systems
297	Duct Network
297	Room Ventilation Flow Systems
297	Air Diffusers
298	Solar Protection
298	Active versus Passive Solar Protection
298	Wastewater Systems
299	Gas Installations
299	Wasser Purification
299	Hot Water and Drinking Water Installations
300	Electrical Installations
300	Centralised Energy Production and Distribution
300	Decentralised Energy Production
300	Transfer Points in Buildings
301	Putting It All Together: Measuring, Control and Regulation Systems
301	The Field Level
301	The Automation Level
301	The Management Level
302	Fire Protection
302	The Fire Protection Concept
303	Fire Protection – Building Structure and Construction
303	Fire Protection – Technical Systems and Installations

Johannes Stumpf

304	BUILDING IN EXISTING FABRIC
305	Barrier-free Access
310	Conservation of Historic Buildings
321	Two Different Approaches to Conservation: Neues Museum and Alte Nationalgalerie, Berlin, Germany

Johannes Stumpf

326	PROJECT MANAGEMENT
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Thomas Welter

330	INTERIOR DESIGN WITHOUT FRONTIERS
330	Challenges
332	Prerequisites
332	Services
334	First Steps
334	Outlook

Simon Hamilton

339	HOW INTERNATIONAL DO WE WORK?
348	Afterword and Acknowledgements
349	Books and Journals, Trade Fairs, Associations and Other Useful Links
350	About the Editor and the Authors
352	Illustration Credits

INDEX

355	Index of Designers and Authors
356	Index of Projects
358	Index of Building Types
361	Index of Places
362	Profiles

FOREWORD

BY SIMON HAMILTON

Simon Hamilton & Associates Ltd; International Director,
British Institute of Interior Design (BIID)

Working within the interior design industry is a privilege and an ever-changing experience. As design students we are taught that anything can be created and not to give up on our ideas. Reality kicks in once the theory days of study are over. However, I believe it is still possible to be inspiring, innovative and different within the constraints of budgets, regulations, client's requirements and timescale.

During my career as an interior designer, spanning more than two decades, I have worked across several sectors including workplace, hotel, restaurant, offices, exhibition, residential and healthcare. Whatever the brief, the fundamental elements of the design process remain the same.

The challenge that exists on the international market is to produce designs that are relevant, responsible and appropriate. As International Director for the British Institute of Interior Design, I have been fortunate enough to personally meet and connect with design communities around the world. Despite cultural and language differences, there is a common bond between them. We share very familiar problems, issues and obstacles, in a way that is both refreshing and frustrating. Interior design is good and will enhance your life, this is the message we deliver and that does not always get heard.

A trend that has become evident to me through my travels is the ubiquitous desire to be part of the interior design circuit. The list of countries now staging regular large-scale interior design-focused events includes India, Singapore, Russia, Brazil and China. They are more than keen to take on the established events such as the Salone Internazionale del Mobile in Milan, Neocon in Chicago, Orgatec in Cologne, 100% Design in London and Maison et Objet in Paris. With so much competition, are we in danger of design overload?

The increase in our appetite for interior design on a global basis has resulted in positive acceptance of the idea that interior design has meaning and purpose. While the image of being a quick fix on a budget will not disappear overnight, the media are better informed and perhaps a little less cynical today. The importance and influence of good design is widely recognised, particularly in the retail and hospitality sectors. Increasing the financial bottom line is the focus of all business, which is where good design can make a significant difference. The experiences created for customers, whether in a fast food chain,

a Grand Hotel, an airport lounge, a shopping mall, a cinema or restaurant, are carefully managed. This applies also to workplace and leisure environments design.

As we live longer, our standard of living improves and our expectations inevitably rise. The middle classes of emerging economies have the money to spend and want to be invited to the party and are impatient for change. This is driving rapid development of new towns, railways, ports and infrastructure but we have to ask at what long-term cost? Our human condition craves change and progress and we are aware it is unstoppable. Striving to discover new and different things is part of our natural drive. We should not fight it but learn from the mistakes of the past, where forecasts for growth and demand have been over ambitious in certain areas. With a global recession like no other, affecting most countries in the world, we are now in a state of fear and sometimes panic.

Using design to bring people together and have better lives is possible, even if this may be a Utopian view. As the global population grows beyond seven billion people, there are more basic needs to provide. Food, water and shelter are still not available in some regions of the world but good design continues to help resolve this to some degree. Travelling to India on more than one occasion, I found it difficult to reconcile with the immediate and ubiquitous poverty, when there were well-catered, smart presentations taking place in plush hotels 10 minutes away. A huge programme of growth and development is in place, but the enormity of the task means the timeframe for any noticeable change is protracted. India is not the only country with this mission on its national agenda.

It is important to recognise that interior design has a responsibility to ensure that we are improving the quality of life for the masses as well as prolonging the earth's life rather than destroying it. Unfortunately, political and economic agendas are also part of the equation, that can steer the sustainability approach off course. However, there are a number of locations like Abu Dhabi, Australia and Singapore where they are taking the lead in green matters rather than just paying lip service to the ideas of protecting our future.

As an ambassador for British design, it has been exceptionally rewarding to meet different design communities and interact. I have also witnessed how much British design education and creativity is admired and respected

around the world. On every trip, whether to Chicago, New Delhi, Paris, Toronto or Milan there was always a very positive reception. In Japan I encountered particularly high respect for designers from the UK that goes some way to explain Paul Smith's huge success in that region.

Working across several sectors has taught me a lot about the interior design business and the variations that exist, but ultimately the task is always the same: we begin with a vision of creating something unique, beautiful, relevant, something making an improvement on the existing. To have the opportunity to be part of someone's life or company for a brief period can be a challenge but also educating, rewarding and inspiring. The term "journey" may be clichéd, but it describes best the chain of events that defines the design process.

The essence of appealing internationally is to identify the soul of the design, whether it is a product or space. The international success of leading British designers such as Sebastian Conran, Tricia Guild, David Linley, Paul Smith or Lee Broom is their understanding of the local markets. More importantly, they share the creation of a message and identity and promote it with confidence, humour and personality.

The popularity of vintage, bespoke and heritage products and spaces is a contradiction to our need for the familiarity of brands and identities that we are bombarded with in everyday life. We have the ability to strike our own balance between these two competing worlds through personal selection. An eclectic mix, in varying degrees, is becoming more common and a truer reflection of who we are as people. The bland and impersonal, minimalist and highly polished style of the late 20th century is associated with false promises that we would share in the success of a highly developed world with big financial gains all round. Now that the bubble has well and truly burst, we find ourselves responding to a more human and intimate scale of ideas and solutions.

I believe that science and design will have a much closer relationship in the future than we may recognise today, as we currently exist under a heavy digital blanket. In order for the world to function well, it needs to use its limited resources with caution and discover and invent new technologies or materials, which are affordable and realistic for the future generation.

FOREWORD

BY KEES SPANJERS

Zaenen Spanjers Architects; Past President,
Dutch Association of Interior Architects (BNI)

Interiors are the architecture of the future. Design and architecture are no longer fashionable but are expected to provide specific answers to user demand and the need to improve our well-being. Health, safety and well-being have become important social themes, not least in the Western world where a shrinking and aging population corresponds with an increasing need for individual and small-scale design of the living environment, calling for particular attention to re-use and sustainable development. Well-designed interiors add value to the perception and quality of use of our immediate living environment, to our feeling of well-being and to the quality of life.

Interiors are the architecture of change. The life-cycle of a building knows many users and is subject to a continuous change of views. A building is never finished, giving every user the opportunity to attach their narrative to it. Interior architects/designers give shape to a sustainable renewal of buildings. While preserving the specific and sometimes unique architectural qualities, we provide and care for generation after generation to feel at home.

Interiors are the architecture of perception. One of the factors that determine the appreciation for our environment is time. Light and dark, as well as the changing of the seasons, have a defining effect on the perception of interior space. Fashion and trends play an important role as well. We are challenged by the new, but

also nourish the known and well-acquainted. Pushing boundaries is a unique aspect of human nature, as is the need for meaning and a sense of security. Habituation is a special trait; much of what we encounter as strange and ugly at first sight will be valued over time. Aging, by contrast, is not a uniquely human condition. Materials age and wear. Sometimes that presents a new beauty, a patina we nourish or even try to imitate.

Interiors are the architecture of emotional culture. In a nice and stimulating environment people experience more commitment, more pleasure, satisfaction and success. People have a desire for association, expression, remembrance and beauty. They want to identify with their environment. This means that an environment ought to provide space for individuality and self-expression, which in turn offers new perspectives for improvisation, spontaneity, vision and imagination. Interactive encounters and ergonomic quality are key to accommodate socio-psychological aspects in a working environment. The “emotional house” may foster new models of efficiency and productivity. In public interiors as well, it is important to explore the functional potential of perceptual aspects, creating places that command desirable behaviour. People are easily influenced but want to be taken serious.

Interiors are the architecture of cultural history. Beyond their role as a utilitarian inter-

face between user and building, interiors are the expression of our cultural identity and ambition. The decoration and design of our immediate environment is a time-honoured art. Intact historic interiors can tell us more about the culture, the fashions and habits of a certain place and time than in-depth scientific studies. However, intact historic interiors are even rarer than Old Masters paintings. Interiors form the user side of buildings and give meaning and value to them, but the user side is also vulnerable. Interiors are bearers of culture, but ever so often we remake them as they are overtaken by time.

Interiors are the architecture of responsibility. Designers take into account the consequences of their professional activity for the health, safety and well-being of all those who may reasonably be expected to use or enjoy the product of their work. This way of looking at design, going well beyond superficial styling and decoration, requires training, experience and an openness to life-long learning. It also needs a bent for research and development. But above all, it calls for a love for people.

May this book be of assistance to those designers.

IN BETWEEN — INTERIOR DESIGN BETWEEN ARCHITECTURE AND DESIGN

SYLVIA LEYDECKER

Pleasure in the job puts perfection in the work.

Aristotle

“Human-centred” is a term encountered regularly in the context of interior design because our spatial surroundings have such a fundamental influence on our lives. We are all aware of the value of spatial qualities, whether as a means of improving our sense of well-being in a space or for facilitating work processes. The architectural design of interiors influences our emotional sensibilities and in turn how we behave. It can communicate an attitude, provide an atmosphere of trust and safety, reduce anxiety, be relaxing, stimulating or alternatively reassuring. It influences our motivation to work, our sense of responsibility or disregard for a space, and it can be soothing or disquieting, spurring or depressing. The design of spaces and their atmospheres affects the behaviour and well-being of *everyone* involved.

PUBLIC IMAGE

Interior design is generally perceived as lying between the poles of architecture and design. In the media and popular press, it is commonly portrayed as the furnishing of luxury residences, an image reinforced by the plethora of TV interior makeover shows. The role of interior architects and designers is often confused with being that of

“interior stylists” and, in an international context especially, they are perceived as being solely interior decorators. But interior design encompasses much more than that, and this is what differentiates professional interior designers from the clichéd image. Professionals will have completed a comprehensive programme of studies and work on a broad range of tasks that go far beyond that of luxury villas.

The field of interior design lies between those of other professions: on the one hand, there are architecture offices who work on the renovation and modernisation of existing buildings, traditionally a primary field of interior design; and on the other there are design agencies who create interiors as part of lucrative branding contracts. This situation, while problematic for the profession, also demonstrates that interior design is more in demand than ever.

The core aspect of interior design work is the design concept itself. Designs are usually characterised by different individual interpretations of the task: a personal style or signature. One and the same design task can embody differing degrees of creative and intellectual potential. In practice, professionals must adopt a standpoint that also defines how they see themselves and their own approach to work in their profession.



Climbing deluxe:
this climbing wall in
a fitness club plays
off its location in a
fashionable district
of Tokyo – interior
decorations as
climbing aids: picture
frames, mirrors, vases
and deer heads.

Illoha Omotesando Fitness Gym,
Tokyo, Japan; Nendo

Interior designers have the skills and know-how to shape the quality of interiors for their future use, whether in a private house or for a large corporation. The spectrum of activities in the field of interior design is very broad and ranges from furniture design and product designs for industrial manufacture to designing in existing fabric.

So who is responsible for giving interior design a distinctive profile in the public arena? Who are the iconic interior designers of the day? Names that immediately spring to mind include designers such as Philippe Starck and Andrée Putman, or global design pop stars such as Karim Rashid or Marcel Wanders: the first is a universal genius at home in all genres from pasta to high-rise buildings, the second is the *grande dame* of interior design, and the last two are product designers who also work in the field of interior design. Further examples include offices, such as Concrete and Nendo or Kelly Hoppen or Shiro Kuramata, who create contemporary interiors, as well as Eileen Gray as a historic milestone and early protagonist of interior design. The number of “icons” in the field of interior design is modest in comparison to that of those in the field of architecture, which indicates that the interior design scene is not adequately represented in the public eye. While there are more than enough coffee-table books and popular maga-

zines, their general focus tends to be on interior decorating, and the featured interiors span the range from spaces designed by professional architects and interior designers to private houses designed by non-professionals, ranging from “Mr Big Shot’s wife” to married couples with artistic ambitions. Glorified cushion arrangements for home living.

Compared with architects, interior designers are very much in the minority: good interior designers are rare and valuable. While the proportion of women within the profession is relatively high compared with other branches, especially during studies, this proportion decreases later when it becomes increasingly difficult for women to balance career and children. The resulting lack of professional female interior designers does not help to strengthen the image of the profession. Instead, the cliché of “Barbie the interior designer”, which still prevails in some sectors, only reinforces the view of interior design as a kind of “pastime for women”.

→ 17



A few more Beats Per Minute rather than “less is more”: taking a break in one of the public cocoons of the Cocoon Techno-Bar in Frankfurt, a milestone of club interior design.

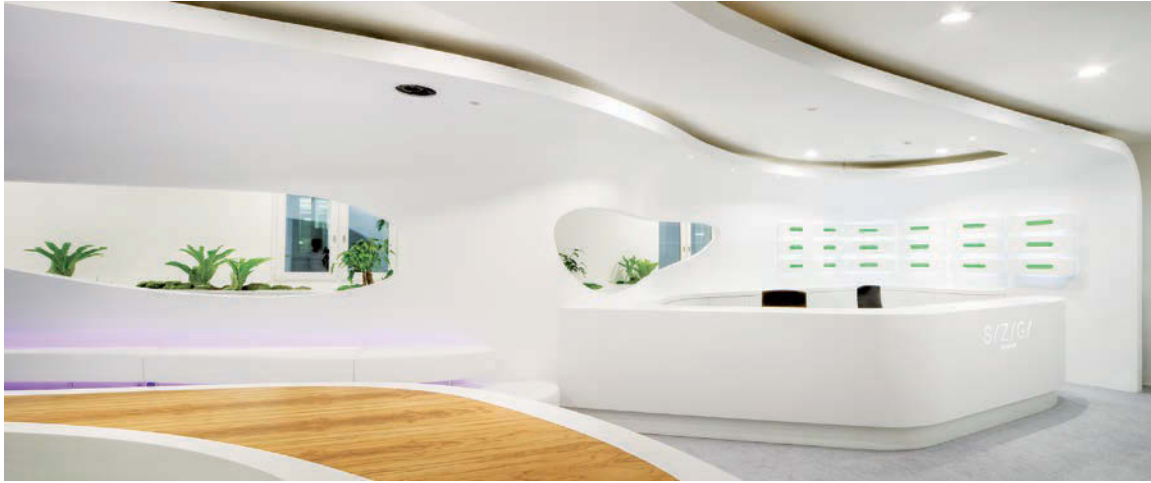
CocoonClub, Frankfurt am Main, Germany; 3deluxe



The spotless white cruise ship, launched by Lady Diana, promises an elegant interior design for an elegant clientele.

MS Artania; CUBIK³





Swoosh: forward-looking dynamism expressed using clean white, free-flowing organic curves.

SYZYGY Office, Frankfurt am Main, Germany; 3deluxe

Run! The interior design for a corporate box is not to be underestimated, whether in a cricket ground or football stadium.

KPMG Corporate Box, Melbourne Cricket Ground, Australia; Artillery Architecture & Interior Design



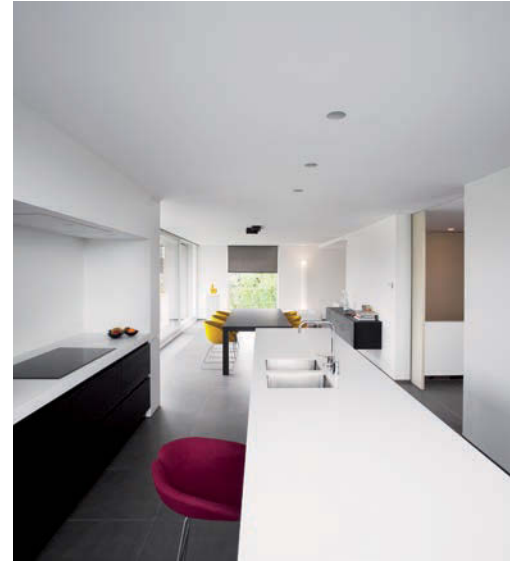
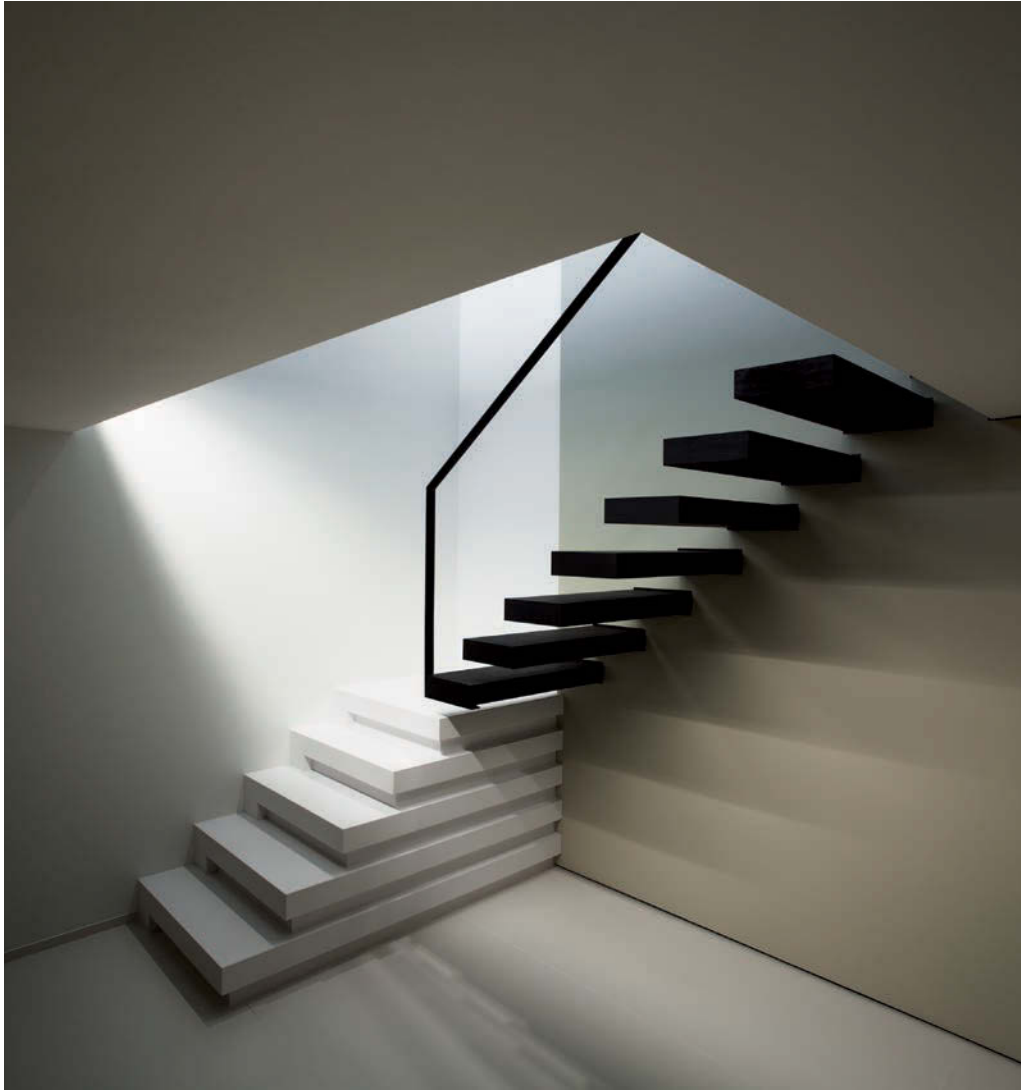
Queer: a small but telling detail.

HOSI Linz's Café Julius, Austria; Pudelskern



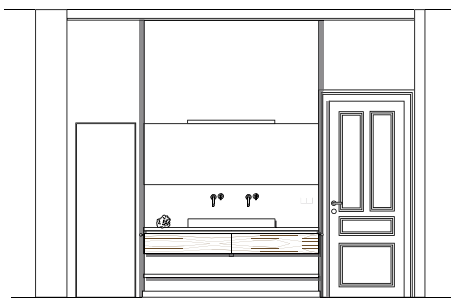
**Hollywood glamour meets Mick and Frank –
an ostentatious interior for a leading recording studio
and a corridor with a wow-factor.**

EastWest Studios, Los Angeles, California, USA; UBIK – Philippe Starck



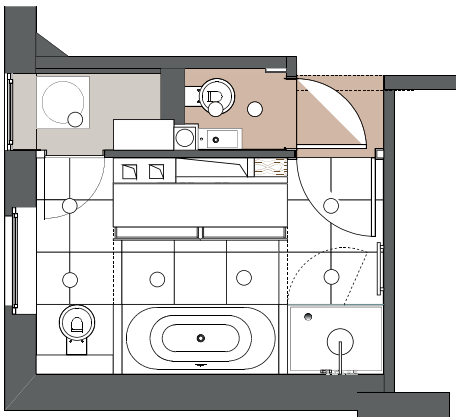
Interior of a bungalow – the staircase is a sculptural composition of material, form and light.

Bungalow from 1960, Geluwe, Wervik, Belgium; Frank Sinnaeve, InteriorArchitect – Belgium



The bright, light-filled atmosphere of a private bathroom – pleasant and calming.

Apartment conversion and renovation, Frankfurt am Main, Germany; Innenarchitekturbüro Eva Lorey



PROFESSIONAL PROFILE

A further problem in this context is the naming dilemma: who may call himself or herself an interior designer, an interior architect, a planner or decorator? Various terms exist, all of which lack definition, with the result that few know who does what exactly. In some countries, such as in Germany, the chamber of architects strives to ensure quality standards in the profession and in turn provides consumer protection, but this is not the same elsewhere in the world. There are also national associations, but these too do not exist in all countries. The official designation is typically “interior designer” or “interior architect”. Germany is one of the few countries where the title “interior architect” is protected, and interior architects are registered as a member of the chamber of architects once they fulfil the admission requirements and apply for registration, which consist of studies and a period of work in practice. In England, by contrast, an interior designer is not able to register as an architect, and as such interior designers are not officially recognised there. Among clients and the public, however, there is scant awareness of the title and whether or not it is protected. Following the EU-wide harmonisation of bachelor and master degree programmes, it is now often unclear whether a qualification allows a graduate to subsequently register as an interior architect or not.

One way or the other, interior architects and comparable interior designers around the world are professionals for the design and planning of interiors spaces, and their expertise is always the product of a well-grounded education. There are some notable exceptions that prove the rule: famous design personalities such as the Bauhaus-icon Walter Gropius, the minimalist John Pawson or the autodidact Tadao Ando have all gone on to be talented and successful architects with a recognisable signature despite the lack of an official qualification. However, true interior designers, who are committed with heart and soul to the profession, will undergo training. Without schooling, solutions can be arbitrary and based on personal taste. A schooled approach to tackling design problems achieves more lasting and successful results based on coherent and well-grounded design concepts. The thinking that precedes the actual design lays the groundwork for all that follows – it encompasses more than just the immediate parameters and includes a general consideration of the topic as a whole and of the specific design task.

Like architects, interior designers must adhere to a whole series of regulatory frameworks, guidelines and codes, whether they are DIN standards, health and safety guidelines for the workplace, energy efficiency directives or fire safety regulations. They prepare planning applications (and may have the unrestricted right of submitting them in some cases, such as in the German state of North Rhine-Westphalia) and are familiar with the planning, scheduling and supervision of works from construction to handover. They deal with construction details, such as damp-proofing, ceiling constructions or sections through service ducts, and are accustomed to working in a team alongside other professional disciplines and trades.

Today’s interior designs are shaped by the interplay of economic, ecological, social, technological and, last but not least, aesthetic considerations. Here Aristotle’s adage that “the whole is greater than the sum of the parts” applies: the key is to incorporate these different aspects and to find an optimal balance between them in the overall design concept. Nature follows the same principle. Reducing a design to individual components such as “the colour scheme”, “a chair” or “the acoustics” will not result in a well-rounded and properly functioning system that serves its users. Every individual space is essentially a complex and multifunctional system.

Interior designers also play a key role as advisors to their clients, a process that begins during the design process. Whether the project concerned is commercial or private, the designer must take functional and emotional considerations into account. Intuition should likewise not be ignored, and ideas, brainstorming and challenging assumptions are all necessary parts of the design process to develop visions that from time to time become reality and will therefore be experienced.

In the design process, much is measured, analysed, observed, proven, simulated or calculated and designed on the basis of available evidence. The intention is to optimise a project as much as possible and to keep risks to a minimum. Without doubt, this approach is useful when testing a hypothetical assumption or applying research findings. But intuition and instinctive responses still play a greater role than many are willing to admit. For example, do we really need to measure the beneficial effect of daylight and contact with nature to know that it is good for us? Do we have to prove this to be able to make use of it? Or can we trust our own emotions and experience, after all these are just as much part of our natural and cultural evolution?

→ 20

*The soul, that very essence of mankind,
evades logical explanation.*

Max Planck



Strong colours in rooms that are used for short periods of time such as wardrobes or corridors. The girl's bright smile gives the vibrant interior a good mood – outstandingly normal.

Pustoblume-Zentrum, Cologne, Germany;
100% interior Sylvia Leydecker



Movement is the captivating element in this pavilion in a flagship store in which the low red, fibreglass cubes appear to glide magically through the space.

Comme Des Garçons, Paris, France; Ab Rogers Design



INTERIOR DESIGN AS CORPORATE DESIGN

Spaces have the potential to communicate the character of a company. As soon as we enter a space, it creates a first impression, and this is something we can harness as part of a marketing strategy. Space becomes a powerful three-dimensional means of communication. By tailoring spaces to suit particular target groups, whether these are the future users or a group of potential investors, attractive interiors can contribute to corporate success.

It makes a big difference whether one is designing an office space for a public authority that will not change for ten years, a trade fair stand that will be dismantled five days later but may still leave a lasting impression of the company, or a shop that will be redesigned in three years' time. Trendy interiors have a comparatively short "half-life" and show their age much more quickly than a timeless design.

In private interiors, trends manifest themselves in the form of a style or look (oriental, Scandinavian, country cottage...) or the use of particular colours (apple green, crimson...) or materials (light maple wood, dark wenge wood, sand-blasted glass...). In the context of branding, however, it is the interiors that define trends because interiors, when used as a marketing instrument, make a corporate culture tangible in three dimensions.

Corporate design is often understood superficially to mean the two-dimensional design of a logo, business card, letterhead and website. What is lacking is a convincing attempt to translate this into three dimensions. Bland marketing text and spaces plastered with logos do not make authentic, unique corporate interiors. To successfully transform a corporate design concept from two dimensions into memorable three-dimensional brand experiences depends on components that are able to express and manifest the spirit of the company in the space, and thereby make it tangible. For this, marketing people develop concepts for interiors that are an integral part of the corporate identity and are skilfully interwoven with the story of the product or the company.

Form, materials, colour, light, textures, haptic experience, acoustics and even olfactory design – all of them traditional areas of interior design – help to characterise a corporate interior. While the world of cinema is busy developing 4D and 5D cinema experiences, every interior is in principle already a 4D or 5D space perceived with all the senses. For example, the materials used influence our haptic experience and in turn what we associate with a brand. Given the complexity of what constitutes good interior design, and the potential it has to affect us, failing to make use of this represents a lost opportunity to position a business or product. Through the interior design, it is possible to integrate key factors as perceived by the relevant target

groups, to improve customer loyalty and to strengthen their relationship to a brand by making it tangible. An investment in interior design branding therefore pays off further down the line.

In most cases, such means focus primarily on improving the external visibility of a brand or company rather than on its internal potential, which benefits "only" the staff by motivating them and improving their sense of identification.

The use of corporate design and branded interiors can be seen at its best in the flagship stores of many international fashion labels, the office designs of pioneering agencies, the shop designs of mobile phone carriers as well as in the restaurant interiors of fast-food chains or the VIP lounges of major airlines. Companies such as a Coca-Cola, Lufthansa or Apple are trendsetters in their sectors and employ brand interiors to maximum effect. Corporate design, once the domain of large global players, has since been embraced by small- and medium-sized businesses, and today even local plumbers now have a letterhead, business card and website with matching vehicle livery. Corporate interiors, however, are still relatively rare, even among larger enterprises. The difference between a company's two-dimensional corporate presentation and the experience of its three-dimensional interiors is often striking. To be convincing, the 2D and 3D experience of a company must align and be as coherent as possible, and it should also embody the respective product or service. Companies that demonstrate a coherent and consistent approach are rare because the implementation is ultimately dependent on people – if a new head of marketing joins the company, his or her desire to leave their mark can torpedo a successful corporate identity strategy.

Branding, and accordingly branded interiors, play an especially important role in the fashion industry, whether for haute couture houses and their flagship stores, for instant guerrilla stores (set up by trendsetters such as Rei Kawakubo/Comme des Garçons) of the kind now emerging in metropolitan cities such as Berlin, for high-street chain stores or concept stores as well as for individual shops such as those by Paul Smith, which are each unique but recognisable. Hotel chains previously used to employ the same interior designs around the world. This was originally motivated by economies of scale, but also meant that the guest's experience inside the hotels differed only marginally, regardless of whether they were in New York, Berlin, New Delhi, Tokyo or Budapest. This triggered a counter-movement that aimed to tap into the genius loci, incorporating local characteristics into the interiors. Currently, certain unifying tendencies can again be observed, for example in the design of holiday resorts in Asia, which in themselves are very pleasant but follow similar patterns and therefore lack a specific sense of place.

Branded interiors are arenas of constant innovation, responding and adapting to changing market conditions

and target groups, most recently for example with interactive applications. But as soon as everyone starts to follow the same trends, uniformity begins to displace variety. Interiors that are unconventional and have a character of their own are a good means of communicating and differentiating a brand's profile. Particularly effective are interiors that are different and have something unique about them but are also authentic, and therefore able to set new trends and generate new impulses. Uniqueness paired with a relevant interior design "history" is an increasingly powerful combination: the emphasis is on a strong profile as opposed to arbitrariness. The member hotels of the Design Hotels group, for example, differentiate themselves from mainstream hotels by offering a taste of lifestyle rather than just overnight accommodation, and budget hotels that employ effective branding have great development potential.

The design of branded interiors is therefore clearly marketing-driven and prioritises the "brand identity". Nevertheless, these interiors still need to help facilitate the workflow in the space and optimise the requisite processes. Given the shortage of skilled labour, greater attention is being given to providing an attractive environment for (potential) members of staff. Similarly, the opportunity for members of staff at all levels to be accorded a degree of status, whether a normal employee or high-flyer, is also desirable.

Property marketing also uses attractive interior design to create offers that appeal to a certain clientele. In many cases, the name of the architect is also a selling point (but rarely the interior designer, although the interiors are often what is shown). Factors that have a fundamental impact on the housing market, such as demographic change, are also reflected in the design of appropriate interiors, both to create demand as well as to increase the sale value.

Aside from when there is a good business argument, commercial interiors are only rarely people-focused. Work environments are mostly defined by functional considerations, such as the need to optimise processes and ease maintenance. The trick is to create an attractive environment that simultaneously motivates staff and represents the image of the company. Customers will accord even small companies greater competence when the premises they occupy are attractive and well-designed. → 29



The charm of an old warehouse lends this high-end restaurant a relaxed and authentic feeling. The graphic treatment of the surfaces of the cupboard doors seamlessly integrates the name of the restaurant and the door grip hole.

Noma Restaurant, Copenhagen, Denmark;
3XN architects





Reception area of the headquarters of a clinic operator: understated white and blue with enlivening elements such as an arcing plasterboard wall and a full-pile carpet. Quotes in the conference area underline the corporate design.

Sana Kliniken AG Headquarters, Ismaning, Germany; 100% interior Sylvia Leydecker

Cool and chilly: exposed concrete contrasts with coloured ice cream – convincingly executed in two and three dimensions.

Polka Gelato, London, England; Vonsung



The inspiring office as a brand characteristic in the London headquarters of the Internet giant – an atmosphere straight out of Star Trek.

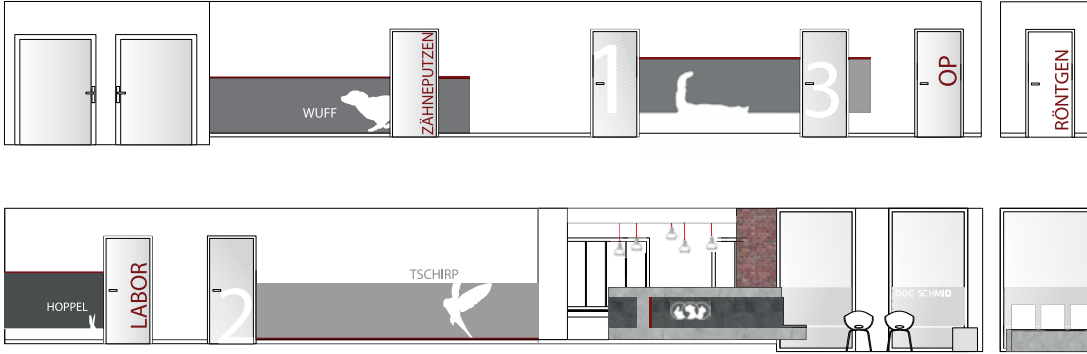
Google Engineering Headquarters, London, England; Penson





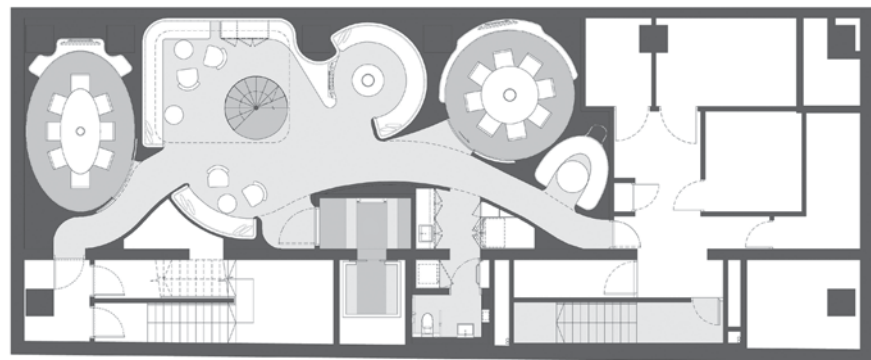
**Animals at the doctors –
a simple and distinct
approach to corporate
design.**

Veterinary practice, Ratingen, Germany;
null2elf Dischek | Eitner GbR



**A compelling, lifestyle-oriented
corporate design, accompanied
by an equally strong interior
design in black and white,
characterises this building
for a serviced office provider.**

Face To Face, Singapore; Ministry of Design MOD





**Sir Raffles, head in the clouds:
Singapore's colonial past
mixed with modern chic forms
the basis for the consistent
corporate design of this
boutique hotel.**

The Club Hotel, Singapore;
Ministry of Design MOD

**The conference room and
cinema communicates the
essence of the brand both
cinematically and spatially.**

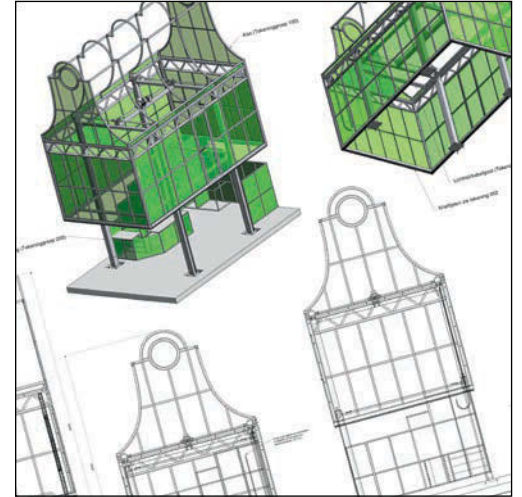
Mercedes Benz Customer Centre,
Rastatt, Germany; spek Design



**Smooth and sinuous flowing
lines express the dynamism
of the car manufacturer's
corporate identity.**

Audi Exclusive Lounge at the Geneva Auto Salon
2011, Geneva, Switzerland; Schmidhuber





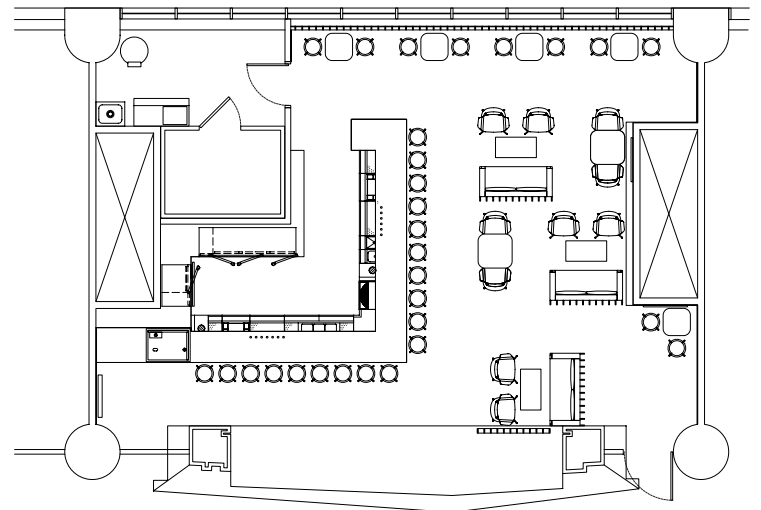
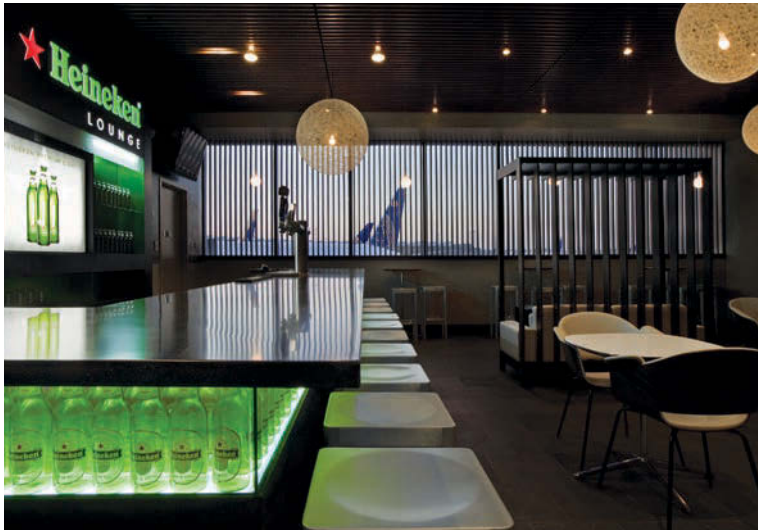
National clichés as brand elements – tulips, cheese and traditional buildings reinterpreted using contemporary means.

Schiphol Airport Lounge 3 / House of Tulips, Amsterdam, Holland; Tjep.

Beer branding translated to the interior of an airport bar.

Heineken Lounge, Newark Liberty

International Airport, New Jersey, USA; UXUS



Digital made real: this concept store for an electronics firm aims to create a shopping experience using an interior concept that adheres to a global corporate design.

Sony Store, Los Angeles, California, USA;

Klein Dytham architecture



Splash: even utilitarian facilities such as car washes can benefit from brand design – here using echoes of 1950s America.

Clean Car, Berlin, Germany; Gisbert Pöppler

Social retail: on the “magazine street”, brands meet people – analogue communication in a digital age.

Daikanyama T-Site, Tokyo, Japan;

Klein Dytham architecture



Destination brand: the interior design reflects the corporate livery and vocabulary of the international German airline.

Lufthansa Trademark Academy: Room for Innovations, Seeheim, Germany; dan pearlman Markenarchitektur



The flowing forms and white surfaces of this residential loft in Manhattan combine the character of a gallery with a dramatic view.

Collector's Loft, New York City,
New York, USA; UNStudio



Flowing forms characterise this restrained loft conversion in an old building.

Rounded Loft, Prague, Czech Republic;
A1Architects

THE SOCIAL DIMENSION OF INTERIOR DESIGN

Commercially motivated branded interiors are comparatively superficial and showy. But aside from this, and also much more important ethically, interior design has a social responsibility and as such affords the capacity to influence society. The social component of interior design is a fundamental aspect. Good interior design does not have to be commercially driven or particularly showy; it can be self-motivated. An interior can also be still, modest and unassuming – a space that functions well, that is simply there and in which people feel comfortable. This quality should not be the exclusive reserve of an elite group who regard themselves as the guardians of good taste, simply by dint of having the financial means (“money creates taste” – Jenny Holzer). Regardless of earnings or background, everyone is entitled to enjoy a better quality of life through interiors in which they feel at ease. Good interior design, or for that matter taste, is not a question of wealth, gold tap fittings or designer status symbols such as Le Corbusier’s Chaise Longue (which does not mean to say that these do not have their place). Inconspicuous mainstream design can be equally well suited as out-of-the-ordinary design, although the latter always runs the risk of dividing opinion.

“Human-centred” interior design aims to engender that much-cited sense of well-being, whether it be a feeling of safety and security in a hospital, a particular shopping experience, a sense of relaxation in a hotel, the perfect work environment in an office, or a feeling of leading a prestigious lifestyle. Adolf Loos accorded the interior a

special status, arguing that the structure of a house plays a secondary role. The focus of his work was to create a warm and comfortable interior, although this cannot exist without the building structure. He drew a clear distinction between designing indoor and outdoor spaces: the reduction of his facade designs contrasts markedly with his designs for comfortable and often opulent interiors. He also allowed his clients the freedom to augment or complete the design after moving in, or by incorporating items of the client’s furniture in the design from the outset.¹

In the private realm, lifestyles are changing. The model of the nuclear family with a terraced house or a posh home in the suburbs is giving way to singles living in spacious penthouse apartments or factory lofts. Each of these different ways of living requires an appropriate interior design response: for example flexible hive structures or fine-grain cocoon structures in the centres of our metropolitan cities. In ideal circumstances, the interior design and the architecture work together in unison, or alternatively the user may wish to create a discrepancy – in either case, what is important is a standpoint that always considers how people will feel in that space when visiting it as well as when spending prolonged periods of time in it... whether they will enjoy whiling away time there or feel unpleasantly cooped up. Good interior design helps engender a sense of well-being, whatever the circumstances in life, and helps create quality of life so that people feel happy in the environment they are in.

→ 32



A pleasant atmosphere, comfort and high-quality materials support the process of recovery in hospital.

Sana Hospital, Bad Wildbad, Germany;
100% interior Sylvia Leydecker

Office spaces with a fun factor for a young design agency in the basement of a consecrated church.

Offices of the Upperkut Agency, Montreal, Canada; Jean de Lessard, Designer Créatif



Spot on: a powerful graphic effect in an unconventional office creates strong contrasts – light and dark, gold and black.

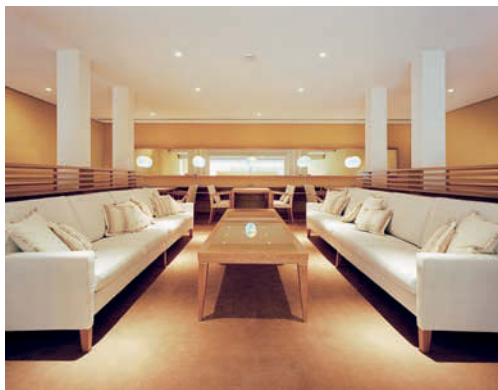
Office 00, Amsterdam, Holland; i29 interior architects





The attractive mirrored mosaic in the waiting room of a paediatrician's practice is better than a myriad of toys. It follows the contours of the wall and is also washable.

Practice for Paediatric Medicine and TCM, Drs. Schumann-Winckler-Schumann, Cologne, Germany;
100% interior Sylvia Leydecker



Cream: an elegant interior for older residents communicates a peaceful and comfortable atmosphere.

DKV Bremen Residence for the Elderly on the Contrescarpe, Bremen, Germany;
Cossmann-Jacobitz Architekten – Uta Cossmann, two_Claudia de Bruyn



PRODUCT DESIGN

Interior designers also act from time to time as product designers in the context of interiors. What differentiates them from other product designers is that the products they design are always inseparably bound up with the interior and how it is used.

A successful interior design concept encompasses the entirety of the space – not just the floor plan and the surfaces that define it, such as the floor, walls and ceiling, but also the lighting and furniture, the colours and materials used. Interior designers therefore always have everything in mind from the design of the surrounding environment to that of the saltcellar, although only rarely are they responsible for all of this. Details that are out of keeping often interfere with the overall concept: clumsy decorations on reception desks, unsightly waste bins, homemade signage, paper serviettes with Easter decorations and condiment caddy, and last but not least a straggly Ficus benjamina – details that can quickly ruin the best interior design concept.

INTEGRATION

A fundamental part of developing a design concept for an interior is to bring together all the separate components into a coherent whole. The basis is a well-organised plan that is clear and works – that includes routes through the space and their relationship to the room's function, while also taking into account visual axes and views into the space. Atmospheres are created using materials, colour, light and forms. Colour, materials, light, furnishing, movement and directionality are interrelated and intertwined – removing one component changes the entire constellation and has a corresponding effect on the overall concept.

COLOUR

Colour defines spaces and has always been a favourite aesthetic means among interior designers. Ideally, colour is considered as an integral component of the design concept from the very beginning of the design process instead of being applied later in an arbitrary manner or as part of some predefined colour scheme. In the past, when the author was studying, architects only employed a very restricted palette of colours: the white of modernism, black, a “friendly” shade of anthracite and light grey! Fortunately, times have changed and colour is now commonly used for facades and interiors alike. Unfortunately, the use of colour often follows trends, and these run the risk of going out of fashion quickly.

MATERIAL

Materials have their own natural colouration, which can be used carefully to lend spaces a particular sensory atmosphere. The surfaces of woods such as Japanese birch, oriental rosewood, German oak, Canadian maple or African wenge create quite different atmospheres, as do different kinds of stone, for example Italian marble or rough-cloven slate. How the surface is treated also has an effect. Polished stone, sandblasted glass and waxed wood have a very different quality to bush-hammered stone, transparent glass and lacquered wood in terms of both their visual and haptic impression. Functional requirements must also be considered: non-slip floor surfaces are important not only in swimming baths to prevent accidents but also in restaurant kitchens or in the geriatric ward of a hospital. In societies where the population is aging, as it is in Japan and Europe, materials can be used to aid orientation for people suffering from different degrees of dementia.

Materials are not only an essential aspect of any interior; they are a joy to work with during the design process. The variety of materials and their possible combinations are practically endless. In interiors, we have a direct relationship to materials and can experience them physically as well as psychologically. The surface treatment and construction detailing determine how we perceive materials that are close by or that we can touch directly.

Actual materials of substance such as wood and stone still play the most important role. Imitation materials such as imitation wood or artificial stone have become much more widespread. These attempt to communicate a sense of quality with a lower-grade material that looks like the original. Designers, and therefore also interior designers, like to use innovative materials listed in materials databases. In the design world, the hype surrounding materials drives a continuing search for innovations made possible by new technologies. But traditional materials are still much in demand, and with them the skilled craftsmanship required to work them. Some materials databases take this into account. High-tech materials are often high-performance optimisations of existing materials – or else completely new materials. Early adopters among interior designers and clients are open to working with such materials as they often lead to new design possibilities. → 40

*“All that is against nature
cannot last in the long run.”*

Charles Darwin



Take a seat: for this set of chairs, the interior architect was both designer and craftsman.

Blütezeit Seating, Cologne, Germany; Karl Hussmann of Karl's Werkstatt

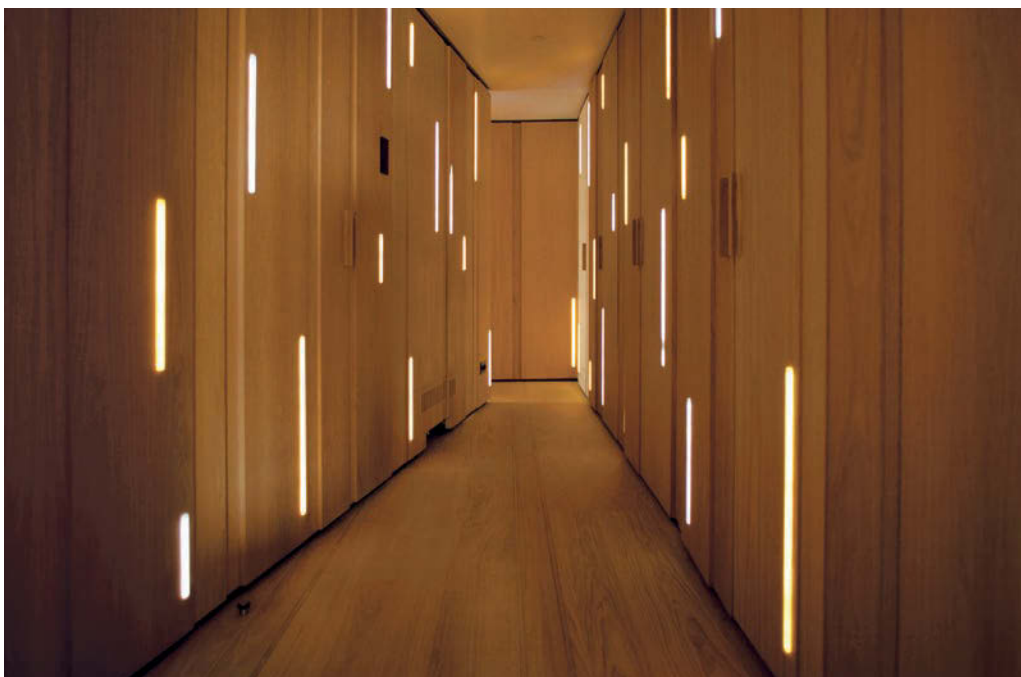
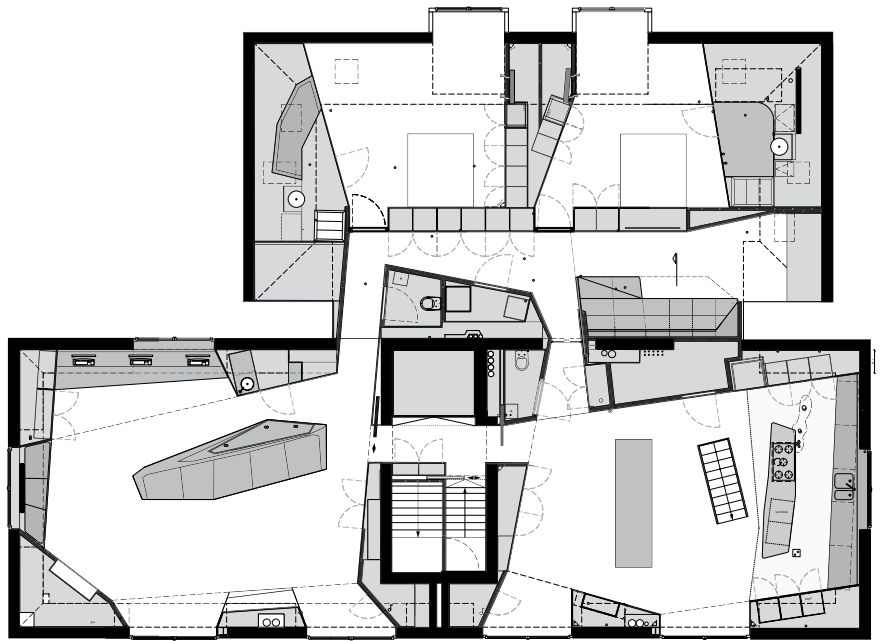
Japanese tradition, haiku, light and shadow, shoji proportions and wood – designed in Germany, handcrafted using innovative technology in Japan.

Lookalike Bench, Frankfurt am Main, Germany, and Asahikawa, Japan; DDC and Asahikawa Furniture Cooperative as patrons, Wolf Udo Wagner and Minoru Naghara as initiators, design by Sylvia Leydecker





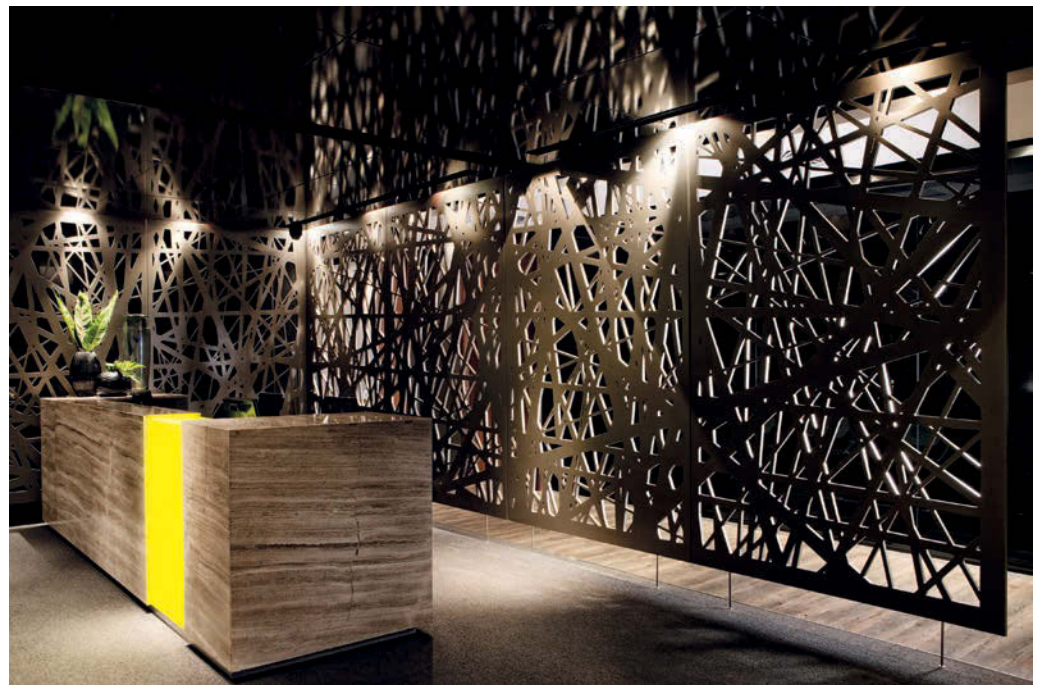
Flowing spaces with a few but quite different materials. The room cells are formed out of polyurethane foam with a polyurethane coating.
Beach house, Dutch coast; SAQ Architects





**Deluxe hospitality design
in a financial advisor's office –
warm grey tones, faceted
formal language and high-
quality finishes.**

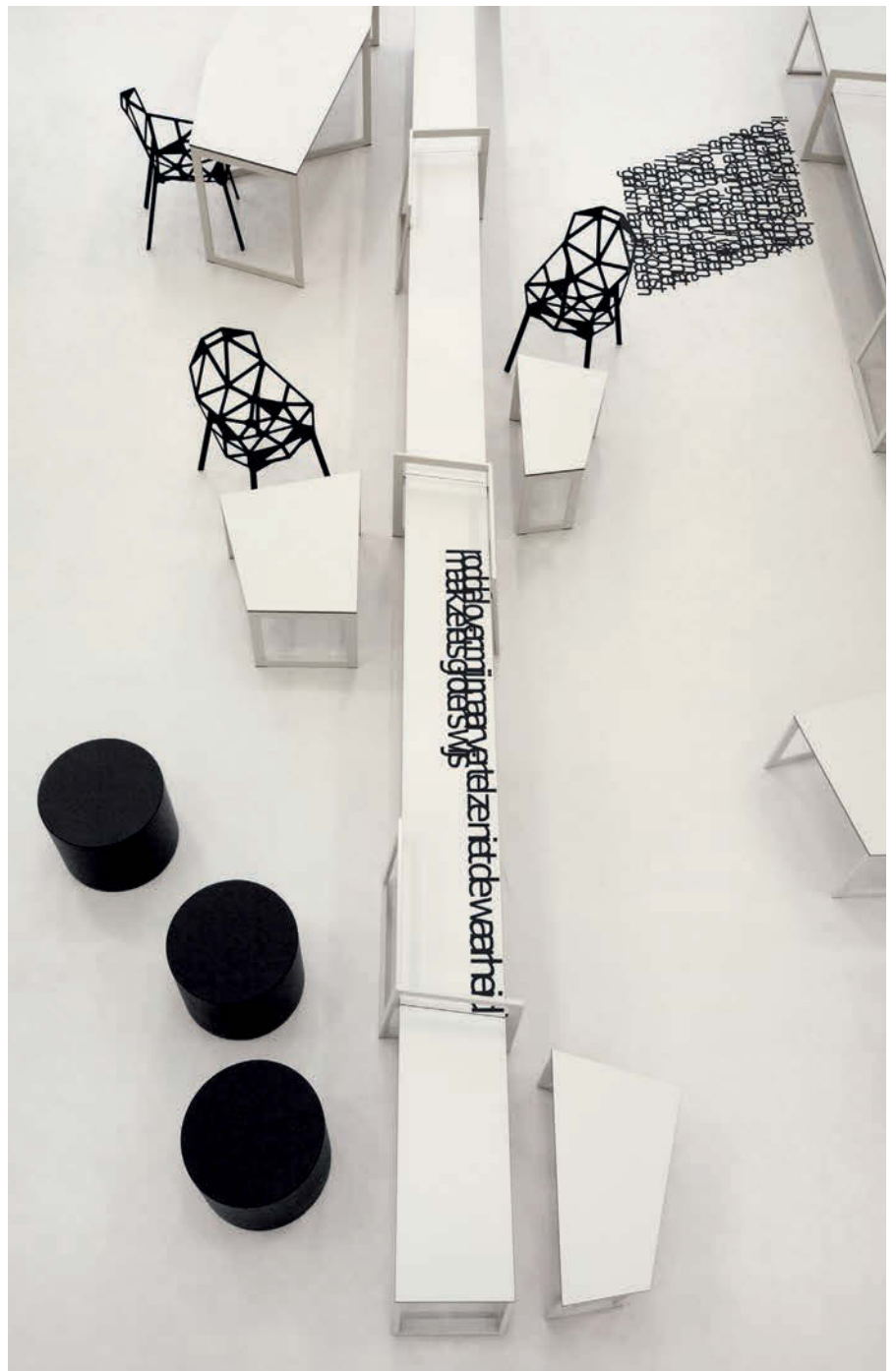
Tebfin Office, Johannesburg, South Africa;
Source Interior Brand Architects





Typographic: the club in a former printworks is decorated with giant illuminated letters.

BuckRogers Club, Fürstenfeldbruck, Germany; camp Innenarchitektur. Markenentwicklung



Black and white: poetry is used to create identity in the form of a graphical patterning and carpeting in a state school building.

School 03, Amsterdam, Holland; i29 interior architects



An Italian metro station forms a counterpart to the historical environment – digital forms and colours dominate while mirrors dematerialise boundaries.

Metronapoli – Università Station, Naples, Italy;
Karim Rashid

