

BIRKHAUSER

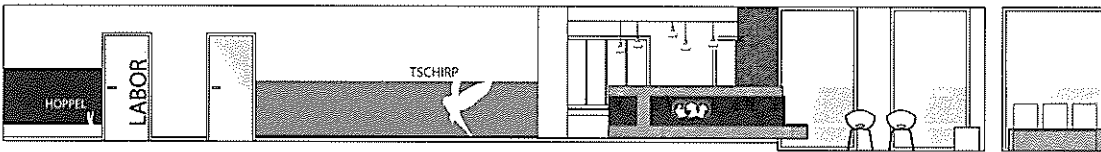
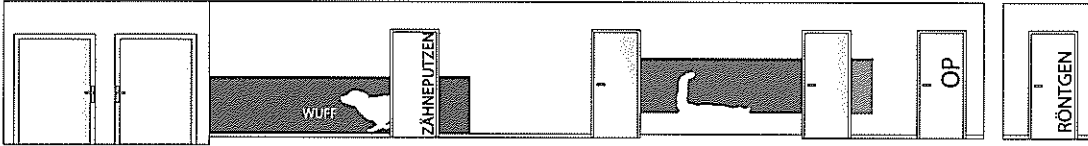
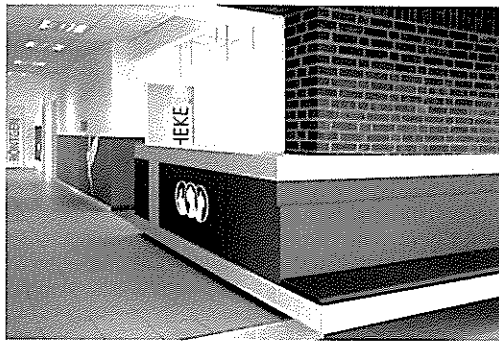
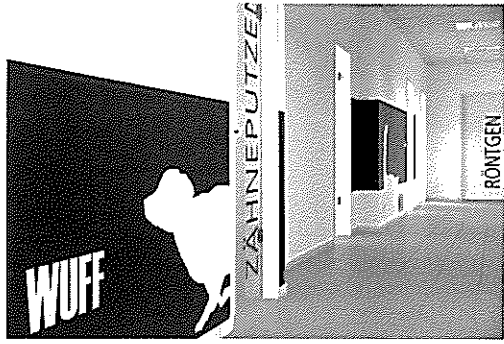
DESIGNING INTERIOR ARCHITECTURE

CONCEPT TYPOLOGY MATERIAL CONSTRUCTION

Sylvia Leydecker (Ed.)

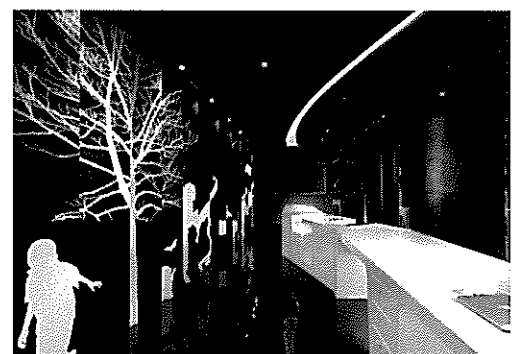
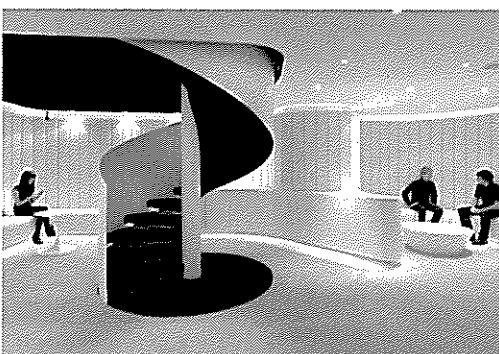
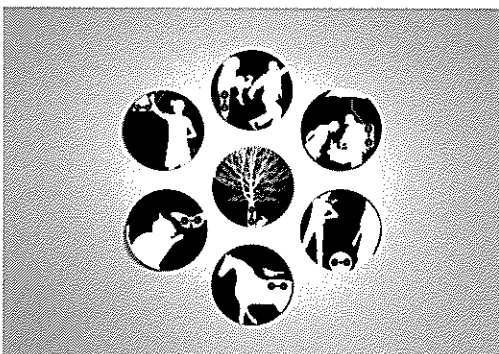
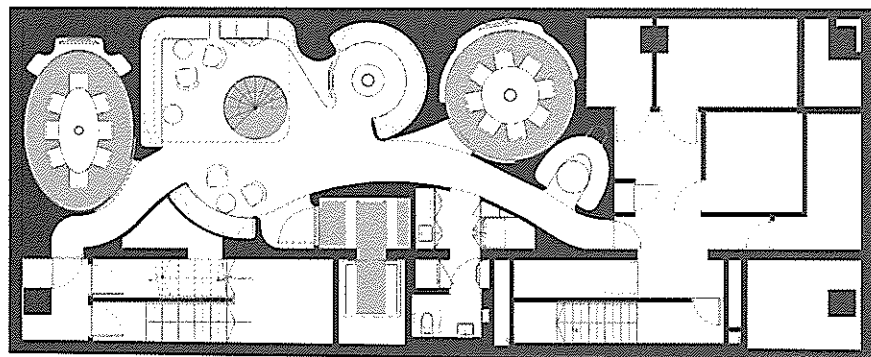
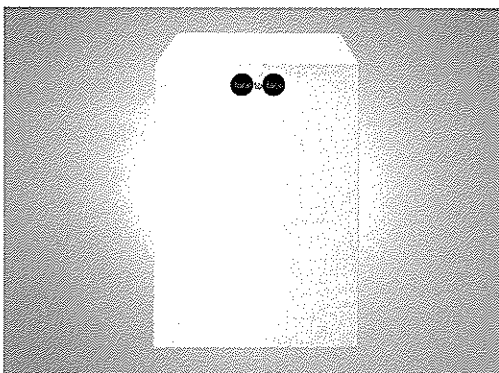
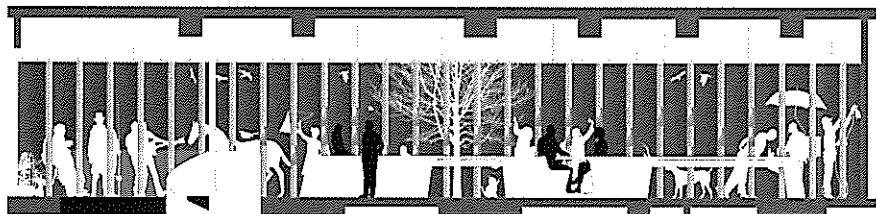
Animals at the doctors - a simple and distinct approach to corporate design.

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



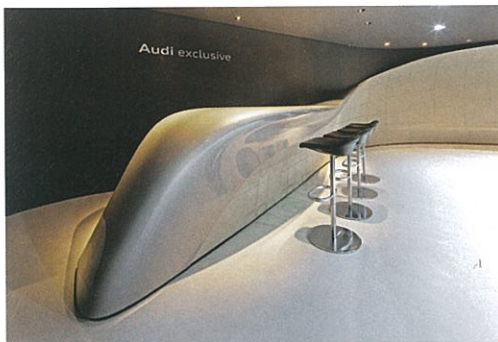


Sir Raffles, head in the clouds: Singapore's colonial past mixed with modern chic forms the basis for the consistent corporate design of this boutique hotel.

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



BUILDING TYPES

Numerous different areas of work are relevant for interior design: from private houses, trade fair stands, office interiors or healthcare facilities to schools, hotels or the sensitive conversion of historic buildings.

As Louis Sullivan postulated in his credo “form follows function”, aesthetics are inseparably bound up with function. Formation processes in nature are always influenced by functional requirements and for the most part, people find them “beautiful”. There is a seamless transition between the rational and emotional aspects of a design, which translates in space to the correspondence between emotional well-being and smooth working processes. The functional and technical aspects of interiors for the elderly, for example, which are attracting greater interest as society ages as a whole, focus on requirements such as barrier-free access, process optimisation, energy efficiency, fire safety, cost effectiveness, hygiene, accident prevention, incontinence, multimorbidity, dementia, etc. At the same time, the olden days are of relevance in interiors for dementia sufferers, because traditional reminders of how one once lived refer to the individual biographies of the residents, helping them to feel more at home. Good interior design, like biographical therapy, does not look solely to the past but looks firmly to the future from the present. This can mean taking account of future developments in care concepts that may give rise to different ways of staff organization, as well as current developments in science and technology that help to improve work processes. In this respect, flexible spaces are sustainable in the true sense of the word. This applies equally to office interiors, hotels and other interior spaces.

Healthcare encompasses a wide range of interiors from the traditional doctor’s surgery and medical care centre to wards in hospitals or rehabilitation centres to care homes and hospices. On the one hand, healthcare interiors should optimise processes and workflow and fulfil hygiene requirements, and on the other they must give patients and their relatives a sense of security, trust and reassurance as well as serve as an attractive environment for staff.

Commercial trade fair stands, on the other hand, serve typically as an advertisement for a company, and must vie for attention with other stands in the immediate vicinity. They need to serve as a magnet for the envisaged target group, display the products or services effectively, should be easy to assemble and disassemble, and in many cases be re-usable and modular. They should contain spaces for presentation as well as communication, and sometimes also for refreshments and comestibles. The production of trade fair stands is a fast-moving business that requires commitment and the willingness to work under constant pressure. There are many players involved and the field is hotly contested by a variety of competitors.

Restaurants and hotels are a favourite field of work for interior design offices because high-quality interior design is known to represent a competitive advantage. Guests should feel – and want to feel – attracted to the interior. The interior design plays an essential role in creating a sense of hospitality and is indispensable for good hotel and restaurant experiences – whether for a luxury burger bar or low-budget city hotel or an exclusive star restaurant, cocktail bar or a grand hotel.

A further interesting area of work for interior designers is shop design; here interior designers are most often commissioned to design attractive, individual and therefore authentic shop interiors. Shop design is both about communicating a brand identity as well as an efficient interior and works hand in hand with traditional shopfitting. The key parameter is the turnover and profit per square metre both in retail shops as well as department stores. But retailers are increasingly becoming cross-channel players who operate several parallel distribution channels at once – physical stores, online shops and mail-order print catalogues. The shopping world is therefore in a state of flux.

The work of interior architects for private clients often begins with simple lifestyle consulting and can range from showroom apartments for housing associations to private villas in the high-end luxury segment. Loft conversions and tips on “how to maximise space in a small hallway” are also part of the work of interior designers. Solutions for everyday needs are meaningful and important to people, and are a more realistic reflection of what goes on outside the pages of glossy magazines. This is not the place for prize-winning design experiments but for down-to-earth, practical solutions. Having acted as a resident expert for two live German radio call-in shows on the topics of “What to do with an empty room when the children leave home” and “Redesigning the home”, I have experienced first-hand what it means to help solve often quite banal and everyday problems.

The concept of an exhibition is a holistic affair in which both the venue as well as the didactic concept of the exhibition plays a role. In addition, routes through the exhibition, security aspects and conservation requirements such as illumination and air humidity levels also need to be carefully considered. In museums, theatres and cinemas, large numbers of people come together to be entertained, which entails incorporating a whole series of necessary security and safety considerations into the overall design concept for the interior.

Over the last decades, wellness has developed internationally into a vast market, generating a need for spaces with an especially soothing atmosphere. Recreational interiors, such as swimming pools but also yachts and private aircraft, can be significantly enhanced through interior design, but such tasks typically require specialist knowledge generally learned in practice and not during studies, for example in the use of specific materials or construction methods.

A final area of interior design is the design of reception areas and lounges. These are noteworthy because this is where the first impressions influencing the overall experience are made. In principle, this also applies to corridors and paths through buildings, although as secondary circulation spaces these are not always given the attention they deserve. The opposite applies to reception areas, which interior designers are often commissioned to design because these spaces are the first point of contact, even when other related spatial situations are sometimes neglected.

The breadth of topics touched upon in this introduction to interior design will be further elaborated in the following chapters. Interior design is for people, and represents a complex system with a fascinating ability to stimulate and be reinvented over and over again in new ways for the benefit of its users. Spaces are omnipresent and affect everyone who resides in them. The conscious design of interiors – with or without the help of interior designers, but better with – represents an opportunity that should be grasped as a “common sense” approach to how we use space rather than as a means of their exclusive treatment.

1 Adolf Loos, “von einem armen reichen Manne” (Poor little rich man), *Neues Wiener Tagblatt*, 26/04/1900.

2 *The Curves of Time – The Memoirs of Oscar Niemeyer* (London: Phaidon Press, 2000/2007/2010), p. 129.

3 Lecture at the Interior Designers Convention of the German North-Rhine Westphalian Chamber of Architects during the interzum fair 2011.

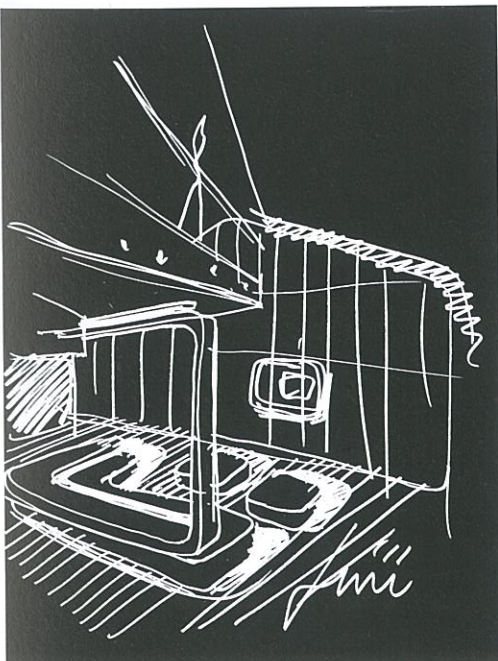


Bar design with club character.

The Club Hotel, Singapore;
Ministry of Design MOD

Live on stage: the lighting concept, glass and mirrors turn this bedroom into a private stage.

Alessandro Bergamo House, Oderzo, Italy;
Simone Micheli Architetto





The Royal China Restaurant with its roots in London - *haute cuisine* served in the high-class historical British Colonial Hotel in Singapore.
Royal China Restaurant, Singapore; Ministry of Design MOD

