

Architectural PRODUCTS

JUNE 2009

Wood Coating System by M.L. Campbell

2-Way Screen by A.R.T.

ACHIEVING LEED
tvdesign, Atlanta Office

DESIGN KEYS
Economical Interiors

TREND LINES
EIFS Makes a Comeback

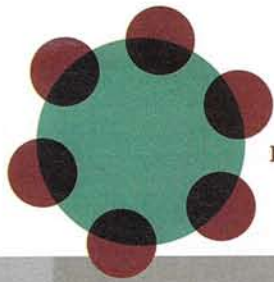
Lounge Chairs by Knoll Studio

PROJECT DECONSTRUCTION:

Yale University Art Gallery Media Lounge

New products and technologies, including audio/visual equipment were key to creating an interactive environment, while maintaining a respect for Louis Kahn's original design.

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IBWIS G0C0M2 PRESIDENT
GSA
2900 K ST NW # 550
WASHINGTON DC 20007-5105



DESIGNER ROUND TABLE

THE OVERLAPPING
LAYERS OF INTERIORS +
ARCHITECTURE



With the vision of a central public "boulevard" that maximizes the volume of the space, the interior designer and GGA collaborated to accommodate the design through creative mechanical and lighting solutions that harmonized with the existing building structure.

FOLEY AND LARDNER LLP,
Washington, D.C.

● **AP:** *When does an architect specify interior design and site furnishings?*

● **ROBERT SLY, GGA:** Frequently, the architect is discounted as being only involved in base building architecture or construction documentation of the workplace, but a successful project design is achieved through a collaborative effort by both the architect and interior designer. Each share an expertise in several aspects of the design including space planning, lighting, sustainability, cost impact and finish application. This generates a quality assurance to find the best solutions and design for the client.

● **BOB PORTER, Vocon:** The architects' involvement varies depending upon the firm's focus, the specific role of the architect on a project and the project type. If the architect is the lead designer, he or she will typically be involved or oversee the development of the interior design and site

Although interior materials and finishes may seem hundreds of AutoCAD layers away from the outer shell of a building, firms are designing from the inside out. This user-centric design strategy requires an ongoing dialogue between architect and interior designer to ensure the finished product suits the client.

furnishing selections. In this capacity, some architects will directly participate in the finish material selections and color development, while others will collaborate with an interior designer.

● **JAIME VELEZ, SOM:** In our firm, the architecture department and interior department influences of a group are slightly different. We take advantage of our interiors experts, especially on the furniture side of things and things that fall more into the category of "FF and E"—furniture, fixtures and equipment. For instance, we do offices; but most reception areas are done by the interiors groups. When it comes to soft goods, like carpet or finishes for a lobby, it's within the interiors group.

● **HANS BALDAUF, BCV:** While many architects may not be involved in interior design, we are committed to the seamless connection between interiors and exteriors. We design interiors on

many projects, but on those that we don't, we work hard to make it seamless.

● **AP:** *Does the level of the architect's involvement depend on the size of the firm?*

● **JOAN KAUFMAN, Interior Planning & Design:** A number of architecture firms specialize in interiors and have developed their staff specifically to focus on this type of design. There are also interior design firms that focus on providing well-designed interior environments.

● **VELEZ:** The level of involvement definitely depends on the size of the firm. In a firm with three to four people, architects will have to do absolutely everything. It is a different model of practice.

● **PORTER:** A firm's size has less to do with an architect's role in interior design than the firm's culture and the specific skill sets of the architect. Our architecture is developed from the inside



PHOTOS COURTESY OF GGA

out—that requires an interior design that is integrated with the architecture. It is hard to imagine the architect being detached from this process.

● **SLY:** Overall firm size should not reflect the architect's involvement if there is a balance of architects and interior designers, with both being fully involved from programming through construction administration.

● **AP:** *Are architects more active in interior design discussions if LEED-certification is an objective?*

● **PORTER:** LEED CI is relatively new, but it already has made a strong push. More and more clients are interested in LEED for spaces. Also, the majority of manufacturing companies are coming to us knowing that it is key to the process.

● **BALDAUF:** Issues around lighting, interior finishes, etc.—the architect that is managing LEED accreditation has to be deeply involved. LEED certification is now more a part of the architectural world, and there is some added institutionalization as a result.

● **BRIAN WEATHERFORD, Perkins+Will/Eva Maddox Branded Environments:** Speaking in reference to a ground-up

building with an interiors component, most LEED credits come through the architecture side of things, not the interior design side. That said, if it is an interior renovation with LEED as the objective, the architect is not as active.

● **AP:** *To what extent is your organization involved in interior design and specifying materials, finishes and site furnishings?*

● **WEATHERFORD:** We are heavily involved at the beginning and all the way through. We are involved specifying materials and finishes; if the client has hired us to take it through to construction administration, we are even on site.

● **KAUFMAN:** Our firm is typically involved in the programming and space-planning phase. We then move to design and design development, then selections of finishes and site furnishings. We continue during installation and move-in and after move-in to offer follow-up services.

● **VELEZ:** In our case, we have a truly interdisciplinary practice; it doesn't work as an assembly line. We start working on both from the beginning, exactly at the same time as the mechanical and structural engineer get involved and keep migrating with the project. If someone has an

idea for the lobby, it goes in tandem.

● **PORTER:** As the design [both architecture and interior design] is developed, the architect and interior designer collaborate. The architect is typically responsible for code-related issues, building massing and overall design concepts. But they take their clues from the simultaneous development of interior design concepts and systems.

● **SLY:** The architect and interior designer are joined at the hip through the design development phase. That way they both have a great understanding of the client's expectations and overall office culture to produce a successful design. The construction documentation phase is where each tends to focus on their tasks.

● **AP:** *Are there times when the architect oversteps his/her bounds?*

● **BALDAUF:** We don't look at it as overstepping bounds, but rather as focusing on the best results. We are always aiming for the best possible project and to achieve that in a collaborative way. We think of the character of our projects from the inside out and outside in. For example, our primary role for the Ferry

In the 14,000-sq.-ft. headquarters in Cleveland's 1100 Superior Building, Vocon created a space that forces "casual collisions." The overall aesthetics of the space hit key brand attributes. More than 90% of all regularly occupied space has a direct connection to outside views.

EDWARD HOWARD, Cleveland



PHOTOS COURTESY OF VOCON



PHOTO © DAVID WAKELY PHOTOGRAPHY



PHOTO © RICHARD BARNES

BCV's award-winning work includes the Ferry Building Marketplace. The firm's primary role for the project was to restore the ground floor nave and work in the capacity of Marketplace Architect, coordinating the work of all the tenant build-out designers.

THE FERRY BUILDING MARKETPLACE, San Francisco

Building Marketplace in San Francisco was to restore the ground floor nave. And while we designed many of the tenant build-outs, we did not design all of them but worked in our capacity as marketplace architect to coordinate the work of all the designers.

● **WEATHERFORD:** Interchangeable roles cross over in most projects as they are happening almost simultaneously. If the architect wants to engage the interior designer for opinions on what might work best on the floor plate, it will end up a better project in the end.

● **SLY:** Rather than draw a line in the sand for who is responsible for what, the architect and interior designer are encouraged to take on responsibilities

beyond their respective positions. In the end, we would rather have a conflict of design perspectives between the architect and interior designer than to miss the opportunity to enhance the design through multiple viewpoints.

● **VELEZ:** Like a relationship, it's not linear. The architect gives the masterstrokes and the dialog between the teams informs the strokes in a different way; so it's give and take.

● **AP:** Color can be controversial—Some argue that many offices are too gray and sterile. Who determines if the environment should be colorful or neutral?

● **VELEZ:** There is a big fear about color that is why offices end up gray and beige—to not arise a strong reaction. SOM first

moved offices during the previous recession of the early '90s. We had to use drywall and paint to create an exciting space. So we made a bold statement of color. But it caused powerful reactions—I still have threatening e-mails from colleagues—but we did an amazing job with what we had to transform a fairly drab space into a more vibrant one.

● **PORTER:** At the risk of alienating my fellow architects, it is typically the result of an architect that "thinks" he/she knows more about interior design than an interior designer. Today, professional interior designers not only understand material qualities such as pattern and texture, color theory and furnishings, but [they] are also well versed in lighting design, detailing and

installation methods.

● **SLY:** At the same time, an environment that comes across as sterile can be a cause of the client's direction, a misinterpretation between the client and design team or a lack of communication between all parties. A well-designed workplace is an opportunity to actively promote your business culture.

● **VELEZ:** Sometimes it's economic circumstances that drive a series of solutions to more generic design. The economic moment we are living in right now is pushing design into those adjectives. We will see the end of boring offices soon, but right now the economic recession hit us with a bat over the head and when we only have the dollar in mind, it provides a different result.

● **BALDAUF:** Many factors may be involved and one can only assess this on a case-by-case basis. We've worked on projects in which we achieved high design within a tight budget. It's surprising and unfortunate that some projects don't work because there is a lot of opportunity to be creative and progressive in design efforts.

● **KAUFMAN:** Clear communication is important in defining the desired style the client seeks. The most successful interiors are those that fit the parameters that the client has outlined with respect to function, style and cost. If the designer/architect is working with the client, an approval process that allows the client to provide input is crucial.



● **AP:** Another somewhat controversial matter is lighting and employing professional lighting designers. How does the latter fit in?

● **VELEZ:** The things I can't do without is a lighting designer and acoustical consultant; they are part of the team from the get-go. A huge energy aspect of LEED-CI is the lighting solution. We are in a big lighting transition that is going to take a while. More and more, we will see less and less ambient light and more task lighting. I think LED task lighting will be the gateway to solid-state lighting technology.

● **SLY:** The lighting design is based on the overall workplace design and environment that is being created. This again is a part of the collaborative process between the architect and the interior designer. On complex lighting projects, it is also common for the design team to look to external lighting representatives to assist in the specification of the lighting to achieve the desired look.

● **PORTER:** To me, the pursuit of LEED certification and the proper design of lighting systems are not



PHOTO COURTESY OF DENISE RIESEN PHOTOGRAPHY

Interior Planning & Design specified a wood woven wall system from Australia. The flooring is highly durable vinyl designed to simulate wood.

ALTERNATE HOME HEALTH + CARE, Westmont, Ill.

mutually exclusive. Again, an understanding of LEED initiatives is not the sole domain of the architect. By the way, poor lighting also contributes greatly to the perception of a "gray, banal and sterile" environment.

● **BALDAUF:** It depends on what you are trying to achieve. We work closely with many talented lighting designers and have great respect for their knowledge of fixtures, bulbs, etc. It's a very collaborative process.

● **KAUFMAN:** Not all projects have a lighting designer; though lighting designers provide a benefit

to the project. Lighting is often specified by the interior designer or architect. In my experience, the more complicated the lighting in a project, the more frequently we see the involvement of a lighting designer.

● **WEATHERFORD:** We have a lighting designer within the office and we also work with lighting consultants outside of the firm. It is standard to have a lighting designer working with the architect and interior designers to help them bring their designs to light, if you will.

The evolution of LEDs is happening rapidly. There

are new very thin and small products that are amazing because of their minimal space requirements. The challenge there is to make sure you're getting the quality of light and brightness needed for each part of the application, especially for energy savings.

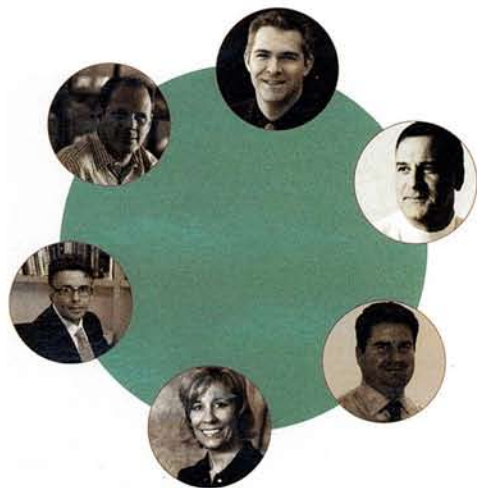
● **AP:** What do you see for the future of interior design?

● **BALDAUF:** We envision a very rich future. We see that the world is increasingly sophisticated about design and there is a high degree of appreciation for an elevated level of design. We believe workers can be more productive in high

design environments than in ones that are sterile.

● **SLY:** Businesses will continue to look to reduce overhead with less space while maintaining productivity. This will be achieved through "teleworking" and the use of hoteling spaces and hot desks.

● **VELEZ:** The collapse of our markets means we're not going to see a lot of people retire at 65. We need to create space that responds well to people in their 60s and in their 20s at the same time. The differences are so monumental, and we are working to find a solution.



Clockwise from top:

- **BRIAN WEATHERFORD,** Perkins+Will/Eva Maddox Branded Environments, Chicago
- **BOB PORTER,** Vocon, Cleveland
- **ROBERT SLY,** Group Goetz Architects (GGA), Washington D.C.
- **JOAN KAUFMAN,** Interior Planning & Design, Naperville, Ill.
- **JAIME VELEZ,** Skidmore, Owings and Merrill (SOM), Chicago
- **HANS BALDAUF,** Bauldaf Catton Von Eckartsberg Architects (BCV Architects), San Francisco