Design

UNIT 2

Two types of Design are:

Structural

Decorative

Structural Design

is where the design supports the structure itself or has some purpose.

In this picture:
- **wooden walls**
- **the shelving above the beds**
- **the beds themselves with the drawers.**

Structural design is usually simple, unadorned, function of the piece must be apparent, and the structural piece must be well proportioned to be good design.

Decorative Design

is where the intent has no structural support, and is for aesthetic purposes.

Decorative design relates to the ornamentation of the basic structure with color, line, texture, and pattern.

In this picture:
- **the pattern of the bed spread**
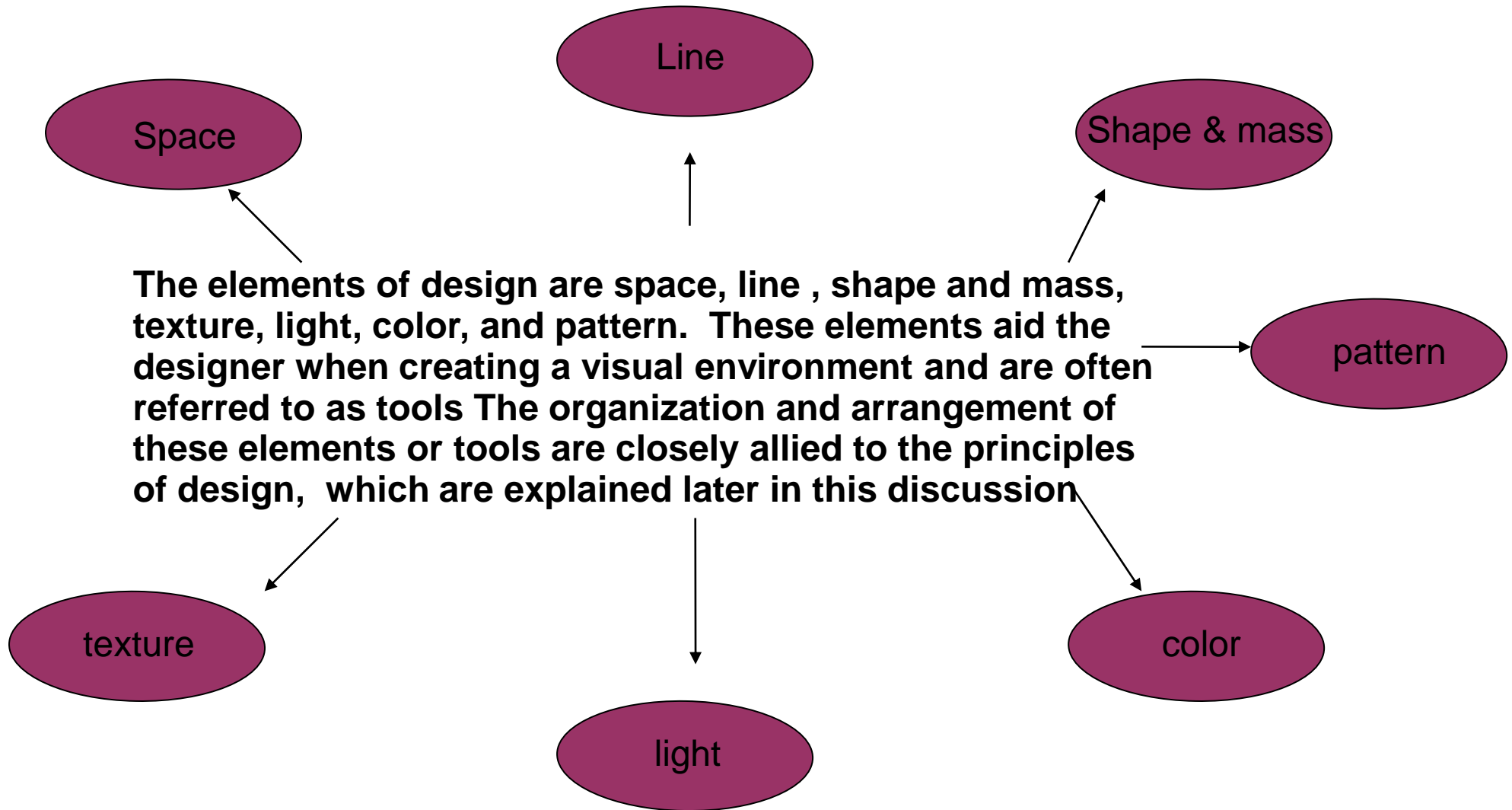- **pillow**
- **rug.**

Structural &Decorative Design

When we have both structural design and decorative design in a room we have balance.

Elements & Principles
of Design

Elements of Design

Line

Space

Shape & mass

The elements of design are space, line , shape and mass, texture, light, color, and pattern. These elements aid the designer when creating a visual environment and are often referred to as tools The organization and arrangement of these elements or tools are closely allied to the principles of design, which are explained later in this discussion

pattern

texture

color

light

Space - Large

Large space fills a second basic human need as an out growth of the confinement of small space. This is the need to be free, to mentally soar into a space devoid of restrictions, to be stimulated by the immensity of space as compared to the insignificance of human scale. The lack of restriction, however, can create feelings of insecurity and inadequacy and a desire to return to the safe, secure quarters of small spaces.

Effective ways of creating more intimacy in large spaces include using medium-to large scale patterns and dark or vivid colors that visually advance, furniture that is heavy or solid looking, area rugs , large-scale artwork, and multiple furniture groupings.

The sofa in the living area was placed where the client can best listen to his music. *Two Nudes, late 1906* by Marc Leavitt hangs on the wall at right. "We devised a system of steel guide runs around the apartment, so the owner can hang and rehang his ever-changing art collection from fishing line," notes Abe.

Space - Small

Small spaces give a sense of security from intruders and from the buffeting of the outside world. Small spaces establish territory; they give a sense of pride and of ownership, and they offer opportunity to personalize our own space. Conversely, small spaces can be restricting or confining and can spawn restlessness and frustration.

Small spaces that are inadequate for functions that are performed there may visually be expanded through the use of light colors, wall-to-wall neutral floor coverings, small-scale furnishings, mirrors, and smoothly textured surfaces or texture with little pattern. Generous light form more than one source can also give the impression of more space than actually exists.

Line

Line is the connection of two or more points. The eye also perceives line when two planes meet and when shape is seen in silhouette as an outline. Lines are used to create effects such as increased height, width, or the impression of movement. The psychology of line is important to creating ambiance or a particular mood. Lines may be:

Straight – horizontal or vertical

Angular – diagonal or zigzag

Curved – circular, flowing, or tightly curved

Line - Horizontal

Horizontal lines create a feeling of repose (peace, tranquility, calm) and solidity (firmness), and like vertical lines also provide strength. Long horizontal lines can visually expand space, making rooms appear wider or longer.

Line - Vertical

Vertical lines tend to provide a feeling of height, strength, and dignity.

Line - Angular

Diagonal lines generally suggest movement, action, or dynamism, perhaps because diagonal lines are associated with going places: up or down a diagonal staircase or an escalator, the taking off or landing of an airplane. Angular or Diagonal lines are used for a dramatic affect.

Line - Curved

Curved lines have a graceful and delicate effect on a room. Curved lines provide relief and softness to straight and angular lines and balance the harshness of too many straight lines. Curved lines give a human quality to interiors; they can be easy on the eyes and pleasant to view.

Shape and Mass

The terms form, shape, and mass are frequently used interchangeably. Technically, however, form defines the essential nature of the design that distinguishes it; a piano looks like a piano because of it form. The contour of and object is represented by its shape, which is made up of lines. When a two-dimensional shape takes on a third dimension, it becomes a mass made up of a volume outlined by the shape.

Basic masses or shapes fall into the following three categories:

1. Rectangles and squares

2. Diagonal forms

3. Curved forms include spheres, circles, cones, and cylinders

1. Rectangles and Squares

They are the most dominant shapes used in architecture and interior design. They provide a sense of unity and stability, are easy to work with, and may be arranged to conserve space. Too many rectangular and square forms may produce lack of variety.

2. Diagonal Forms

Diagonal forms frequently begin with triangle shapes. The diamond shape results when triangles are arranged base to base. A variety of other shapes using the diagonal line may be crated. These forms are often seen in sloping ceilings and motifs applied to fabrics and wall papers. Triangular, diamond, and other diagonal shapes may be used for flooring materials, furniture, and accessories, providing a dynamic effect.

3. Curved Forms

Curved forms include spheres, circles, cones, and cylinders. Curved forms are found everywhere in nature. Curved forms are constant, unifying, and pleasing. When used in the interior environment, curved forms may be dramatic, like a sweeping staircase or domed ceiling; curved forms are also used for accessories like pieces of pottery, plates, lamps, round tables, or sculptures Curves may give relief and variety to a room with a predominance of angular and rectilinear forms.
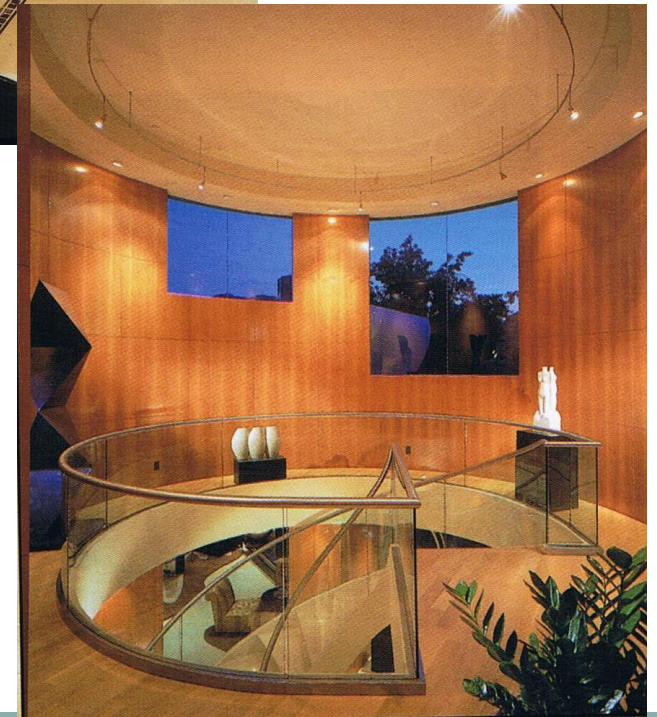
Texture

Texture refers to the surface quality of objects – the quality that can be not only touched but also sensed in memory. The roughness of sandstone, the softness of a deep-pile rug, the smoothness of glass, and the shininess of growing leaves all produce a particular sensation because of previous associations with these textures.
Basically, textures fall into the following categories: soft or hard, smooth or rough, and shiny or dull.
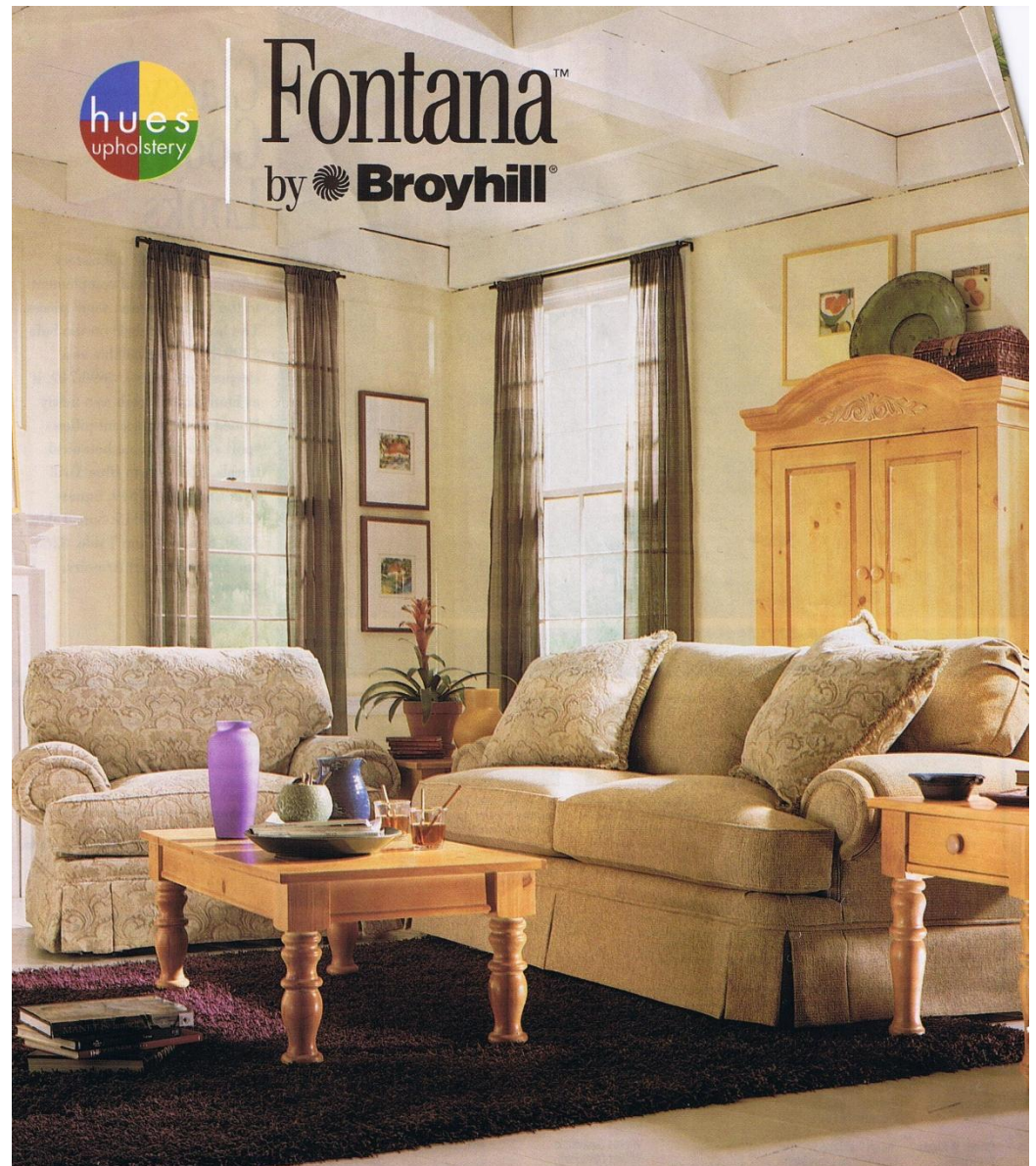
Light

Although light is regarded as a single form of energy, it is commonly divided into two categories: natural and artificial. The main source of natural light is the sun.

Often, the designer's challenge is to control natural light in a living space. Natural light changes from morning to evening. Therefore, a designer may treat a south and west facing room with muted, cooler, and darker colors to counter the sun's afternoon warmth and glaring rays. The designer can also determine the most suitable window treatment after considering the position on the site, geographic location, and climate. Natural light can be allowed to enter a pace in a manner that enhances the environment and minimizes glare.
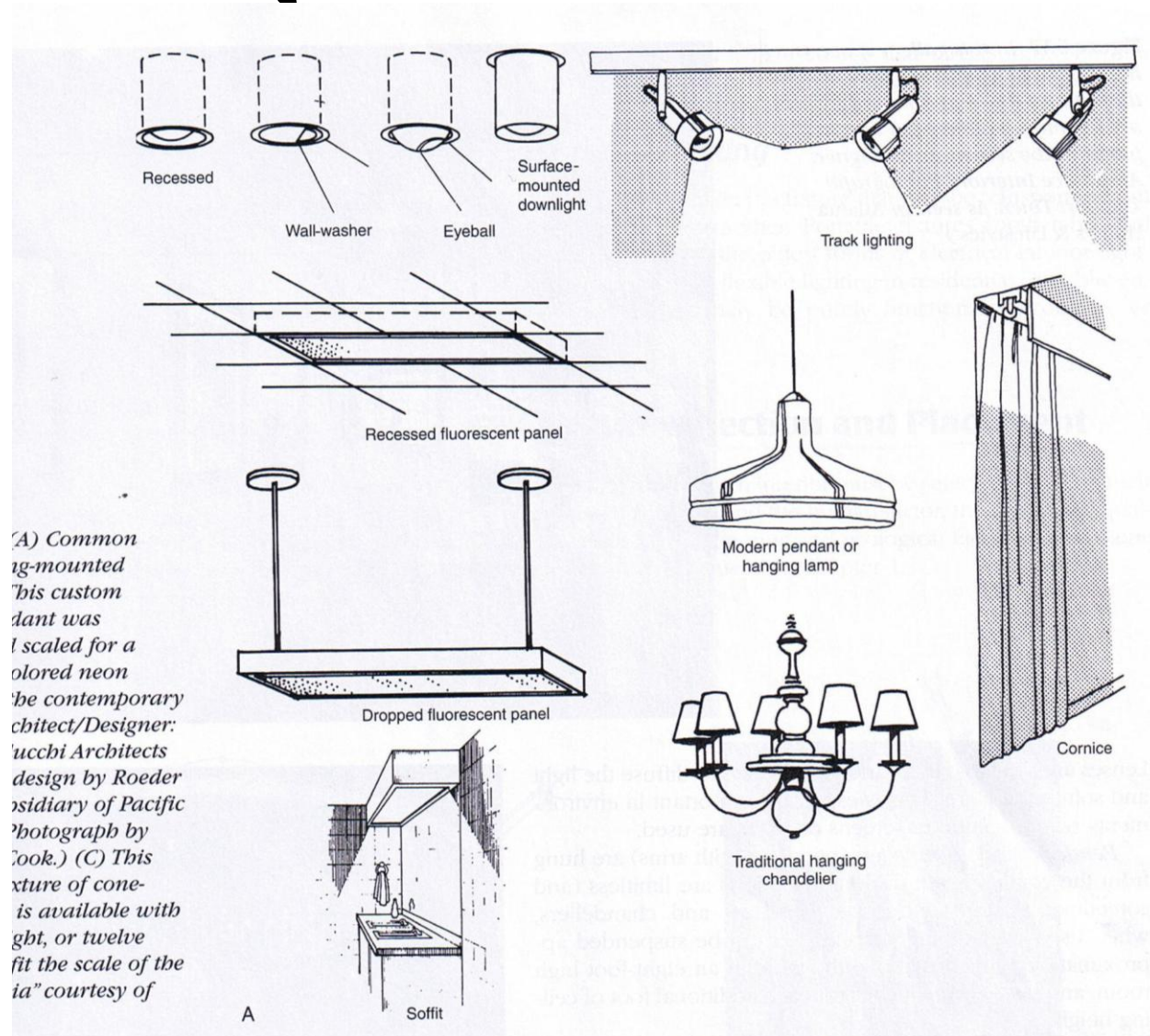
Light

The secondary source of natural light is combustion produced by fire, oil lamps, candles, and gaslights. Until the development of electric light, combustion was the only method of producing supplementary light.
Combustion lighting still deserves consideration as a decorative element in residential design and for some commercial projects such as restaurants.
Candles and a gas or wood fire are frequently used as supplementary lighting or heat. Their main value is in their soft glow that sheds a flattering light and creates an atmosphere of warmth and intimacy.

Light

Artificial lighting is a manufactured source of illumination derived from electricity. The electrical energy is transformed into visible light and is identified by its wattage. The most familiar artificial light sources are incandescent and electric discharge (which includes fluorescent) lamps. Incandescent lighting originated with the familiar light bulb invented by Thomas Edison in the latter half of the nineteenth century.

Recessed

Wall-washer   Eyeball

Surface-mounted downlight

Track lighting

Recessed fluorescent panel

(A) Common
g-mounted
This custom
dant was
l scaled for a
olored neon
he contemporary
chitect/Designer:
ucchi Architects
design by Roeder
sidiary of Pacific
Photograph by
ook.) (C) This
xture of cone-
is available with
ght, or twelve
fit the scale of the
ia" courtesy of

Dropped fluorescent panel

Modern pendant or hanging lamp

Cornice

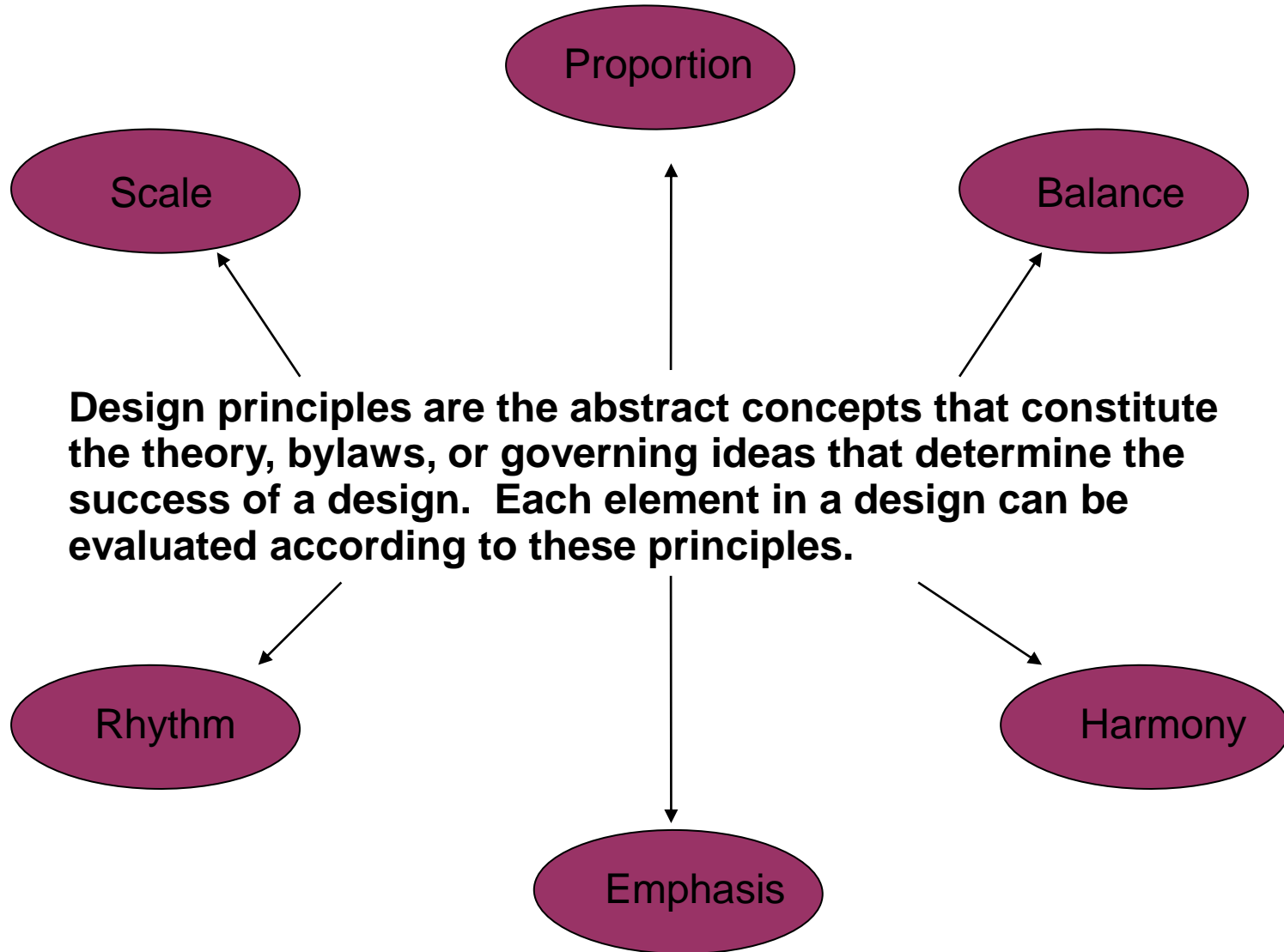Traditional hanging chandelier

A   Soffit

Color

Color is too huge of a topic to cover in this class, however one thing that we can cover is some of the effects of colors.

It is important to note that people may react differently to the same color, based on their previous experiences or learned behavior. Research studies have shown that:

1) Color affects an individual's moods or feelings in regard to space. Light and cool colors seem to expand space; dark and warm colors seem to enclose space.

2) Color affects the eye's perception of weight and size Dark and bright colors seem heavier than light and cool colors. However, it is interesting that the opposite effect is true in fashion design. Dark colors tend to slim the figure, whereas light colors are usually thought to make one look heavier.

3) Color affects a person's perception of temperature. Studies have indicated that body temperature actually fluctuates in response to various colors. For example, red, orange, and yellow can raise one's temperature; cool colors have the opposite reaction.

4) Color can case feelings of boredom and calmness, or stimulation and liveliness. Colors may cause the nervous system to become agitated, and the body reacts in negative ways to this stimulus

5) Colors can affect one's reaction to sounds, taste, odors, and time perception

6) Colors can improve the rate of recovery of sick patients.

Principles of Design

Proportion

Scale

Balance

Design principles are the abstract concepts that constitute the theory, bylaws, or governing ideas that determine the success of a design. Each element in a design can be evaluated according to these principles.

Rhythm

Harmony

Emphasis

Scale

Overall size, such as the largeness or smallness of a room, object, or pattern. Scale compares an item or space to something of a known size.

Proportion

Size relationship or ratio of parts to whole, such as the size of a chair in relation to the size of its arms. Proportion is not dependent on a know size. Proportion encompasses both the relationship of one part of an object to its other parts or to the whole, as well as the relationship of one object to another.

Balance

Balance is that quality in a room that establishes a sense of equilibrium and repose. It is a sense of weight as the eye perceives it. Generally, humans have a need for balance in many aspects of their lives.

Notice below the vertical line appears to balance the circle; however, in the second circle, the diagonal line adds movement to the circle.
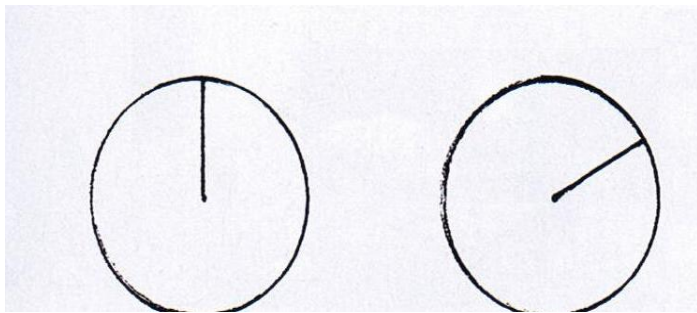
In boxes (A) and (B), the dot is located on an imaginary vertical or diagonal axis. This brings a perceived visual order to the image. In box (C), however, the dot is haphazardly located, causing unrest to the viewer.
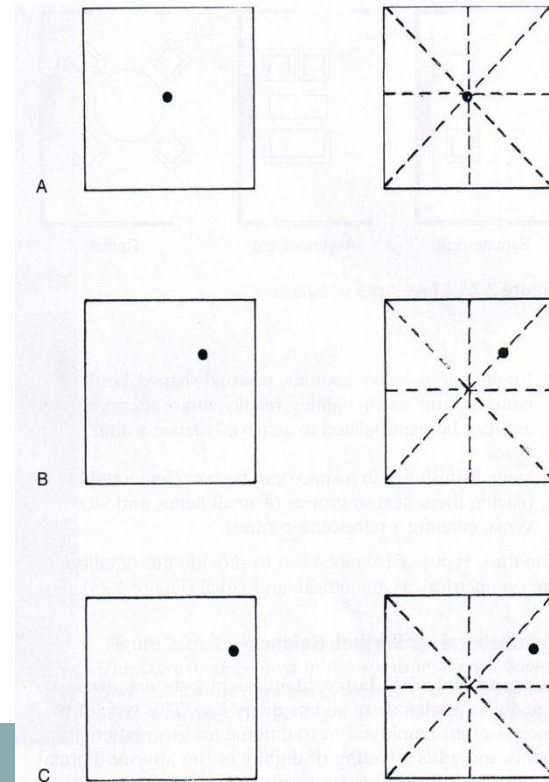
Balance

Equilibrium is achieved by arranging components:

- symmetrically

- asymmetrically

- radially

1. Symmetrical

THIS PHOTO | Mary K. McIntire loves the dining room's serenity and access to outdoors. The multifunction room is a dining space, vestibule, and a breezeway transition between the main house and adjacent guest bedroom. OPPOSITE | The dining room seen from another angle. Red walls echo the exterior color.

2. Asymmetrical

before&after

zen and now

written and produced by susan fox   *photography by* tria giovan

Serene modern design
revives a Texas jewel.

"The built-in cabinet and desk are original to the house. It was an odd gesture for the time," says architect Carrie Shoemake, who speculates that the original architect included it to compensate for the soffit.

before

3. Radial

chieved must be

areas in shopping malls. Radial balance is o
pleasing alternative and combines effectively
two types of balance.

nd achieves bal-
lissimilar objects

l balance

All rooms require balance, and most rooms
metrical, asymmetrical, and radial balance in
portions. The combination of all three will cr
effect that will remain interesting over time.

Rhythm

Rhythm assists the eye in moving easily abou
one area to another, creating a flowing qualit
be achieved through repetition, transition, an
progression (Figure 2.27). The effective
rhythm creates continuity and interest.

n radiate from a
diating out from
om where chairs
nts, and in chan-
congregating ar-
2.26) and central

Repetition is rhythm established by repeat
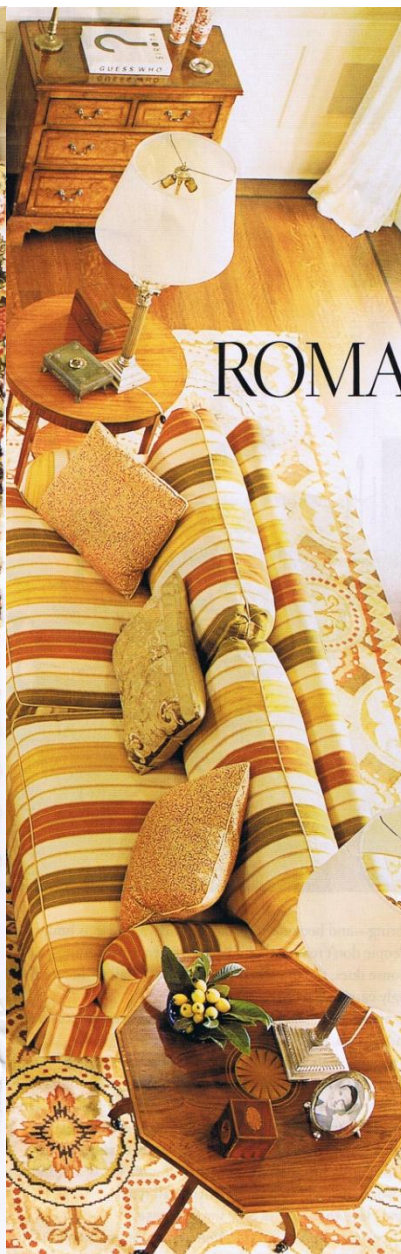tern, texture, line, light, or form. For example
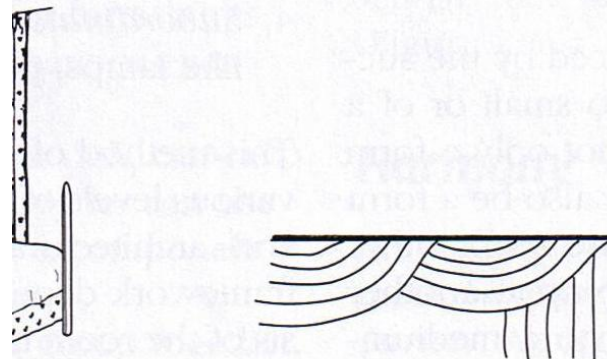
Transition

Figure 2.27 *Types c
Gradation, repetitio
transition.*

Radial

INTERIOR DESIGN BY MADELINE STUART
INTERVIEW BY FRANCES SCHULTZ
PHOTOGRAPHS BY ROGER DAVIES

ROMANCE IS IN THE Mix

FRANCES SCHULTZ You describe this house as "fresh traditional," which strikes me not only as perfectly apt but also as very American. Wholesome, even. Something about it is just sorta gosh-darn golly, you know?

MADELINE STUART Certainly by no means is this a house of pretense or grandeur. It is a family house, and this is very much an at-home sort of family. It sounds funny to say but being in this house is really like being in someone's home. I can't tell you how often I walk into someone's house and it feels like I'm in the designer's house or a showroom or a magazine, but it doesn't feel like home. This feels like home.

Did the clients build the house?
Yes, they found a great spot in Santa Monica and came to me at the beginning of the process to collaborate with them, the architect, and the contractor.

There's a casual air about the whole house. All the window treatments, for example, are so light-handed. Sheers in the living room instead of heavy, swaggy draperies. And how about that spirited rug in the living room?
Normally I do plain, flat, unadorned mattings and Tibetans, but with this house I got to have a lot more fun. The Bessarabian in the living room is completely exuberant and sort of Diamond & Baratta. I don't usually have such a good time with a living room rug, but I enjoyed building the room around it.

Madeline Stuart keyed the living room scheme off a big, bold Bessarabian carpet. Sofas and club chairs are custom Stuart designs, as is the bronze and parquetry coffee table. Club chairs are covered in Winchest

Rhythm

Rhythm assists the eye in moving easily about a room from one area to another, creating a flowing quality. The effective application of rhythm creates continuity and interest.
Rhythm can be achieved through:
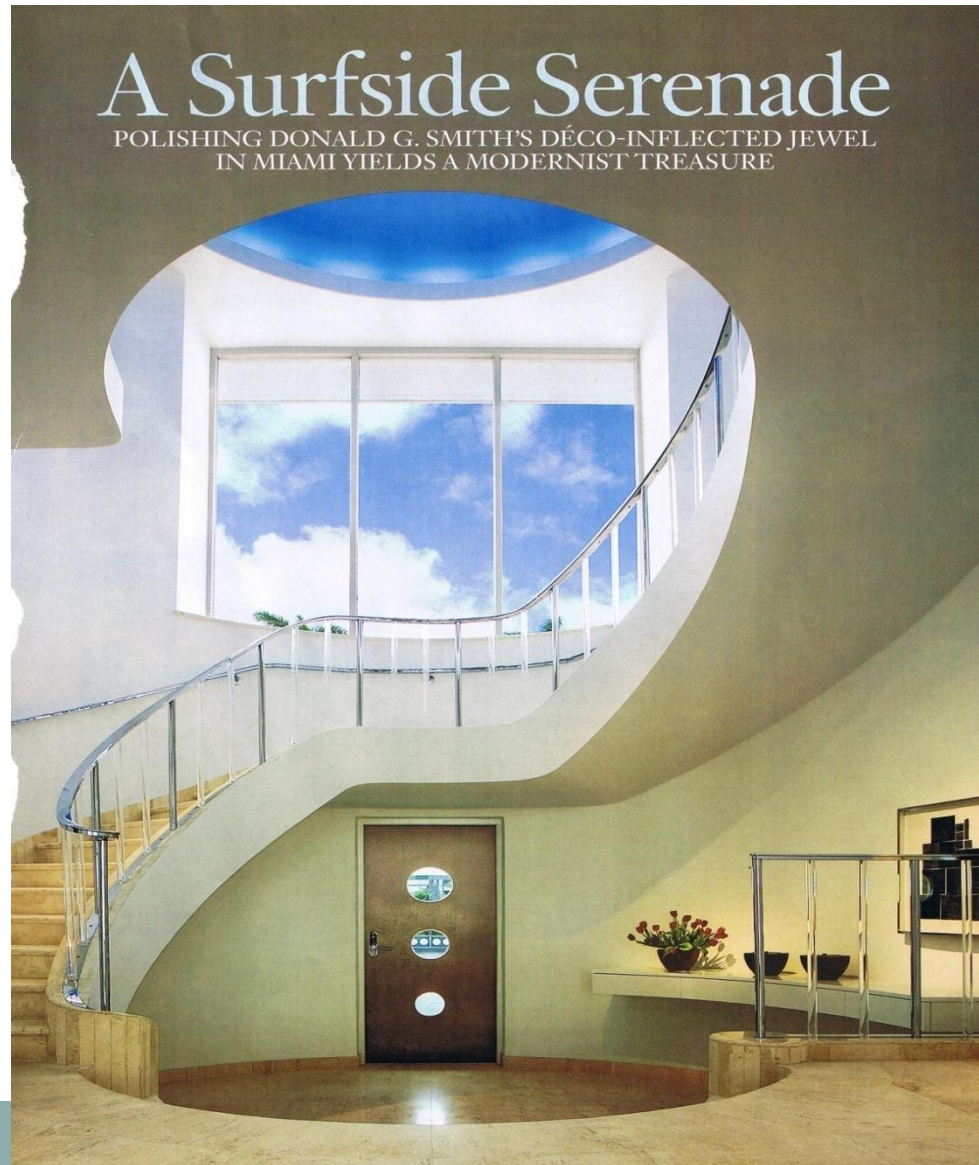
1. Repetition

2. Transition

3. Gradation

1. Repetition

Repetition is rhythm established by repeating color, pattern, texture, line, light or form.

ENGLAND

The library of Sir Henry Mildmay—one of the 18th-century lords of the manor—was recast as a bar and loung

2. Transition

Transition, another type of repetition, is rhythm found in a curved line that carries the eye easily over an architectural element, such as an arched window, or around items of furnishing, like drapery swags

A Surfside Serenade
POLISHING DONALD G. SMITH'S DÉCO-INFLECTED JEWEL IN MIAMI YIELDS A MODERNIST TREASURE

3. Gradation or Progression

Gradation or progression is rhythm produced by the succession of the size of an object from large to small or of a color from dark to light.

Emphasis

Enhancement that produces a point of interest or focal point in a design.

Harmony

All the other elements and principles work together to promote harmony. (Space, line, shape and mass, texture, light , color, pattern, scale & proportion balance, rhythm, and emphasis)

The garden room. Stark carpet. Green floral and silk pillow fabrics. Lee Jofa; fringe on silk pillows, Schumacher. Chaise welt, Cowtan & Tout. Armchair cushion cord, Samuel & Sons. Sofa fabric and table skirt plaid, Travers; sofa tape, Brunschwig & Fils. Lamps, Lee Calicchio. Lanterns, Charles Edwards. Birdcage, Amy Perlin.