

**Two types of Design are:
Structural
Decorative**

Structural Design

Structural Design is the structure itself. In this picture it is the wood that makes up the walls, forms the shelving above the beds, and the beds themselves. Structural design must be simple, unadorned, function of the piece must be apparent, and the structural piece must be well proportioned to be good design.



Structural Design



Cathedral ceilings in the family room provide another element of spaciousness in the apartment. *For Jean-Paul, 1989*, by Keith Haring is displayed in the adjoining guest room. Its ceiling-height door usually remains open, as the space was ultimately designed to be an extension of the family room.

Structural Design



Structural Design

When there is not enough decorative design we get a room that can be boring and dull.

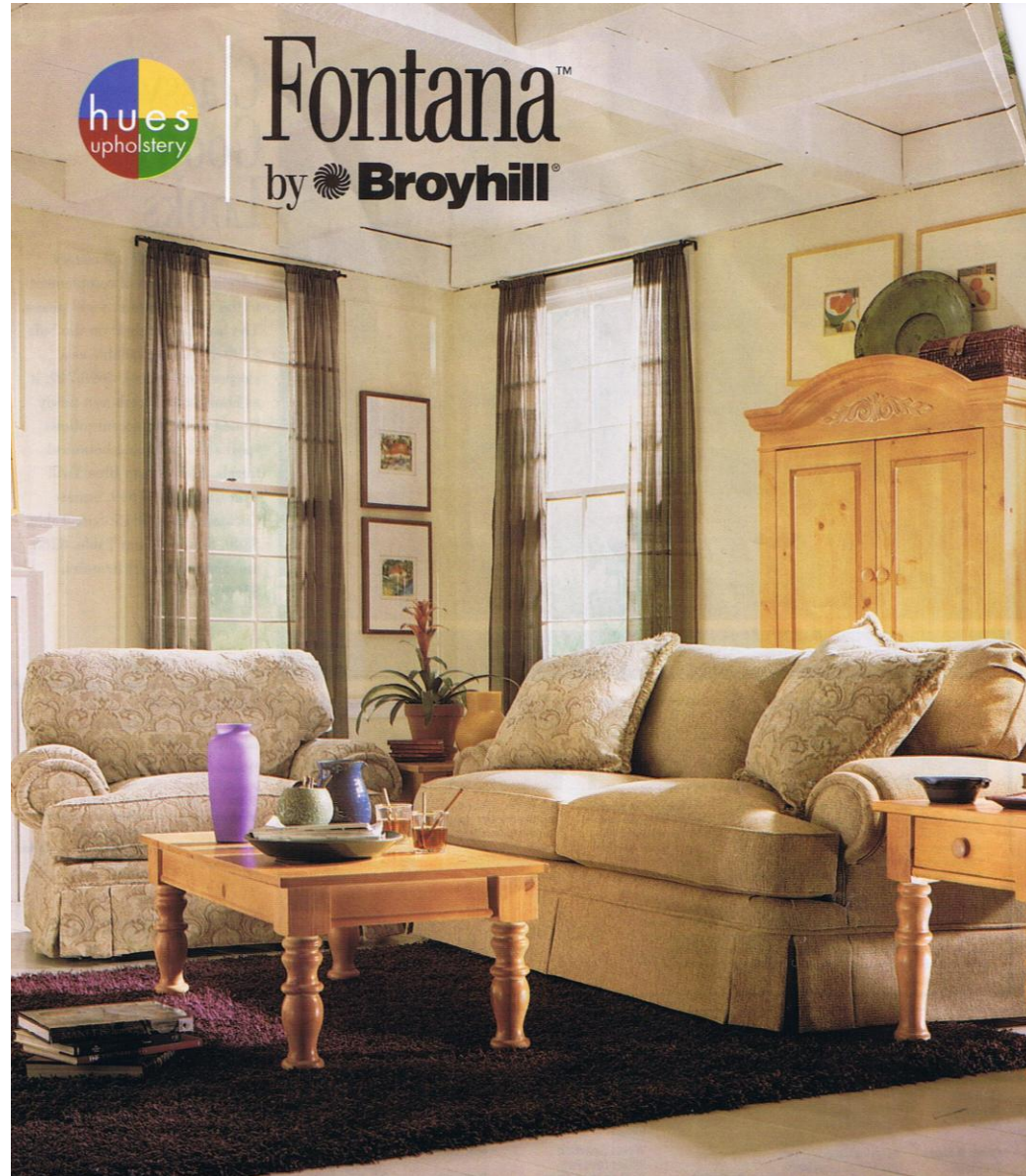


Decorative Design

Decorative design relates to the ornamentation of the basic structure with color, line, texture, and pattern. In this picture it is the pattern of the bed spread, pillow, and rug.



Decorative Design



Decorative Design



Decorative Design

When there is too much decorative design and not enough structural design we end up with an overbearing room.



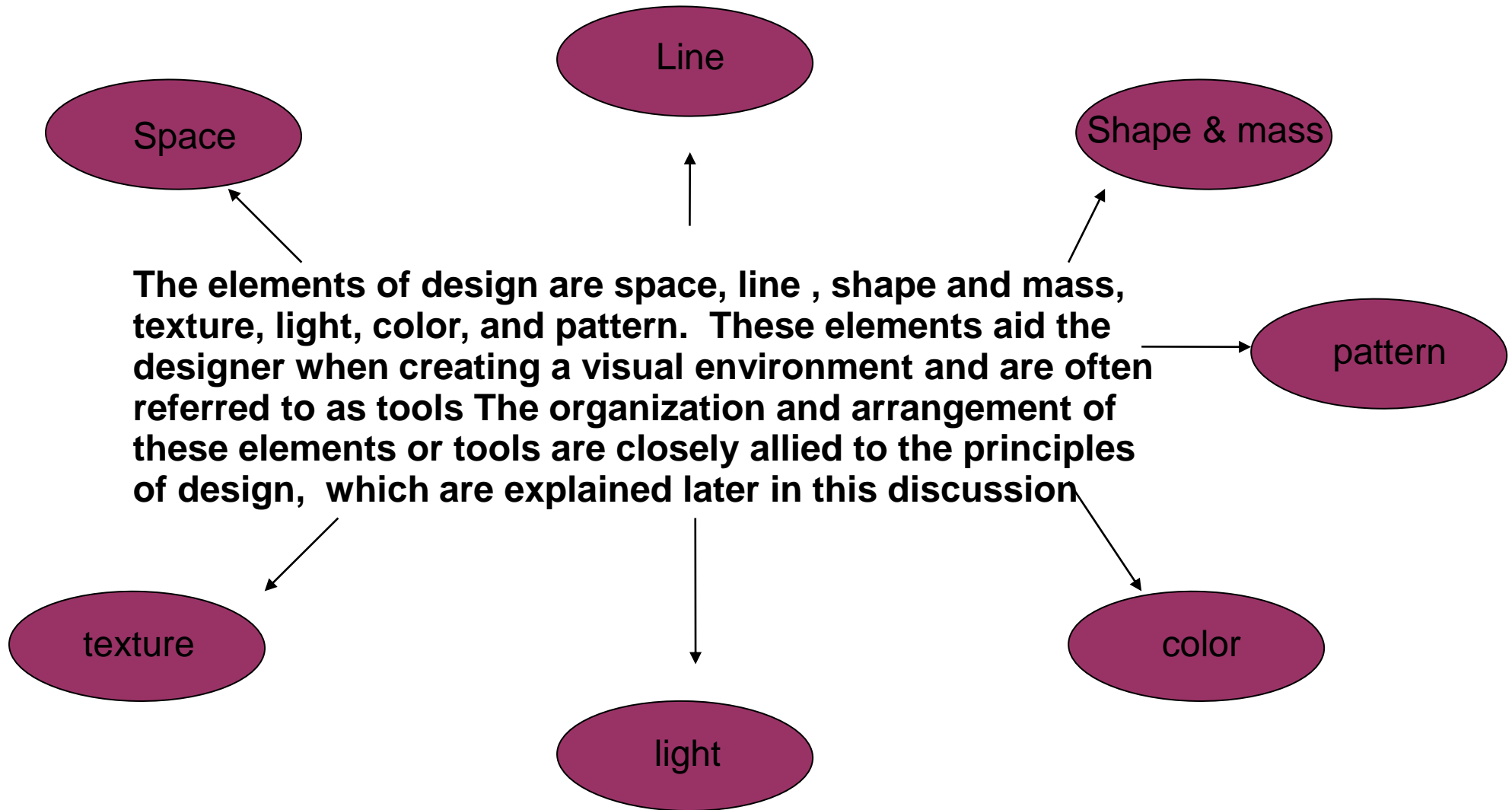
Structural & Decorative Design

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



Elements & Principles of Design

Elements of Design



Space

The definition of space occurs with building construction, resulting in exterior and interior spacial allotments. Space-restricting devices within the building – walls, floors, ceilings, and furnishings – create a series of spaces with individual dimensions and qualities. These qualities can be discovered only as a person moves through spaces and perceives them one at a time: one space flowing into another or one abruptly ending and another beginning.

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.



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 from more than one source can also give the impression of more space than actually exists.



Space

Let us take a look at the before & after picture to see how they defined this space.



ABOVE AND RIGHT: The living room, made symmetrical with the addition of a doorway in the fireplace wall, received a Colonial Revival carved mantel and paneling. Fireside chairs, John Boone. Sofa and chair fabrics, Rogers & Goffigon. Drapery fabric, Bergamo. Low table, Lorin Marsh.

nal dining room, with windows fanning 270 degrees across the landscape, offering a view of a new pool and poolhouse. The architects tied the dining room, living room, entrance hall and adjacent library together with doorways that open one space into the other in a gracious processional sequence. Each room is separate, but the lineup confers the sense of a whole greater than the sum of the parts.

Beyond the reorganization, the architects systematically tuned up the details. In the living room, they designed a new lining of wall-to-wall paneling at one end, centered on the fireplace, at a height that gives the tall room a second, more intimate scale. The white woodwork also lends a traditional, more formal character to the room as it recalls the historic homes of nearby Edgartown. The architects made the front windows and the French doors that face the rear porch wider and taller, opening the space to the outdoors. They also expanded the rear porch



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

1. The types of line are listed in Table
with the psychological effect of each.

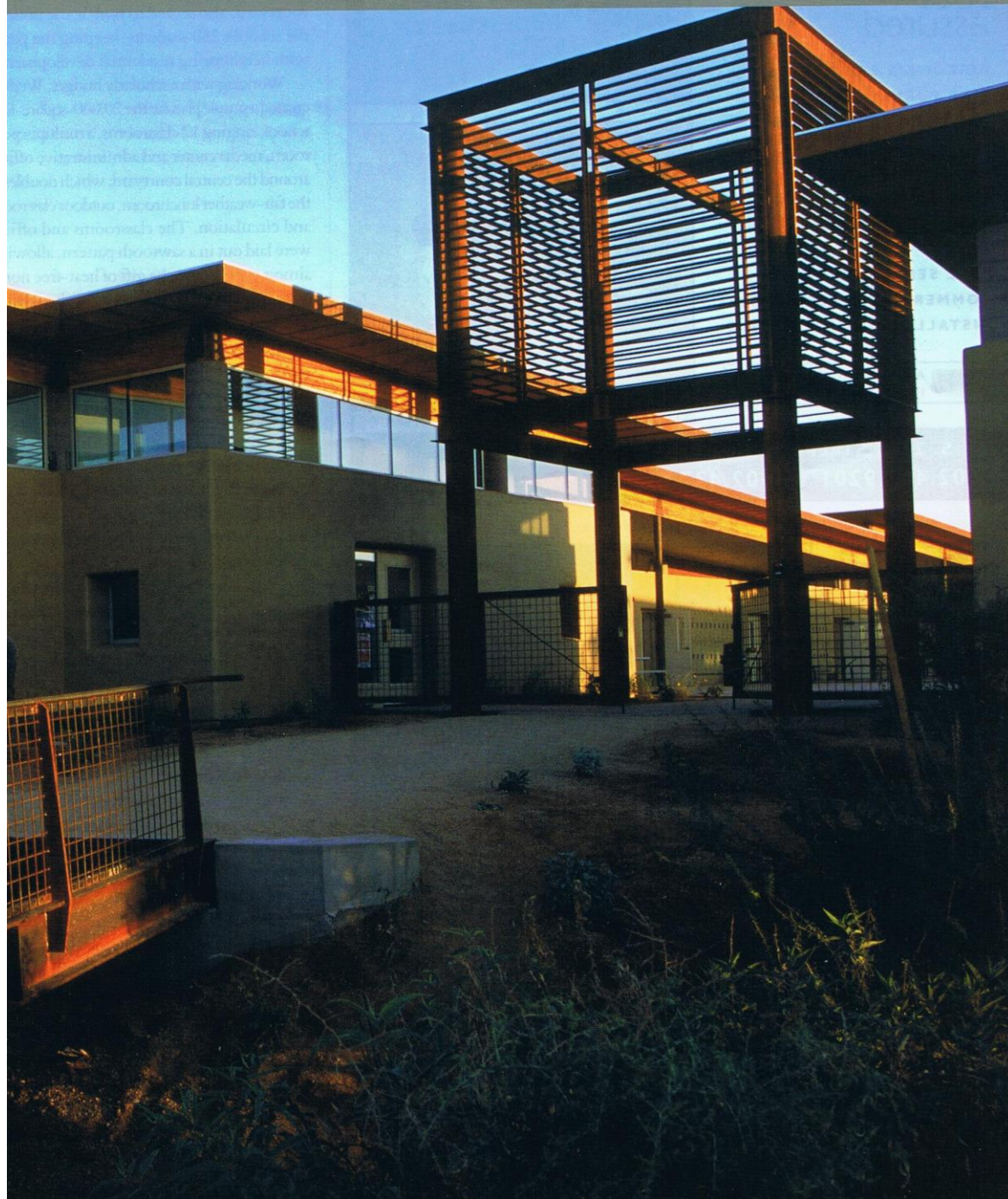


Line - Horizontal

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 -



Line - Vertical

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



Line - Vertical



Line - Angular

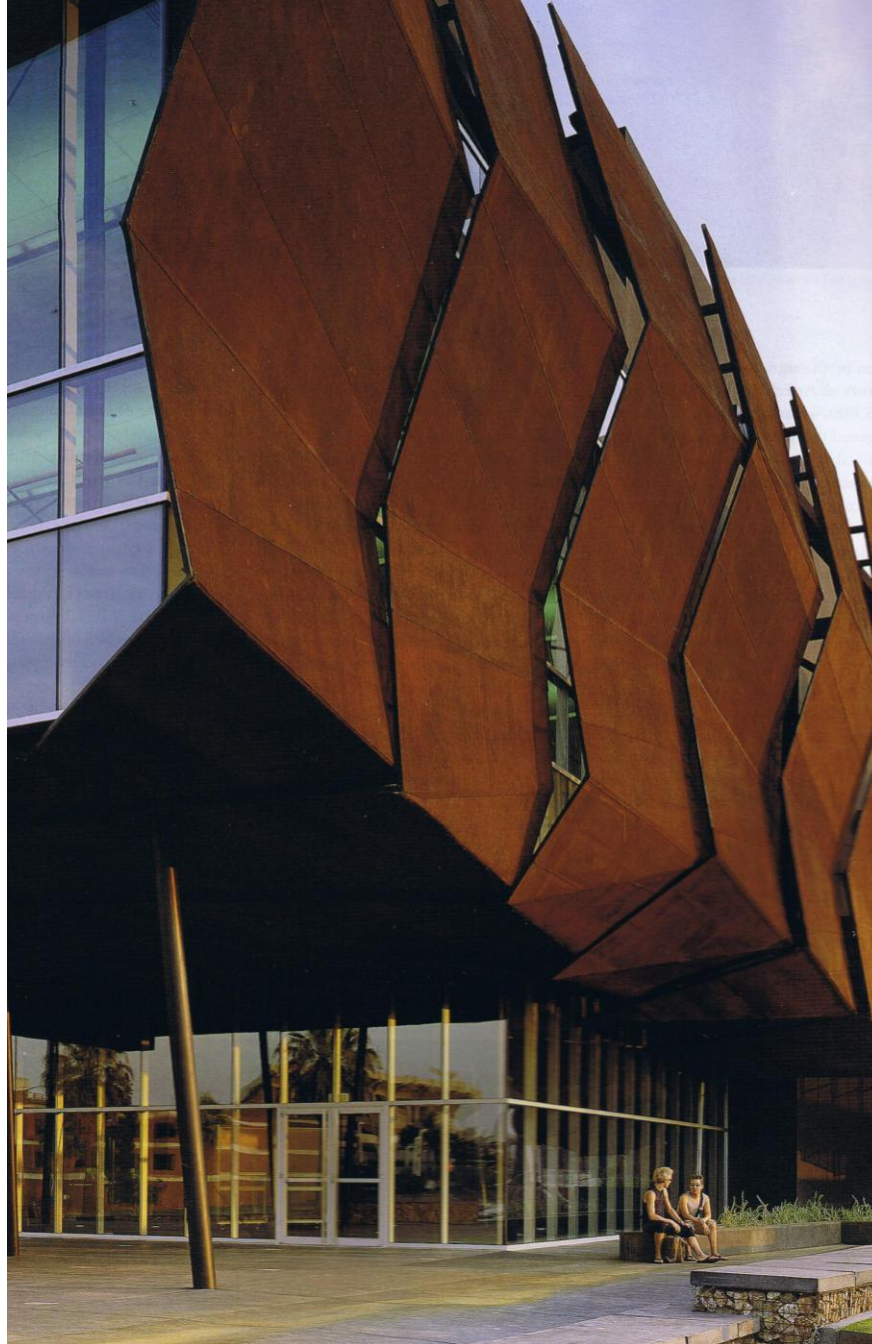
Diagonal lines generally suggest movement, action, or dynamism, perhaps because diagonal lines are associated with going places: up or down a diagonal staircase or an escalator, the taking off or landing of an airplane. Angular or Diagonal lines are used for a dramatic affect.



Line - Diagonal



Line -



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.



Line -



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 its form. The contour of an 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.



Rectangles and Squares



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 created. 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.

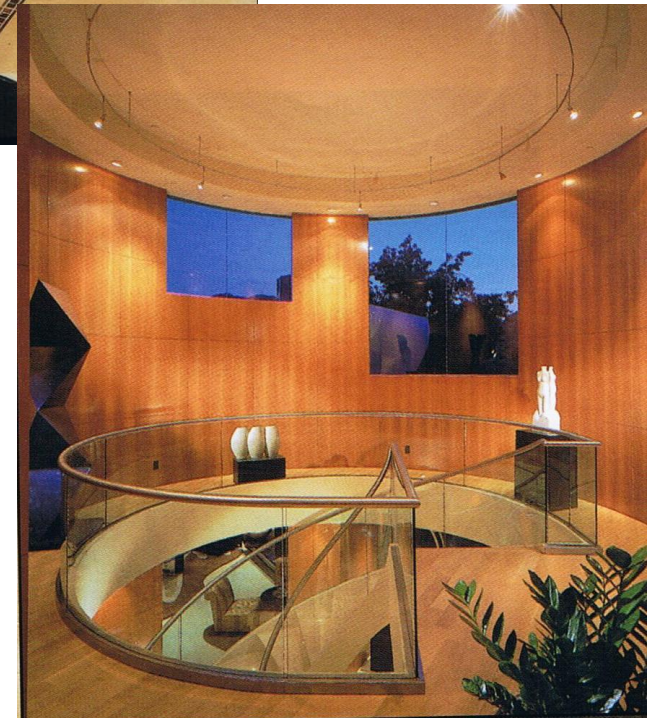


Diagonal Forms



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.

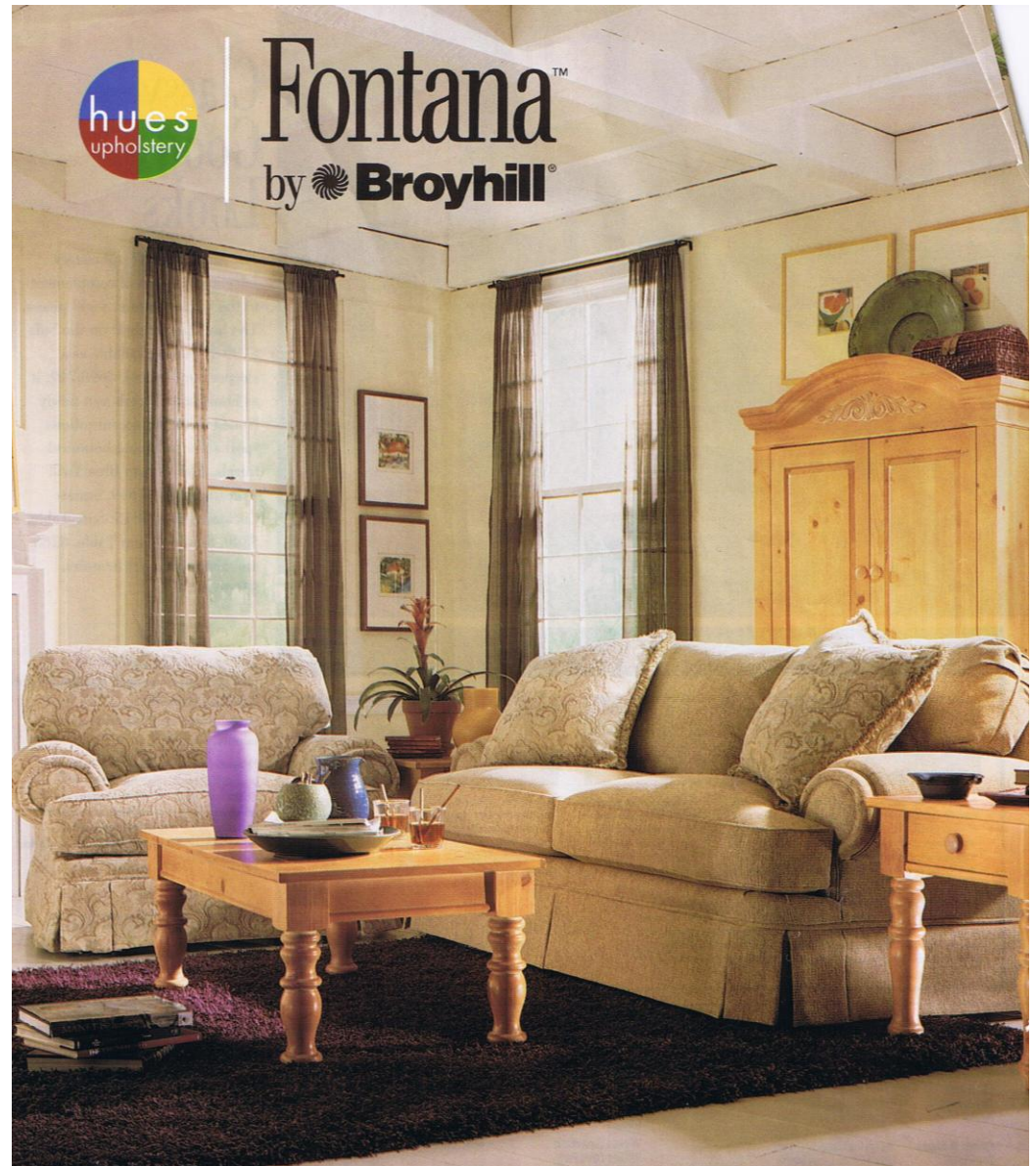


Curved Forms



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.



Texture



ABOVE: In the master bedroom,

Texture



Texture



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 space in a manner that enhances the environment and minimizes glare.



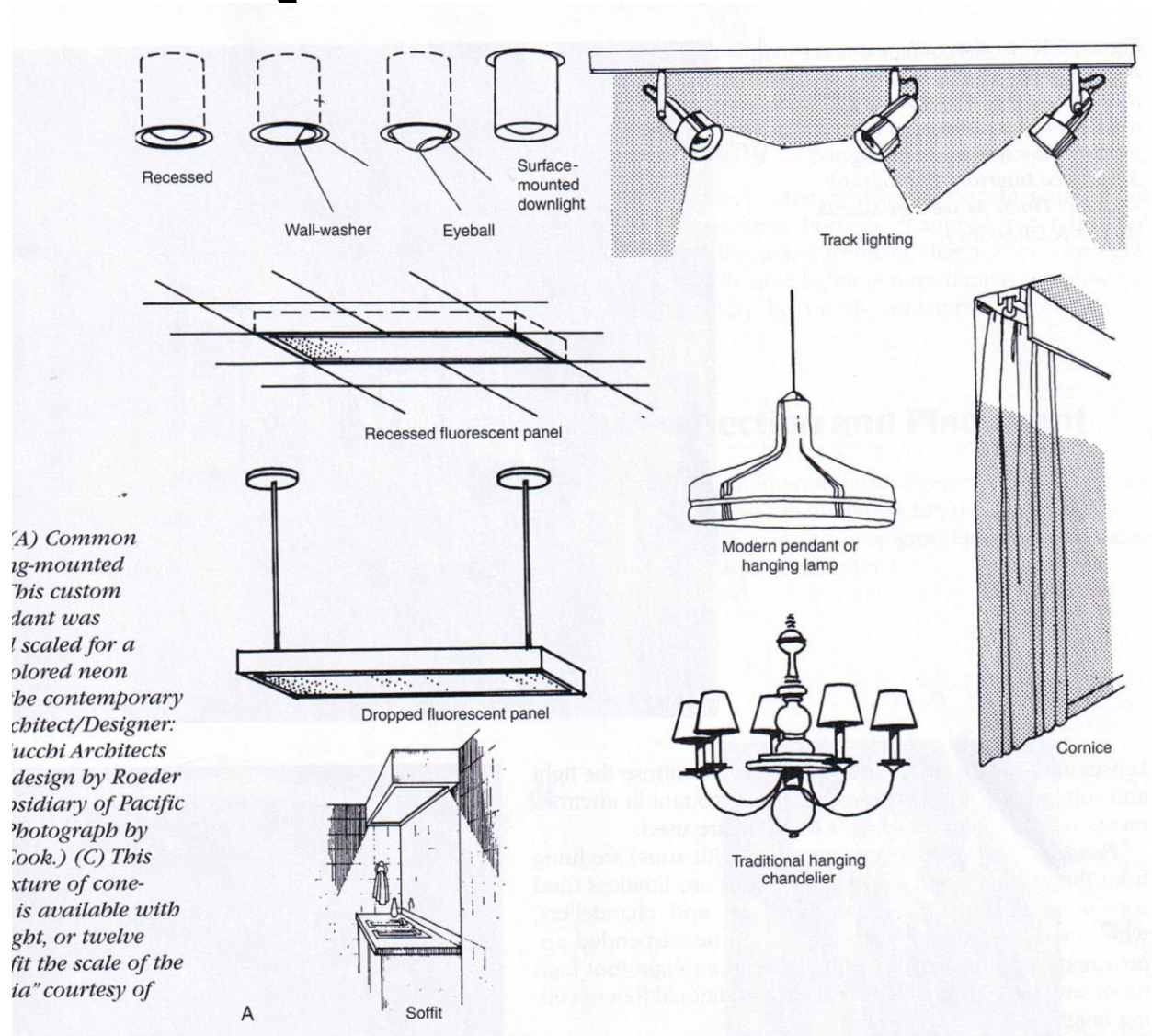
Light

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.



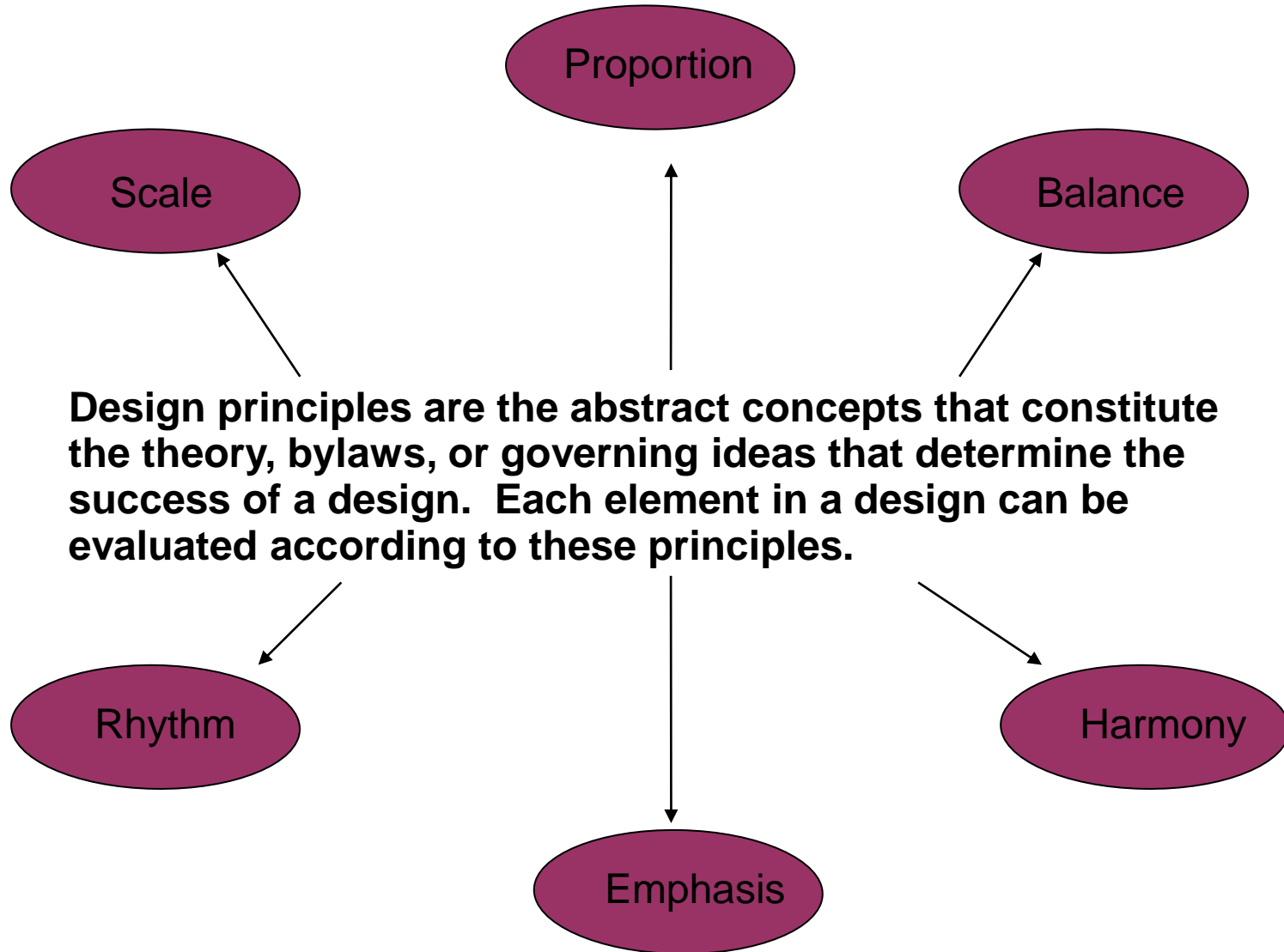
Color

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 cause 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



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.



Scale



Scale



Scale



Scale



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.



Proportio

PREMIER INDUSTRY PUBLICATION FOR DESIGNERS, ARCHITECTS AND CUSTOM HOMEBUILDERS IN THE WEST NOVEMBER/DECEMBER

A COOK'S TOUR

Four New Restaurant Designs

UMA ART CENTER
Resurrecting Main Street

BUSINESS DETAILS
Think now about
Leadership transition

SID COLORADO
DESIGN AWARDS

IA ARIZONA
DESIGN WINNERS



Proportio n



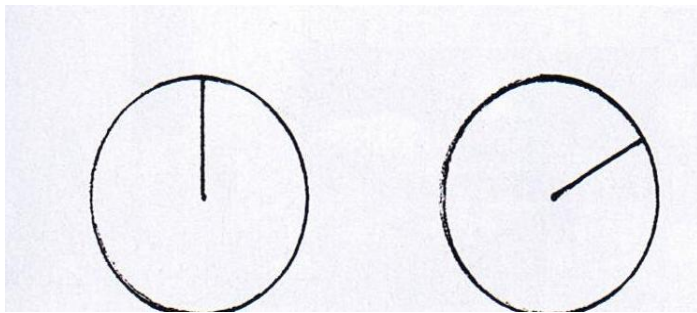
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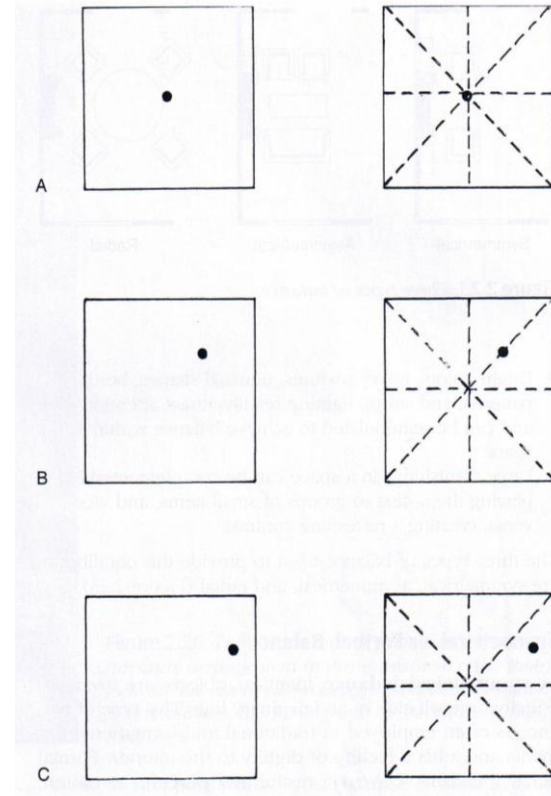
Balance

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



Symmetrical



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.

Asymmetrical



3. Radial

chieved must be
nd achieves bal-
lissimilar objects
s
l balance

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

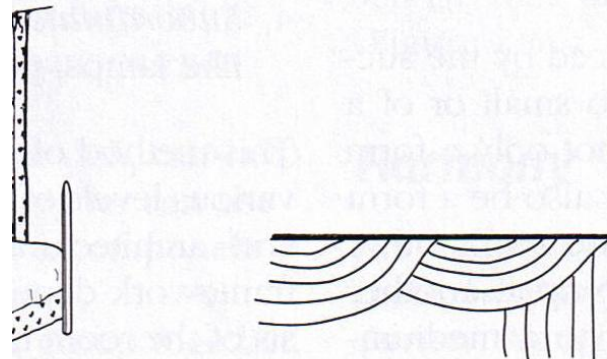
All rooms require balance, and most rooms
metrical, asymmetrical, and radial balance in
portions. The combination of all three will cre
effect that will remain interesting over time.

Rhythm

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diating out from
om where chairs
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congregating ar-
2.26) and central

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.

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



Transition

Figure 2.27 *Types of Rhythm: Gradation, repetition, and 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?

MADLINE 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

Radial



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.



Repetition

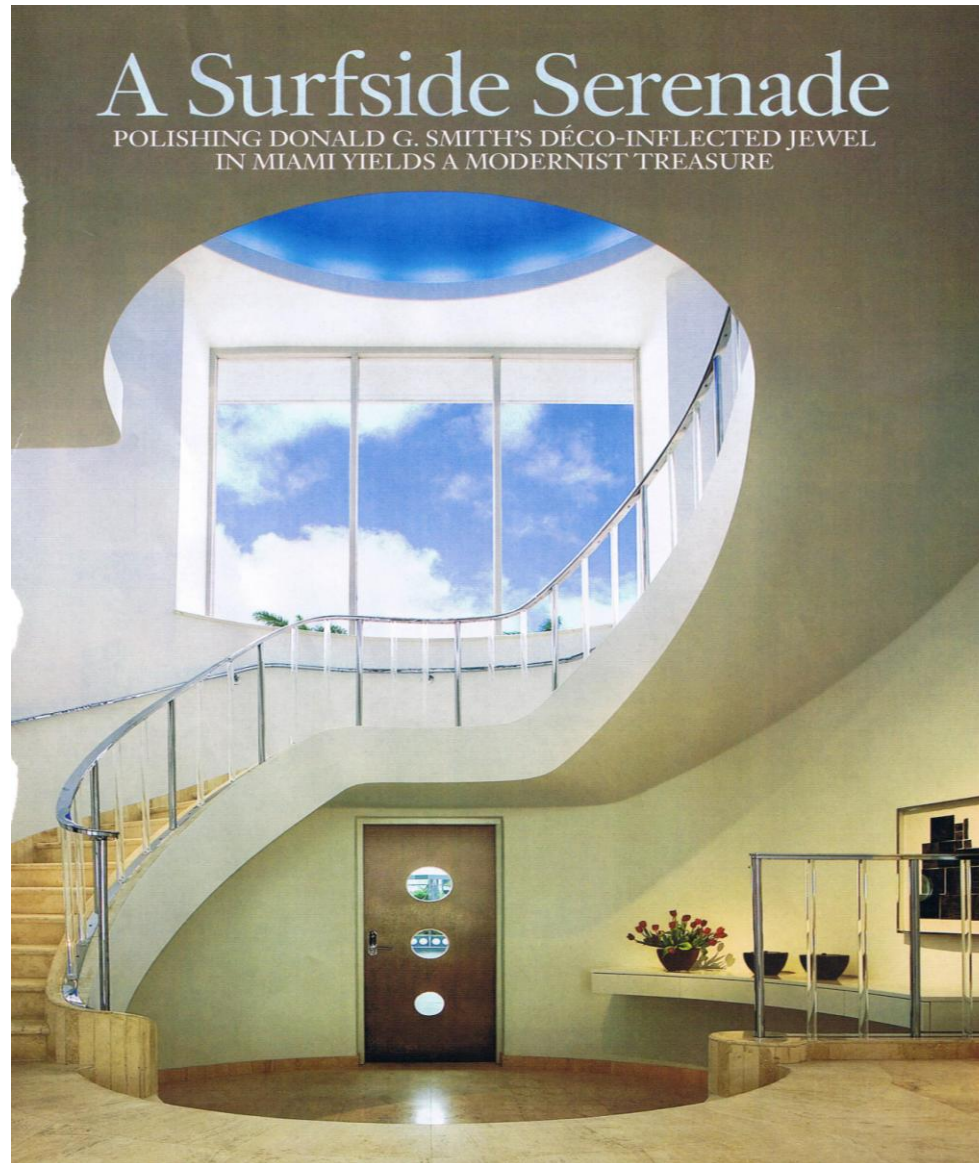


Repetition



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



Transition



Transition



Transition



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.



Color

What a combo: Fontana™ paired with hues™ “naturals” upholstery, a mix and match, color-coordinated collection from Broyhill, designed to make lifestyle decorating easy. (For details, see the hues difference on the next page.) The Sofa, \$899.999*, and Chair, \$749.799*, shown above, are selections from the hues go-with-anything naturals. The classic-yet-comfortable ecru sofa is wrapped in a rich hobnail textured chenille. The paisley jacquard accent pillows, which match the slightly oversized chair, sport a multi-colored, natural fringe. In the background, the classic Fontana Armoire, \$1250, with its architecturally inspired carving on the pediment, provides classy storage solutions.

Also shown, Rectangular Cocktail, \$305; Square Lamp Table, \$265, and Commode End Table, \$250.
*Upholstery pieces available in other fabrics. Prices vary with fabric and style. Sofa also available as a sleeper.

Gradation or Progression

In the living room, where the designer hung Cy Twombly prints, the carpet is a late-19th-century Tabriz, from Darius. The sofa and the two armchairs facing it are from George Smith and have Brunswig & Fils fabrics. Circa 1825 demilune console table, Iliad Antik. Drapery sheer, Rogers & Goffigon.



Gradation or Progression



Emphasis

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



Emphasis



Emphasis



You can't put just anything in a well-designed home.

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)



Harmony

