ART 2650
Introduction to Design Process and Programming
Fall 2019
M, W 10:00 – 11:20
Porter Hall 107

Professor: **Matthew Ziff**
Office: Grover Center W325
Email: ziff@ohio.edu
Phone: 740. 593. 2869
Office hours: MW: 12-2, TTH: 12-1

Principles of Design

What is a ‘principle’?

A fundamental truth or proposition that serves as the foundation for a system of belief or behavior or for a chain of reasoning.

A rule or belief governing one's behavior.

A fundamental source or basis of something.

A fundamental quality determining the nature of something.
English Oxford Living Dictionaries

Designers use principles as tools to format and control the elements of design.

Design Principles

Balance, Contrast, Direction, Economy, Rhythm,
Emphasis, Scale, Proportion, Unity

(This is NOT a total, definitive, listing: people agree and disagree about these, and others)

What are ‘elements’ of design

- What are the major elements of design? Most people agree that these are significant, but there may be others as well.
  - Space
  - Line
  - Color
  - Shape
  - Motion
  - Texture
  - Ornament
  - Pattern
  - Value

Introduction

There are no absolute rules for creating exceptional design, but by understanding the *raw ingredients (elements)* and knowing *how to combine them* in an organized manner (principles), one will have a better chance of creating a good interior.

What do we mean by a ‘good’ interior?

Who determines what ‘good’ is?

What are the principles of design?

- Abstract concepts that constitute the theory or governing ideas that result in the success of a design project.
- Most elements in a space can be evaluated according to these principles:
- Balance, Contrast, Direction, Economy, Rhythm, Emphasis, Scale, Proportion, Unity

Balance

- Defined as equilibrium
- Important to most aspects of life, from balancing work with family to balancing our checkbook.
- In an interior, you will work with visual weights of components, elements and furnishings.



Contrast and ‘visual weight’

- Does not necessarily relate to the physical size of an object. It is determined more by the psychological impact it makes on us and the attention it demands.
  - Groupings of small objects can counterbalance a large mass.
  - Busy or heavy texture will hold more attention than a smooth plain surface
  - Objects placed above eye level appear heavier than those placed below
  - Brightly lit areas attract more attention than dim ones





Three Types of Balance

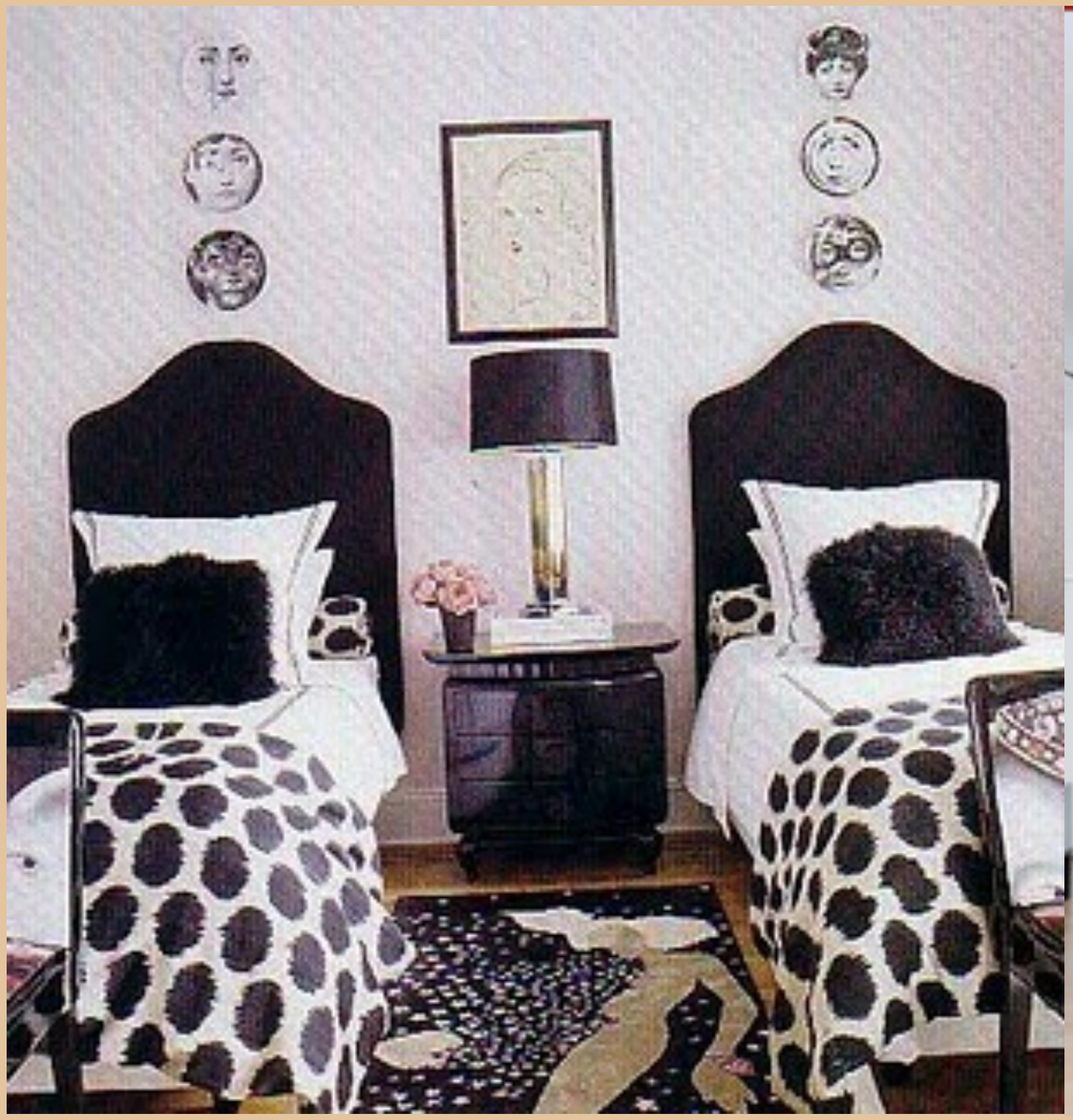
- Symmetrical
- Asymmetrical
- Radial

Symmetrical Balance

- Formal Balance
- Mirror Image
- Easy to appreciate and create
- Quiet and restful
- Lends itself to classical and traditional interiors
- Creates a logical focal point











Visual and physical balance



Asymmetrical Balance

- Informal Balance
- Visual weights are equal
- Elements differ on each side of the axis
- Suggest movement, arouses our curiosity
- Provokes thought
- Has more lasting appeal
- Less obvious than symmetrical balance
- Found in contemporary rooms
- Relies totally on a “sense or feeling of being balanced.”







What elements were used to create asymmetrical balance in this interior?



Radial Balance

- All parts are balanced and repeated around a center point.
- Offers a refreshing counterpoint to rectangularity.
  - spokes on a bicycle
  - Chairs around a circular table
  - Chandeliers



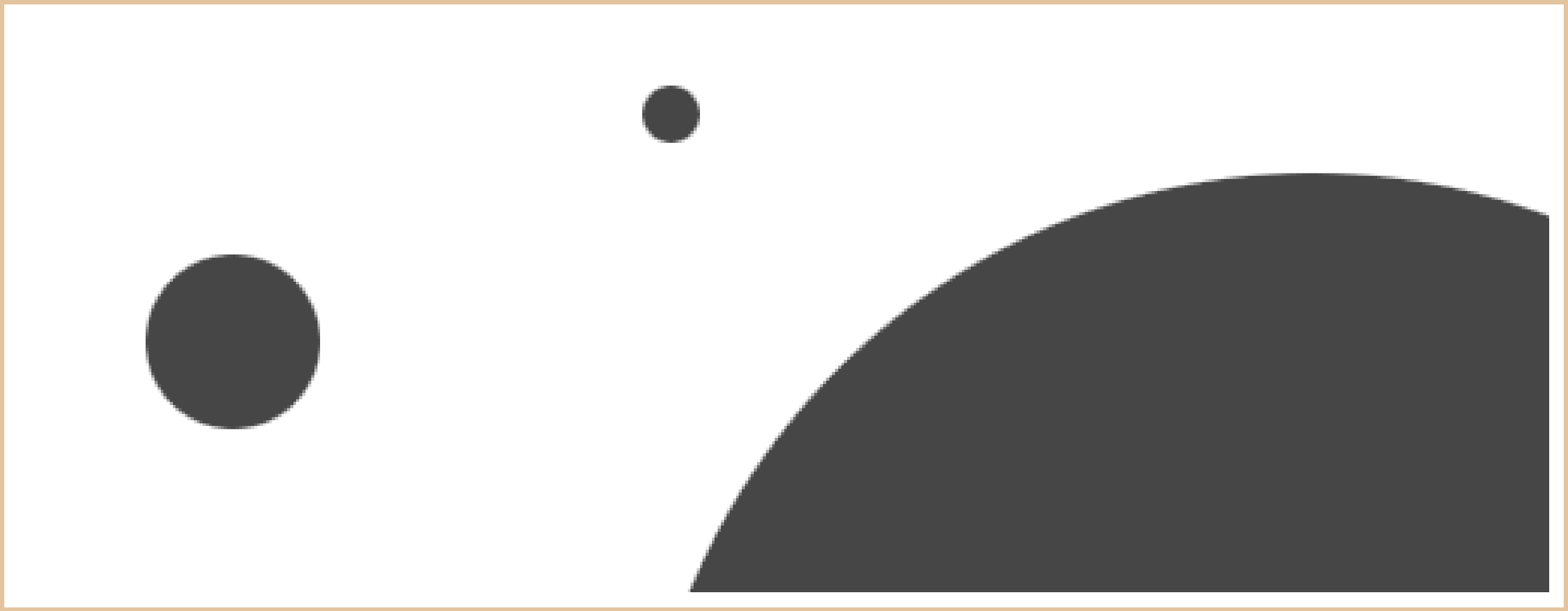


Direction




7

Economy






BRAUN
12
1
2
3
4
5
6
7
8
9
10
11

Rhythm

- The 2nd major principle that assists the eye in moving easily about a space from one area to another, creating a related and continuous quality.

- Similar to the beat in music



Four Methods to Rhythm

- Repetition
- Progression
- Transition
- Contrast

Repetition

- Simplest method of rhythm
- Repeated use of various elements (color, pattern, line, ornament, texture, etc.)
- Can be more interesting if alternated with other elements.
- Too little repetition lacks unity and leads to confusion

- Be careful not to repeat the elements too much or …..





The room is one dimensional and monotonous.



What type of rhythm is used in this interior? What elements are repeated in this interior? What type of balance?

Emphasis: Progression/ Gradation

- A sequence produced by increasing or decreasing one or more qualities.
  - Shape/Mass: size large to small
  - Color: light to dark
- Ordered, systematic change that suggest movement toward a goal
- More dynamic than simple repetition.

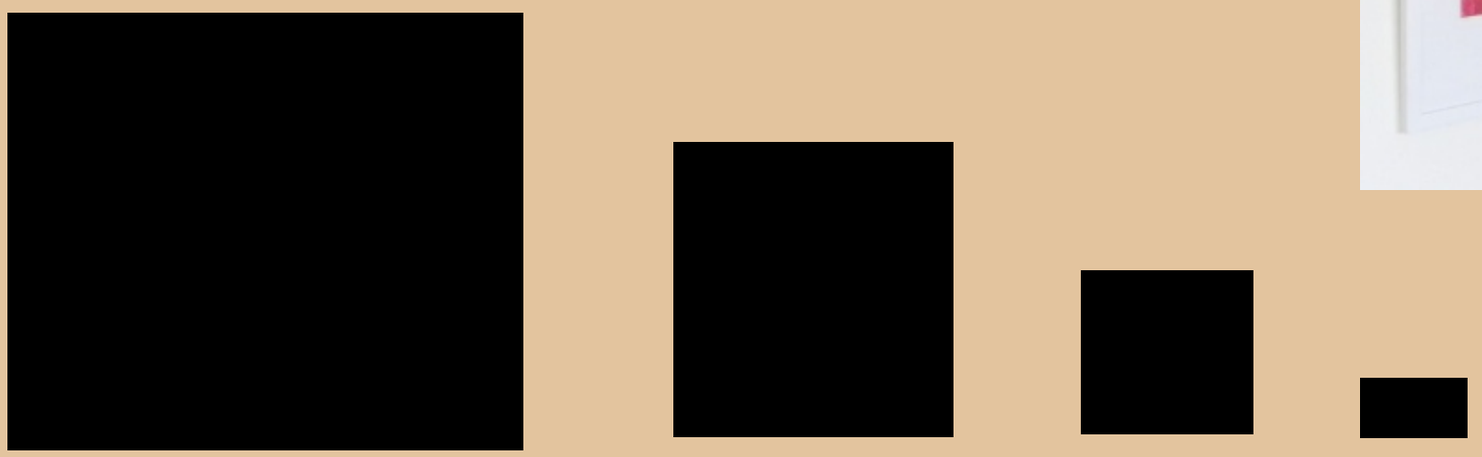




Examples of Progression/Gradation

- Flour Canisters
- Rugs with borders from dark to light
- Nesting tables
- Stair step design in windows







Transition

- More subtle form of rhythm
- Lead the eye in a gentle, continuous, uninterrupted visual flow
- Often achieved through curved lines




Sharing great
Ideas and spaces.
onSite



Opposition/Contrast

- Deliberate placing of forms or colors to create opposition by abrupt change instead of gradual.
- Exciting
- Old and new
- Ornate with plain
- Vertical lines meeting horizontal lines





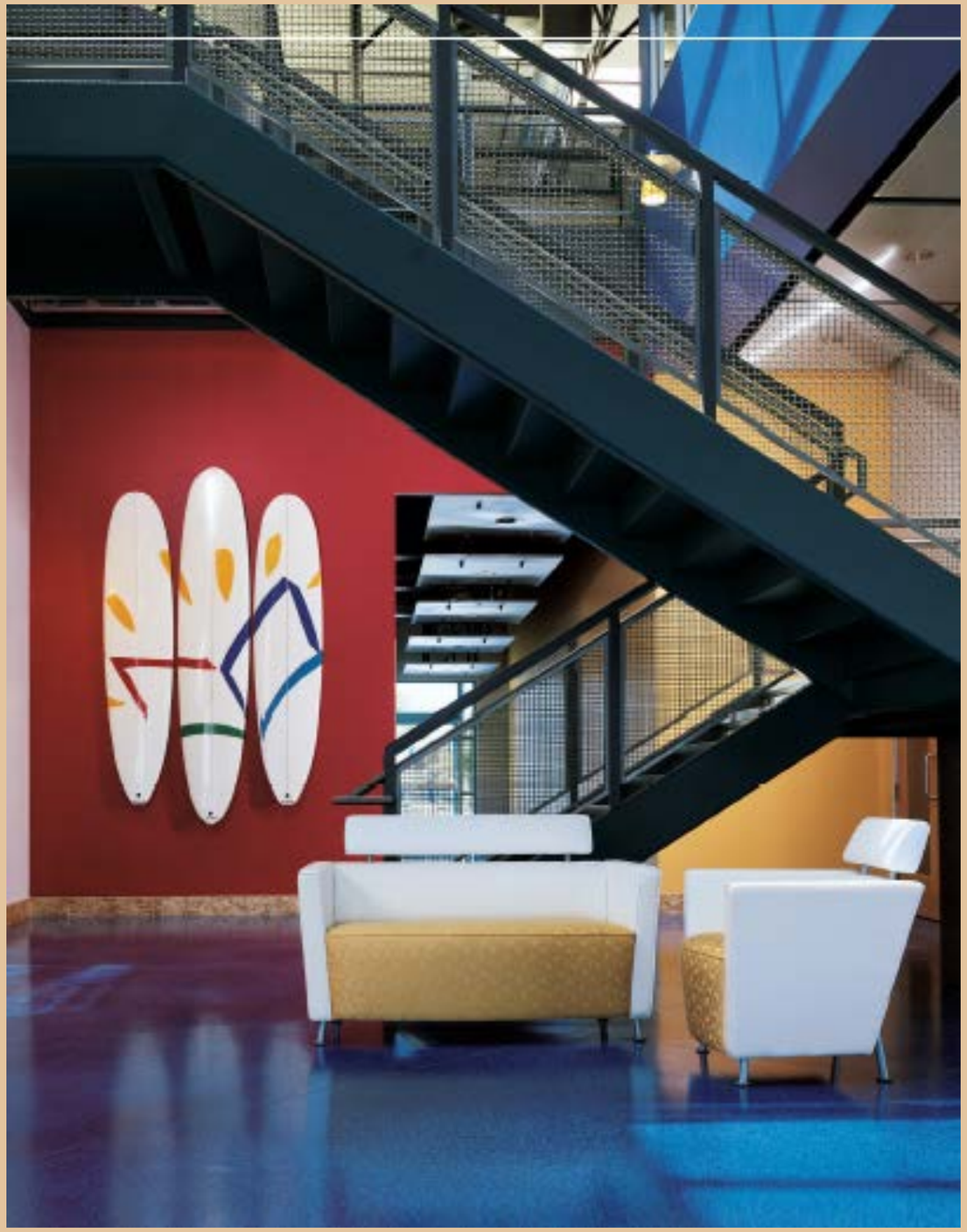


Emphasis

- Deals with focal points
- Considered in terms of dominance and subordination
- Without emphasis, interiors are monotonous
- Avoid too many focal points that compete for attention.
- Limit to 3-4 and vary dominance levels
- View out of window, fireplace, artwork, expensive piece of furniture etc.





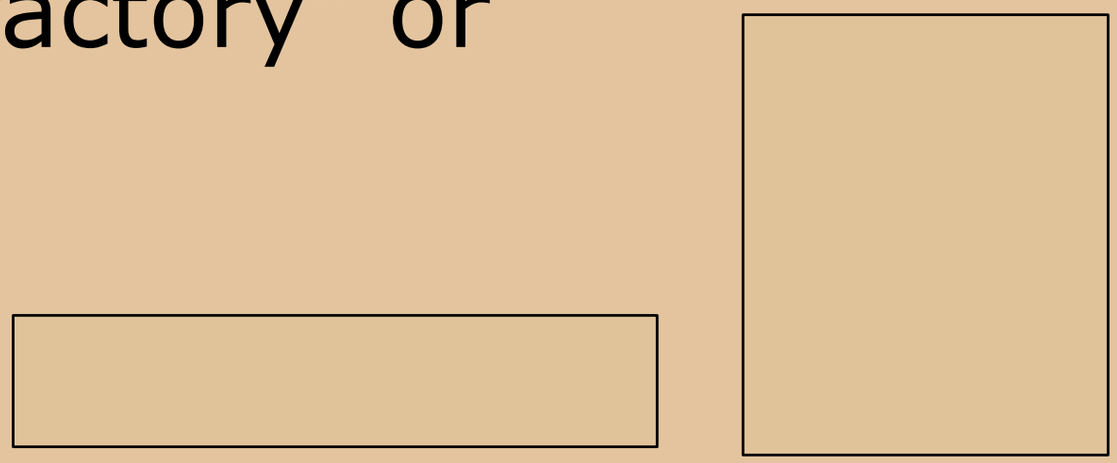


Scale and Proportion

- Both are closely related.
- Relate to size and shape of things

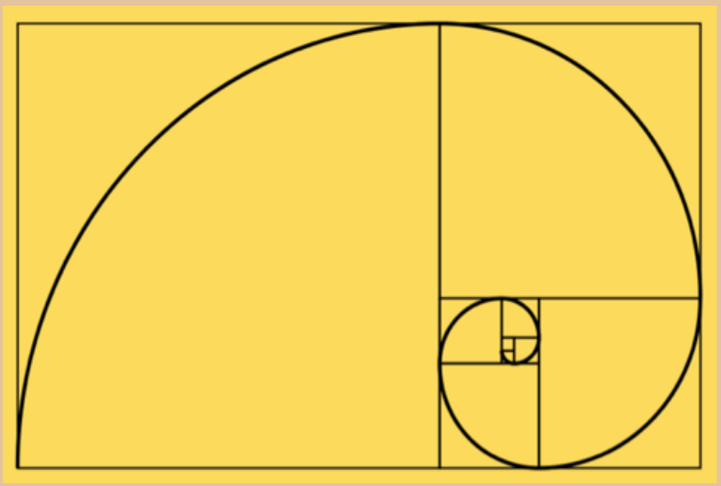
Proportion

- is relative, describing the ratio of one part to the whole, or of one object to another.
  - Example: the relationship of a chair seat or back to it's base.
  - Drapery tie backs: 1/3 way up
  - Chair rails 1/3 way – ½ would look out of proportion
- Is either called "satisfactory" or "unsatisfactory".



Golden section

- Refers to proportions of parts to one another and to the whole
- 3 to 5, 8 to 13, 21 to 34 etc are considered pleasing ratios.
- Multiples of this are also considered pleasing: ie: 12 x 20 is a multiple of 3 x 5. 3 x 4=12 and 5 x 4 = 20
- Great way to figure proportioned rooms



Scale (in scale or out of scale)

- deals with the absolute size, character and visual weight of an object or space compared to other objects in the same space. (spindly table next to a massive sofa is out of scale)

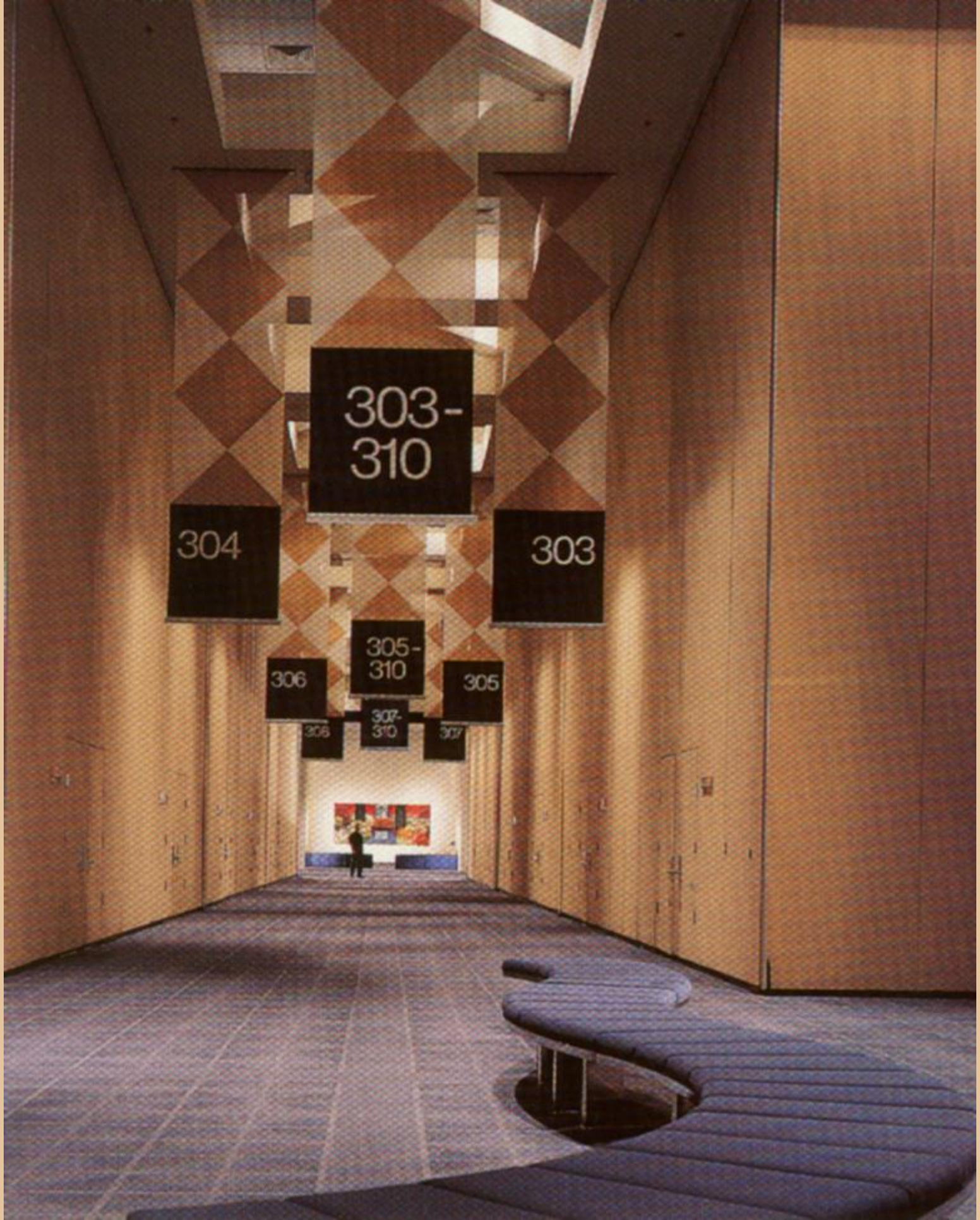
- Described as large or small as compared to something else.

- "Grand scale" describes a space that is oversized and massive. A space of grand scale needs very careful attention to scale, because people could easily feel lost and intimidated.

- Public spaces are often designed on a grand monumental scale.






303-
310
304
303
305-
310
306
305
307-
310
306
307



Furniture should be scaled to fit the room. Always consider human scale when planning an interior. This bed has an odd proportion.

Harmony

- *Should* exist in ALL environments.
- Without harmony, the elements seem to be thrown together arbitrarily and they can even compete with each other.
- Defined as agreement and peace among parts.
- It suggest carrying through a single unifying theme that consistently relates the varied components of an interior, whether a single room or and entire house.

Harmony (Unity and Variety)

- Results when two aspects, UNITY and VARIETY are combined.

- Unity without variety is considered monotonous and variety without unity is over stimulating and confusing.

Unity

- Unity is achieved through repetition (rhythm).
- One type of flooring throughout a space can create a unified interior.
- One color for walls and trim work.
- Matching patterns and textures.

Variety

- Brings diversity and stimulation to design.
- Can be subtle as in slight differences in color, texture and light.
- Can be surprising contrast, such as old furniture mixed with contemporary.
- Excessive variety without some unity will be chaotic, cluttered and confusing.

Harmony is achieved by:

Unity and Variety



Design can be thought of as sameness tempered with difference.

Too much sameness = boring.

Too much difference = chaos.

What have you learned?

Identify the principles and the elements used in the following slides.





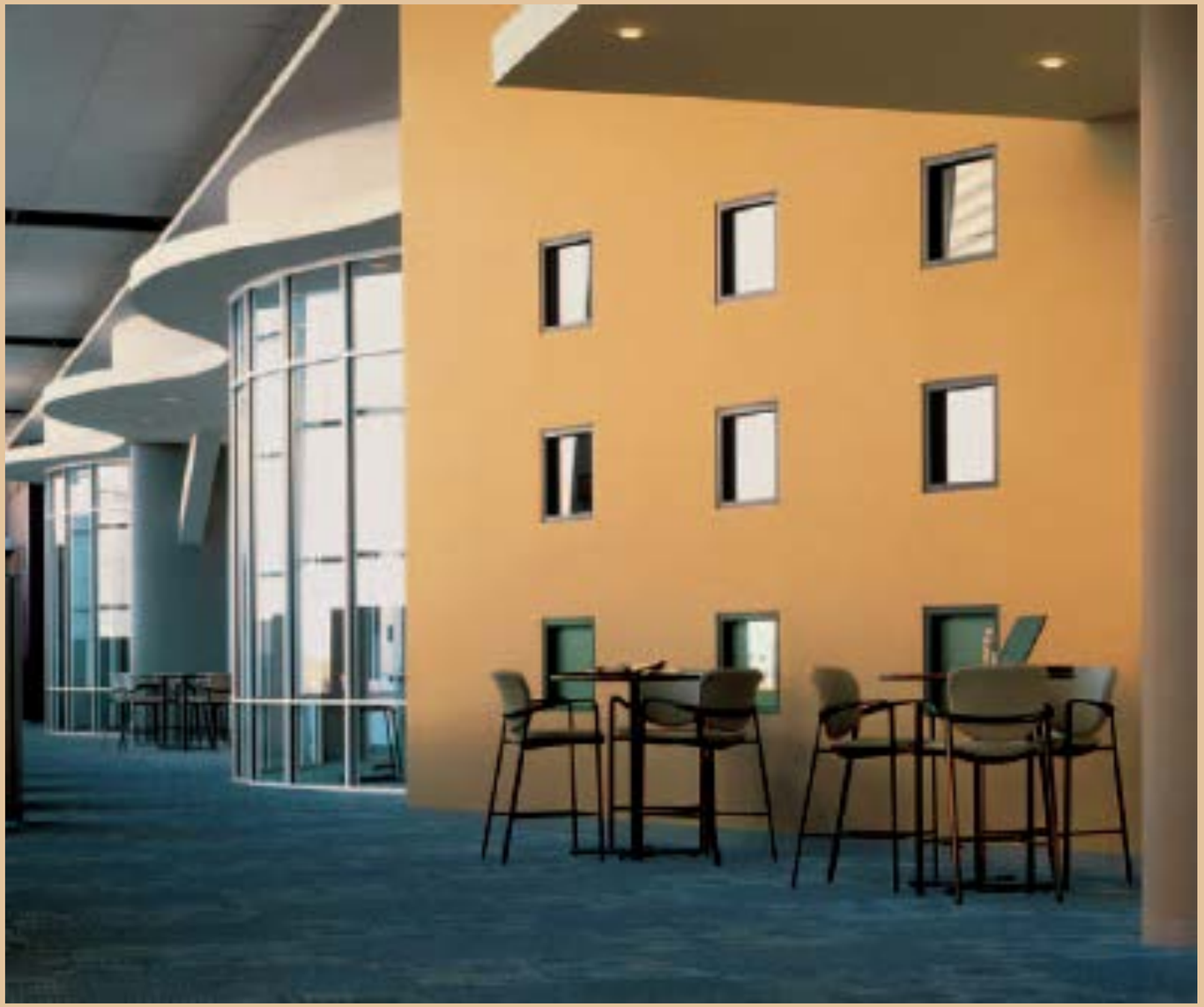









Hall E/130-135












CETACEANS





In Conclusion

The elements and principles of design can be applied self-consciously: a good designer might naturally bring these qualities to a project, or they might explicitly look to add elements of any of these principles in order to strengthen the project.

It takes practice to achieve good design through the use of the elements and principles.

By studying designs that work for different situations, we can start to develop a sense of good design.

One, or more, of these Principles should:

Be an element in any design work/project you do

Be a part of how you describe your design work/project

Be used by you as a test, or a guide, to checking to see if your design work contains good things!

Design Principles are at the core of design thinking, and design description.

“What do you think about this room?”

“There is a strong contrasting color palette, the high ceiling creates a scale that makes the furniture appear small and makes the overall experience of the space much more dramatic than a typical bedroom.”

