



Figure 2

Figure 2 shows the design in the "real world".

In Figure 3 the potential of a circular form is shown through the complex manipulations of a 'positive' and 'negative' series of elements, and one begins to pick out from the circle the various other sub-forms which relate to it. If you study Figure 3 for a minute you will find several interesting effects created by the presence of the circular form. Most of these forms are created by the careful study of one form against another. It is essential that the designer has the ability to consider one element against another throughout the design process.

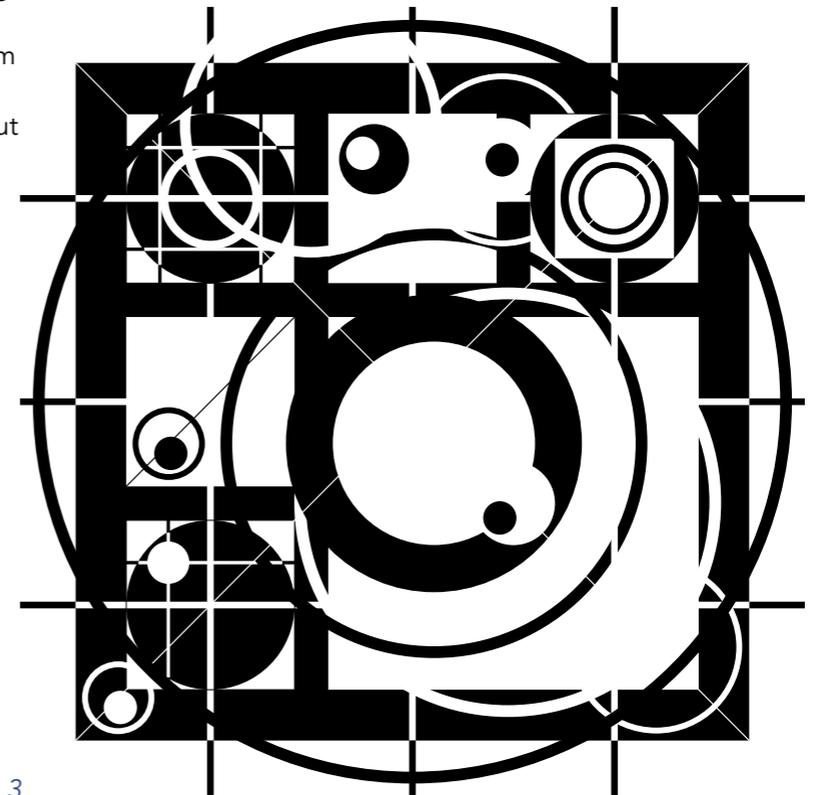


Figure 3

These illustrations show how the whole character of a room can be dictated by the arrangement of assorted forms. The various structures in the room can be arranged to create open vistas, quiet corners or repetitive forms. The introduction of soft, rounded forms can act as a break on the harder, angular shapes until, in the final illustration, we see how the softer forms can be arranged to divide off the room completely.

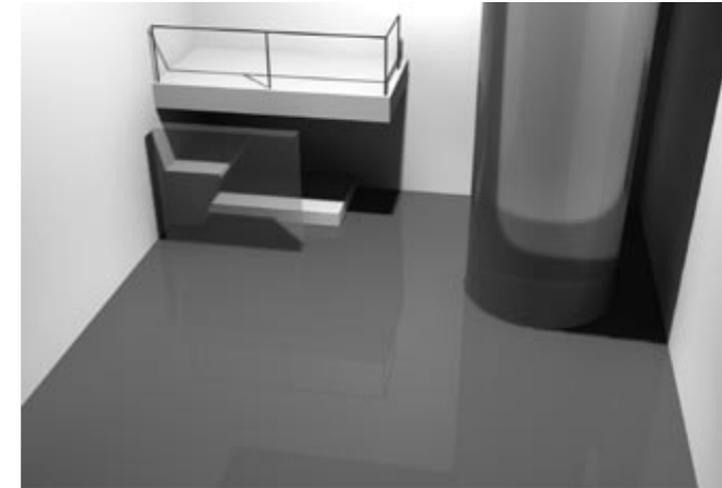
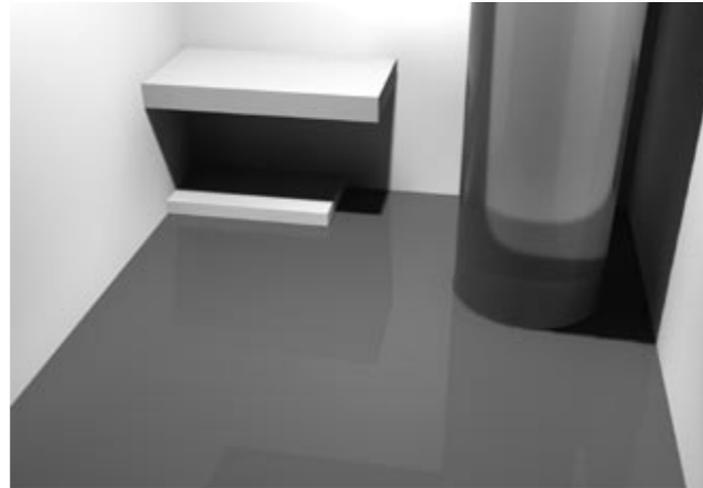
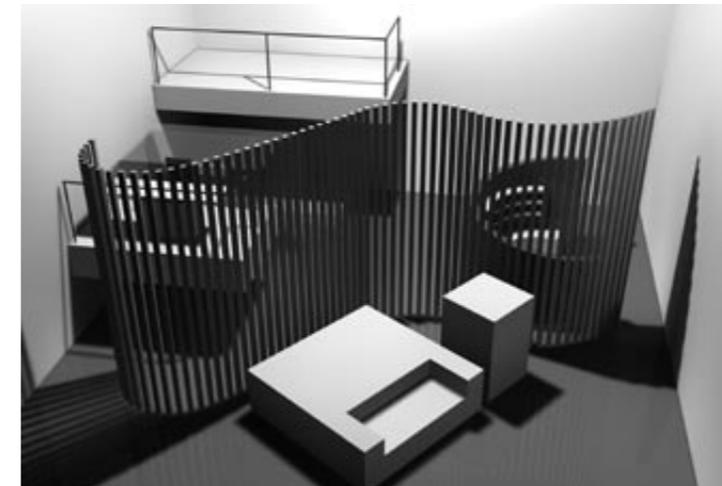
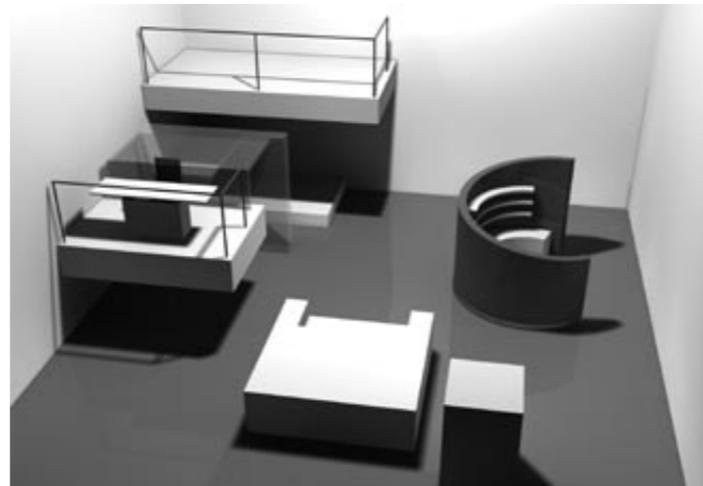
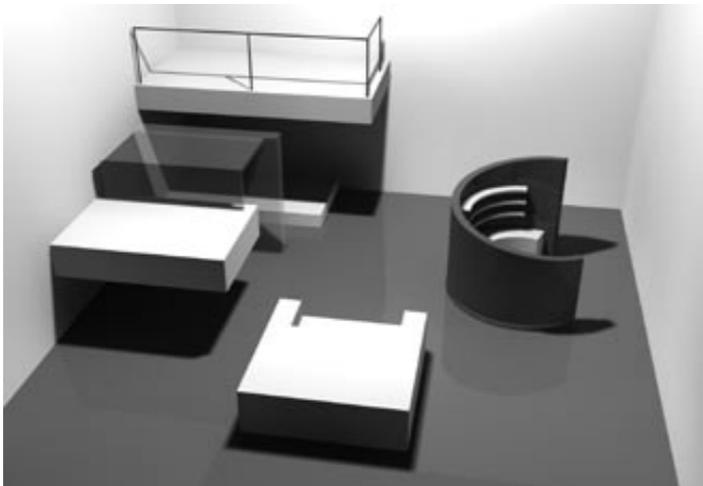
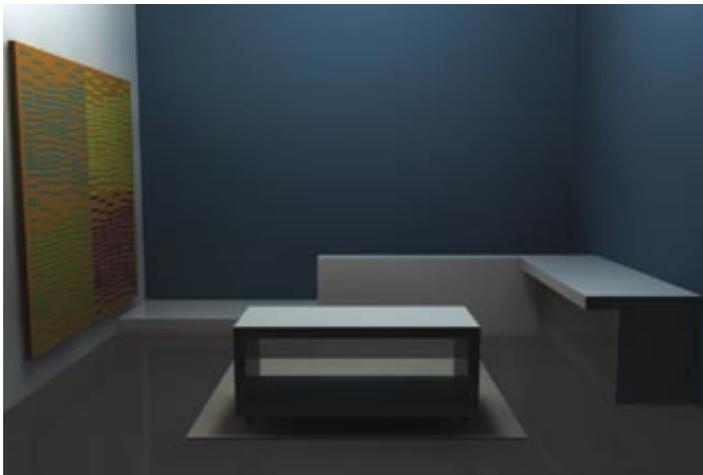


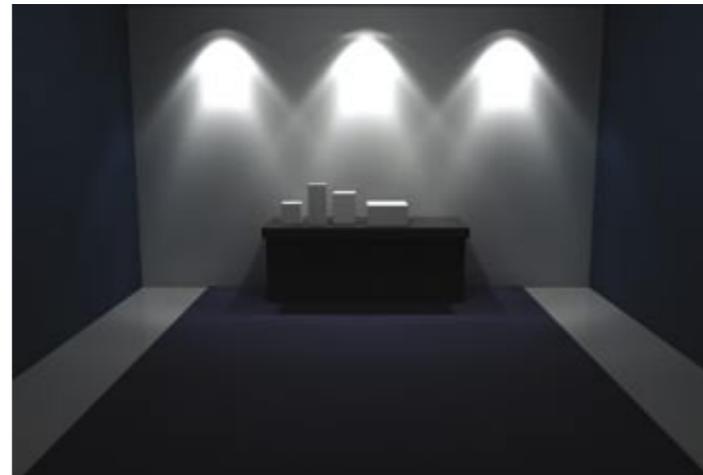
Figure 12



Below: an interior that has been illuminated from a light source high up in the ceiling. Note that very little direct illumination hits the verticals, but that the top planes of all the various objects are illuminated with a soft, flat light.



Below: an interior can be greatly enhanced by concentrated lighting directed at a particular location. Note that the carpet has little importance here, while any object placed in the concentrated strip of light at the back will take on added importance.



Daylighting

When you are able to see a view out of a window, do you often feel better? Do you think that it is always the view that is part of that feeling or do you think that having the access to the daylight plays a part in that feeling of well being? Many times it is a combination of the two, if your view is one you love. Most of intuitively understand that when people can have access to natural light they are more productive employees and students, and are happier people overall.

As an interior designer, it becomes important to gain a full understanding of some of the options for using daylight in the work we do. Can interior windows be used effectively; can volumes of space help; how high are the windows that can throw light into the room? So many options are available to us as we design interiors.

Of course, we cannot bring up the issue of daylight without addressing the economic factors that are involved. In many countries today we can drive by schools that have been built over the last few decades and see only a few ribbon windows that may throw a sliver of light into hallways or stairwells. This is because these buildings were built for economies, not for people. The air exchange is often quite minimal and the light is regular fluorescent. As you explore this area you will see that fluorescent lighting, while quite economic, is usually very disturbing to people who have to be under it for much of their day. It works well in areas for storage or where one does not spend a great deal of time;

horizontally stressed wall end features. The eye is drawn either vertically or horizontally, depending on the pattern, and thus tends to elongate that dimension.

You may well have seen all these illusions before, but it is nevertheless useful to demonstrate the various phenomena if only to reinforce the extent to which such effects can be useful in the field of interior design. By understanding the many and varied resources at your command you will learn to use them all the more effectively in the interior.

You should be continuing to use your sketchbook, and your studies in it should be showing more and more relevance to interiors. At the end of this Unit we would like to see

your sketchbook once more, and we will be looking this time not only for positive evidence of creative ideas, but also for the ways in which you have applied these ideas to interiors. It is a good idea at this stage to do some sketches of interiors showing the varying effects of lighting from different sources: for instance, ordinary daylight through a window or other opening; artificial light from ceiling and table lamps; the lighting of individual forms by spotlights. Try different methods of producing effects of light and shade - charcoal or pastels are particularly good, but don't forget to fix your drawings afterwards.

In the below illustrations we see some of the potential uses of optical illusion used within interiors.

In *Figure 1* we see that the floor design is so dominating that it can be used to disguise and hide quite large forms in the room. At the back, behind the screen, a large form is covered with the floor pattern and keeps the back portion of the room uncluttered to some extent.

In *Figure 2* the floor pattern has an undulating and uneasy effect that can direct and contain forms laid on it.

In *Figure 3* one can see the advantages of defining certain parts of the room. The dark areas could be carpet or differing floor material and can create visual 'holes', leaving the main portion of the room as a 'walk through' space. Note the positioning of objects in the room.

Figure 1



Figure 2

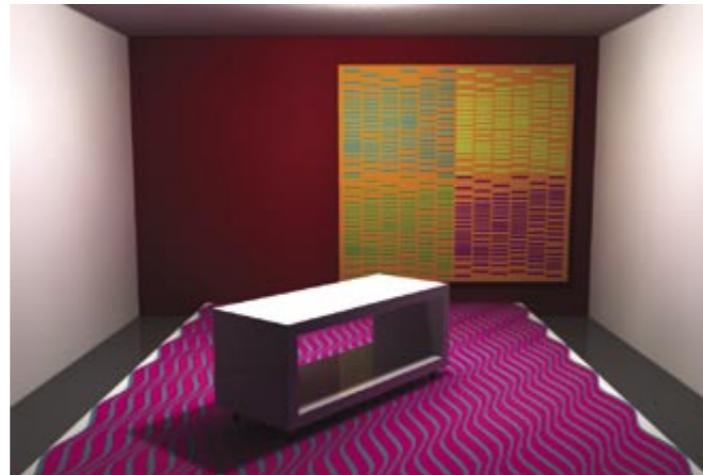


Figure 3

