BSc. H&HA – VI Semester Accommodation Management

**ELEMENTS & PRINCIPLES OF DESIGN**

Chapter Outline:

Basic Elements of Design

* Line
* Form
* Colour
* Pattern
* Texture

Principles of Design

* Harmony
* Contrast
* Proportion & scale
* Balance
* Rhythm
* Emphasis

Probably there is no individual or department in a  hotel  more concerned  with interiors than the professional  housekeeper  and the housekeeping department. Yet very few housekeepers are actually involved in creating the initial plan and the visual impact of  a room. The housekeeper is actually, very much likely to be involved  in  the  selection of items for  replacement  when  the components of the interiors become worn or too soiled to save. However, it really helps if the Housekeeper has a good aesthetic sense. Design influences what we think, the way we feel and the decisions we make. A good design is an integral part of creating a positive, seamless and enjoyable experience for the guests.

Elements of Design

* **Line** - could be straight, curved, horizontal, vertical, and diag­onal. Every unit has some form of line.
* **Form**  - Lines are joint to give a three  dimensional  effect on physical & emotional levels and are exploited in various design forms*. For example* : A form with straight lines give a more functional look, maybe a formal look or even a masculine look. Whereas forms with curved lines may give a more relaxed look or sometimes a feminine look.
* **Color** - Adds interest to the room and communicates with us on a physical and emotional level. Colors are warm (red, orange, yellow) or cool (blue, violet, green). They can be light -giving a feeling of openness and space; or dark – advancing, heavy; or bright – energetic and peppy.
* **Pattern** - Like color, pattern and texture not only influences the overall look of the room, but also the moods of the people within. Patterns can be floral, abstract, geometrical and has its own impact on the psyche.

Too much pattern is disturbing to the eye and creates a `busy'  room. Thus a patterned carpet may be used with plain upholstery, patterned curtains with plain walls and vice versa. If two patterns are thought necessary, they should be different in character and one should be dominant. For example - a striped and a floral pattern; and one should always be dominant.

Large patterns can be overpowering in a small room; small  pat­terns may be lost in a large area.

* **Texture** - Like color, pattern and texture not only influences the overall look of the room, but also the moods of the people within. Texture or feel of a surface can be rough or smooth; hard or soft. Rough textures give a rugged, informal feel; wheras smooth textures give a feeling of expanse.Smooth surfaces lack the dimensional interest of rougher ones. An empty room with painted walls, smooth floor and uncurtained  expanse  of  glass at the windows is bland and dead  looking. Add a shaggy rug, a pebbly woven drapery and the room begins  to  come alive.

Textures affect the colors as you see it. A shiny smooth surface reflects light whilst rough materials absorb the light  and  the color  may appear deeper and duller. Velvet because of it’s deep cut pile, both absorbs and reflects light so the color appears  to be  different in the folds of the fabric. If you put a  piece  of white  satin and white muslin in a kettle of dye and  leave  them for the same length of time, the resulting color would appear  to be  somewhat  different in each fabric because of  their  varying textures.

A design is created by the selection and arrangements of the all the elements mentioned above.

There are no rigid rules or formulas for selecting and arranging the components of a design. Yet there are certain fundamentals that should be considered if the design is to achieve its  objec­tives.

Principles of Design

* **Harmony**:  The elements or components must blend together  to create  harmony. It would be easy to achieve harmony by keeping all  the  variables same. But using forms, colors, pattern  and texture  that  are similar would be monotonous. Variety must be introduced  to  provide interest. Yet too much variety leads to confusion.  A good design is neither monotonous nor confused.  All the components of design are responsible for the unity  of  the design  and one discordant note can destroy the totality  of  the effect.  How and where, one introduces the interest of variation without distorting the harmonious blending is a key question.
* **Contrast**: Contrast is frequently employed to lend interest to a design, but here again great care must be taken to avoid a dis­cordant  note.  Interesting contrasts can be brought  about  by contrasting colors and textures. . Yet too much variety leads to confusion It is however not quite so easy to contrast texture.
* **Proportion and Scale:** In everyday life we are constantly aware of scale and proportion and we are often applying this  principle of design even though we are not fully aware of doing so. Proportion and scale refer to the relationships of various parts of the design to one another and to the whole. Form, color, texture and pattern play a significant part  in  establishing  proportions. Strong brilliant colors advance and therefore make a particular area  more evident. Textures that tend to reflect light will also tend to increase the importance of the area. Vertical lines tend to slenderize an object and make it look taller. Horizontal lines make an object look shorter and broader.  Proportions therefore are subject to the types and amount of line, color and texture. This inter relationships of the elements may be used in many ways to create the desired effect.
* **Balance**:  The principle of balance in design appeals to  our sense  of  equilibrium. The "weight" of the furniture and other objects in a room are determined by color, shape and texture.  A seesaw is a perfect example of a physical balance and the basic laws affecting a seesaw may be applied to artistic balance.  Two objects of equal weights can be placed at equidistance from the central point  to balance each other. Balance can be Formal or Informal.  When objects on either side of the central point are similar in every respect, there is no problem in balancing them. This is called formal or symmetrical balance. A formal balance when applied to an interior design can look dull and uninteresting. But this can be overcome by placing unidentical objects but of equal weight and importance on either side  of  the  central point.  An informal balance can be brought about by placing unidentical objects on either side of the central point in such  a manner as to bring about equilibrium. In order to balance a heavy object, the lighter object must be placed further away from the central axis. In general warmer colors, stronger intensities and darker value give a feeling of weight. Size also adds to the visual  sense  of weight. The object that looks larger appears heavier.  The object that is placed closer to the eye  appears larger than the object of the same size kept further away.
* **Rhythm**: The elements of design are arranged to make  the  eye travel from one to another. If the eye moves smoothly and easily the motion is rhythmic. This principle of rhythm is extremely important in  producing unity. Rhythm can be brought about  by continuous lines  in objects, repetition of color,  texture  and pattern; by gradation and by alternation.
* **Emphasis**: A good design needs some particular note  that  at­tracts  the  interest. There can be more than one interest in a room  but  too many points of emphasis will  produce  a  confused effect.  What one chooses as the focal point of an arrangement depends on the type and purpose of the room.  Occasionally some structural feature of the room will almost automatically become the  centre  of  interest. When there is no built in centre of attraction, emphasis can be created by
* Repetition of color, line, shape or texture. This can be used to emphasize  any element you choose to stress.  For example a patterned  fabric of several colors may be held next to  a solid color.  For eg., blue, the blue in the fabric will  become  more pronounced.
* Size: dominance is most easily achieved by size. But the size of the focal point should be scaled to the proportion of the room.
* Contrast: All the elements of design can be contrasted and thus draw attention to the centre of interest.
* Arrangement: Furniture may be arranged to point to the centre of interest.
* Unusual or unexpected objects.

**Assignment**

With the help of pictures, discuss the most prominent elements and principles.