

FUNDAMENTALS OF ARTS AND DESIGN

UNIT-I

Introduction to Art and Design:

The word 'Art' means the application of skill and taste to the production of beautiful things. A simple house can be made to look attractive by decorating its interiors tastefully. Almost every human being has some natural ability to recognize beauty and suitability in interiors and in arrangement of their furnishings. Interior decoration is an art of adjusting the space, furnishings and equipment to suit the fundamental and cultural needs of the family members and thus creating a pleasant atmosphere. This art or talent can be developed by observation, study, experience and developing skills in creative art.

A design is a visual plan used in creating beauty. Everything an individual visualizes has a design and we use words that tell about the lines, shapes, colors, textures and patterns to explain the design. The basic elements of art are the lines, shapes, colors, textures, patterns and space. The knowledge of elements of design are important to everyone who works in home interiors, wood working, photography, landscaping, architecture, and the visual arts. An individual who understands the design elements will be more successful in designing projects

Definition of design:

Design is defined as any arrangement of line, color, space, value and texture of an object in space or a drawing of it on a piece of paper. It involves the proper choice of materials, forms, colors in arranging them aesthetically and tastefully, taking care of the elements of art and the principles of design.

The term design also refers to several meaning like purpose, aim, intentions, plan, scheme, selection, organization. In simple words designing is selecting and arranging of materials with two aims, order and beauty. Order denoting organization or structure and beauty that shows characters through the interpretation of an idea by individual.

Purpose of Design:

Design, as ever, is directed by the use and combination of tools and materials, methods of construction and use as well as the designer's personality and creativity. The purpose of design is to develop a philosophy and a creative approach to design as a way of life, and to learn to analyse a design and make a wise choice, considering both utility and beauty. By learning to use and live with such selection of artistic objects, design finds a definite place in one's daily life. It takes the eye, the hand, the brain and the heart to make a good design. Therefore, one must study,

see, feel, and evaluate, their reactions to explore and experiment new designs. Which increased understanding of designs, one can not only create a functional environment, but can also enjoy a more satisfying life in a beautiful environment.

AESTHETICS AND GOOD TASTE:

- Man has a strong urge to express his creative and aesthetic instincts in visual form. Since his home is the center of all his activities, and his way of life and thoughts spring from within this protective shelter, man from the earliest times appears to have begun at first to paint and draw simple pictures on the walls and floors of his dwellings.
- This has helped him to satisfy his inner creative artistic impulse — the love of the beautiful.
- The inherent instinct for decoration, therefore, seems to have closely bound up with the structure of the home or other objects he produced or came into contact with, in all forms and shapes.
- Thus, at first, the particular architecture of the age seems to have lent the form, the place and the basic material for the artistic creations of man to find fulfillment. Within each structure, he then gave of his fullest to supply the objects of his needs through his special mental and physical abilities and his particular sensibilities.
- His home, his place of worship, his implements, the receptacles for his food and drink and ritualistic offerings, his apparel and all other commodities of utility and dedication were thus fashioned with deep thought according to his way of life.
- Inspired by the surroundings of nature, he decorated these with an instinctive refinement to produce things of beauty.
- Form became pre-eminent and got rooted in function. It became an important factor in all the things man came across.
- Then ornamentation came to highlight the beauty of the basic material. Thus, the intrinsic beauty of a particular object was never lost and its grace of shape or texture was highlighted by its surface decoration.

HISTORICAL PERSPECTIVE OF ART AND DECORATION IN INDIA:

- Indian art is an immediate expression of Indian civilization as a whole. It represents beliefs and philosophies, ideals and outlooks, the materialized vitality of the society and its spiritual endeavor in varying stages of development.
- From the dawn of history, India has been the meeting place of peoples and cultures, interacting upon one another — coalescing, absorbing or conquering. The historical process of social intermingling in the national pattern began with the Aryans displacing the established Dravidian inhabitants which was possible partly by the passive acceptance by the latter many of the former's beliefs.
- The other participants in this process of intermingling were the Parthians, the Greeks the Saka's the Huns, the Turks, the Afghans, and the Mongols. They all had brought their own intellectual and emotional experiences and during their reign as sovereigns of the land sought to impose them on the people they had conquered.
- However, these things did not hinder the Indians in their quest for art and beauty. Indians Were culturally strong and these invasions did not stop them from creating beautiful things in Pottery sculpture, fabrics, handicrafts, etc. Indians utilized the imposed cultures to improve their aesthetic Knowledge in their pursuit of art and culture. The Indians have always been conscious of decorative ornaments. But a very striking feature of the Indian life, has been the „socialization of the arts.
- Thus, the Indians have responded to their instinct for artistic embellishment in their day-to-day life with so much vigor that there is no fast, festival or social event in the family which is not celebrated with all the traditional decorative Ritualism, such as the birth of shoots at the close of winter, the ripening of the paddy or the golden Wheat or such

family events as the naming ceremony of the child, the weddings, the first entry into a new house or even the dawning of a new day.

- All these have inspired people to indulge in a luxurious ornamentation of the floors and walls of houses and courtyards with patterns of singular charm and graceful variety. The women especially pour their very gleeful souls into the work and transform the cold bare surfaces of the walls and floors into a glowing mass of decorative designs with mere powders and paste, and also with flowers

SIGNIFICANCE OF GOOD TASTE:

- A thing of beauty is a joy forever. All of us enjoy beautiful things be it our possessions or surroundings. So, art becomes a part of our life and influences our personality. In fact, the impression created by us on anyone with whom we interact is due to our mannerisms, clothes and all the things we exhibit which is a reflection of our taste.
- Beauty is not something which is for occasional enjoyment, but it is present in everything we do, choose and use, and therefore, it leads to the experience of enjoyment and pleasure.
- We, as human beings have an instinct to accumulate and to possess and for that reason, every time one goes to the market, one chooses the things that are pleasing to him or appear to be good. One is always using consciously or unconsciously, the power to choose, which comes from the principles fundamental to good taste.
- Now the question arises as to what a good taste means. Is it something inborn, can it be acquired or are all of us blessed with that gift? Do we all have an Opportunity to experience all the good things in our life?

Can we generalize it for everyone?

- Good taste in the field of art is the application of principles of design to the problems in life where appearance as well as utility are together considered.
- These principles of design are the guides for producing a desired result. They are dynamic and flexible but are never static.
- We can take the example of fashion which keeps changing with the passage of time. This is because, the things we have enjoyed for some period of time become monotonous and no longer please us. So, we try to change, and arrive at a new form which is pleasing to our eyes and it comes to stay.
- However, after some period, it takes on another new form. Similarly, with the passage of time, we have changed from brass utensils to stainless steel utensils and more recently plastics have taken their place.
- Still recent ones are the earthenware's that are used in the modern microwave cooking. One cannot say that the brass utensils, plates, kettles, pots etc. were not beautiful, but they only became monotonous.
- In fact, traditional brassware is now the in-thing to be used for decorating the big drawing rooms, hotel lobbies, stage settings etc. and thus have become the most sought-after decorative pieces.
- All these reflect our quest for good taste which goes on changing with time.
- According to Goldstein, good taste is „doing unconsciously the right thing at the **right time, in the right way**'.

According to Roach and Eicher, “taste is exhibited within a social context and is judged in relation to standards for taste that have grown out of the behavior patterns of the social group”.

- In this context, a few things are important to be understood. Most people who enjoy the effect of richness, need to differentiate between the rich and gaudy, while others who like simple things, need to know the difference between plain and monotonous.
- Similarly, most of us come to think of art as a synonym for decoration and an object must be ornamented if it has to have an „art quality“.
- This is not true. A simple pot of clay created by a potter, may be beautiful because of its lines and curves. On the other hand, a fully embroidered silk saree may not look attractive because of poor color combination and disharmony between the cloth and threads used for embroidery.
- Generally, it is seen that over-decoration is one of the major faults which is committed while creating beautiful things.
- A little training can guide a person, as to how a mere variation in proportion or texture or an addition of matching or contrasting color can enhance the quality of an art object.
- Taste, to a large extent, is molded by the things that surround us. Family taste is developed by the homemaker through the objects she selects.

Therefore, it becomes all the more important for a homemaker to be trained and given the knowledge about the principles of art.

- If she chooses things of beauty, it enables the other members of the family to develop good taste and appreciate beautiful things. By living in a beautiful surrounding, they get an opportunity to modify and form their own tastes.
- Most of us face certain limitations while we are choosing objects for our use. We have to compromise when a thing is not available at the time of purchase, or the prices are very high. Under such circumstances, it is important that one does not make a poor choice and compromise on their standards.
- One of the misconceptions about art is that it is confined to refer to painting or sculpture. Art is, however, not limited to these only. Its scope is much larger and deeper. Painting or sculpture is _ just a form of an artistic expression. Art is not only limited to those who create things of art, but to all those who indulge in the appreciation of art objects and are engaged in a creative experience. Active appreciation and enjoyment is a form of participation in it.
- Those who enjoy beautiful things and help others to enjoy and modify their taste are also working for art in the same manner as those who are creating things of art.
- A woman who is choosing beautiful furnishings for her home or a man who is choosing beautiful clothes for his children, or children who are selecting beautiful toys for themselves are also practicing art.

DESIGN AND GOOD TASTE:

- Design is selecting and arranging materials with order and beauty as the two chief aims. One can use just ordinary paints and canvas to create a painting which is enjoyed and appreciated by many.
- Great artists do create things of art with beauty and order. Many of us have the same access to paint and canvas: but may not be able to create something which can please even one's own self, because of

lack of imagination However the ability and skill to create beautiful objects and surroundings can be acquired through a scientific training in the knowledge of art elements and its principles

- One can acquire a good taste from reading and make improvements by observing and perceiving objects of A good design, Nostalgia also plays an important role in the taste of many, it can be seen from the fact that the traditional or classical decoration seen in early hand-crafted and antique furniture are currently popular and are in great demand in the present day.
- The choice of people varies in the selection of a particular style. Some people favor style of a traditional period, others who want to break away from the tradition, find interest in Contempo, ray designs and still others prefer eclectics, a mixture of different styles. The personal taste is developed by the selection and appraisal of something appealing to the eye, i.e., accepting what is suitable to that person's life style and rejecting what is not. A good taste gets reflected in the Possessions that one acquires. The result of a good taste becomes so rewarding that it even improves the personality of that person.
- In a broad sense, an item is said to be in good taste if it is well proportioned, integrated, beautiful, original, fine, sincere, appropriate, logical, direct and efficient with its form defining its function, while on the other hand, an item is considered to be in bad taste, if the observer feels that it is shoddy, fake, cheap, insincere, vulgar, etc. However, people may disagree with a person's individual judgement and classification in all these things.

- Developing good taste is a continuous process. A person who is developing finer discrimination, keener perception and mature appreciation, might discover that his previous taste has become inadequate, and perhaps may even abandon it, and accept a new one.

OBJECTIVES OF AESTHETIC PLANNING:

- Houses often have a kind of aura, sensed when one is inside. There is an atmosphere attributable to the personality of someone who has built the house on a chosen spot and dwelt in it with the family for some time.
- The way a house looks affects not only the purpose of shelter, but also the promotion of spiritual, intellectual, physical and social growth of the family and its members, beautiful home surroundings constitute the most important factor in the development of visually good taste, since daily contact with beauty leaves a lasting impact.
- Every person has a natural ability to recognize beauty and functional ability in houses and their furnishings. This forms the basis of planning good interiors and exteriors. Beauty can also be enhanced by studying and observing various designs, and by experiencing them while they are being created. Thus, one can seek to establish beautiful things around him.
- While beauty is an important aspect in planning interiors, it is not, however, the only one. A house and its furnishing plan should not only incorporate the elements of expression of the personality of the owner, it should also function effectively.

- The ultimate goal of planning a good interior is the successful integration of the three objectives of aesthetic planning. They are:
 - ❖ Beauty,
 - ❖ Expressiveness, and,
 - ❖ functionalism

- For instance, a sofa in a house is expected to serve the purpose of sitting (i.e., functionalism). The sofa is designed in a particular way, giving a style that the owner has selected to express his own personality i.e., expressiveness. Then the sofa has to look beautiful so that it can draw appreciation from family members, as well as the visitors (i.e., beauty).

BEAUTY

The definition of beauty is different for different people. For some, beauty is used „to describe well] designed and pleasing things; to some others beauty is a quality that is rarely obtainable“. One simple definition of beauty is a Combination of qualities that is pleasing to the trained eye. Some say, that “beauty is the thread of simplicity that runs through the whole design”.

According to an oriental proverb „One man’s beauty is another man’s ugliness“.

Aesthetics is the philosophy of beauty. Aestheticians have studied nature and the objects made by men and have come to the conclusion that there are certain guiding premises that determine the factors to appreciate designs. These factors are the elements and principles of design. _ The elements of design include line, form, color, texture, pattern, light and space, while the principles of art and design include proportion, balance, rhythm, repetition, harmony and emphasis.

The study of elements and principles of art develops the ability of an individual to judge the appearance of all manmade objects. This knowledge enables a consumer-buyer to distinguish between beauty and mere fashion-value asset where new things appear and ideas change rapidly.

EXPRESSIVENESS

One way to approach the subject of selecting, decorating and furnishing a home is to seek to express some definite idea or theme in it. -The term expressiveness implies the power to excite emotional response that is lacking in the word character and it avoids the suggestion of human attributes which are contained in the word personality. Talbot F. Hamlin says, "All good architecture should have the gift of expressiveness. Every building, every well-designed room should carry in itself at least one message of cheer or rest".

Some of the ideas that are expressed consciously or unconsciously in the homes are repose, nature, warmth, coolness, delicacy, intimacy, sophistication, animation, strength, freshness, antiquity, honesty and sincerity. The dishonest things that can be avoided are things like imitation of fire-places, fuels, coals/logs, wood, stone, flame and candles, and the plastics.

A home that expresses formality usually expresses dignity, strength, reserve and impressiveness also: The features that contribute to this effect in a house are unbroken lines, large spaces and a symmetrical arrangement, like the front of a house in which the two vertical walls are alike. In an interior, formality results from symmetry and also from the use of conservative colors. The furniture is usually, though not necessarily, traditional in style and with formal balance. The family that creates a home of this type, generally lives a conventional, dignified orderly life made possible by efficient service. A house which expresses dignity is not a mere representation of that quality, but an active assertion influencing the emotions and behavior of all those who also enter it.

Informality, unpretentious, friendly, hospitality and intimate charm are expressed through various means. Bright, warm colors and simple, comfortable furniture have these characteristics. However, houses can also express informality through modest size, asymmetrical balance and broken lines.

Another type of informality is that which stresses naturalness or primitiveness.

A house of this character may express the following themes — simplicity, handmade quality, sincerity, thrift, playfulness, rugged force, unpretentious, originality or a protest against artificiality. Among the factors that contribute to the attainment of the natural effect are the use of native material or the Styles, handwork showing natural irregularities in structure, direct treatments, inexpensive Materials and pleasant or primitive colors. abjured effects, fine finish and imitations are avoided.

Primitive means simple, crude, old fashioned and characterized by the style of early times, it Means merely a natural state, unrefined, unpolished, unfinished,

The modern home expresses the spirit of this modern age. Most of the definitions for a Modern home indicate the importance of functionalism. The families that choose modern furnishings, are usually young, courageous, experimental and logical. They are interested in a style that is expressive of their own time.

The personality of the family determines the idea to be expressed in a home. Personality of the family is the reflection of the family's qualities and characteristics. It is, therefore, important to keep these things as the basis for decorating the interiors of the home in which the family is going to live. The family interest, which has a permanent significance and not a mere passing fad, should provide the inspiration for a plan of decorating and finishing.

If a family likes to do things in a formal way with careful regard for the conventions, that attitude should be reflected in its choice of architecture and in home furnishings. If a family, on the other hand, has an informal, domestic, stay-at-home attitude, it should select a more picturesque, but simple type of house, garden and furnishings.

FUNCTIONALISM

The homes of today should be as functional as the machines of today. They should give the maximum service and comfort. Such houses also demand maximum care and maintenance. To achieve this goal, every phase of home planning and furnishing should be based on function. The number of rooms and their arrangement depend upon what will best serve the family. Outdoor areas too, are divided according to the function, with places to eat, play and exercise. The layout of the garden will also be governed by this rule of being functional.

The selection of individual articles should be governed by a critical judgement of how well they fulfil the function. Some common mistakes in their selection are the ones like the lamps that focus direct light in the reader's eyes, vases that tip easily and pitchers with spouts that do not pour well. All these mistakes in their function are due to their incorrect form. The right shape of any article is the one that will give the best function and usually, it is the shape that makes it

to look the best.

As form follows function, materials too should follow function. Garden furniture should be water-proof and upholstery fabrics should be durable. The home does not permit its occupants to find peace, comfort and relaxation, if it is not functional. Function should necessarily be modified for the sake of appearance. The integration of beauty and function makes the house an ideal home.

HOW TO DEVELOP A GOOD TASTE:

Taste is the orientation of an individual that results in his judgement while selecting things. Though some of us are born with this rare gift, it is also possible to develop a good taste by cultivating abilities to

- Observe
- Analyze
- Collect ideas
- Make wise purchases
- Be critical about cost of products i.e., be economical

Observe

For developing a good personal taste, the first step is to start observing things in the surroundings. Visits to museums, historical homes, local furniture show rooms, exhibitions and other displays would also help a person to see things and compare them for good and poor features. Reading newspapers and magazines would give some more ideas about the things that are available in the market. With careful observation, a person will be able to notice color, pattern, line, shape, texture, balance, emphasis, rhythm, scale and proportion in all these objects. An analysis of these things would reveal that some of them exhibit good taste, whereas some others do not exhibit such qualities. Such an exercise would help a person to develop a habit of looking for aesthetically appealing objects. Thus, one will learn to recognize objects with good design and discard poorly designed objects.

Analyze

When a person comes across certain items, it will be of help to examine them in detail. If they are appealing, analyze the qualities that exhibit good design or vice versa. Before deciding to possess an item, study each one of them as an achievement or failure in design. Thus, a complete analysis of the items would enable a person to look for the appealing features or their defects. In due course

of time, one will learn to develop an ability to analyze all the objects for good taste before finalizing the choice.

Collect Ideas

While going through newspapers and magazines it is also important to collect and compile the articles that are appealing. It might be a picture of a room, a piece of furniture or an accessory item. Once a number of articles are collected,

one should try to compare and eliminate some ideas and develop preference for one item over another. Only through observing many objects and comparing them, one can develop a personal taste to analyze and make a better choice. For this purpose, one has to have a record of all the ideas and this can be made possible by collecting and compiling articles of interest.

Make wise purchases

It is not always necessary that the mass acceptability of an item is a good criterion of a design. Just as fashionable clothing become outdated, so do home furnishings. It is, therefore, wiser to start discriminating purchases however small they may be. There is no point in regretting later on about purchases which are not according to one's taste.

Be economical

It is important to understand that cost is not always a good criterion of wise purchase of an article of a good design. There are expensive items that are in poor taste while there are inexpensive, well. designed items that exhibit good taste. Therefore, it is good to learn to be critical and analyze the various aspects of a good design rather than be carried away by the cost of the products. Cost is not a major factor for judging or deciding the design as good or poor. Good workmanship, attractive color combinations and innovative ideas are the factors that should lead to a final choice.

The development of good taste or good design sense has a practical aspect. A person who usually goes through all the above steps will discover the kinds of decoration that will be most suitable to his needs and desires which applies even to a person with a limited budget. Gradually, one will begin to eliminate some items and prefer others that are of good design. The owner of an object that follows the principles of good design will receive more pleasure, learn to appreciate it and enjoy it permanently.

Thus, it can be said that the development of good taste or good design sense is a continuous process in an individual's life. The taste has a practical aspect which

was recognized even by the primitive man while designing and decorating his dwelling and persists in the contemporary world where a designer or a home maker leaves no stone unturned to project oneself in the interior of her residence. A home calls for energy, acquisition, involvement and improvement. Awareness on the part of the designer is required to look for things that are in good taste. The family members too, would learn to appreciate objects of good taste when surrounded by things of beauty.

The strength of a design lies in its ability to be rooted in the particular cultural environment. India has a rich heritage to define this as an everyday culture. The challenge lies in a successful interpretation of all these cultural inputs.

Creativity by definition cannot allow a rational route. However, interior design is an applied art form. There is an inspiration based on the space and the mood it evokes. This then becomes the foundation for a good taste upon which we build the structure bearing in mind the practical necessities and the profile we want.

Chapter 2

DESIGN: CONCEPTS AND TYPES

For a long time, individuals, groups and the entire nation have been concerned with countless design problems. The problem starts with the planning of their homes, their furnishings, and their apparel, and extends upto their community areas. Throughout history, the taste of designers has been undergoing alterations constantly and has resulted in the succession of various forms of designs.

CONCEPT OF DESIGN

In the field of art, the term 'design' is interpreted in a number of ways. One of these definitions refers to a particular organisation of elements for a special object of art. Another definition of design refers to the act of designing, selecting and arranging of these elements for a particular purpose.

Thus, we might speak of the design of a salad bowl at micro level or the design of a city at macro level. Each attempt while making a design is a definite act which should represent creative thinking. When we create a design, we make use of elements like lines, shapes, forms, textures, and colours, either as an object in space or as a drawing on a piece of paper. These are, therefore, referred to as elements of design. These are the tools and materials with which every one makes a design. These elements are discussed in more detail in a separate chapter later in this book, while the design aspect is taken care of in this chapter.

In the last century, the attitude towards design has gradually changed. Formerly it was more frequently thought of in relation to an applied decoration or pattern, such as a wall paper or a printed fabric. Today we refer more to the art of designing which encompasses every aspect of selection and arrangement. These may include the problem of selecting lines and colours for painting a picture or design on a drawing board or paper or for the furnishings of a room. Thus creating a design is a problem for everyone and not just for students alone with their so called artistic ability. Consequently, each one of us needs a thorough background to appreciate, to select and to arrange the elements to create designs.

While evaluating and arranging the elements, one has to keep in mind the various factors of organisation or principles of design such as balance, proportion, emphasis, harmony and rhythm. More information about these principles have been given in a separate chapter.

12 INTERIOR DESIGN & DECORATION

The term "**design**" also refers to several meanings like purpose, aim, intention, plan, scheme, selection and organisation. When these terms are put together, they describe the total design procedure of deciding on one's aim, developing a plan or approach and selecting and organising the form and materials best suited to the purpose. In the visual art, designer works with the elements of art and design, by selecting and arranging them to suit a purpose, which might be to create something that is purely functional or purely ornamental or both.

In simple words, design is the selecting and arranging of materials, with two aims – order and beauty, the order denoting organisation or structure, and beauty that shows character through the interpretation of an idea by an individual. In doing so, the designer expresses various ideas, moods and values, and such expressions evoke some response in the minds of the viewers. In a nutshell, **"design can be defined as the selection and arrangement of lines, form, colour and texture of an object in space, or a drawing of it on a piece of paper"**.

PURPOSE OF DESIGN

Design, as ever, is directed by the use and combination of tools and materials, methods of construction and use as well as the designer's personality and creativity.

The purpose of this chapter is to help the students of design to develop a philosophy and a creative approach to design as a *way of life*, and to learn to analyse a design and make a wise choice, considering both utility and beauty. By learning to use and live with such selections of artistic objects, design finds a definite place in one's daily life. No text or a course by itself can guarantee that a student would automatically develop the knowledge and understanding of designs. It takes the eye, the hand, the brain and the heart to make a good design. Therefore, the students must therefore study, see, feel and evaluate their reactions to explore and experiment new designs. With increased understanding of designs, one can not only create a functional environment, but can also enjoy a more satisfying life in a beautiful environment.

TYPES OF DESIGN

There is no meaningful classification that would be useful to evaluate all designs. We must learn to judge the expressiveness of any design, by the way all the elements are blended together to create the total effect. It is not possible to study line without colour and texture. Neither is it possible to ignore the effects that colour and texture have on each other. Therefore the over-all design effect results from the intermingling of these elements, and we must learn to understand how these elements work with one another in producing something that is pleasing to the eye. In this manner, a number of designs can be created. In all, designs can broadly be divided into two categories. They are

- Structural design
- Decorative design

While structural design is basic to all objects, decorative design refers to the surface enrichment of these objects. Thus designing the structure of an object is a "**must**" while decorative designs could be 'optional'. Structural design is "**essential**" to all objects, and decoration is the "**luxury**" to the object.

In structural design the structure determines the form, and enrichment comes from the materials used. It is the design made by the size, form, color and texture of the object whether it be the object itself in space or a drawing of that object worked out on paper. Any line, colour/material

that have been applied to structural design for the purpose of adding a richer quality and to constitute its decorative design. Since structural design is essential to every object, it is more important than the decorative design. Much of our modern design is of this type, with form dictated by function. There is very little ornamentation as far as such designs are concerned.

Requirements of a good structural design*

The phrase "form follows function" is correctly applied to all structural designs. The real meaning is that form and function are complementary to each other. In practice, we find a large number of objects with different design, meant for different uses. It is not necessary that all these objects are of good designs. Some may be good and others, poor. A few guidelines are followed to judge whether a design is good or poor. If the designs conforms to these guidelines or requirements, the design can be called a good one, and vice versa. Goldstein lists four requirements for a good structural design, when the object is intended for use. These are the pre-requisites for a good structural design. While meeting these requirements, the designer considers whether the form, colour and texture have given enough interest to the object or, if a sense of bareness remains, it needs to be relieved. In some structural designs, the forms, colours and textures are already so beautiful that one does not feel the necessity for decoration.

- The requirements for a good structural design are
- In addition to being beautiful, it should be suited to its purpose
 - It should be simple
 - It should be well-proportioned
 - It should be suited to the material of which it is made and to the processes which will be followed in making it.

The design also has to do with the function of an object or the purposes for which a form was created. Becoming familiar with the function of an object may lead to a greater appreciation of the resulting solution. This function can always be looked at as both aesthetic and utilitarian.

It is important that the design should suit the material of which it is made and to the processes followed in making it. While purchasing any article, one must make a close scrutiny of the article, as to what is the purpose, and how it was made. The honesty of the designer and the technique involved in making an object should get reflected at the mere appearance or look of it.

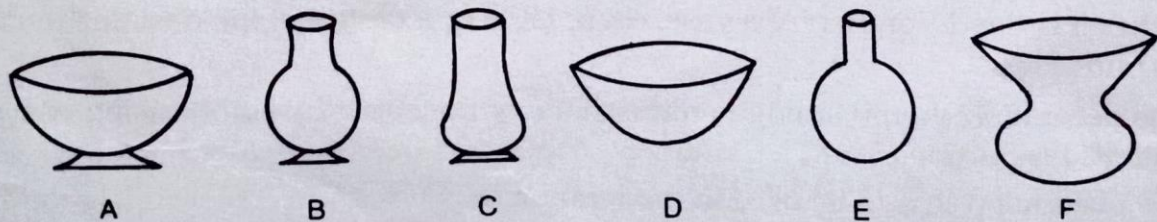


Figure 2.1. Bowls for use as Flower Vases in different designs

The bowls in figure 2.1 are given as the examples to indicate good or poor structural designs to serve as flower vases. You will find that the structural designs of bowls A, B, and C are not only simple, but also beautiful and proportionate. The structural designs are such that they would be suited to the purpose. When they are made of good china clay and baked well, they make perfect designs for use as flower vases or even simply as decorative pieces. The form and texture of these

* Goldstein and Goldstein, Art in Everyday Life Prentice Hall Inc. NJ.

bowls are so beautiful that one does not feel the necessity for any decoration. However the designs of bowls D, E, and F are not only poor, but are also not suitable for the purpose because of either wide or narrow top part or an unstable base indicating bad proportions. The wide or a narrow top of a bowl makes it unbalanced and unstable. In addition, if these are made of a material like light weight plastic, their material might also be not suitable to hold water and flowers. These bowls are likely to fall and therefore, are unsuitable for the purpose. With unbalanced proportions and appearance, they may not even serve simply as accessories in a room.

Additional characteristics of form are the materials an object is made from and the techniques used to produce it. Any work in leather, glass, metal, plastic or wood suggests a feel, a surface that is characteristic of that material. Objects may look bright or dull, opaque or transparent, they may feel coarse or soft, rigid or flexible, to the touch on account of their base materials. Thus the material used in making the object, indicates not only its feel, but also its suitability for use, since the feel determines the appropriate surface for the use of any object.

Techniques of construction such as hammering, stitching, casting or spinning may create different surfaces and surface impressions. How the materials and surface qualities for a work area are organized, creates a structure of formal relationships in a work. Features such as symmetry, balance, contrast, complexity, simplicity, harmony, rhythm and unity can be seen as structural qualities, as is evident from the bowls given in Figure 2.1.

Decorative design

Decorative design is the surface enrichment of a structural design. By *surface enrichment*, it is meant the applied decoration, such as a printed or painted design, one that is etched, carved, applied, or otherwise executed to decorate the surface of the area. Any lines, colours or materials that have been applied to a structural design for the purpose of adding a richer quality to it constitute its decorative design. Decoration in general, is the luxury of design. The elements are simplified, exaggerated, rearranged and even distorted by these decorative designs. Therefore it can be said that decorative design can be created for meeting various purposes and ideas.

Requirements of a good decorative design

Once the designer has decided that the object will be enhanced by decoration and that its structural design is simple and beautiful as well as functional, the designer can plan his decoration.

Whether it is the decoration of a vase, chair, table or a costume, the design should fulfill the following conditions:

- The decoration should strengthen the shape of the object by emphasising or harmonizing with its proportions.
- The decoration should be used in moderation.
- It should reinforce the function of the object.
- The decoration should be suitable for the material and the service it must give.
- There should be enough background space to give an effect of simplicity and dignity to the design.
- Surface patterns should cover the surface quietly.
- The background shapes should be as carefully studied and as beautiful as the patterns placed against them.
- It should express individuality and creative thinking.

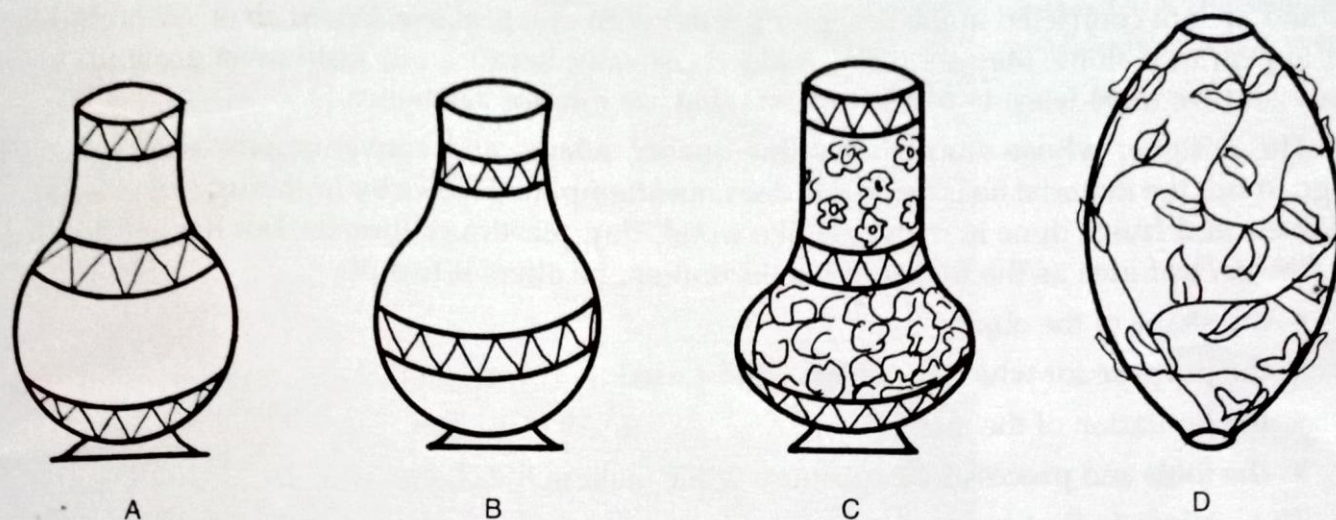


Figure 2.2. Some Bowls with Decorative designs

A close scrutiny of the bowls given in Figure 2.2 would show that bowls A, B, and C have a good and consistent design whereas bowl D lacks these, with a narrow top and an unstable base. The base of the other bowls are sturdy and even. The size of the top of these bowls also seem to be well balanced and can hold flowers, if used as flower vases. The design done on bowl A to decorate its surface, seem to supplement and strengthen the shape of the object, because they are placed at the structural points. The design is also used in moderation to enhance the beautiful structural design. In the bowl B which is similar to A structurally, the decorative design is not placed at the structural points. The decorative design, therefore, has failed to strengthen the shape of the object, and the design pattern looks out of place.

The decorative pattern on bowls C and D covers the whole area of the pot. An analysis of the design on bowls A and B shows that they are better seen against the visible background space which enhances the beauty of these objects. Thus the background space plays a significant role in making the design more attractive and emphatic. The decorative design on bowl C is attractive and elaborate, and seems to cover the background space evenly and quietly. However, the decorative design on bowl D does not seem to have the same effect. It is, therefore, necessary that any decorative design placed on a surface should become a part of the structure of the object, and should not seem to go away from the background space. Thus a good decorative design shows fine quality, and serves the purpose of being a functional one, when adopted to conventionalise, or stylise the basic design.

While designing a decorative object, it is important to see that the design is suitable to the material of which it is being made. If care is taken to keep this point in mind, the design is made suitable to its purpose or use. When the decorative design is placed all over the space on the bowl, the bowl itself becomes beautiful and can be used exclusively as a decorative piece on a mantel place. When the decorative design is used in moderation and placed at structural points, with enough background space, the decorative design will not only be highlighted, but also makes the object most suitable for its purpose.

Finally all decorative designs can be categorised as unique creations, when it expresses individuality. Creative thinking plays a significant role in preparing beautiful and exemplary objects. Designs are created carefully to express their functional quality, i.e. their exclusive use and the purpose, as a decorative object or otherwise. Some objects are created for the sake of beauty

only and are not connected in the designer's mind with practical use. When an object is chosen for their appearance alone, they should be judged critically, because our taste must grow up toward beauty and we must learn to discard objects that are inferior aesthetically.

The designer whose work shows fine quality, adapts and conventionalizes or stylizes his design to suit the material he is using. He does not attempt to deceive by imitating real objects, such as flowers and fruits, done in materials like wood, clay, plastics or threads, but having decided to take flower/leaf idea as the theme of his decoration, he alters it to suit:

- the shape of the object
- the purpose for which the object will be used
- the limitation of the material
- the tools and processes he must use while making the object.

Thus, a lot of effort is put in to create objects either for beauty or for functional use.

JUDGEMENT OF STRUCTURAL AND DECORATIVE DESIGNS

A good judgment of structural and decorative design is essential for any person while selecting an object. The flower vases as shown in figure 2.1 and 2.2 can be taken as examples. All the flower vases are intended to hold flowers, all have structural designs, but there the similarity ends. The figure 1 reveals that the design can be appreciated as the purpose for flower vase. It will be used as a background for flowers and thus, must be less conspicuous than the flowers placed in them. Then the designer should consider the structural points which would strengthen the design. He believed that decoration should be placed at the structural points of the design. With suitable tools he worked out good patterns, as can be seen in figure 2.2. When the proportions and shapes in the design were pleasing and the background shapes agreeable, it can lead to the creation of beautiful objects, and great satisfaction to all.

If a design is to give satisfaction, it cannot stop at being merely correct, but should go beyond that for the person to get maximum amount of satisfaction from the object he has purchased. It must have character or style and individuality. A distinctive feature of a designed object is style. When a design possesses a positive and dramatic appearance, it is said to be 'decorative' i.e. it has a 'decorative quality'. These two terms denote characters in a design and are different from decorative design. Decorative design means any decoration added to the structural design. 'Decorative quality' is never found in a design that is 'pretty' or 'sentimental' and it does not appear in imitative designs. Simplicity is an attribute of 'decorative quality', while fussy elaboration is never associated with a good decorative design.

Generally, style may refer to a tradition or culture, such as Indian, European, Italian, Danish or Egyptian. Style may relate to a school of art or movement such as cubistic, abstract, classical, romantic, Bauhaus, futuristic etc. Design characteristics in any given period are generally the result of exchange of ideas among the artists of that period. Designs in fashion may also relate to design in painting, furnishings, homes etc.

Structural and Decorative design in architecture

A building's structural system is formed according to the composition of its materials and how they react to the forces applied to them. The structural form and material composition, in turn, influence the dimensions, proportion and arrangement of the interior spaces within the building volume.

Types of Decorative Design

There are 5 types of decorative design.

They are :

1. Naturalistic
2. Conventional

3. Abstract
4. Historic
5. Geometric

Naturalistic Design

When objects from nature are used as such, it is known as naturalistic design. The designs can be selected and reproduced exactly. Examples: Flowers, leaves, animals and landscape. The inspirations for design selection vary from designer to designer, time to time and place to place. The inspired designs from nature can be applied on textiles and garments in the form of silhouettes, print patterns, textures and colours. The selection of the design varies depending on various factors such as age, sex, body structure, occasions, and purpose. It depends on the preference, mood and interest of a designer.

Example - Sunrise, trees and forest

Conventional Design

When a motif from nature is adopted to suit purpose of an object the motif ceases to be naturalist and conventional. When an object from nature is adopted to suit the purpose of the object and be decorative, the motif ceases to be naturalistic.

E.g., Fruits – Mango, flowers - hibiscus and animals or birds – Peacock.

Abstract Design

Other motifs which do not have nature as their source but combination of line, stripes etc. Motif which does not have nature as a source but the combination of lines producing irregular form. These designs are not easily recognized. The modern art is an abstract design.

Examples: Wavy designs, ripples, designs with lines etc.

Historic Design

Historic design depicts the events that had happened in the past and generally they are widely used to narrate the past events. It can also symbolize happening and fine application mostly in the wall covering which are used in place of worship

Examples: Temple, Taj Mahal, mosques, churches

Geometric Design

It is not derived from nature. It is derived from geometric patterns such as circles, square, cube, rectangle, triangle, parallel lines are often used in designing their beauty id derived from either elegance of proportions of their arrangement in relation to other shapes in a composition. Geometric design are widely used in crockeries, floor covering, wall papers, furnishing items e Interior Designer Responsibilities and Duties

- ☐ Initiate, develop and coordinate all interior design projects in union with visual merchandising graphic designer, store locations and store design team.

- ☐ Support visual merchandising objectives and goals as outlined by Visual Merchandising, Director.

- ☐ Conduct brainstorm, conceptualize and execute creative ideas electronically or with manual techniques.

- ☐ Provide multiple ideas and concepts for interior designing projects.

- ☐ Research all reference materials for purpose to communicate ideas.

- ☐ Present illustration through manually and electronically.

- ☐ Utilize AutoCAD and 3-D rendering programs and techniques to develop architectural renderings for store design and architectural projects usage.

- ☐ Interpret, design and recommend architectural solutions through selections of finish and materials, fixture alternatives and trendy interior design techniques.
- ☐ Develop and maintain relations with store design for shared interior designing projects.
- ☐ Support VP, Visual Merchandising with new product launch planning and communication.
- ☐ Develop schematics and floor plans clearly defining furniture and display placement.
- ☐ Develop and maintain calendar for execution of entire store design work in given scope of responsibility.
- ☐ Present proactive store location communication related to scheduled work.tc.