ID 102 - Introduction to Interior Design
James Lemmon – Instructor
(lemmonjp@lamission.edu)
Assignment 3: Finding Harmony

Name of Student: Edward Locke (edwardnlocke2020iphone@gmail.com)

Date of Submission: 3/22/2021

Select two full-page color images from any magazine, a designer's blog, or website. These images may show either residential or contract spaces. Choose one space you feel reflects the design principle of *harmony* and another that does not reflect that principle.
Using your knowledge of these elements and principles discussed in class, prepare a written justification of your choices. Present your observations of what makes one space harmonious and what makes the other less so. Describe the features you consider to be successful and those you consider less successful. Use the concepts and vocabulary terms associated with elements and principles of design to express your assessment.
Submit this assignment on Canvas in either WORD or PDF format.

See examples below:

Harmonious

NOT Harmonious

Fairly Harmonious Residential Interior Design

The photo below, from https://www.arch2o.com/what-to-know-before-becoming-interior-designer/, shows a fairly harmonious application of a split-complementary color scheme, with light blue (wall), light orange (furniture) and fresh green (plant), in a residential space. The color scheme gives a visually comfortable feeling. The fresh green color of the plant constitutes a strong accent in the environment that is light and dull.
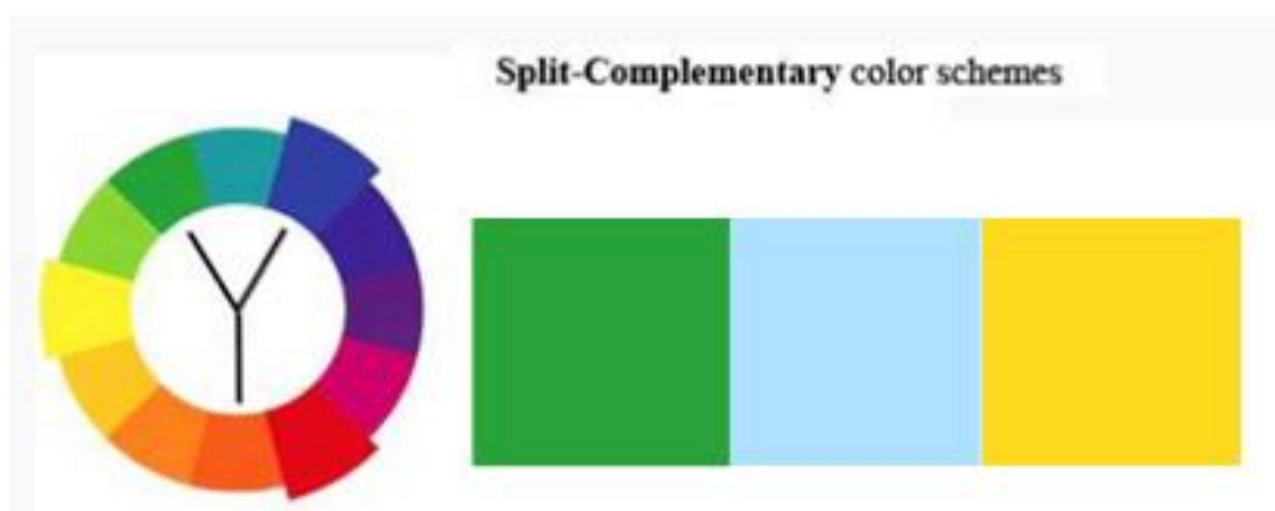
Based on the six major design principles for harmony and unity, the design is successful:

(1) <u>Harmony and unity</u>: This interior combines various parts, the light orange door on the right in the background, the counter on the left and also in the background, light orange basket in the foreground on the left, light blue wall on the background, light and grayish blue planter on the left in the middle ground, and light and grayish blue comfort chair on the right in the foreground, into a pleasing and satisfying whole; the design is a good example of using a small

area or volume with fresh and intense color against a larger area or volume of less intense colors to achieve color harmony;

(2) <u>Balance and rhythm</u>: The features with light blue and light orange are arranged in triangular shapes, and gives a relatively stable and static visual balance, while providing some degree of dynamic rhythm, as shown in the picture below;


The "triangles."

(3) <u>Emphasis and focus</u>: The large green leaves with fresh and vivid green color, in the middle of light colors in the whole environment, gives an accent or focus to suggest some kind of "biophilia" or connection to the nature in the exterior world;

(4) <u>Contrast and variety</u>: The interior as a whole is made of rectilinear shapes and edges or contours, with a few regular curvilinear edges on the comfort chair, on the basket, etc.; the free-flowing edges of the green plant is very contrasty to these overall pattern, and its color value is also in sharp contrast with the entire surrounding; in terms of sizes and volumes, there is a great variety among different objects and structural features, making the whole environment vivid;

(5) <u>Proportion</u>: The objects (planter, comfort chair and other furniture, basket, picture and others), are of smaller sizes compared to the larger and spacious interior space; thus, in terms of proportion, it offers a sense of visual comfort and balance too.

In this design, components are congruous and they belong together very well; any feature removed or changed will affect integrity of composition; and the unity is achieved through similar shapes or volumes (rectangular door, wall and picture, and cylindrical basket and planter), colors (overall light and dull orange and blue, with intense green as a focus) throughout the space.

Relatively Less Harmonious Residential Interior Design

The photo below, from https://books-teneues.com/interior-design-review-best-interior-design-on-the-planet/, shows a relatively less harmonious application of a split-complementary color scheme, with intense blue (long sofa), intense red which appear to be wrongly used and should be replaced by red orange instead to fit into the split-complementary color harmony scheme (small sofa in the middle ground and radiating stripe pattern in the carpet) and intense yellow orange (window curtains), in a residential space. The color scheme gives a visually not so comfortable feeling. The almost equally fresh and intense colors compete among each other and do not offer a visually comfortable feeling. The application of red and white patterns, on the large carpet, simply create a bottom heavy and chaotic feeling. In addition, the color scheme is not correctly arranged according to the principle of a split-complementary scheme for color harmony; as shown in the picture below, the correct one should be red range, yellow orange and blue; but based on the photo of the interior, red orange is replaced by red.
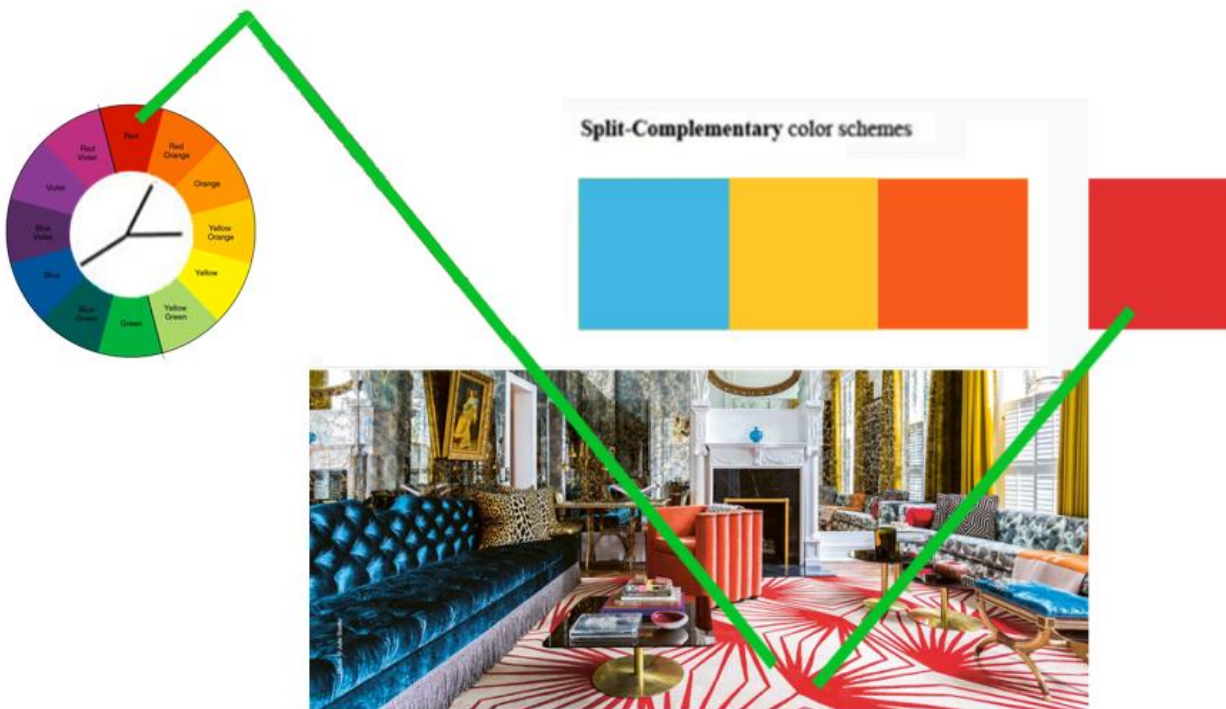
Based on the six major design principles for harmony and unity, the design of this residential interior is not very successful:

    (1) <u>Harmony and unity</u>: This interior design is not successful in combining various parts in a harmonious relationship to achieve color harmony; the major components, long blue sofa, small red sofa, yellow orange window curtains, all have similar values and intensities; and they compete among each other very sharply, making a visual harmony less possible to be achieved;

    (2) <u>Balance and rhythm</u>: The features with blue, red and yellow orange colors are arranged in triangular relationships in the whole interior space; however, the "triangles" seem to compete among each other in a chaotic fashion without noticeable rhythm; this is very different from the other interior design that shows distinguishable rhythm;

The "triangles" in this interior design showing fairly chaotic rhythm.

The "triangles" in the other interior design showing fairly dynamic rhythm.

(3) <u>Emphasis and focus</u>: It appears that the focus in the entire interior is the small red sofa in the center of the middle ground; however, the carpet beneath the red sofa, with a much larger size and intricate red-and-white radiating patters, competes with this focus very intensely to the point that the focus has been unfocused. In addition, the long sofa on the left has a very intense blue color that is very shinny too, and thus, it also contributes to make the focus unfocused; these conflicting colors make the entire interior appear chaotic;

(4) <u>Contrast and variety</u>: The interior as a whole appears too chaotic and too busy especially due to the patterns of the large carpet, which is quite irritating to the eyes; if the pattern is changed to something much simpler with maybe various values of red, instead of sharpy contrasting red and white, the visual feeling might be more stable and harmonious;

(5) <u>Proportion</u>: There appear to be no noticeable problems of proportion; the major problems with this design are chaotic visual feeling and business due to the application of color harmony scheme.

In this design, components are not so congruous and they do not belong together very harmoniously; changing the colors and graphics of some features such as the carpet might improve the design; and the unity could be achieved through making the colors of some furniture duller or lighter so as to alleviate visual conflicts due to the use of equally intense colors.