

# DESIGN PRINCIPLES

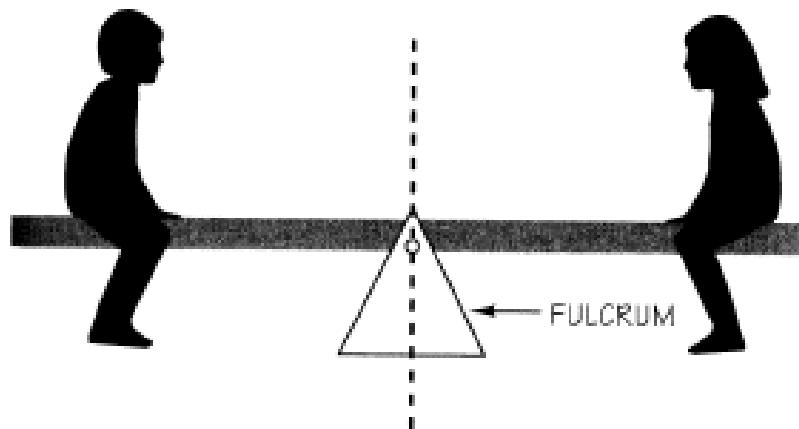
Interior Design Lesson 2

# BALANCE

- Everyone has an innate sense of balance that is developed as they mature.
- An analogy of balance is to remember when you learned to ride a bike or walked along a narrow ledge to test your balance when you were younger.
- This aspect of learning to feel safe and secure in knowing what balance is and how it operates bleeds into interior design.
- People expect rooms and buildings to look perpendicular, level, or at least secure. Things that are unbalanced, such as furniture placement or improper room design, disturb us

# SYMMETRICAL BALANCE

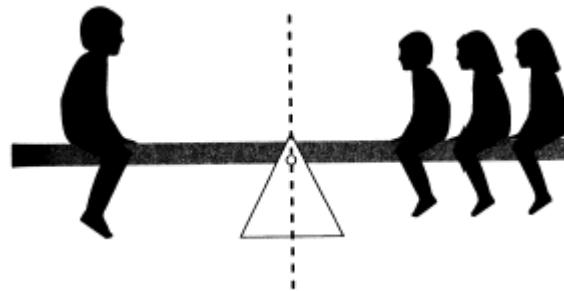
- Formal type of balance.
- A teeter-totter can be used for an example. A fulcrum is in the centre and if the children on the teeter-totter are of the same size and weight they are symmetrically balanced both physically and visually.





# ASYMMETRICAL BALANCE

- Type of balance that occurs when the designer properly arranges parts of the room that are of different sizes weights, or textures.
- Asymmetrical balance always relies on visual judgment since it cannot be measure or weighed.
- Let us assume the two children are not the same size or weight. In order to make the teeter-totter balance we could place the heavier child closer to the centre, or we could add another child to the lighter child's side of the teeter-totter.





Metropolitan  
Home



# REPETITION

- Within a family we can see repetition of hair colour, eye colour, height, weight, and build.
- These similarities tell us that those persons belong together as a family. Interior design uses this same principle to make all parts of the room appear to ‘belong’.
- Repeating the same forms, whether they are square or curved lines, decorative, and structural creates repetition, which unites the room creating one design.

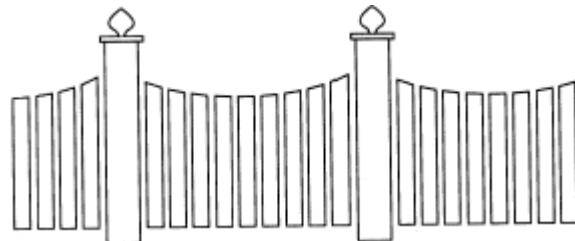
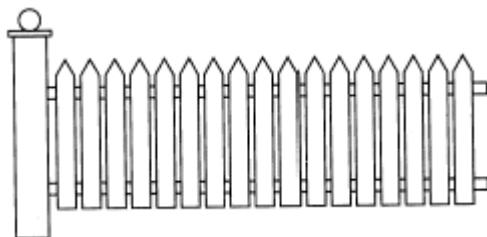


Photo: Posh Living, LLC



# RHYTHM

- Repetition of shapes, lines, or surfaces in a regular sequence helps to direct the eye throughout the room, creating a sense of rhythm.
- Designers learn to use subtle rhythmic designs with slight variations so that the design does not become too obvious or boring.





# VARIETY

- A room can soon become monotonous and boring if the designer has not added to the variety of the design.
- Two common mistakes in design are lack of variety in both the values (light and dark) and the textures of the materials.
- Without some variety in both these areas, a room lacks depth and interest.



Interior



# EMPHASIS

- The face is usually the first part of a person that we notice.
- Throughout history various methods from masks to make-up, have been used to further attract attention to a person's face. For example, clowns emphasize parts of their face to create certain emotions.
- Designers emphasize parts of the room so that the viewer will notice those part first which will in turn create a certain emotion.
- Emphasis can be achieved by using contrast in size, texture, shape, colour, or balance.



# UNITY

- Although designing a room comprises many different elements and problems to be solved, it is of prime importance that the finished product be ‘one’ complete room.
- The room should not be elements and principles correctly used but seem to be puzzle pieces that don’t quite fit together.
- The whole design should achieve a harmony.



Photo: [thekitchendesigner.org](http://thekitchendesigner.org)



## TIPS FOR UNITY

- Keep visual lines such as windows and moldings at similar angles or parallel to each other
- Do not use too many finishes in one room
- Use one style of design throughout the room
- If the room is an addition, make sure it ties into existing themes or rooms
- Keep one colour consistent throughout the design
- Make the proportions of the room visually pleasing