# HANDS

Traditional Craft Heritage Training , Design & Marketing in Jordan and Syria
(HANDS)
Project Number: 610238-EPP-1-2019-1-JO-EPPKA2-CBHE-JP

# Interior design

## Course Offered by: ZUJ, UJ, HU, JUST, MU, ABU, TU

# Module 1 : Design

Responsible partner(s):

Training and Technical Group (TTG)

Scientific and Supervising Committee (SC)

# Interior Design

**Interior Design**

# INTERIOR DESIGN

## TEAM

Students will be followed directly from teachers, PHD researchers and graduate Tutors.

## CONTENTS

This course consist studying interior design principles. Most important principles of interior design with exercises (ratios, colors, furniture, materials, decorative elements-lighting).

Integrated project for an architectural interior space or a part of architectural interior space.

## OBJECTIVE

**Design knowledge:**
Critically evaluate design decisions and develop defensible lines of argument that support those decisions.
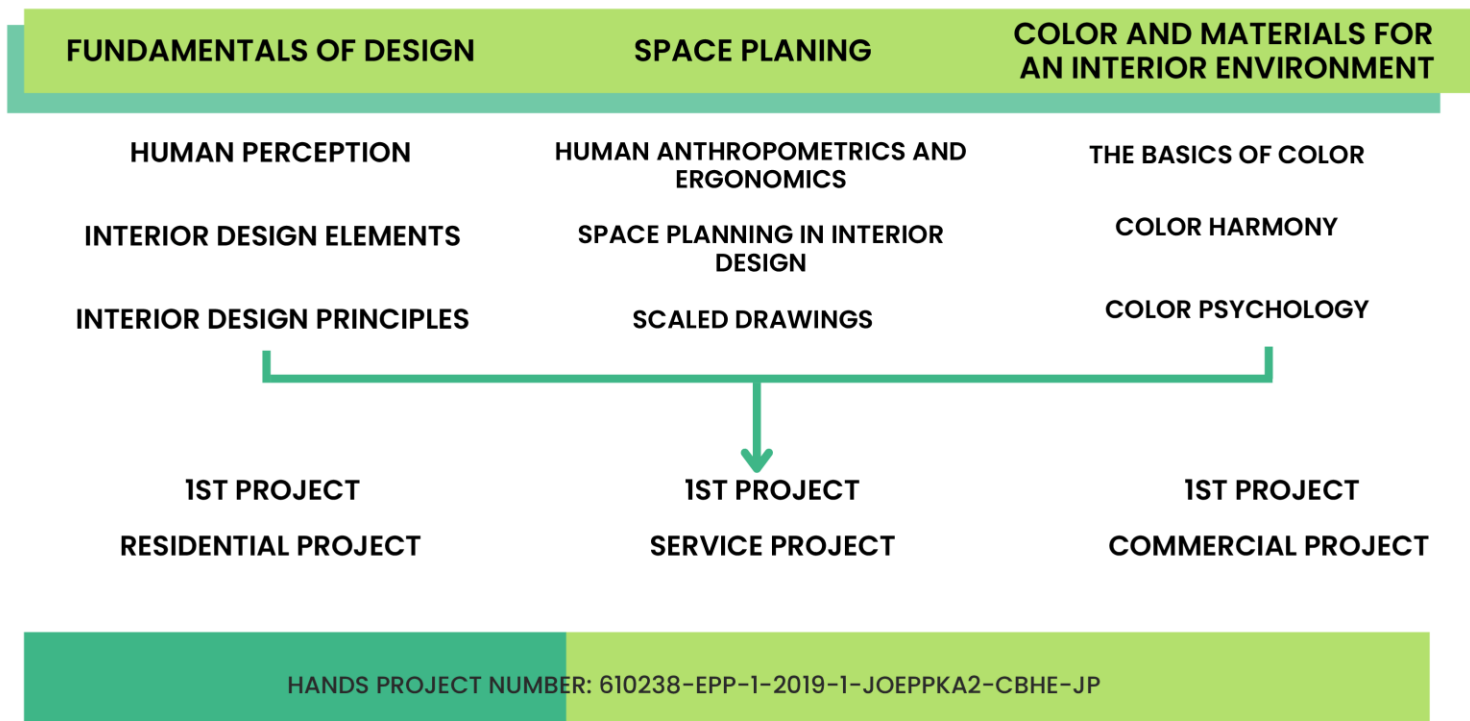
**Design experiences:**
Explore the potential of materials and processes to develop unique and innovative objects.

**Design skills:**
Produce innovative objects that reflect a critical understanding of contemporary art, craft and design issues.

# INTERIOR DESIGN
## LESSONS

**Interior Design**

| FUNDAMENTALS OF DESIGN | SPACE PLANING | COLOR AND MATERIALS FOR AN INTERIOR ENVIRONMENT |
|---|---|---|
| HUMAN PERCEPTION | HUMAN ANTHROPOMETRICS AND ERGONOMICS | THE BASICS OF COLOR |
| INTERIOR DESIGN ELEMENTS | SPACE PLANNING IN INTERIOR DESIGN | COLOR HARMONY |
| INTERIOR DESIGN PRINCIPLES | SCALED DRAWINGS | COLOR PSYCHOLOGY |

| 1ST PROJECT | 1ST PROJECT | 1ST PROJECT |
|---|---|---|
| RESIDENTIAL PROJECT | SERVICE PROJECT | COMMERCIAL PROJECT |

# DEVELOPMENT

Studying traditional crafts and the possibilities of using them in the field of interior design، and the prospects for developing them in line with contemporary technologies and the needs of the times،in restoring ancient heritage buildings،and designing modern buildings.
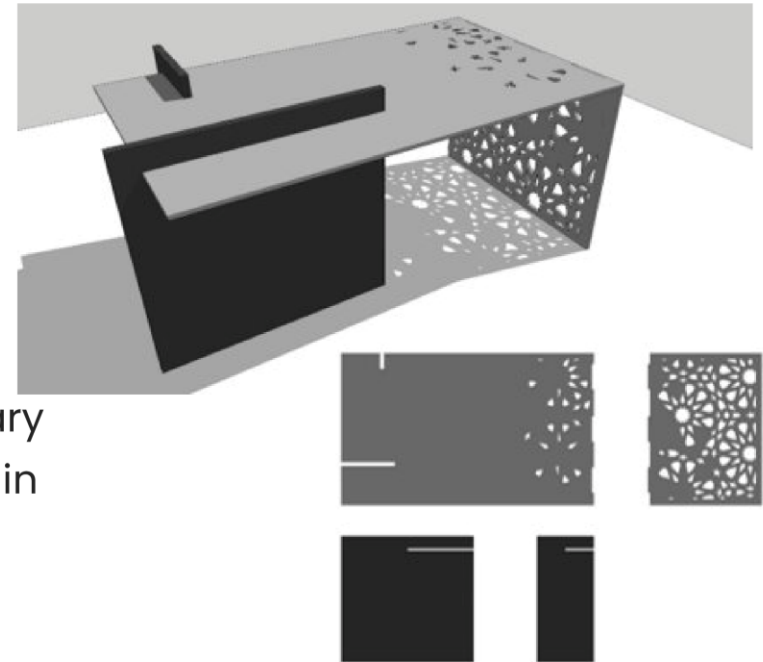
# INTERIOR DESIGN

# HANDS

# PRACTICAL TRAINING

## REQUIRED

Each student will be required to proceed on 'Practical Training' for the fourth year. Training is provided in summer, for two weeks of practicing.

## OBJECTIVE

The aim of the 'Practical Training' is to enable the students to gain the kind and range of practical experience which will prepare them for their likely responsibilities, immediately after graduation.

Apply a variety of technologies and materials and studio-specific processes to the creation of studio work.

## OPPORTUNITY

Hands center provide a practical training for students in the faculty of architecture. The training provide the information needed for the software programs used in the design section, and the use of the new technology of CNC leaser, CNC router, 3D printer,

**Interior Design**

# PRACTICAL TRAINING

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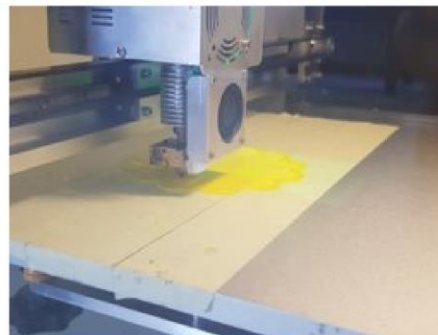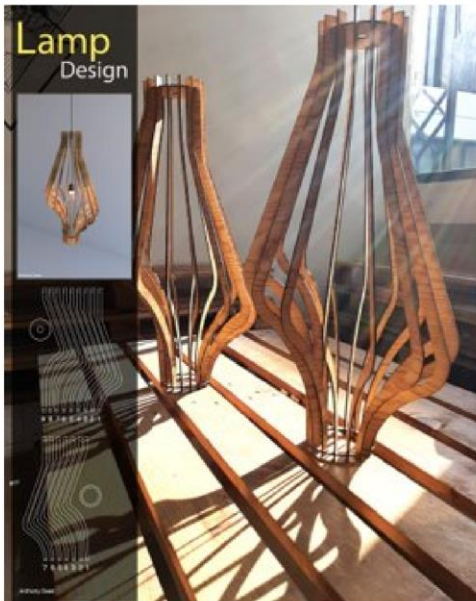
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**Interior Design**

## OBJECTIVE

- **Course Description:**
- **This course offers a 3-projects , which covers the full range of the interior design spectrum, from theory to the technical and practical application of interior design principles. The training involves 3 in-depth projects comprising of interactive and compelling text, videos and exercises . Each project comes with theory exams and practice assignments to facilitate learning and enhance creativity and imagination**

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**Interior Design**

## OBJECTIVE

- **Course Goals & Objectives:**
- What precisely is Interior Design and what will your role be as a professional interior designer? Research has shown that human beings spend almost 90% of their lives indoors. Efficient and aesthetically pleasing interior environments are therefore vital to enhance our lifestyles and our well-being. Successful interiors not only look good, but they also feel good and function well. Creating such environments, in the home, the workplace, educational institutions, holiday resorts, bars, restaurants and more is the work of the interior designer.

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**Interior Design**

# OBJECTIVE

- **Course Goals & Objectives:**

 The interior architecture course is taught in the faculties of architecture, and it is one of the most important courses accompanying the architectural design courses, as the student studies through the course the needs of the interior space and the ways and methods of its employment and formation, with an emphasis on being familiar with furniture models (Renaissance models, French models, English styles, oriental styles, modern and contemporary styles...etc. Without neglecting the importance of the human scale and the use of colors and materials used in covering the interior spaces.The course is given to third-year students during the first semester at a rate of four hours per week, through three different projects, starting with a project concerned with housing, such as a villa, a studio chalet. A residential apartment, then a service project such as an architect's office, a specialist doctor's clinic, then a commercial project such as a cafeteria, restaurant, road rest

# SEQUENCE OF EXERCISES

**Student Performance Criteria**

- Produce innovative objects that reflect a critical understanding of contemporary art, craft and design issues.
- Use all available technical means to complete the design and implementation process using various materials
- Topical Outline:
- Human Perception..................................................................................................... ( 30 %)
- Interior Design Elements.......................................................................................... ( 30 %)
- Interior Design Principles......................................................................................... ( 40 %)

**Based on HANDS Learning Outcomes:**

| | |
|---|---|
| LO4: | Develop creative solutions by integrating traditional craft elements into contemporary design projects. |
| LO9: | Considerations in the design, production, and marketing of traditional crafts, considering issues such as cultural appropriation and fair trade practices. |
| LO12: | Explore creative expression and innovation within traditional craft design. This involve experimentation with materials, techniques, and forms to create contemporary interpretations of traditional crafts. |
| LO15: | Ability to effectively communicate the design ideas, concepts, and processes both visually and verbally. This includes skills in sketching, prototyping, documentation, and presentation techniques relevant to traditional craft design. |
| LO19: | Apply traditional design principles to the manufacturing processes, ensuring that design work reflects the aesthetic and functional qualities inherent in traditional craft objects. This includes considerations of form, function, ornamentation, and cultural symbolism. |

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# FUNDAMENTALS OF DESIGN _ HUMAN PERCEPTION

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# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

1. Space
2. Line
3. Shape
4. Texture
5. Colour

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## FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

Space : The area between objects in a room
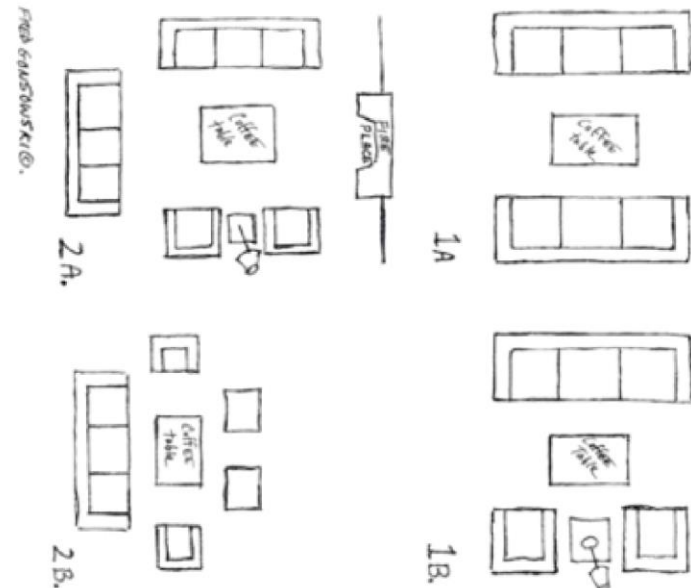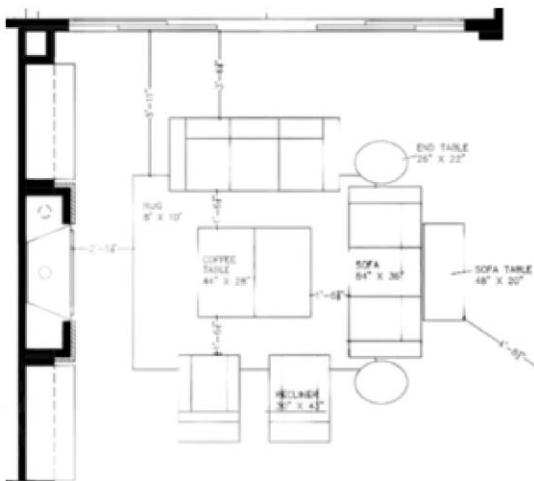
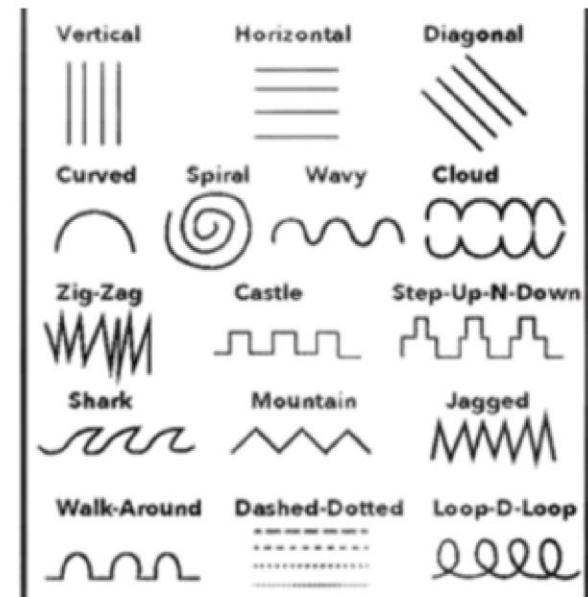# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

**Line :**

The outline of an object

They give direction and divide space

2 points that are connected

**Line types :**

- Horizontal
- Vertical
- Diagonal
- Curved

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

**Shape**

The solid form or structure of an object

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

**Texture :**
The way an object feels and looks
May be rough, smooth, shiny, hard, soft, etc
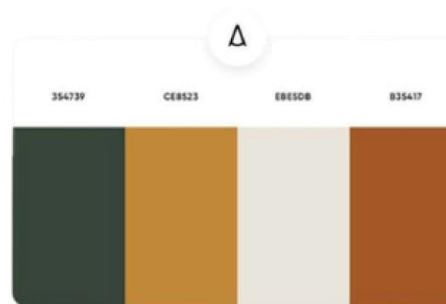Formal Smooth texture
Informal Rough texture

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

## Colour :

One of the most important tools
Influences how people feel and the mood of the room

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

**Colour :**

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# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

1. Proportion
2. Scale
3. Balance
4. Emphasis
5. Rhythm
6. Harmony Unity/Variety

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# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

Proportion
The way that one part of the object relates to the whole of the design.
Golden Mean

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# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

Scale :
The way an object relates to another object.
Effective ratios: 1:10 1:20 1:50 1:100
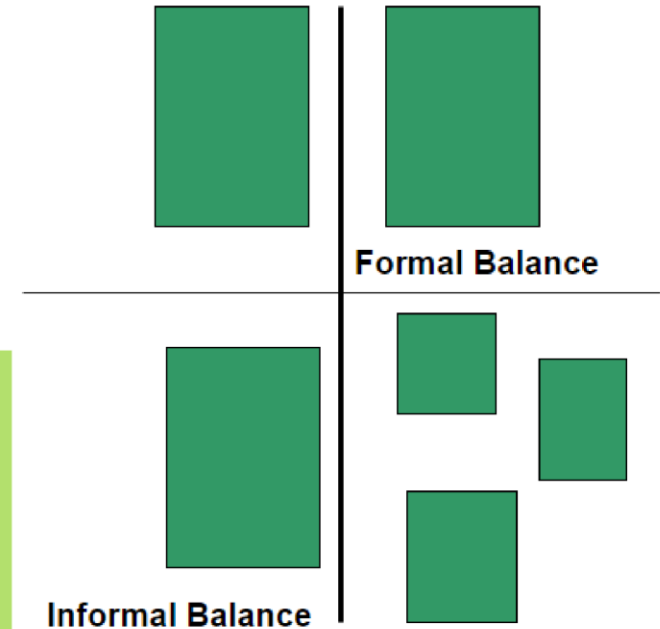
# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

Balance :
The feeling of rest
Equal weight on all parts of the room
Formal : Both sides are the same
Informal : Sides are different

**Formal Balance**

**Informal Balance**

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN ELEMENTS

Emphasis
The focal point of a room
Focuses your attention

# Emphasis
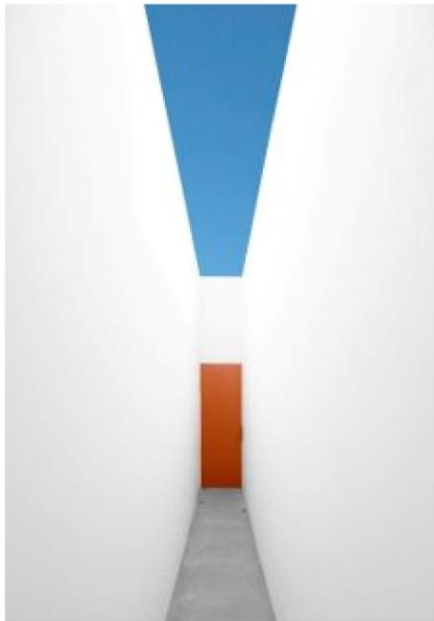
# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN PRINCIPLES

Rhythm
The feeling of movement in a room.
Moves your eye from one point to another.

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN PRINCIPLES

Rhythm
Repetition—a design tool is repeated

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN PRINCIPLES

Rhythm
Transition– how one part of the design
changes to another part

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN PRINCIPLES

Rhythm
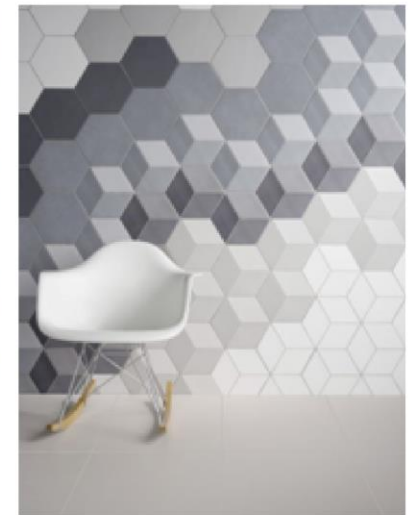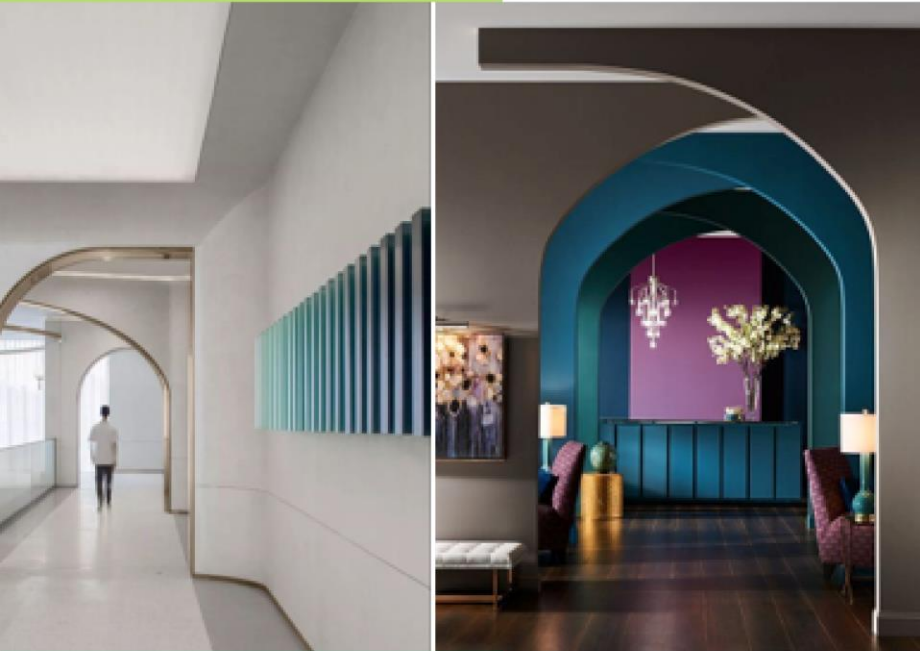Radiation—moves your eye out from a
central point

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN PRINCIPLES

Rhythm
Gradation—moves your eye out from a
central point

# FUNDAMENTALS OF DESIGN _ INTERIOR DESIGN PRINCIPLES



Harmony Unity/Variety
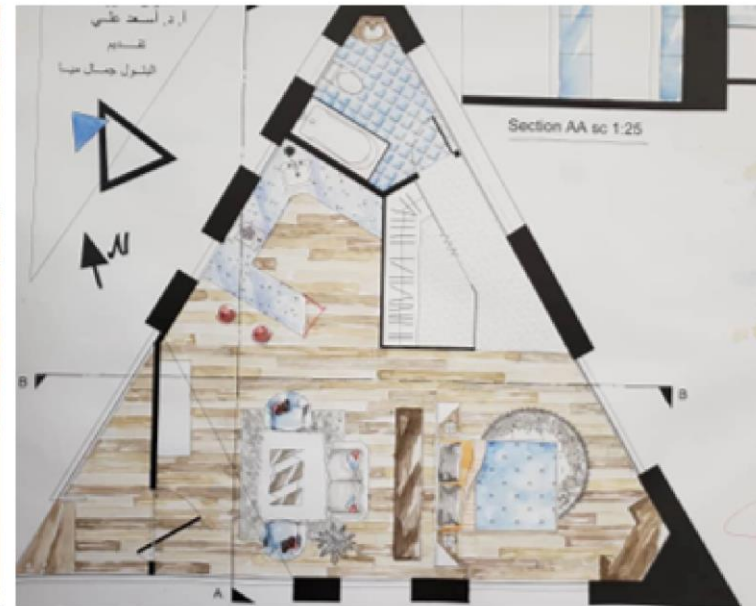Combination of variety and unity
Unity:The room is tied together with a
common denominator
Variety:There are different shapes, colors and
objects in a room

**Interior Design**

# 1ST PROJECT_ RESIDENTIAL PROJECT

# 1ST PROJECT_ RESIDENTIAL PROJECT

# SPACE PLANNING _ HUMAN ANTHROPOMETRICS AND ERGONOMICS

### Human scale

The study of the members of the human body from the structural point of view, its measurements and its kinetic capabilities, and the study of the relationship that links it with the surrounding environment within the vacuum and how to deal with it is one of the most prominent and most important criteria that must be taken into account when designing any piece of furniture, from here the ergonomic science or human factor that specializes in It studies the interaction between humans and the elements of the environment, and uses information, theories and design methods to improve human life.

# SPACE PLANNING _ HUMAN ANTHROPOMETRICS AND ERGONOMICS
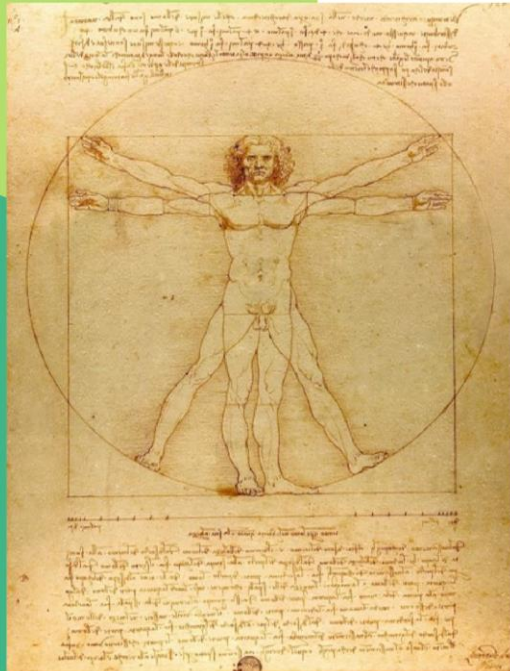


### Human scale

The word ergonomics was coined in 1857 out of two Greek words, ergon, meaning work, and nomos, meaning "laws." That science that is concerned with studying the design of tools and equipment in the work environment so that they are compatible with human nature and needs.

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# SPACE PLANNING _ HUMAN ANTHROPOMETRICS AND ERGONOMICS
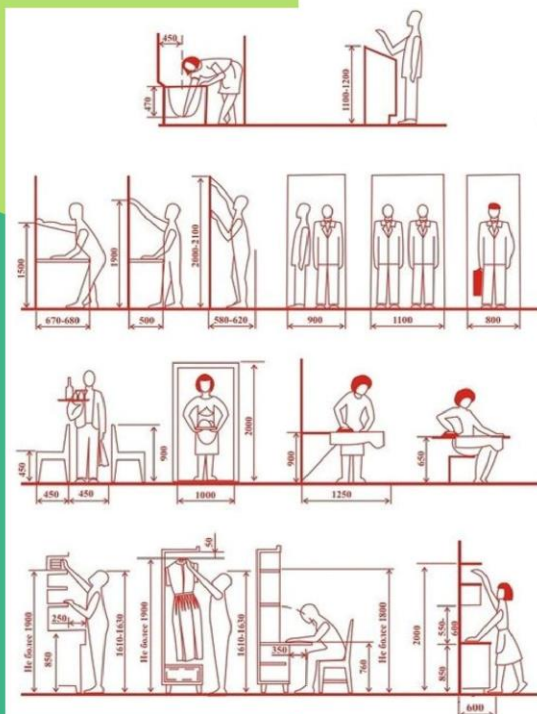
**Human scale**

The human body is the basic unit of measurement in the process of designing furniture and it is considered a measure of all standards, as all types and shapes of furniture derive their measurement from the measurement of their users. Wherever he is at work, in the office or at home... and in all situations standing, sitting, and sleeping.

**Interior Design**

# SPACE PLANNING _ HUMAN ANTHROPOMETRICS AND ERGONOMICS

## Human scale

Everything that we see in our daily life and everything that man deals with directly or indirectly gives us an idea of the close connection between the measurement of these elements and the human measurement, so it is important to know the dimensions and volumes of these elements and the circulation requirements around them.
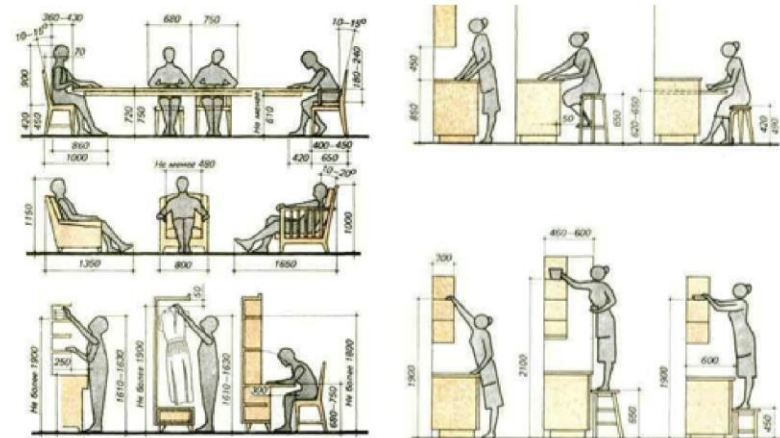


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## Furniture Styles

Furniture plays an essential role in any interior design style, as there are a large number of furniture styles. So we remember that before choosing any furniture, it is necessary to determine the style of a particular room,.

## Pharaonic furniture style

What the world knew about ancient Egypt remained little and little until the early nineteenth century, when Napoleon took his decision in 1798 to invade Egypt, and a new page began in the country's history. I helped in this, and one of the ancient materials that were found in Egypt and rare elsewhere is wood. Wooden things are relatively rare because wood itself was scarce and a precious commodity.



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# FURNITURE STYLES

### Grecian Style

Greek art reached the peak of its glory in the fourth and third century BC, and they formed what is known today as Classical Art, and established the triple arrangement of columns Doric Doric, Ionic Ionic, Corinthian Corinthian, and showed a taste and subtlety in decoration using the following decorative characteristics:

- Anthemion: decoration with plant shapes.Antefix: An ornament placed above the frieze of the element to be decorated.
- Frets: Geometric decoration.

# FURNITURE STYLES

**Grecian Style**



**Anthemion**

**Frets**

**Antefix**

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# FURNITURE STYLES

## Roman Style

The Roman civilization is one of the most important civilizations in Europe after the Greek civilization, and historians do not know how and when Rome was established. But it was extending its control over all of the Italian peninsula, south of what is now Florence, and that was in 275 BC

During the following two centuries, the Romans were able to build an empire that extended from what is now Spain to southern Asia across the northern coast of Africa and later included all the rest of Europe to their empire. Roman culture merged with Greek. She inherited all her arts in architecture, sculpture and decoration, and they became an art that spread throughout the Roman Empire, meaning that what was being implemented in Rome was implemented in all the states of the empire. Despite this, we find some differences in some religious buildings, which were forced by circumstances to take a different form, either due to a change in time or place, as it is found in some Roman temples in Syria, where the Syrian architect in

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**Roman Style**

as we mentioned architecture The Romans have derived almost all of
their elements from the Greek civilization, but the Romans added their
own unmistakable character.



**Children's bed from
Herculaneum**



**Herculaneum Stool
Wooden Cabinet**



**Herculaneum
Wooden Stool**

# FURNITURE STYLES _ FURNITURE IN THE EUROPEAN RENAISSANCE

The features of the Renaissance began in Florence, Italy, since the fourteenth century, by trying to revive ancient cultures such as the Greek and Roman, and its elements were inspired by the arts of those classical cultures that filled the streets of Rome and other Italian cities. This was reflected in the furniture industry in all of Europe

# FURNITURE STYLES _ FURNITURE IN THE EUROPEAN RENAISSANCE

## ITALY

The features of the Renaissance began in Florence since the fourteenth century, although the Italian palaces contain few pieces of furniture if measured by the levels of our time. The Italian nobles' palaces were famous for their luxuriously furnished spaces that contained beautiful furniture and wonderful paintings. Distinguished, what affected most European countries, especially France, England and Spain, and despite the long period of time that this uprising took to move from Gothic art to the Renaissance, the change was clear and effectively affecting what changed the course of the arts in general in all European countries, Especially in the field of sculpture, furniture and interior design.In the seventeenth century, most people considered that the quality of upholstery in home furniture expresses the social level of the owner, and for this reason, beds decorated with a lot of silk, velvet and precious textiles became the most important pieces of furniture.

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## Furniture Styles _ Furniture in the European Renaissance

### FRANCE

It also owes the Renaissance to Italy in its infancy, it owes France the greatest credit for its development and spread. The French were the first to be affected by the Italian Renaissance. Louis XII (1462-1515) admired the beauty and sophistication of Italian furniture, following his frequent visits to Italy. , where he accompanied a number of Italian craftsmen, as did many of his entourage, and with the encouragement of that class and the patronage of kings and princes, the new art developed and began to expand.

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# Furniture Styles _ Furniture in the European Renaissance

**FRANCE**

With the end of the fourteenth century and the beginning of the fifteenth century, the Renaissance reigned in all of Europe, and artists spread after their migration from Italy and France to all European countries, heralding a new style of art.



**Four sofas representing the French models Louis 13- louis14- louis15- Louis 16**

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# Furniture Styles _ Furniture in the European Renaissance

## England

England was affected by the Italian Renaissance due to the encouragement of King Henry VIII, who ruled England between 1509 and 1547 AD. Henry VIII summoned some Italian professional artists to work in England. British furniture makers created a style that blended Italian decorative style with traditional English designs, and this style was the English style

**English Styles (Queen Anne - Chippendale - Thomas Sheraton - George Hepplewhite)**

**Interior Design**

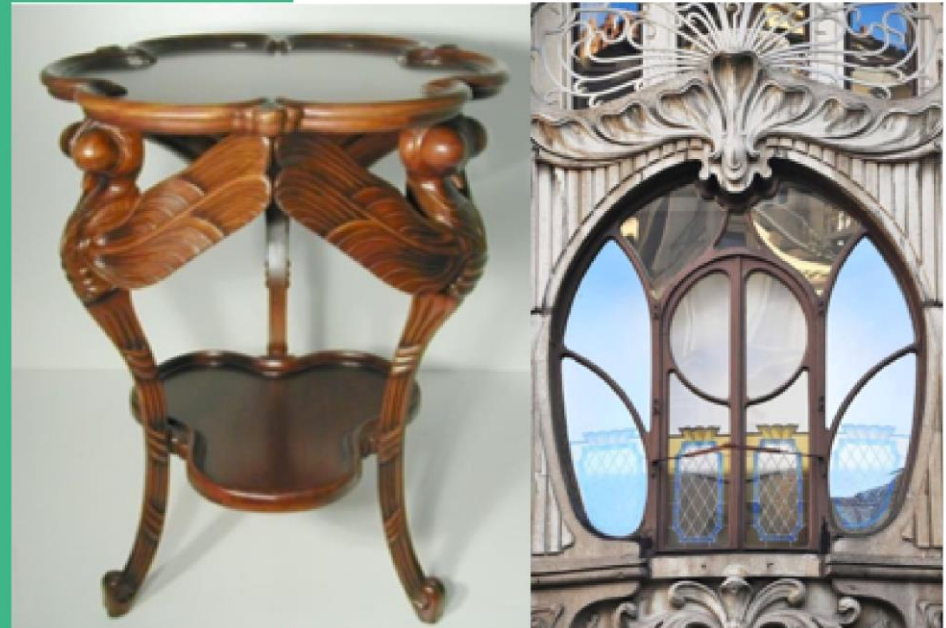## Furniture Styles _ Furniture in the European Renaissance

### Art Nouveau

Art Nouveau is an international style of art, architecture and design, which peaked in popularity at the beginning of the twentieth century (1914-1880) and is distinguished by its innovative designs with curving lines, floral motifs and plant-inspired motifs.The name Art Nouveau derives from the name of a shop in Paris, the House of Modern Art, at the time run by Siegfried Bing, who exhibited works inspired by this design treatment. Steele) (from 1880-1905) and the German Bauhaus School (early thirties of the twenties). Unlike other styles of design, Art Nouveau has dominated all aspects of life such as architecture, interior cladding in all its details, furnishings, household utensils, antiques, pottery ... etc.
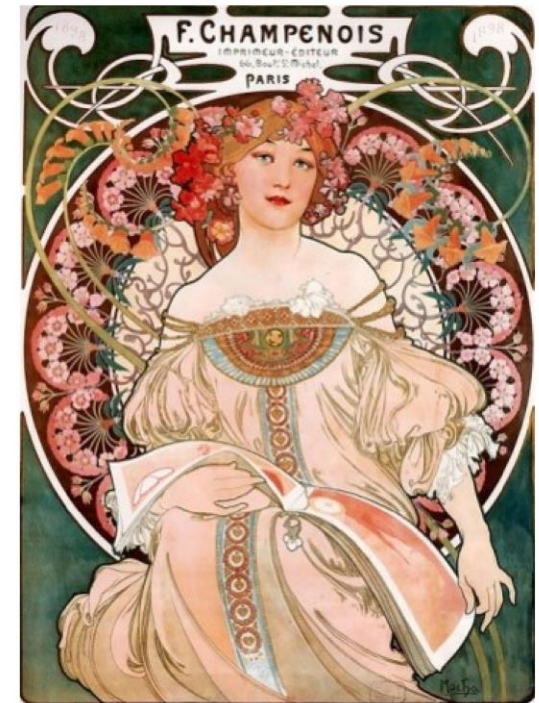
# Furniture Styles _ Furniture in the European Renaissance

## Art Nouveau

The style introduced by Bing was unsuccessful in Paris but spread rapidly in Nancy, Belgium, and especially Brussels where Victor Horta and Henri van de Velde made major contributions to the field of architecture and design.

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## Furniture Styles _ Furniture in the European Renaissance

### Art deco 1912– 1940

Art deco Art deco is an art movement that started in the twenties of the last century. It continued, developed, increased its area and comprehensiveness with time. It included architecture and all kinds of arts, drawing, carving, fashion furnishings...etc. The movement, taking its name from the Exposition Internationale des arts décoratifs et industriels modernes, took its name from the Exposition internationale des arts décoratifs et industriels modernes, held in Paris in 1925.

# Furniture Styles _ Furniture in the European Renaissance

### Art deco 1912- 1940

At the beginning of the twentieth century, Art Deco turned to some schools of art, including cubism and then abstraction, and reached its climax in the thirties of the last century. This style combined many of the artistic trends that had prevailed. It was an artistic trend that was completed by a continuous loop, the movement or the former Art Nouveau current, which was also called in France the La Bella Epoque era at the beginning of the century. Determining the period of its beginning and its decline between 1912-1940, where its beginnings were combined with the end of Art Nouveau. Note that its influence continued until after the middle of the twentieth century.

# FURNITURE STYLES _ FURNITURE IN THE EUROPEAN RENAISSANCE

## Art deco 1912- 1940

After the end of the First World War, people woke up to the great amount of devastation that had befallen European cities, and the urgent need for a new type of serial production became evident, in other words; He relies on the machine in quantity and speed to produce dozens of similar pieces, in order to meet the many and growing needs of those whose homes have been destroyed.





**Bauhaus Furniture**



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# FURNITURE STYLES _ FURNITURE IN THE EUROPEAN RENAISSANCE

## Art deco 1912- 1940

Through innovative technologies, war has developed a lot of modern materials, offering designers many possibilities such as the invention of nylon in New York in 1939 and the use of polyethylene for the first time by the Tupper Company, as well as fiberglass and glass-reinforced plastics to foam rubber that revolutionized the upholstery process and opened the door The industrial development and the use of metals (iron, aluminum, chrome...) and new types of natural wood, manufactured wood and fabrics have played a major role in moving the furniture industry to new levels of development. Which enabled more daring uses that went beyond the limits of form, function and color, paving the way for more modern models.

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# 2ND PROJECT_ FURNITURE DESIGN

# 2ND PROJECT_ FURNITURE DESIGN

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# 2ND PROJECT_ FURNITURE DESIGN

# 2ND PROJECT_ FURNITURE DESIGN

# HANDS

## 2ND PROJECT_ FURNITURE DESIGN

# COLOR AND MATERIALS FOR AN INTERIOR ENVIRONMENT

the subject covers a broad scope in the design and decoration of interiors. Color affects, influences, governs and, at times, even defines Interior Design

This in-depth unit therefore offers a full introduction to the elements of color, from how the color spectrum works, to the impact of hue, saturation, tint and chroma. The more we know about color

The entire module will help you understand how interior designers choose color and help you understand the importance of color in interior design

- **How does one choose a color palette that reflects their design style and goals for each space?**
- **What is color psychology?**
- **How do interior designers select/suggest colors?**

# COLOR AND MATERIALS FOR AN INTERIOR ENVIRONMENT – THE BASICS OF COLOURS

Color theory encompasses a multitude of definitions, concepts and design applications - enough to fill several encyclopedias. However, there are three basic categories of color theory that are logical and useful : The color wheel, color harmony, and the context of how colors are used.

# COLOR AND MATERIALS FOR AN INTERIOR ENVIRONMENT – THE BASICS OF COLOR

Behind all colour combinations in the design world, be it an interior design scheme, an artist's painting, a graphic designer's work, or in the composition of photographs, is the theory of colour. Colour theory can be defined as a structured framework, or a bible if you like, of the art world dictating the specific selection of colours, enabling artists and designers alike, to effectively convey their clients' requirements into a visually harmonious and aesthetically pleasing form.

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# COLOR WHEEL



**PRIMARY COLORS**

**SECONDARY COLORS**

**TERTIARY COLORS**
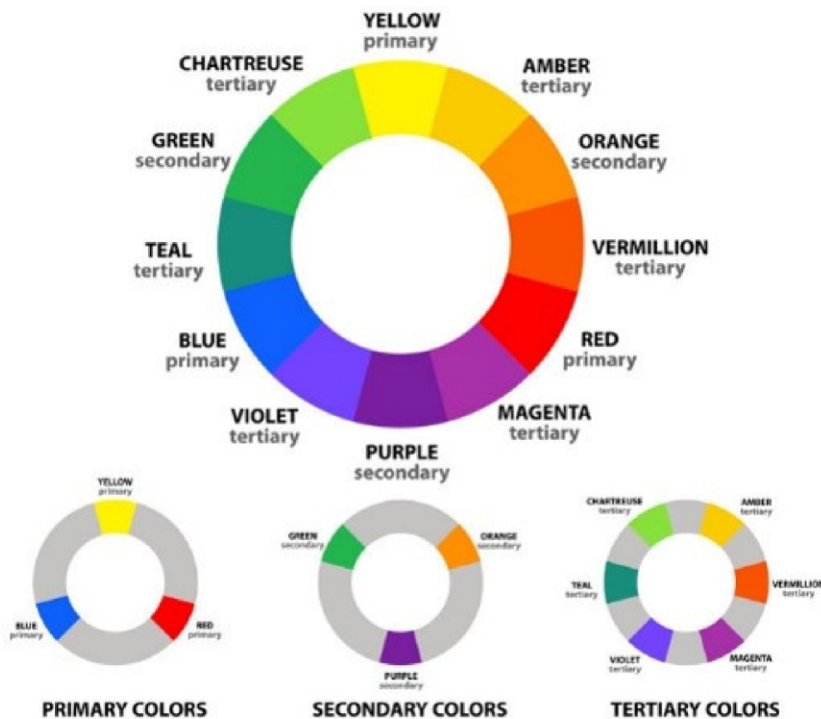
# THE BASICS OF COLOR _ COLOR WHEEL

To fully understand colour theory and the formation of colour harmonies, one must first understand the composition of a colour wheel. Consisting of twelve pure colours, the colour wheel comprises of three primary colours, three secondary colours and six tertiary colours..

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## Primary Colours

Red| Yellow | Blue
Primary colours, of which there are three, are defined as pure hues that cannot be created from blending together other colours. Equidistant from each other on the colour wheel, primary colours each have three colours sitting between them.

## Secondary Colours

Orange| Green |Violet
When any two primary colours are combined, the three resultant colours are called secondary colours. Positioned halfway between their primary colours on the colour wheel, secondary colours each have two tertiary colours situated either side of them.

## Tertiary Colours

Red-Orange |Yellow-Orange | Yellow-Green| Blue-Green |Blue-Violet | Red-Violet

Similarly to secondary colours, tertiary colours are formed by blending a primary colour with a secondary colour. There are six tertiary colours in total, situated either side of the secondary colours..

# THE BASICS OF COLOR _ COLOUR TERMINOLOGY AND DEFINITIONS

Whilst the colour wheel consists of twelve pure colours, it goes without saying that there are many examples of colour beyond these twelve that are found in everyday life. The reason behind this, is that each colour has varying combinations of hues, tints, shades and tones which will affect the final outcome of that colour. In doing so, designers are able to create bespoke colour schemes to suit their clients' specific requirements.

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# The Basics of Color _ Colour Terminology and Definitions

Colour Hue

A hue, also referred to as a pure hue, is the truest form of a colour, i.e. a pure pigment whereby its colour has not been distorted by any additions of the colours white and/or black. All twelve colours that form the foundations of the colour wheel, are classed as pure hues.
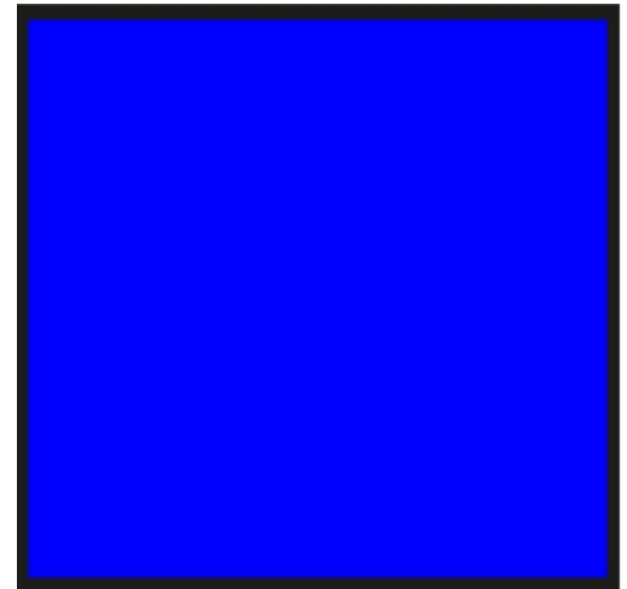
# The Basics of Color _ Colour Terminology and Definitions

Colour Tint

Where the colour white is added to a pure hue, the resultant colour is lighter than the original hue. This is referred to as a tint. The greater the addition of white, the lighter the tint will be. Lulworth Blue from Farrow and Ball is an example of a sky blue tint, derived from the pure blue hue
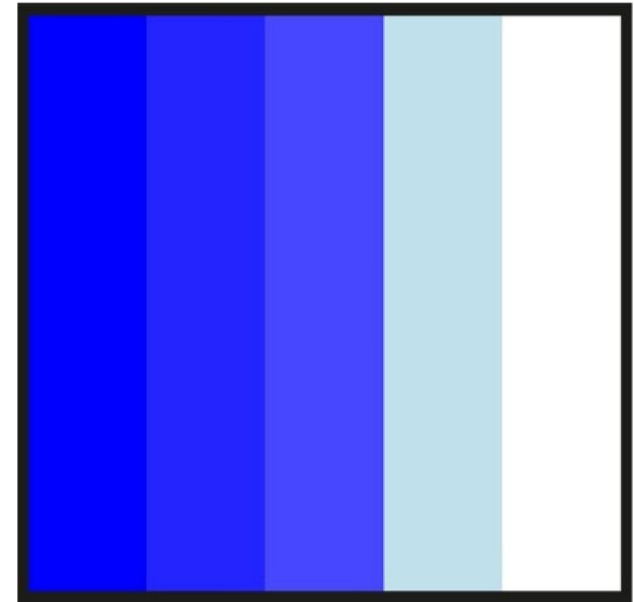
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# The Basics of Color _ Colour Terminology and Definitions

## Colour Shade

Although the use of the word shade is widespread, in colour theory a shade refers to the resultant colour produced when black is added to its hue. Thus, a shade is always darker than its hue. Multiple shades are created with varying amounts of black. Navy is an example of a shade.

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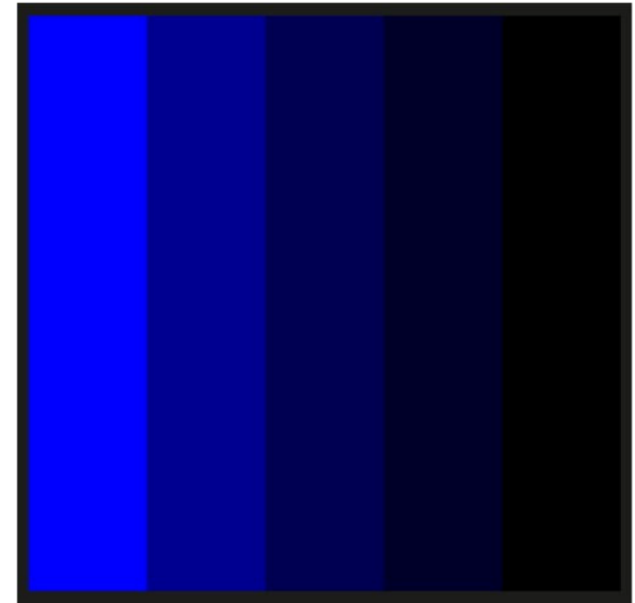
# The Basics of Color _ Colour Terminology and Definitions

## Colour Tone

When varying amounts of black and white, i.e. grey, are added to a pure hue, the resultant colours produced are termed tones. Adding grey to a hue will always have a dulling affect on its brilliance. Great examples of a tone, are Grey Stone and James by Little Greene Paints.
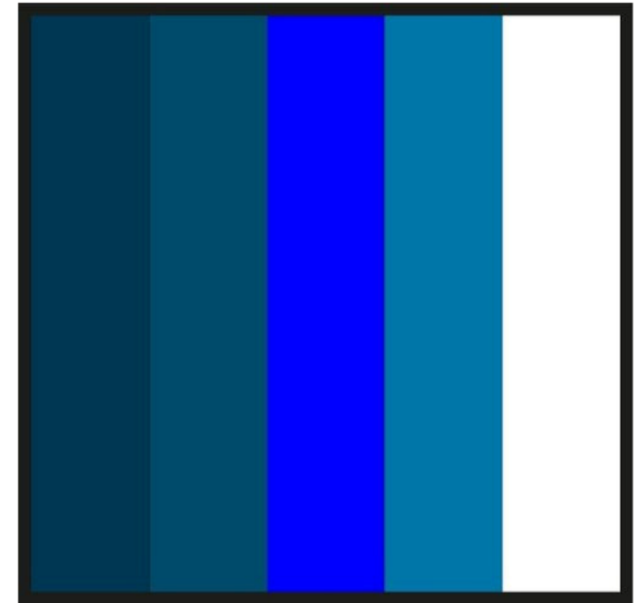
# COLOR AND MATERIALS FOR AN INTERIOR ENVIRONMENT – COLOR HARMONY

a colour harmony is The specific use of colours in combination with each other in order to create aesthetically pleasing colour schemes, are referred to as colour harmonies. The combinations of colours selected and their position on the colour wheel are determined by the specific colour harmony being used for a project. When implemented correctly, the colour schemes created will either be harmonious or contrasting, but always cohesive.

Interior designers use the theory of colour harmonies to create colour schemes for their clients' projects. Typically, interior designers will use one of eight colour harmonies from which to create their colour scheme.

# COLOR HARMONY

ANALOGOUS

COMPLEMENTARY

TRIAD

MONOCHROMATIC

TETRAD

SPLIT COMPLEMENTARY

SQUARE

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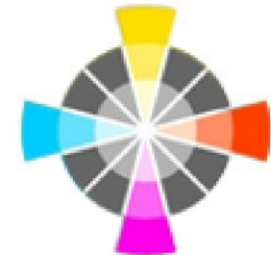
# Color Harmony _ Achromatic Colour Harmony

By definition, achromatic colours are devoid of hues and saturation and this is the reason why they are not found on the colour wheel. In layman's terms, achromatic colours refer to the colours black and white, plus all combinations of grey in-between. Oftentimes, achromatic colour harmonies are incorrectly termed monochromatic colour harmonies, despite the latter having a much broader definition.

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# Color Harmony _ Monochromatic Colour Harmony

Monochromatic colour schemes are created using varying gradients of a single colour hue. For example, in this monochromatic colour wheel, the pink segment has been segregated from which varying colour schemes can be created by using differing combinations of pink. Visually, monochromatic colour schemes are incredibly harmonious and evoke feelings of peace, calm and serenity.



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# Color Harmony _ Analogous Colour Harmony

The combination of any three colours that sit alongside each other on the colour wheel is known as an analogous colour harmony. Given the order in which primary, secondary and tertiary colours sit alongside each other, analogous colour schemes will always have one colour that is a blend of one of its counterparts. Like monochromatic colour schemes, analogous colour schemes are harmonious in nature.
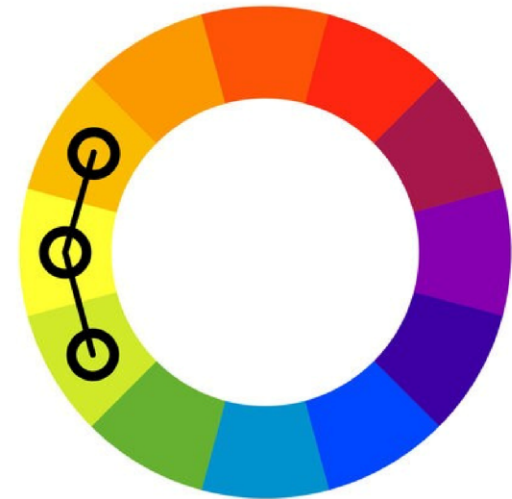
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# Color Harmony _ Complementary Colour Harmony

Complementary colour harmonies are created using two colours directly opposite each other on the colour wheel and will comprise only of primary, secondary or tertiary colours, but never a combination. By their very nature, opposing colours are highly contrasting and when used in full saturation, complimentary colour schemes can create extremely vibrant and impactful interiors.
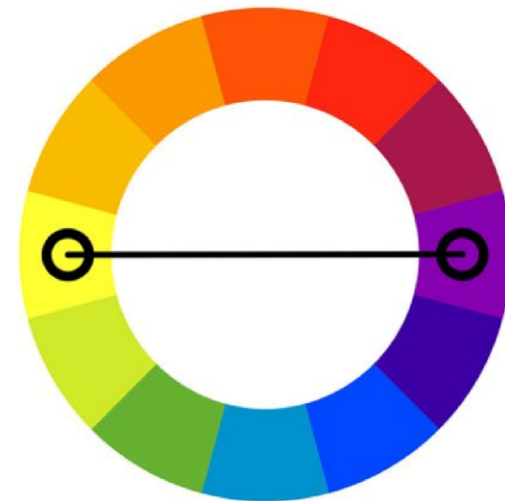
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# Color Harmony _ Split Complementary Colour Harmony

Made up of three colours, split complementary colour harmonies are a variant of complementary colour harmonies. By selecting one colour and adding the two colours sitting on either side of its complement, a split complementary colour scheme is created. The resultant colour schemes are more varied and tend not to be as bold or jarring as those in complementary colour schemes.

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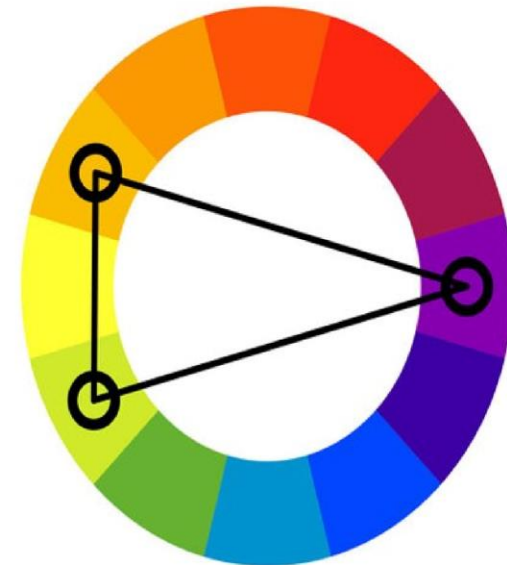
# Color Harmony _ Triadic Colour Harmony

Triadic colour harmonies are created using three colours equidistant from each other on the colour wheel. Notwithstanding the colour combinations selected, there will always be three colours between each selection. As a result, triadic colour harmonies comprise only of primary, secondary and tertiary colours, never a combination. They are highly contrasting, vibrant colour schemes which are often seen in playgrounds.
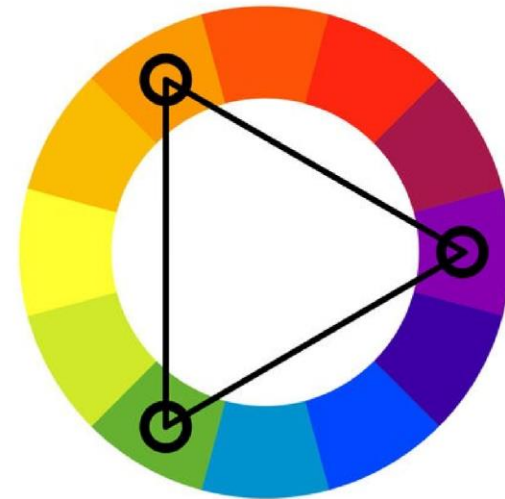
# Color Harmony _ TetradicColour Harmony

A tetradic colour harmony, also known as a rectangular or double complementary colour harmony, is a four colour harmony created using two pairs of complementary colours. Depending on the colours selected, a tetradic colour scheme will always comprise of either two primary colours plus two secondary colours, or, four tertiary colours. As a result, tetradic colour schemes can be quite complex and difficult to master.

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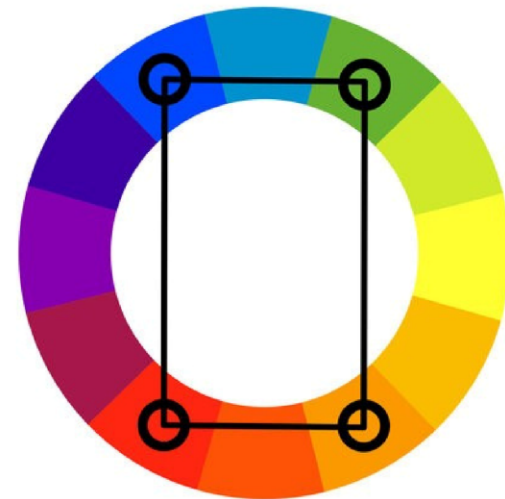
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# Color Harmony _ Square Colour Harmony

A square colour harmony is similar to a tetradic colour harmony, such that it comprises of two pairs of complementary colours and will have four colours in any given scheme. Its name comes directly from the fact that the selected four colours form a square on the colour wheel. Unlike the tetradic colour harmony, a square colour harmony will always contain one primary colour, one secondary colour and two tertiary colours.
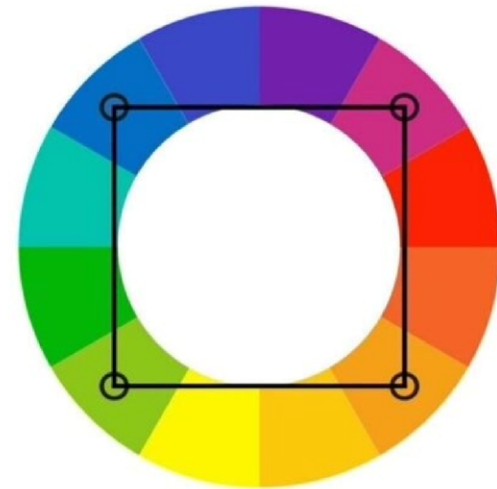
# COLOR AND MATERIALS FOR AN INTERIOR ENVIRONMENT – COLOR PSYCHOLOGY

Have you ever considered why you feel more relaxed after spending time in a neutral, light space? Or energised after being in a colourful, vibrant room? It's probably largely down to colour psychology (the connection between our emotions and colour), making a huge impact within interior design schemes.

Colour psychology is a powerful interior design tool that impacts the mood of a room more so than any other factor. Different shades evoke certain emotions so, when choosing your colours, it's important to consider the kind of atmosphere you wish to create and which colours will help you achieve this.

Whether you're looking to add the odd pop of colour or decorate your entire room, discover the psychological effect of colour in interior design with our help:
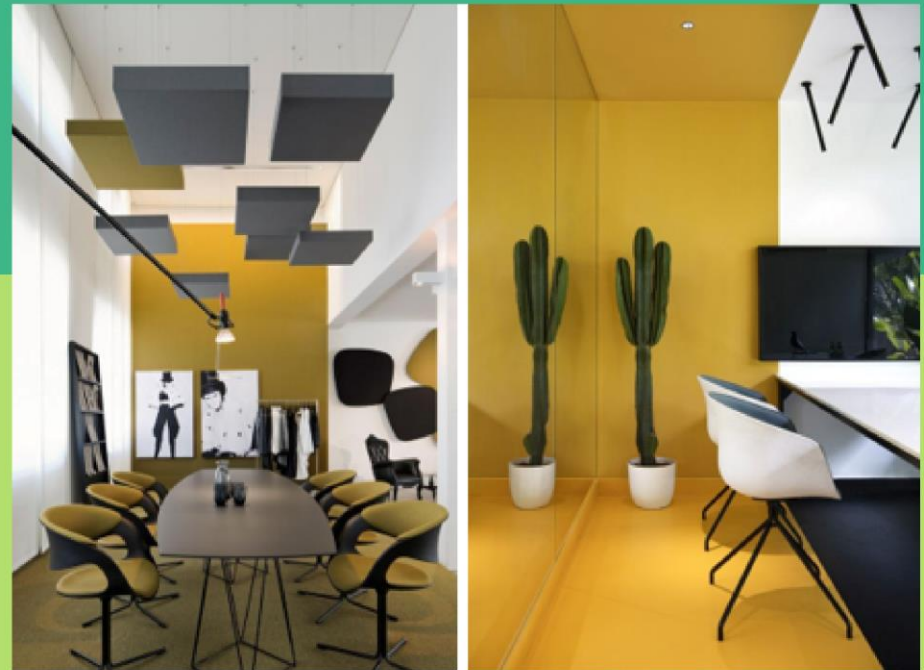
# COLOR PSYCHOLOGY _ RED

The most intense colour, red raises a room's energy level and pumps the adrenaline. Ambition, action and willpower are all qualities attributed to this colour, which is why red is a great option for home offices and creative spaces. In the living or dining room, red draws people together and stimulates conversation. In an entrance hall, it creates a strong first impression.
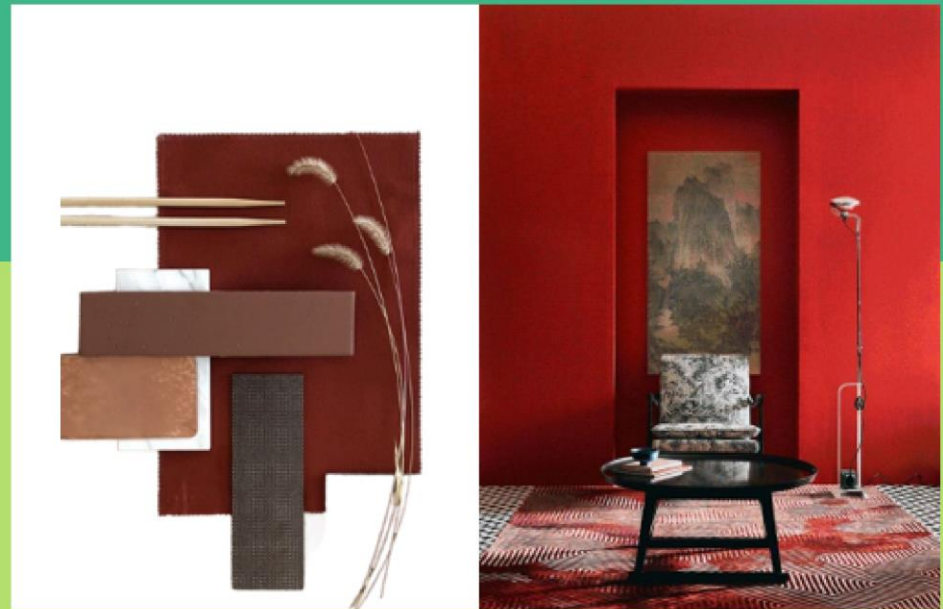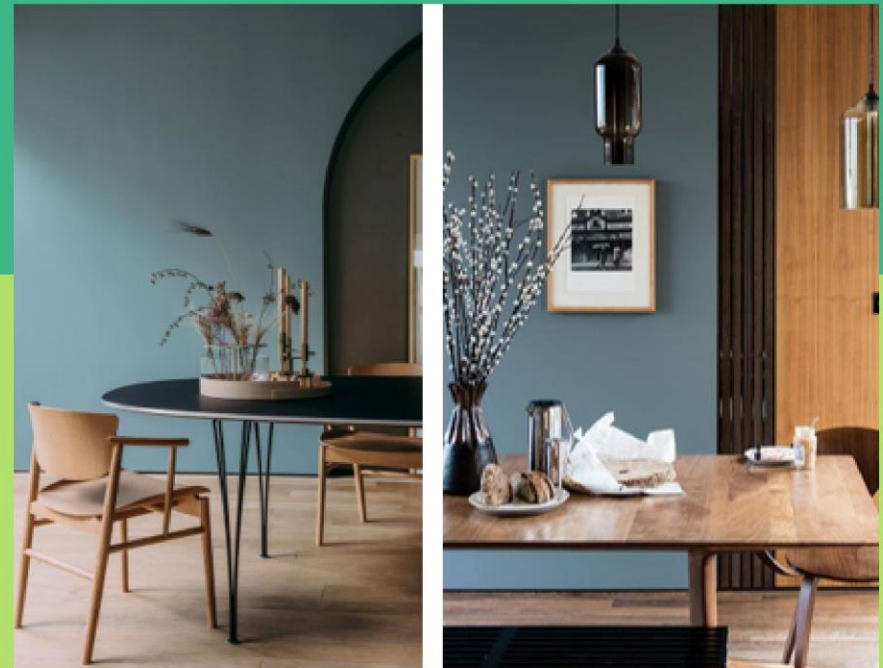
# COLOR PSYCHOLOGY _ YELLOW

Yellow captures the warmth of sunlight and evokes positivity. It's a great choice for kitchens, dining rooms and bathrooms, where it is energising and welcoming. Stick with golden shades and use it to brighten darkened corners of your home to create a feeling of light and space. Images: Pinterest, MissPrint, LIV For Interiors.

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# COLOR PSYCHOLOGY _ BLUE

One of the strongest hues of the colour psychology spectrum, blue is believed to bring down blood pressure and slow respiration and heart rate. Deep, bold hues are effective at creating a sense of confidence and are linked to traits such as loyalty, trust, peace and success. Considered calming and serene, this colour is often recommended for bedrooms and bathrooms where you want to create a relaxing environment.
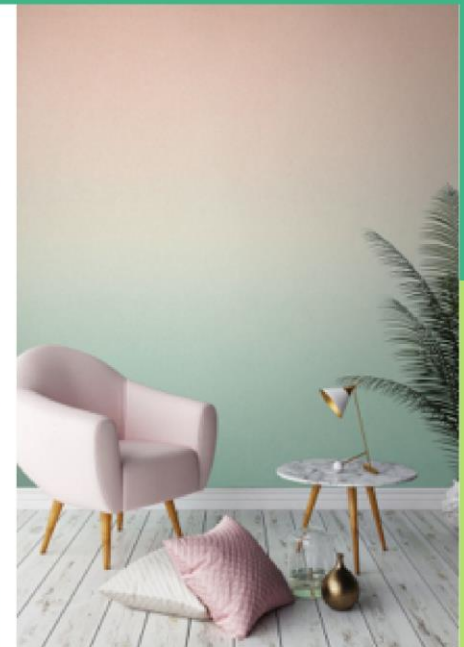
# COLOR PSYCHOLOGY _GREEN

Combining the invigorating quality of blue and the optimism of yellow, green is suitable for almost any room in the house. It stimulates thoughts of balance, growth and restoration in colour psychology. It immediately brings the natural world to mind, and encourages unwinding but has enough warmth to promote comfort and togetherness.
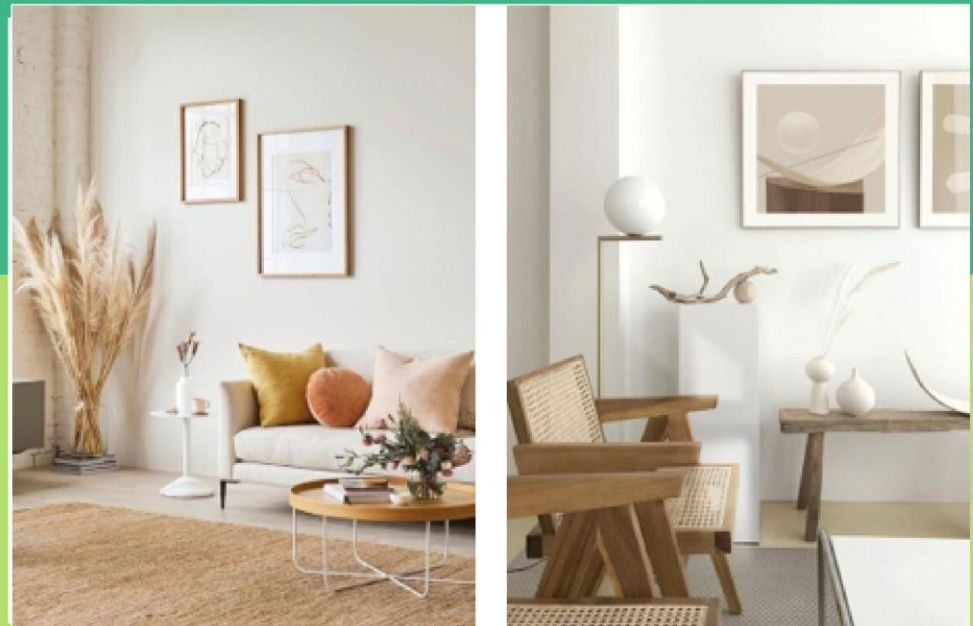
# COLOR PSYCHOLOGY _ PURPLE

Purple is associated with a range of positive emotions from depth and creativity to fantasy and nobility. It carries a regal charm and suggests luxury, which delivers real presence. Consider using it in a dressing room for maximum effect, or use it in your hallway to impress guests at the first opportunity. Images: Pinterest, Juliettes Interiors, London Basin Company.

# COLOR PSYCHOLOGY _ NEUTRALS

Shades such as black, grey, white and brown are vital to the interior designer's palette. Their virtue lies in their flexibility – add colour to liven things up and remove it for a subtler aesthetic. Grey is one of those versatile colours that can be warm or cool, and can evoke feelings of calm and security. Black's neutrality gives it a fail-safe quality and creates an elegance that results in power, drama and mystery.

# 3RD PROJECT_ COMMERCIAL PROJECT

# 3RD PROJECT_ COMMERCIAL PROJECT

# 3RD PROJECT_ COMMERCIAL PROJECT

# Thank you