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Anthony Sully
Cambridgeshire
UK

Foreword

The design of existing spaces, architectural or otherwise, to suit a newly required use seems to me to be an entirely honourable, engaging and optimistic way to spend your life. Interior Designers have focused on 'up-cycling' tired or unwanted spaces for years and there is no other design discipline that focuses entirely on reworking spaces in this way.

Common with many design disciplines, Interior Design is concerned with colour, form, space, light, texture, materiality, fashion, structure, sound, technology, environment and context. Its focus enables it to explore the interface between disciplines, from Landscape and Architecture to those within the built environment, Furniture, Furnishings, Product & Textile Design. Its mission is to seek out how places could be better used, or simply reworked to lift the spirits … how our spaces can or should work and function for our current requirements, at a human interface—as I said, an entirely honourable, engaging, optimistic and rewarding way to spend your life!

This book is a follow up to Anthony Sully's book **Interior Design**: *Theory and Process* and aims to encourage students and practitioners to think deeper about the subject and explore underlying conceptual thinking fully when formulating a new design. He argues that the common acceptance of a major concept that sums up an interior design scheme needs to be reviewed. In his last book he broke down this dominant concept into eight minor ones, seven of which form the basis of this book. Challenging accepted norms, Anthony has set out the most delicate aspects of the design process, namely conceptual thinking, into a clear and understandable format. He encourages designers to separate colour from materials, for example, in order to understand their properties and characteristics in isolation. He also acknowledges various degrees of connectivity or overlap between each concept.

Good design emerges not just from the work of the designer but is nurtured by something in the air, a moment in time, a set of circumstances, by certain people coming together around a uniting thought. Designers need to act as film directors pulling together the talents of many to achieve a unified piece of work. They

need to work collaboratively and this book will give useful insight into the process to all involved in and around the design process, students, teachers, academics and potential clients. Books on the theory of Interior Design are hard to find and I welcome Anthony Sully's latest addition.

March 2015   Julian Powell-Tuck

Preface

There are two camps in the discipline of interior design which seem to me to be drifting further apart: the profession on the one hand and the education and training on the other. The profession marches onwards, following technological inventions, a proliferation of new products and paying lip service to the architectural profession in a subordinate role. The continued dominance of the 'Modernist' tradition is proving stifling, not only in teaching but in practice as well.

Professionally, we have the interior decorators, who work mainly in the domestic field, and are in a completely different mode to the more commercial designers. Interior Design is an activity that embraces construction, furnishing, building services and decoration. The Interior Designer takes charge of all of this. He/she may employ specialist craftspeople, contract furnishers, engineers and decorators. The scope of work covers all sectors such as commercial, retail, residential, education, sport, entertainment, travel stations, hospitality, medical civic and so on. The specialist decorators have taken on an independent consultancy role of their own calling themselves Interior Decorators whilst concentrating mainly on residential only. They do not usually get involved in construction.

We also have a breed of interior architects, a term that is more recognised in Europe than in the UK, and whose title I have challenged in my last book 'Interior Design: Theory and Process'. Interior Design is the more common generic term and is one that I shall continue to use. The professional work live in the field and new developments/products arise out of the designer's own exploratory research, as well as manufacturers chasing the demands made by the consumer. All participants in the design industry also acknowledge pressure from politicians and 'Green Issues' to act upon such signposts that indicate ways forward which will benefit humanity and undo the wrongs of the past. Employers complain about the inadequacy of many graduates coming out of university, saying that they are not primed to work in the industry. They argue that the students' studies are so detached from reality that they do not sufficiently prepare them for professional work. The university sector has a very difficult task confronting them. On the one hand, they need experienced practitioners to teach and pass on the benefits of their experience, and on the other hand, they need academics to stretch the students'

minds and be exploratory and inventive. The full-time staff managing the courses are usually the academics, and the part-time visiting staff provide the hands-on professional approach because they are in practice.

There are also new branches of activity that have grown over recent years or have yet to confirm a union that I consider to be a threat to the recognised professional role of the designer. These new fields come under such titles as Design Thinkers, Behavioural Scientists, Systems Analysts and Social Psychologists. Whilst some valuable work is being done within these fields, they are beginning to assert undue influence upon the design process in such a way that they are subjugating the role of the designer. I have read that they have been welcomed into the industry because of criticisms of the way designers have spent too much time in the past on aesthetics and less on the needs of the client or user. I cannot believe that this is correct if my own education is anything to go by. I was taught about how design integrates aesthetics, function and technology and how much the needs of the user were of prime importance. Even new degree courses have sprung up such as Service Design for which the following definition applies:

Service design is the activity of planning and organizing people, infrastructure, communication and material components of a service in order to improve its quality and the interaction between service provider and customers.

When the service industry is discussed, it usually refers to both public and private sectors and covers such areas as transport, food catering, retail and hospitality, in fact anything whereby a service is being provided to a paying customer. As far as I can see, this work comes within the remit of the existing interior, product or architectural designers already. My guess is that the client management of these service providers has not been as good or sharp as they should have been in briefing the designers adequately, and hence, this additional focus has appeared as a move to improve the service. Whatever new developments are taking place within the industry, the contents of this book should still apply and be useful.

The education and training of interior designers still varies greatly throughout the world. Member organisations are listed in the Appendix. Higher education has become big business throughout the world, with individual universities competing for either more overseas student applicants, funding grants or creating partnerships with foreign institutions. All of this is designed to boost the income of the instigating university, as well as help the less able ones to raise their game and become HE global influencers in their own right. The logical outcome of this scenario, as is already happening, is that the junior member of these partnerships will become so strong and well equipped in their own right that they will not need the services of these host universities in the future. Professor Sir Fergus Millar wrote a letter to the Times in 2013 about what is happening to HE in the UK. I quote:

'…it is not that funding is sought in order to carry out research, but that research projects are formulated in order to get funding…the lecturer whose fulfilment comes from teaching…now risks, at best, being publicly humiliated as "non-research-active…and at worst being dismissed. The present system is profoundly damaging, not only to teaching but to research itself.'

The last few years have been witness to a global recession, which has had ramifications on the educational system in the UK. Here is a quote from a paper delivered by Patrick Hannay[1] at the Interiors Forum in Scotland in 2007:

Knowing as we all do, that staff-student ratios have risen dramatically, and that while we may have tightened up on our delivery techniques, we all have witnessed, if we are honest, at least in England and Wales, the erosion of content and substance through stretching too few tutors over too many students, while studio space is cut from beneath our feet.

I have seen departmental budgets cut back over the years much to the detriment of the education of students. What I find distressing is that the industry has huge expectations on the quality of graduate that is required, but there does not seem to be any reciprocal gesture of assisting towards the funding of our design courses. No doubt there are exceptions to this and a shining example is the new campus of Ravensbourne college built adjacent to the O2 Arena in south-east London. Apart from the normal institutional funding sources the college manages to secure private funding from the media industries that it serves. Art and Design in the UK used to be taught in independent colleges of art and many of these were founded in towns that had local industries that were able to support them; for example, Staffordshire University's art and design grew out of the potteries in Staffordshire; Nottingham School of Art (now Nottingham Trent University) grew out of the textile and lace industry of Nottingham; Stourbridge, glass; Manchester, the cotton industry; Leicester, hosiery; Birmingham, metalwork; High Wycombe School of Art (now Buckinghamshire New University) grew out of the furniture industry of High Wycombe; Kidderminster College for the carpet industry; Coventry for transport design (car industry); and so on. Today, the scene has changed so much with some of these industries in decline, whilst new ones due to the digital revolution are emerging.

Each chapter in this book deals with seven of the eight concepts mentioned in the Introduction. The formation of these concepts is not bound by any dictatorial ruling as that would be counterproductive to the essence of creativity, which is not premeditated or controlled by any external force. This book is intended as a guide, whilst at the same time I hope will be inspirational. How are concepts formed? I need to emphasise that the design process is not strictly linear, but can jump about according to varying conditions or extenuating circumstances. It is also unpredictable as it should be, for the outcome is not known, but is there to be discovered. It is called innovation. This is the kernel of excitement about design: nothing is predictable. If it was, and I suspect that much of the poorest quality of design falls into this category, then it is probably the product of repetitive methods whose main focus is to reap financial rewards at the expense of quality. Later in this book I refer to the designer's vision of what could be done, and this is the fuelled

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[1]Patrick Hannay, *A Regulated Irregularity,* Paper at Interiors Forum Scotland, 2007. Patrick was formerly Course Director of the Interior Architecture Course at the University of Wales in Cardiff and is now editor of Touchstone magazine.

beginning that gives impetus to the design process. There could be many visions covering the whole space, or the use of certain materials, or methods of access, or colour and lighting and so on. These visions help to form each one of the concepts in this book.

The book is written with definitions, suggestions, classifications and analysis. I have used examples of products and interiors where they serve to illustrate the point I am making, or the topic heading of that particular paragraph. Otherwise I have drawn my own diagrams and drawings to help with clarification.

John Ruskin wrote 'The Seven Lamps of Architecture' in 1907 and I pondered upon the relevance to my seven concepts loosely matching them as follows:

Ruskin's seven lamps		My seven concepts
SACRIFICE—about giving	>	Circulation—guiding people
TRUTH—being honest	>	Lighting—lighting the way
POWER—talent, responsibility	>	Planning—powerfully generative
BEAUTY	>	Colour
LIFE—about people, expression	>	Materials—we find and shape
MEMORY—history, habits	>	Construction—build on prior experience
OBEDIENCE—duty	>	3 Dimensions—provision to the client

Acknowledgments

Contents

Introduction

These organisational methods include balance, arrangement, sequence, scale and proportion; when used effectively, unity results…

   Both the visual elements and their organising principles serve to form a tangible entity from the designer's concept.[2] **Malnar and Vodvarka**

In my first book 'Interior Design: Theory and Process', I described the basic format of study of this discipline with appropriate historical references as well as proposing ways forward in establishing some kind of code or language that I consider is needed in the face of so much present-day free-for-all anarchic design solutions. I explained the whole sequence of the design process, and part of that process is the formation of ideas that engages the designer with the elements of designing an interior. The term 'idea' has multiple applications and is used in common parlance. In design, we refer to these ideas as concepts.

The contemporary use of concept as an architectural design method developed over several centuries and owes much to the idea that architecture (Interior design), *like art, must express something beyond its own materiality.*[3] **Philip Plowright**

   Many books have been written about interior design, interior decoration and its associated disciplines of architecture, furniture, products and crafts. As far as I know there has never been a book written about the concepts of interior design or, indeed, analysing what these are. The theoretical basis of interior design, as outlined in my last book, is based upon a core of the following as the main ingredients:

Geometry—measured shape, form and proportion
The human form—demanding needs for the activities
Perception—controlling what we see
Expression—reasoning of why with conclusive effect

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[2]Joy Malnar and Frank Vodvarka, *The Interior Dimension* (New York, Van Nostrand Reinhold, 1992) p. 36.

[3]Philip Plowright, *Revealing Architectural Design* (London, Routledge, 2014) p. 245.

The grand concept of a design scheme, which uses the above, has been commonly used, but that is a post-descriptive term to explain the final design. The breakdown into different concepts in this book is an attempt to explain the deeper workings of each one in order to strengthen the designer's concentrated efforts in the design process and confirm the full status of a design scheme.

In this book, I would like to expand this study to see if this helps to regularise interior design into a manageable and effective discipline. I intend to focus upon seven of the eight concepts that I listed in my last book that generate the main concept of a scheme and explain how they can be formed and how they interrelate. I am also in pursuance of a climate that is free of the strictures of style such as Modernism.

As Salingaros says:

In architecture, the stark modernist interiors that came of age with Adolf Loos and later with the Bauhaus have been very unsuccessful in eliciting the type of universal and visceral attraction and sense of comfort that more traditional interior environments accomplish, as witnessed by what the majority of the population chooses as their living interiors. People like to bring objects such as photographs, plants, dolls, and objets d'art into their living space and workplace. This practice has been condemned by a rather narrow design élite that continues to support the old minimalist design ideology against overwhelming evidence of what makes people most comfortable.[4]

My research has uncovered much discussion and expositions by writers who are trying to explain what interior design is (definitions, discipline, profession), where it has come from (history, which I have covered in my first book), exploring the field of interior design (design research, philosophy), who uses interiors (the users, behavioural studies), the importance of interior design (social contribution), healthy interior design (responsibility, sustainability) and effects of interior design (people responses). I intend to continue to redefine the core of what and how interior design is formulated.

So, I am still dealing with the conceptual growth of ideas as opposed to the practical applications of material and construction technology, and the statutory regulations that accompany such subjects. The two driving forces willing the birth of a concept are inspiration and motivation. Sources of ideas exist in all aspects of life from culture, industry, politics, philosophy and the community. Such sources are considered to be *outside* the discipline of design, whereas those sources that come from within the knowledge base of the discipline are considered to be '*inside*' the discipline. This book is concentrating on the inside sources. A concept is not to be confused with a 'Style', which usually refers to an established visual theme both historical and modern that fits a certain social strata.

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[4]Nikos Salingaros, *Fractal Art and Architecture Reduce Physiological Stress,* Article 2012.

While a style, so far, has been defined in terms of a few particular formal traits common to a number of works of art, we should rather let 'style' imply the formal probability structure of a symbol system.[5] **Christian Norberg-Schulz**

Aside from dress, décor is the most immediate extension of the body; it constitutes a language, a set of signs, a definite notion of the art of living at a particular moment in time.[6] **François Baudot**

Style implies a group of different products that belong to each other by common physical properties or linking devices, which produces a visual assemblage. Their total assembly is unique and can be compared with other assemblies whose products will have different properties, thus creating another 'style'.

I do not aim to ponder on the wider social needs of society, gender issues or global and market forces that help shape our future as such issues are well covered elsewhere. In my professional experience, the design process has been led by an overarching concept supported by subordinate elements that have been dictated to. For example, the major concept for a cinema interior may be a combined historical, rich and comfortable atmosphere. One of the subordinate elements would be lighting which constitutes a huge range of fittings and effects. In order to plan and specify the lighting, the designer needs to have a concept of it. This will define effect, control, duration, location and so on. I have analysed these subordinate elements and concluded that their roles should not be secondary to the main concept, but rather, they need to be raised on an equal footing in order to sharpen and improve the interior designer's skill base. Their contribution will still help to form a dominant concept. These elements form the concepts of this book for each chapter, and they will be described in terms of their content, their boundaries of subject and their overlap with each other.

In addition, an overall conceptual position can make it easier to engage in synthesis during the refinement stages of the design process as there is a clear set of judgement criteria, fixed by the conceptual position to guide the formation of the whole.[7] **Philip Plowright**

Interior design has always proved to be a slippery field of work and study in terms of defining what it is, so in order that the reader sees my book in context here are some views by others as well as myself.

Interior Design Education and Practice

It is often debated as to whether it is necessary for a designer to be able to draw freehand. I maintain, and any professional designer will say the same, that drawing is a vital part of the design process by being an extension of the brain and

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[5]Christian Norberg-Schuiz, *Intentions in Architecture* (Massuchusetts, The MIT. Press 1965) p. 70.

[6]Francois Baudot, *Compendium of Interior Styles* (New York, Assouline, 2005) p. 7.

[7]Philip Plowright , *Revealing Architectural Design* (London, Routledge, 2014) p. 252.

eternalises the visual powers of expression. In other words, it is a process of giving form and shape to mental visions. It is therefore a means of obtaining feedback from the drawing and enables the designer to make changes over a period of time. It is about making emotional gestures, which are given form and eventually become representations of the design.

It is through drawing that we not only explore the possibilities of new design but also acquire the fundamental language of architecture. (Interior Design).[8] **Simon Unwin**

There are different and opposing views of what constitutes critical interior design. Historically, North American interior design research has leaned towards the pragmatic and has tended to concern itself with practical problems as opposed to philosophical ones. **Abercrombie 1990; Guerin and Martin 2001**

There is a disparity between the theories used to teach interior design and the actual act of designing. Some of these theories are ascribed as objectivist and absolute truths (Mitchell 1993; Kruft 1994). Notions of truth, beauty and values embedded in assumptions about what constitutes design in general, and interior design in particular, are often taken for granted (Ainley 1998; Vaikla-Poldma 2003). **Tiiu Poldma**, University of Montreal, Canada, 2003

Despite significant variation in regional approaches to interior design nomenclature, regulation accreditation and research, there is global agreement about the contested and problematic nature of the identity of interior design. **Joanne Cys**, University of South Australia, 2008. Paper: 'Undisciplined'.

Increased complexity in the design of interior environments has demanded a more focused expertise and skill set related to sustainable interior materials, ergonomics, design for multiple populations, ADA compliance, workplace design, facilities management, interior lighting and other aspects of the built environment focused at the interior scale. **John Weigand**, article 'Interior Design and Architecture', Design Intelligence. March 2013

Interior Architecture

The use of the term interior architecture is viewed by some as yet another threat to a profession that others would argue has constantly had to defend itself since the title of interior design was adopted in the 1960s. It seems that we have not done as adequate job of communicating exactly what it is that we do or the value that we bring to the table.

So given our past history, the public perceptions of our profession and the seemingly continual fear that interior design will be subsumed by architecture, what are we to do when at times our future is being challenged and seems bleak? **Allison Carll White**, Ph.D., University of Kentucky. *Journal of Interior Design*, IDEC 2009

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[8]Simon Unwin, *Analysing Architecture* (Routledge, London,2014) p. 4.

There is a fine line between architecture and interior design in this book. In terms of the subject matter of interior environments, these disciplines become one and the same: elements present in the design of interiors, whether architectural or decorative, contribute to the qualities of the same place.[9] **Roberto Rengel**, University of Wisconsin-Madison

In terms of philosophy and practice interior, architecture is a discipline that is heavily (although not exclusively) involved with the remodelling and repurposing of existing buildings and so has an important role to play in the sustainable reuse of the built environment.[10] **John Coles and Naomi House**, Middlesex University

We may define interior architecture as the design of structurally created interiors, for domestic, recreational and business usage, which apply some architectural processes.[11] **Clive Edwards**, Loughborough University

Some of the ideas that characterise Interior Architecture are strong three-dimensional development, respect for the enclosing architecture, sensitivity to the human experience, primal significance of light, wealth and energy of colour and furnishings as an extension of the architecture.[12] **Kurtich and Eakin**, The School of the Art Institute of Chicago

Interior architecture is comprised of at least some elements of all three fields: design, architecture and art.[13] **Ellen Klingenberg**, Oslo National Academy of the Arts

Art and Design

Art and Design have been converging towards each other at an ever increasing rate over the past 30 years that this conjoined spirit is realised by leading artists and designers. Interior Design has to be charged with a creative spirit that seeks solutions which combines art and sculpture resulting in forms that work by storing, displaying, that facilitate working and that supports the human form. A designer works like an artist, and an artist works like a designer. **Anthony Sully** 2011

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[9]Roberto Rengel, *Shaping Interior Space* (New York, Fairchild Publications Inc. 2003) p. 10.

[10]John Coles and Naomi House, *The Fundamentals of Interior Architecture* (Switzerland, Ava Publishing 2007) p. 10.

[11]Clive Edwards, *Interior Design, a Critical Introduction* (Oxford, Berg, 2011) p. 2.

[12]John Kurtich and Garret Eakin, *Interior Architecture* (New York, Van Nostrand Reinhold, 1996) p. vii.

[13]Ellen Klingenberg, *Interior Architecture—a body of knowledge and a field for research* (paper 25.07.2009).

Interdisciplinary

…cross discipline work is too little encouraged in the art schools themselves. **Fred Scott**—'On Altering Architecture' 2008

It is certainly true according to my own experience that each department tends to build a wall around it for fear of outsiders affecting the controlled stability of management and inflexible programming. Compared with 30 years ago, there is certainly less of a sharing culture between academics who are striving to chase a PhD., partly due to university pressure to improve its own research ranking, but partly due to the academic's own protectionist methods as though sharing would devalue their efforts.

Interior design is an interdisciplinary practice that is concerned with the creation of a range of interior environments that articulate identity and atmosphere, through the manipulation of spatial volume, placement of specific elements and furniture and treatment of surfaces.[14] **Brooker and Stone**

Summary

From the above, it is clear that the problem of establishing what the identity of interior design is has become a common topic for debate. The emergence of 'Interior Architecture' as a renamed version of 'Interior Design' does nothing to clear the air or still the waters. After much research, I have come to the conclusion that there is no difference between them. Existing buildings need people to alter and adapt the existing structure and services right down to specifying furniture and internal decoration. This is what interior designers (and I am one of them) do already, so why invent another term? When it comes to interior design education, it is the American organisations of CIDA, NCIDQ and IDEC that lead the way with vast membership numbers and regulatory bodies.

From the previous list of authors, it is interesting to note Tiiu Poldma's comment about the disparity between theory (as taught and written about by academics) and practice as delivered by the professional designers. Geurin and Martin refer to the schism between practical thinking and philosophical thinking. Certainly in my experience, I have noticed that the height of academic research as witnessed by certain conferences and written papers does tend to wallow in what I call intellectual garbage. One term that has come out of this is the word 'interiority', which for the life of me I fail to understand. As readers will know who are familiar with my last book, I am a designer who regards writing as a creative

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[14]Brooker and Stone, *From Organisation to Decoration* (London, Middlesex University Press, 2013).

extension to designing. I am not a researcher and therefore am not au fait with some of these ethereal works.

This Book

Design is an important human activity—we could speculate that it might even be the thing that makes us human—the ability to conceive, evaluate, innovate and propose. **Philip Plowright**[15]

What is a design concept? The written description of a concept tries to be the embodiment of the actual experience people will feel and see when they enter a space, so it is never the perfect way of communicating it. I refer to people in the generic sense instead of alluding to gender, age or cultural differences. To begin with a concept is an idea, a formation of something that will eventually drive an actionable reality within the interior that allows the activities of the project to take place.

Each chapter analyses the range of possibilities that the designer can examine and eventually decide by choice and conclusive belief the appropriate course of action to take in forming that particular concept. Below is the concept diagram as explained in my last book.[16] Planning, which is the topic of Chap. 1, is listed as one of the minor concepts, although I would emphasise that it is a very important and generating concept. One may ask why I have not included 'Decoration' as a concept. Decoration is too wide in scope and covers furnishing, lighting and surface finishes. These topics are already covered by the other concept titles, which I consider to be complete in the sense that they should cover every aspect of designing an interior. All of these interrelate at various times throughout the design process, and such analysis is an attempt to assert greater control over the design process and ensure that the creative energy of the designer is well harnessed.

My last book dealt with such theoretical topics as proportion, geometry, perception, human form and expression that provide the basis and reasoning for any concepts being created. Therefore, I do not intend to repeat these except where relevant. I also do not intend to repeat the client relationship, design commission brief nor define their needs and activities, but simply assume such work has been done for the conceptual growth of the project to begin.

I make no apology that my case studies are not in depth as can be found in other sources, but are used simply to illustrate a point that I am making. If the reader wishes to find out more about them, at least I have provided a stimulus for further reading.

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[15]Philip Plowright , *Revealing Architectural Design* (London, Routledge, 2014) p. 22.
[16]Anthony Sully, *Interior Design: Theory and Process* (London, A&C Black, 2012) p58.

Eight Minor Design Concepts That Have to Be Developed into the Main Concept

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                        ┌─────────────────────┐
                        │  DOMINANT CONCEPT   │
                        └─────────────────────┘
        ┌───────────────────────┐     ┌───────────────────────┐
        │    ORGANISATIONAL     │     │         FORM          │
        └───────────────────────┘     └───────────────────────┘
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PLANNING *space use, structure, information, services, support, display, storage, levels, scale* Working from plans of the building and handling given data from the client **CIRCULATION** *user and objects, movement, connections* Confirms spatial relationships of activities of user, access, frequency **LIGHTING** *daylight, artificial, effect, general, task, intensity, source location* Coincides with previous concepts, supporting, emphasising, enabling **SERVICES** *power supply, water, drainage, distribution, operation building management systems and IT* Linked with general planning of building form	**THREE DIMENSIONAL** *massing of: storage, structure, support, display, space* Sketching and drawing in 3D to confirm planning decisions **CONSTRUCTION** *how things come together, primary structures, secondary structures, function, performance, appropriateness* Distinguishing between panel and frame, building components, cladding and surface, expression of character **MATERIAL** *structural, decorative, hard, soft, function, texture, properties,* Coincides with Construction, but has a layered property **COLOUR** *applied or integral to a three-dimensional form, mood, proportional distribution, composition* Coincides with material and lighting concepts

A book has to be read in sequence of chapters, although the odd invasion to later ones can be spurred on by an urgent enquiry. So my sequence tends to acknowledge roughly when such concepts come to fruition in the way a designer works, although I do repeat that the design process is not a rigid sequence but instead responds to the designer's mood, client suggestion and the demands of the project. I shall not deal with the concept of building services as this has to rely upon the involvement of relevant engineers and that is beyond the scope of this book. Nevertheless, I would like to stress that the concept of building services can be a powerful influence on planning and the building form.

An item can fall within more than one conceptual heading. For example,

(it is assumed that a chair always accompanies a desk as a working partnership)

A desk has to be positioned which is the act of Planning.
A desk will be accessed by people—Circulation.
A desk is part of a suite of support systems which comes under Three Dimensions.
A desk will have a mode of Construction.
A desk is made of Materials.
A desk will have a certain Colour(S).
A desk will have to be lit by Lighting.
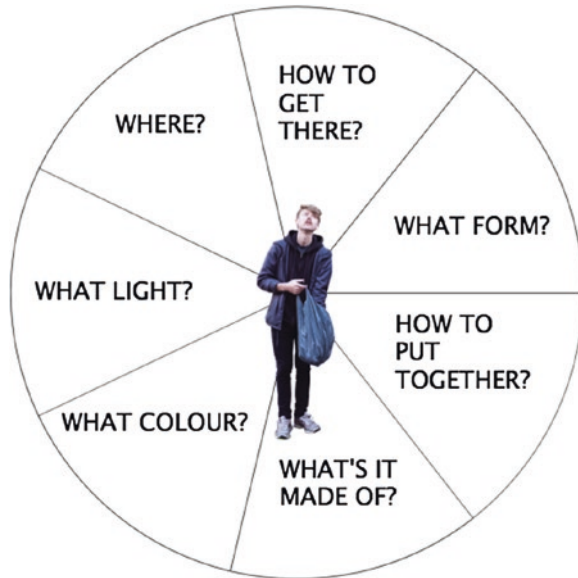
Concept Circle—Introductory diagram of the question posed by each concept. The reader should be able to match the above with each of the seven concepts listed

When looking at built interiors or the examples I provide in this book, sometimes it may not be easy to 'see' each one of these concepts clearly. I do not think that the purpose of designing should facilitate that anyway. A person may compliment an interior for the following common reasons:

- Good colour scheme
- Great lighting effects
- Great atmosphere
- Feels good working here
- Very comfortable
- Love the wood (or other materials for their dominating effect)
- It works very well
- Great place to meet people
- Great views

And conversely criticise the above for their negative aspects. The formation and implementation of these concepts is to aid the designer in his/her professional task of completing a major concept, which will emerge as the design proposal to the client. Each chapter deals with how that particular concept is approached, analysed and covered in order that a concept will emerge. There will not be an actual example of a concept at the end of each chapter because that can only emerge through a real design project. But I do provide an example in the appendix with a simple shopfront design. I would suggest that those concepts that can be 'seen' or determined by the user in order of clarity are as follows:

Colour must be the first impact and easily defined. The powerful and effect-making concept dependent upon the choice of Materials, Construction and Lighting. Colour and shade help define the 3D form. Capable of repair and maintenance.

Materials will impact on the viewer as much as colour, whilst being dependent upon Construction and homing in on the aesthetic and function of use. Competes with Colour for consideration as the chicken and egg scenario. Capable of repair and maintenance.

Lighting also runs parallel with the above two in visual recognition. Always the 'after' shows but undoubtedly brings everything to life. The only concept, apart from Circulation, that shifts in time and use. Capable of repair and maintenance.

Three Dimensions require more knowledge of the 'content' of the interior from every angle, which may not be possible. Taking off from the Planning and Circulation but seen in 3D. Beginning of visual judgement of space and form. Capable of readjustment.

Circulation can be experienced but only partially depending upon permissible access. People access and use of the space. Can dictate Planning as well as following. On a time and motion usage.

Construction much of this is unseen and therefore not able to be appreciated fully. Absorbing the Planning and 3D concepts into the reality of fitting and installation. How things come together. Capable of repair and maintenance.

Planning definitely requires a 'bird's eye view' which is hardly practicable. It is the act of 2D positioning and placement relative to people access and mental vision of 3D repercussions. The controlling fixed concept.

You could say that Planning and Three Dimensions are closely linked or that Materials, Construction and Colour are closely linked and of course they are. The purpose of this book is to prepare designers to focus on each concept independently as much as possible as functional items, whilst acknowledging relative connections without unwarranted influences of any one concept unfairly dictating a major influence. The overlapping nature of working can make independent analysis difficult. Here is Roberto Rengel's[17] suggestion of what a concept is:

A design concept aims to define appropriate responses that help generate a specific approach to solve a design problem… First, it is useful to divide interior design concepts into two broad categories: organizational concepts (the arrangement of space) *and character concepts* (those related to style, image or theme).

His organisational group relates to my concepts of Planning, 3D and Circulation, but he does not single them out in that way. His character concepts could include my concepts of Colour, Materials and Lighting, but again, he does not single them out. Construction is not mentioned.

A design concept is an expression of the key ideas with which the designer intends to work in order to generate a scheme.[18] **John Coles and Naomi House**

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[17]Roberto Rengel, *Shaping Interior Space* (New York, Fairchild Publications Inc. 2003) p. 122.

[18]John Coles and Naomi House, *The Fundamentals of Interior Architecture* (Switzerland, Ava Publishing 2007) p. 10.

Designers should always be aware of changes and developments that take place within the industry, which will have repercussions on the conceptual basis of working. For example, within the field of office design (other names such as space planning or office planning I consider to be superfluous), organisations are finding that the working methods are more group focused than personalised, and flexible workspaces are in demand. So designers are beginning to respond by designing reconfigurable spaces using transformative furniture facilitating easily accessible technology. This touches on my theory of 'Mechanics of Operation') MOO, of which there are examples shown in Chap. 4. This is based upon my belief that more moving parts are possible in interiors other than just doors and drawers.

This book is about that part of the design process called conceptual analysis. It is assumed that the site, location, building and orientation, as well as the client's brief of activities and needs, have been digested and analysed to provide the data upon which the design process can begin.

In this book, I refer occasionally to 'support systems' which covers anything that provides support for the human figure such as seating, beds, working surfaces, handrails as well as furniture storage and display forms.

Movement

Movement of light, of pattern, of form and of people all help us to see and 'read' interior spaces. It is therefore absorbed by all concepts and is experienced through two ways:

1. As conceived and planned by the designer in the 3D rhythm of all constituent interior elements as seen by the user.
2. When people move throughout an interior, its static quality becomes liberated by the 3D motion of people movement and their awareness of the differentiation between form and space.