

second edition

INTERIORS

AN INTRODUCTION

USED BOOKS

USED

Karla J. Nielson

David A. Taylor

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BRIGHAM YOUNG UNIVERSITY

David A. Taylor

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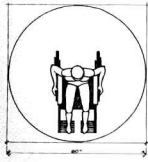
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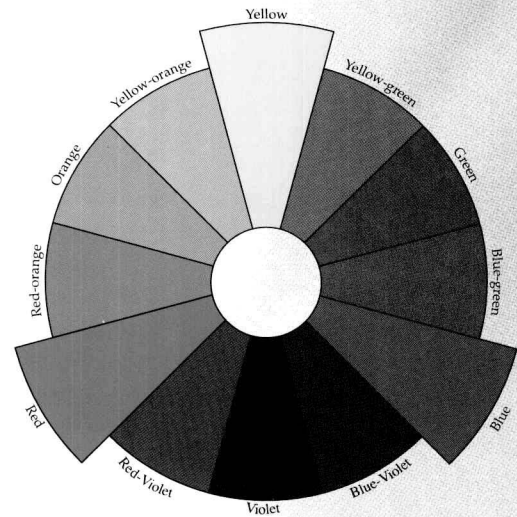
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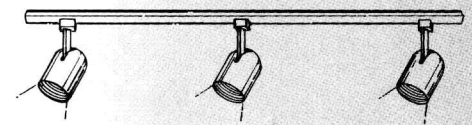
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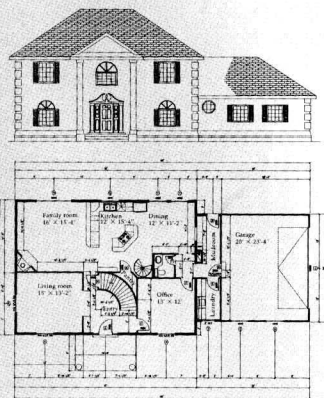
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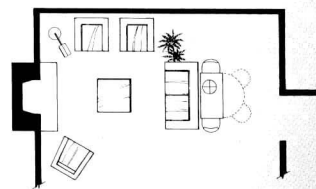
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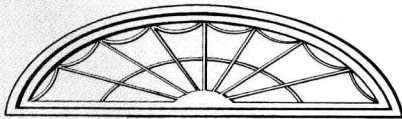


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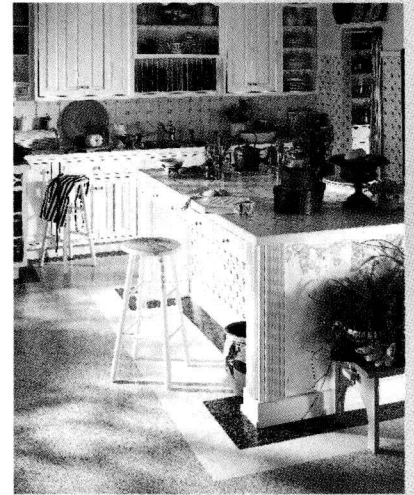
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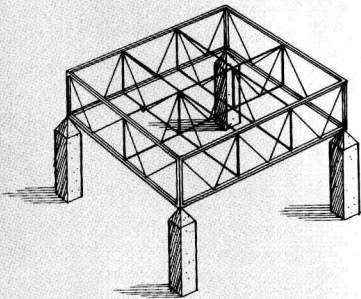
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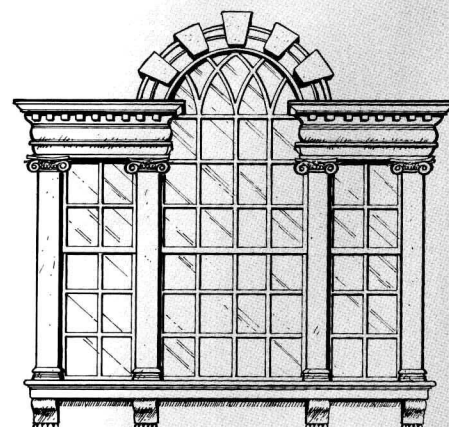
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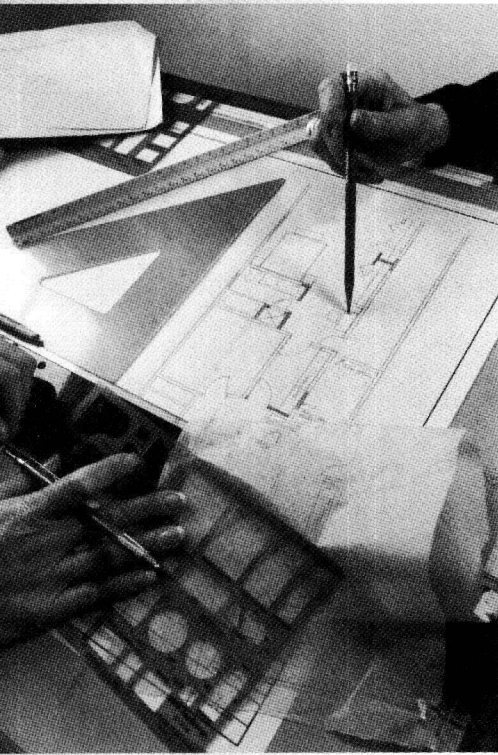
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Interiors: An Introduction is a beginning point for a lifetime of design education, appreciation, and enjoyment. The fact that you now hold this book in your hand indicates that to some degree, interior design is a value to you. That value is like a seed that needs to be nourished and cultivated with knowledge, training, and experience. As design awareness grows and matures, we see our world with fresh new eyes. Life can be richer and better for this effort, and that is the real value of studying interior design. From this book, a deeper appreciation and understanding of interior design may be obtained. It is a complex and intriguing subject, yet one in which personal satisfaction and enrichment are available to all who seek and study.

Interiors is a book for the beginning college or university student of interior design and for all who wish to acquaint themselves with the foundation of the major aspects of interior design. As such, the goals of this book are threefold:

1. To introduce a philosophy of and encourage an appreciation of fine design wherever and whenever it is found
2. To present the timeless design principles and elements and their application to interiors
3. To make the student aware of the numerous choices of materials, furnishings, and components that are used in interior design

Because the main emphasis of introductory courses in interior design is the home, this book presents all topics as they relate to residential interiors. Home is the most important interior in our personal lives. Individual expression and the greatest satisfaction in design can be found there. At the end of each chapter is a section entitled "Nonresidential Considerations," which relates the information to interiors we visit, where we do business, or where we obtain services beyond the home. This organized, twofold approach will be a starting point for those who will become interior designers.

Many people are finding rewarding careers in interior design. For these, studying and learning are necessary prerequisites to professional practice. Their study of interior design must be thorough and detailed because they are responsible to all of us for the development of interiors that are safe and functional as well as beautiful. Interior design is an exciting discipline that makes life better through effective solutions to problems. The satisfaction and pride that come with a well-designed interior are worth the effort it takes to learn, study, and assimilate the vast body of knowledge in this field.

For those who do not pursue interior design as a career, this book will form a basis for judging and understanding good design in both the home and nonresidential public spaces. Indeed, most of us will spend a great deal of time in places where we work or do business. The person who can appreciate good design wherever it is found and who can evaluate why poor design is not pleasing will find life more rewarding and interesting. With the understanding gleaned from *Interiors*, we can seek to personalize our homes and work spaces with greater skill and sensitivity to beauty.

Interiors is planned for flexibility. Because beginning interior design courses are so different in approach, every chapter of the text may not be applicable to every course. Some chapters may be eliminated for a given course if desired. Much technical data has been incorporated into charts that may be utilized according to the teacher's preference. Some may continue to use the data as a reference for years to come. A glossary is provided at the conclusion of the book for understanding and clarity. The illustration program is also planned for understanding fine design and the processes that bring design to reality. The quality line drawings help the student understand the numerous terms that are so important to the comprehension of interior design.

Unique features brought to this first revision of *Interiors* include Design for Special Populations—such as the elderly, physically handicapped, or visually impaired. As the demographics of today's Western world shift, there are more people living alone, and family situations vary with different stages of life. Flexible interior design caters to all living situations—families with small children in the home, grown children who are reluctant to leave, adult children moving back home and bringing their children with them, elderly parents and grandparents who need in-home care, and even grandparents who simply like to indulge grandchildren.

America is now experiencing a new baby boom parented by a health- and fashion-conscious generation. If we plan for each stage of life as we plan space, select furnishings, adhere to personal style, and consider upkeep, we will make wiser and better informed decisions and better meet our own evolving program. We can also select “universal design”—objects (e.g., from sofas to appliances) that can cross boundaries and be useful to young and old, healthy and handicapped. This, too, is part of making wise choices.

Another vital issue facing us at the end of the twentieth century is the impact of the environment on interiors, and vice versa. Not only should we select quality materials that will not require frequent replacement so as to conserve resources and not add to landfills, we also need to be aware of the source of those materials. The quality of our interior environment is likewise crucial to our personal well-being. This means clean air, judicious use of lighting, and safe and comfortable interiors. This revised edition of *Interiors* has addressed this issue with an Environmental Considerations section at the end of each applicable chapter.

Another new aspect to the second edition of *Interiors* is the discussion of remodeling—a major trend as new housing costs have soared. In addition, there is discussion of the “total sound/media environment” so desired in today’s interior. Seasonal Affective Disorder (SAD) is a new concept in the lighting chapter.

A new chapter in this edition of *Interiors* is dedicated to the historic information so important to today’s informed and well-rounded student of interior design. This satisfies the requests of professors and will increase ease and continuity in those courses where historic overview is integral to the course. It can also serve as a springboard and introduction to more in-depth study of our treasured architectural and design heritage. It is interesting to note that awareness of historic preservation, as well as new architecture and interiors reflecting historic styles, is more prevalent now than at any time since the 1940s, when the Beaux Arts era ended. At the end of a century, it may be natural to look back fondly and appreciate more deeply the designs and dignity of the past. The focus now is to keep the best of each era. Our spaces should not be just museums but must function viably for those who occupy them. Understanding the complete package of each era will guide us toward the fine design of today and tomorrow.

As technological advancement increases and as people deal with concern about crime, the environment, and personal safety, the accompanying stress has driven people deeper into the “cocooning” phenomenon. Nothing is more intriguing than creating secure, personalized interiors; nothing in the 1990s is as important as our homes. Interest in and money spent on remodeling and redecorating, in purchasing new and restoring old furnishings for the home, is at an all-time high. We are seeing this phenomenon in the advent of “home theater”—entertainment systems furniture featuring a big-screen television as its focal point.¹ And since the home is the most expensive personal investment we will make in our lifetime, it makes sense to us as authors that the more we know about our interior design options, the better our choices will be. Let this book be not simply enjoyable reading, but the beginning of *your* lifetime of involvement in *Interiors*.

ACKNOWLEDGMENTS

This book is the result of the efforts of many talented and supportive people. We would like to express our thanks to our spouses, Asa S. Nielson and Kristine B. Taylor, and to our children, extended families, and our professional peers for their moral and thoughtful support.

We appreciate those who contributed illustrations: Jim Park for his high-quality pen-and-ink work, and the many photographers whose creativity is manifest. Also thanks to individuals and corporations whose designs and products appear in this book, contributing to the state of the art in design excellence.

We are also grateful for the comments of the reviewers for this edition of *Interiors*: Joyce Eileen Butts, Florida Community College at Jacksonville; Maribeth Christensen, Ricks College; Karlene E. Morris, Mt. San Antonio College; Stella F. Underwood, Sinclair Community College; and Eileen Ward, Northern Virginia Community College.

Finally, our appreciation goes to the many fine people at Brown & Benchmark who have worked on this text. These people include Developmental Editor Deborah Reinbold, Art Editor Carla Goldhammer, Photo Editor Shirley Lanners, Designer Chris Reese, Production Editor Ann Fuerste, and Copyeditor Moira Urich for their expertise and commitment in bringing this new edition to reality.

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1. Robert Marks, “Home Theater in an Emerging Market,” *Home Furnishings Daily* 66, no. 41 (12 October 1992): 31.



1

THE PROCESS OF DESIGN

SOLVING PROBLEMS

Design is the process of solving problems, and good solutions have the power to make us feel positive and happy about our surroundings and ourselves. When we buy designer products or hire designers, we are buying solutions to problems we either cannot or do not want to solve ourselves. We are also buying the good feelings that come from beauty. We are literally surrounded by the work of trained and untrained designers; the result of their efforts is often good but sometimes misses the mark. All the things surrounding us—buildings, interiors, clothing, electronics, automobiles, furniture, signage, books, magazines, covers for compact discs, even mechanical pencils—all have been touched by the hand of a designer. The success of each design depends on how well the designer has solved various problems.

In a sense, each of us is a designer and we often solve problems by design, even subconsciously. We gather and analyze information, consider options, study and invent variations, make selections and choices, and plan and build solutions to all kinds of problems. We may even have dabbled in areas of design that are considered the domain of trained professionals. We all have made posters without consulting a graphic designer, we may have customized a bicycle without the aid of a product designer, we may have designed and built tool sheds without the help of an architect, and more people have decorated their own homes than have hired a professional interior designer.

DESIGN DISCIPLINES

There are many design disciplines. Every designer in each design field—from graphic design to product design, and from architectural design to interior design—must solve very different kinds of problems. Graphic designers select photos and illustrations and combine them with typography in printed form to communicate a message. They create identities—logos, stationery, business cards, reports, brochures, posters, menus, and advertising—for businesses, governments, and every imaginable kind of endeavor. Graphic designers also create magazine layouts, book designs, package designs, compact disc covers, and signage to help us find our way through environments and buildings.

Products are designed or redesigned to meet an increasing demand for better devices that make life more efficient or pleasurable. Product designers create automobiles, planes, motorcycles, and other kinds of transportation, as well as copiers, computers, stereo systems, and the whole range of electronic equipment. They design furniture, household appliances, plumbing fixtures, lighting fixtures, tools, and specialized equipment for offices, hospitals, and restaurants. They even design tiny things like mechanical pencils and paper clips.

Architectural designers plan every conceivable kind of building, from stadiums and arenas to shopping malls and houses. Designing a building that is beautiful to look at is not enough. Solutions to architectural problems lie not only in an aesthetic design (pleasing to the senses), but also in function. If the needs

of those who use the building have not been met, if people with special problems such as impaired motion cannot adequately use the building, then the problem has not been completely solved.

Civil and structural engineers, city planners, landscape architects, fashion designers, textile designers, and lighting designers solve different kinds of problems, and their work is also everywhere around us. Yet, we often take their work and the work of all designers for granted unless the design does *not* work. We then become frustrated. When design needs are well planned and carefully researched, life is easier. Successful interior design makes life better and makes us feel good about our surroundings and ourselves.

INTERIORS AND WELL-BEING

The great British Prime Minister Winston Churchill said that we build our buildings and then they shape us. This is certainly true of anyplace we spend time, but nowhere is it more true than in the home. The home is a refuge from the elements and the pressures of everyday life. It is the place where children are nurtured. Here they can be taught the value of work and cleanliness and the satisfaction that comes from a job well done. They can learn honesty, integrity, dependability, and service to others by taking appropriate responsibility for the home, its maintenance, and the quality of life it provides. The home is where we come for entertainment and relaxation. It is a place where we seek physical rest and sleep—no bed feels as good as the one at home. Here we can cook in order to feed and fortify ourselves for the onslaught of daily living. Home should be a place of refreshment and support, and it should be important to us as a place where the finest values can be espoused and reinforced.

Interior design is the means to making homes pleasant and functional. In our fast-paced society, life is often filled with stress, and sometimes unhappiness. Poorly planned interiors can add to this emotional burden and can be an unnecessary source of frustration. Well-planned and lovely homes are no guarantee of happiness, but a well-designed interior certainly helps smooth the rough edges of life. It is also significant to note that there is no relationship between the size and luxury of a home and its ability to function. A tiny but well-planned apartment may make a better home than an enormous mansion. Likewise, a modest cottage, if it meets the needs of those who call it home, can be a pleasant and lovely place to live. It is up to us to create the kind of interior that best meets our needs and our expectations of what will take place there.

HOMES OF CHARACTER

Our homes represent what we are or what we want people to think we are. Louis XIV of France built the Palace of Versailles not because he needed a home but as a symbol of his power and a monument to a unified France. To a lesser degree, our interiors also say who we are. It is this principle, when fol-