

METHOD OF CONTRAST IN DESIGNING OF INTERIOR UNITS

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ABSTRACT

Contrast is a basic method in compositional shape forming. Its invariants, such as the materialistic contrast (between organic and synthetic), contextual contrast, dimensional, plastic, sensory contrast, etc., make the creation of a valuable designer and cultural product possible. The paper presents samples of classic designer furniture and modern innovations to prove the thesis that the method of contrast has the power to bond the physical features of a product to the emotional contact between it and its user, and thereby to unveil successfully the product properties.

Key words: design, form, contrast, interior, furniture.

INTRODUCTION

In the process of designing the elements of human artificial environment contrast can be seen as both a method and characteristic. The method involves building and implementing a system of actions that lead to the achievement of certain characteristics of form and function of the designed products. The characteristic contrast is the result of proper implementation of these actions. The consequence is the presence of the desired characteristics in the products in precise formal (from the „form“) dimensions, causing the corresponding sensory and mental effects.

METHODOLOGY

The article is prepared on the basis of research and empirical methods (induction, deduction, inspection and evaluation) – information on the processes of product design is used, and a large number of contemporary designer solutions, designer solutions from previous years and designer classics have been analyzed. Criteria for analysis and evaluation have been selected, which are applied to the selected photo material for

the different time periods first and then in parallel. The applied judgments and conclusions are illustrated with selected examples below in the text.

RESULTS AND DISCUSSION

The characteristics of the forms are perceived mainly from the sensory nervous system, about 75% of the information in one accepts eyes. Therefore, visual evaluation is such an important factor.

Material contrast. Organic / synthetic

The most direct and noticeable contrast appearance. The person as a natural creature has an innate visual filter to the various materials and spontaneous preference for those that are with organic and natural origin. The differences in the materiality can be seen immediately, but they entail any mental evaluations of seen, including sensory character based on past experience. The past experience has determinative meaning in observation because it eliminates the need necessarily proven quality features like solid, soft, liquid, cold, smooth, red, etc.



Figure 1: Examples of material contrast – from left to right:

Charles and Ray Eames – Molded plastic chair – classical american design from the 50s, uniting opposites – organic (wooden leg) and synthetic (plastic seat);

Oil Monkey – Plastic wood chair – the contrast between organic (wood) or synthetic (plexiglass) is reinforced by the contrast in the properties of the used materials – transparent / opaque. Input is and a contrast in the spatial orientation of the material and the various elements – all plexiglass elements are mutually parallel and perpendicular to the wooden part.

Hilla Shamia – a table from the group Aluminium and Tree Trunk Furniture – Wood is an organic material which is adversely affected from the fire and heat – can burn completely. Aluminum, on the other hand, is a natural resource which is very resistant to heat. The established link between the materials relies both physical and semantic contrast.

Duffy London – Abyss coffee table – Layers of glass and wood put except material contrast and color contrast, as well and a contrast to the methods of the formmacking – geometrically / organic.

Semantic contrast

The semantic or meaningful contrast is based on the difference between the observed and what is already known from past experience. "Misleading" of the visual senses is usually associated with conceptual or innovative design proposals and ideas aimed

at proving a particular thesis. A commonly used technique is the quote in which the goal is to make a comparison to dethrone, deride, etc. cultural phenomena seen as a mature cultural patterns or design classic. And could be a search for meaning in a paradoxical by its opposite ideas.



Figure 2: Examples of semantic contrast – from left to right:

Pie Studio – Centaur- A base made of stainless steel and back cane (removable and adjustable) – design team examined by contrast – technology against nature, machine against manually synthetic versus naturally.

Stiletto Studio (Frank Schreiner) – Consumer's Lounge Rest Chair – Shopping cart from the supermarket is transformed into a means of relaxation.

Studio 65 – Capitello – The contrast between classical architecture (Ionic chapter) and furniture (chair) passes into the contrast between the top (top of the column) and bottom (stepped on the ground chair), hard and soft (marble – in architectural classic, but in the case – poroplast). The characteristics and function of the product are not confirmed by visual perceptions and the comparison with past experience

Achille Castiglioni, Pier Giacomo Castiglioni – Rocking chair Sella – Design classic from 1957 – reydimeyd, chair with factory produced bicycle seat. The sense contrast is expressed in factual contents – the bicycle is a means of transportation but the chair – to rest.

Alessandro Mendini – Redesigned Wassily armchair – With this replica on Marcel Breuer chair from

1925 – a pioneer in chairs from the tubular steel, Mendini aims to destroy the reputation of the design classic. Part of the cycle "Irony of major works."

Plastic contrast

This kind of contrast is related to the plastically formulation of the forms, the applied methods of shaping, a surface treatment, texture. Here, of course, the nature of the materials, their properties and characteristics could also be decisive.

Scale contrast

Expressed in reference to the size of individual elements in the article one to another and to the whole. Small elements are typically present in several larger number from the bigger ones.



Figure 3: Examples of plastic and large-scale contrast – from left to right:

Dear Human – Pulplite – The plastic contrast in the form of a lamp is determined between the lampshade from recycled paper – rugged, flexible, opaque and ceramic base – firm, smooth, shiny.

Greg Klassen – River coffee table – Plastic contrast embedded in form shaping – geometric model of the whole and its parts; but on the input glass is transmitted organic, "natural" for a river form that defines and the "organic" curves of the tree in the places of contact with the glass.

Jurgen Bey – Tree Trunk Bench – The contrast is set on many levels – semantic, moral, material, plastic. The latest is a consequence of visual confrontation of the natural surface of the trunk bark and the stuck in brass polished backs of chairs.

Emile jacques Ruhlman – Cabinet – Classic Art Deco masterpiece; inlaid elements of bone and metal are decorating face of the furniture and sharp contrasting in size and number of construction elements – scale contrast.

Fabio Novembre – Org Table – The scale of the individual leg does not match the scale of the whole; so instead of four, the table has one hundred and eight legs. The visually flexible leg leaves in the observer uncertainty about the stability and general usability of the table (semantic contrast). The legs are made of flexible polypropylene rope with an inner metal frame and are covered with textile fibers.

CONCLUSION

The contrast can be seen both as a method and as a quality.

The use of contrast as a method of creating a contemporary design product continues to be particularly relevant as it allows the user an almost instantaneous visual evaluation of the observed – material, sensory, semantic, etc. evaluations. Contrast is not an additional attribute, but an important means of properly creating and consuming the product.

Different types of contrast cannot be implemented in isolation as single processes. Proper and thoughtful cooperation pro-

vides creation of adequate formal (from "form") and functional characteristics in the designed products.

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