

## Chapter 15 – THE ELEMENTS OF DESIGN - P. 334-339

1. What is the task of designing?  
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2. What are the five elements of design?  
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3. What is the goal of using design elements?  
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### **SPACE p.337-338**

4. What two things do an interior designer “see” when considering a space?  
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5. What different feelings can a spacious design evoke in people?  
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6. Why might a professional counselor want a small, well-designed office?  
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7. How might you furnish a room to make it seem larger than it is?  
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### **LINE p. 339-340**

8. Explain how “line delineates space”.  
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9. What elements in a room or its furnishings show line?  
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10. Explain the role of variety in creating pleasing results through line.  
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11. How do unbroken vertical and horizontal lines affect the feel of a room?  
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12. List the four types of lines and the suggested characteristics of each.  
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**FORM p. 340-342**

13. How does form differ from line?

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14. Explain whether a rectangular table or an oval one would be a better choice for giving a casual feel.

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15. Why might a dark, solid walnut desk be a good choice for a lawyer's office?

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16. Why do top-heavy objects tend to have an unsettling effect?

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17. How do forms in a room show harmony?

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**TEXTURE p. 342-344**

18. Explain which draperies have greater apparent weight: light blue cotton or deep blue velvet.

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19. What is the difference between tactile and visual texture?

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20. Why might using texture be more complicated than using other elements of design?

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21. How do smooth and rough textures affect the way we perceive color?

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**COLOR p. 345**

22. Which design element usually has the greatest impact?

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23. Why might forms and colors "work" in one room but "fail" in another?

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## Chapter 15 – THE ELEMENTS OF DESIGN - P. 334-339

1. What is the task of designing? **Arranging the parts or elements of something to make a creation.**
2. What are the five elements of design? **Space, Line, Form, Texture, Color.**
3. What is the goal of using design elements? **Creating pleasing, comfortable environment that reflects personal tastes.**

### SPACE

4. What two things does an interior designer “see” when considering a space? **The three-dimensional expanse itself, and area around or between objects within it.**
5. What different feelings can a spacious design evoke in people? **Freedom, luxury, loneliness, discomfort, etc.**
6. Why might a professional counselor want a small, well-designed office? **To create a sense of security and intimacy.**
7. How might you furnish a room to make it seem larger than it is? **Sparsely, with plain design, few patterns, mirrors, dual-purpose furniture.**

### LINE

8. Explain how “line delineates space”. **Outlines form, shows outer borders of space or object.**
9. What elements in a room or its furnishings show line? **Edge of wall, floor, ceiling; fabric and wallpaper patterns; outlines of objects.**
10. Explain the role of variety in creating pleasing results through line. **Using variety in lines adds interest, but the overall effect must be harmonious (to have unity).**
11. How do unbroken vertical and horizontal lines affect the feel of a room? **They emphasize height and width, respectively.**
12. List the four types of lines and the suggested characteristics of each.  
**Vertical: strength, stability, formality, dignity, allusion of height**  
**Horizontal: restful, relaxation, peaceful, calm, allusion of width**  
**Diagonal: movement, activity, excitement**  
**Curved: coziness, comfort, natural, delicate**

## FORM

13. How does form differ from line? **Line is a two-dimensional effect of two planes; form is created with three dimensions.**
14. Explain whether a rectangular table or an oval one would be a better choice for giving a casual feel. **Oval; curved lines are more common in nature, give a more free, less formal feel.**
15. Why might a dark, solid walnut desk be a good choice for a lawyer's office? **Large, solid, dark-colored objects give a stable feel, desirable for a law office.**
16. Why do top-heavy objects tend to have an unsettling effect? **They suggest instability, lack of balance, which can cause anxiety.**
17. How do forms in a room show harmony? **Each piece meets a purpose in design, adds stability, blends well with other forms.**

## TEXTURE

18. Explain which draperies have greater apparent weight: light blue cotton or deep blue velvet. **Color and texture of velvet fabric makes them look heavier.**
19. What is the difference between tactile and visual texture? **Tactile is how an object feels to the touch; visual is the texture an object appears to have.**
20. Why might using texture be more complicated than using other elements of design? **Responses to texture are more personal and subjective, less predictable.**
21. How do smooth and rough textures affect the way we perceive color? **Smooth textures reflect light and look brighter, shinier, and more intense. Rough textures absorb more light and look darker and duller.**

## COLOR

22. Which design element usually has the greatest impact? **Color**
23. Why might forms and colors "work" in one room but "fail" in another? **They may not suit the other room's space, existing furnishings.**

**UNSCRAMBLING DESIGN PRINCIPLES**

Directions: Unscramble the words in the paragraph below. Write the unscramble words in the spaces provided.

Maria just moved into a new apartment. She had a limited budget, but she wanted to enjoy her new home, so she followed the principles of good design in decorating it. She painted the walls a pale blue. Then she chose an area rug about two-thirds the size of her living room, because that (1) **POORTOPRIN** is most pleasing. She liked the (2) **MYTHRH** of the pattern, created by a (n) (3) **PEETTONIRI** of muted stripes. Because she wanted all the furniture in the room to be in (4) **LESCA**, the proper size in relation to the room, she passed up a huge sectional grouping and chose a loveseat instead. Its color was a bit darker than the wall but the same hue. The wall and loveseat provided a nice (5) **TAAGIDRON** of color against an even darker blue in the rug. To (6) **CALEBAN** the loveseat, Maria placed a small table and two small chairs across from it with the rug in the center. On the wall above the loveseat, she arranged four pictures of the same size and shape. With two above and two below, the arrangement was one of (7) **MYCRAMETILS** balance. On the table top, she placed a candlestick and a few unusual seashells to create a focal point, or center of (8) **SHAPEMIS**. She enjoyed the informal, (9) **MALEMYSITRAC** balance of the single, tall candlestick and the grouping of different shapes. To help create (10) **YUTNI**, Maria chose a drapery fabric of medium blue with a seashell pattern. On the wall opposite the window, Maria hung a large antique bicycle wheel, the size and (11) **TARDOANII** of the spokes adding (12) **IVYTEAR** to the rather formal feel of the room.

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| 1. _____ | 7. _____  |
| 2. _____ | 8. _____  |
| 3. _____ | 9. _____  |
| 4. _____ | 10. _____ |
| 5. _____ | 11. _____ |
| 6. _____ | 12. _____ |