

A METHOD OF SHAPING FORMS FOR INTERIORS

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Abstract

Form is a three dimensional existence for our environment. All “things” has a form and it is defined by their quality of surface materials and their own functions. Not only the light and the color but also the moral assets give the values of this form. So, the form is perceived by the way of its materials and the way of perception of user.

In interior design, form has limitations. As a nature of the profession, designers deal with the spaces which will be/was formed as a part of a building. In interior, the form of the space is restricted by the limitations of the building, construction system and parts of the building like flat, room, place and etc. This character brings many limitations for designing different forms. In interior, the form of space has two main origins. One of them is the form which is done before; the other is form shaped by the designer’s creativity, requirements and the expectation of the user. In interior design, form which has no limitations is placed in the limited form of space. The scale, proportion, measurement of interior forms should be designed with the correlation to each other. By this way, form has a role in the quality of function.

As a result, in interiors, form is designed for requirements and the expectation of user, but it has to contain creativity. It has to be also unique, that means not done before, not seen before, shortly not designed before. Therefore, designing interiors, form should be shaped.

Keywords: Interior Design, basic design, form, limitations, creativity,

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Basic Design courses form the beginning of creativity education and the core of education for the professions based on design and serve in creativity axis. During the first year of education programs, fairly broad topics from the theory to the application are handled in the scope of these classes in order to improve creativity. Three dimensional applications are also part of these topics. Three dimensional end product is expected to have genuine and unique forms in terms of its quality and visuality for the design disciplines based on application.

The form is the exterior image of every existence. However, there are a lot of descriptions for the form. For example the form is: "Any kind of element which occupies volume in the three dimensional space. Thus, each visual element is called a form." (Wong 1972). According to Wong, the element should be created for a certain function and should occupy a certain place in the space. "Any work should form a mass in the space and should occupy volume... The appearance of exterior structure as three dimensional volume or as mass can also be named as the form" (Zelanski, Fisher 1984). Thus form should be perceived as it is existed or with its surrounding.

In brief, form can be defined as the existence which bounds the space with its surface and which occupies volume in the space for a certain function.

From this point of view, forms seems as a secret which is beware of defining as Alvar Aalto suggested. However it provides the feeling of relief in a style (Abercrombie 1984). However each form in the nature is created and defined as a result of a necessity or a function. Therefore each new created form should also be organized and created as a result of a necessity or function. As Kahn said, "Perception of a meaningful image is only possible if the person who sees this image actively participates in the organization process". Thus, each individual can describe the images around him/her consistent with his/her identity. The source of knowledge and visual experience of the individuals is their environment.

An individual perceives the ready information around him/her including its secrets and mysteries. These mysteries can be solved in time and knowledge can be increased. Designers try to seek the novelty and unorthodoxy with the help of this information

and experience. Their goal is to understand the *reality* in this structural existence, improving and explicating it by analyzing. Because of this reason, analyzing the mystery, namely analyzing the sensitivity created by the desire by means of *wisdom* and *intuition* and being able to create and produce the novel and unorthodox is the essence of new form seeking. This appears as a multidimensional problem in new form designing. In this indeterminate equation, the design of new forms requires much more intensive effort than familiar and well-tried one.

The existing forms have used by many designers during the creative processes. Some artists and designers create new forms using original techniques inspired by these forms. However the designers are expected to create novel, original, unique and unorthodox inspiring by the wide and rich accumulation of the past. This requires a creating process which includes the use of knowledge for creating the novelty with the help of *wisdom* and *intuition*. A lot of conventional and innovative methods used for creation process also used in form seeking alone or as the combination of various methods.

Design works can be done by differentiating the approaches and basic design components in compositions introduced by the use of basic and familiar form types. However, if the goal is to produce novel, different and unseen; the use of new forms should be provided in addition to the use of new methods. At this point of view, structural relation of plural forms provides the probability of creating original “new forms” The new form can have more complex structure or it can be the product of a good idea, planning and creative process. Wong (1972) describes the possible designing methods and relations of two dimensional forms in terms of their positions and locations in the space as the following principles: detachment(a), touching(b), overlapping(c), penetration(d), union(e), subtraction(f), intersection(g), coinciding (h).

However, two dimensional works are not enough for the design disciplines working on the mass and volume. Adding even one more form adds the probability of offering various options in new form seeking. Although a three dimensional form passes one phase process, the effect of it will be very different from the effect of two dimensional forms (figure 1).

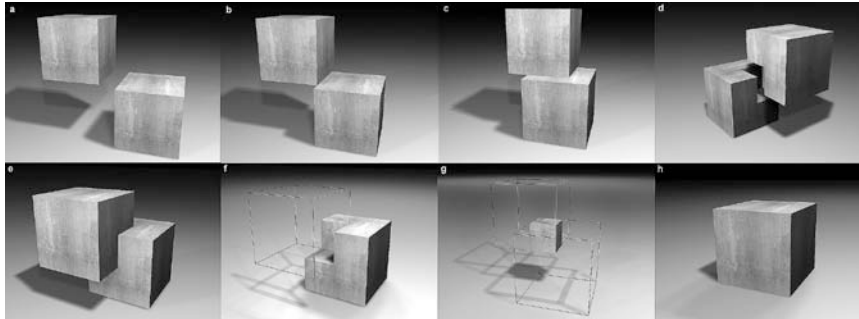


Figure 1
 Designing techniques for three dimensional forms

The principles related with the organization of the form such as repetition, harmony, hierarchy, rotation, tilt, displacement (between solid and void), trace and frame definition can easily be used with this method. Designing new forms is possible at the end of these complex processes. This approach can be seen in Peter Eisenman's conceptual work "Guardiola House"¹ (figure 2). The architectural building is appeared as a result of works on two different platforms and it was designed by using the *relation types* and *designing methods* together. The reflection of the form seeking to the shell, made the surfaces of this building different from the traditional view.

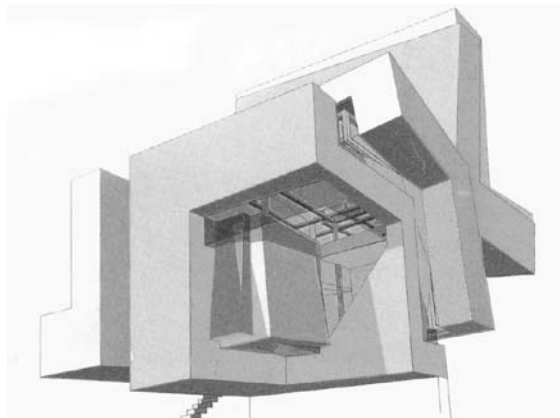


Figure 2
 Peter EISENMAN. Guardiola House. (Papadakis, 1989)

¹ Peter EISENMAN. Guardiola House in Deconstruction. Editora Rizzoli New York 1989.

Another example can be seen in Unity Temple by Frank Lloyd Wright. In this work of Wright, “repetition”, “harmony”, “contrast” and “hierarchy” principles are applied successfully. However square and cubic forms are combined by various methods and an integral interior space was designed. Moreover, the form of interior space provides the surface organization and the form of furniture (figure 3).



Figure 3

Peter Frank Lloyd WRIGHT. Unity Temple (Papadakis, 1989)

In this example Wright designed a new approach for a temple. He used not only traditional and new designing methods for forms (figure 4) but also the designing the circulation of interiors are also reformist approach for moral assets.

One more phenomenon should be taken during the first year of creativity education in the scope of basic design education for interior architecture/design which is categorized in design discipline. Although there are discourses such as limitless production or creativity without limits, interior architecture/design should have the limits. Because of this reason, interior architecture/design does not have a flexible designing area during the creativity phase contrary to the other design disciplines.

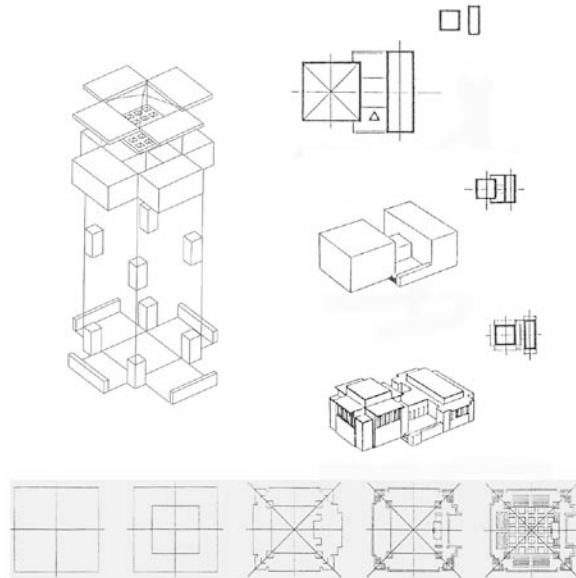


Figure 4
 F. L. WRIGHT. Unity Temple (Laseau, Tice 1992) – (Gürer 1992)

The field of application in interior architecture/design, by its nature, takes place in a building whose boundaries are defined. Interior architecture/design usually finds application opportunity in an area restricted by a structure and interior areas restricted by the buildings. Thus, the elements of interior space can be part of the design, to the extend these restrictions allow (Kaptan 1997).

The production of new form can be possible with two dimension for interiors. The first of it is shaping the area structurally and secondly, organizing the components of interior space which will take place in this volume. This organization can be compare with solid-void relation in a form. Solid-void relation is a description of *massive* forms which occupy place and volume in the space, and a description of *voids* in the same space. Surrounding of solid forms by the void forms can give us three dimensional form of the space. Voids are the parts of solid structures at the same time because the “whole” is formed by the organization of these two opposite (solid-void) forms (Kaptan 1997).

If a new form which is created by solid-void relations with a macro level point of view has relations with similar forms another new form can appear. This expansion can enlarge into limitless

number and towards three directions. In this new organization, the voids are important as well as the solids because it is strongly possible that these voids can turn into meaningful volumes in the new organization. However, the restrictions stem from interior architecture/design should not be forgotten. Consequently, there should be a limit for this productivity and design area should be terminated by a three dimensional frame. The expansion and designing of the form should be structured in these new borders. This approach will act like the structures confine interior areas and will form a volume.

The areas which can be defined as void in the new form complement will form the volumes where individuals live in tune with the necessities of the space. Different from the voids, the solids can have two functions. They can define first, their surfaces confine the volumes (ceiling, walls and the floor) with macro approach second, the furniture designed for the space- individual-function with micro approach in these volumes.

CONCLUSION

As a result, it can be said that each new form should have a message since *each form exists as a counterpart of a function*. The individual just sees and perceives an outer organization of this message, its meaning or knowledge. However this perception can occur by realizing moral values in addition to the outer confines and organization.

Form production method which started with Bauhaus by copying and explicating the nature has developed with the use of different techniques. The use different techniques displayed individually enabled the production of different forms which have different values. In this sense, the use of different methods in order to design new forms creates richness.

In addition to this, the relation between the form and the individual includes the *function* and *perception*. If the function is accepted as prerequisite for designing the form, the perception and individual appreciation as a result of this constitutes the relation between the form and the individual. The relation between the form and the form aims the beautiful, ideal and appreciation which overlaps with the interest of user when the designer uses his/her creative ability catches different shapes besides the new forms and organizes adjoining elements. The existing limits in interior design

should not be regarded as the limitation of design. The designer who has concern for creativity can make the space attractive by considering the needs of user and using his/her original design. However, conforming to the limits of existing design space brings a certain design–application habit.

It also provides learning the ethical values for the profession and the habits which prevents the violation of professional rules in the future. Another important result of this is that the intellectual development of the designer will be shaped with the knowledge and experience he/she gained.

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