Week 7 Discussion: What moves you? Design? Aesthetics? Fashion OR Furniture OR both? WHAT INSPIRES YOU?!? SHARE!!!

Post your analysis of this week's reading, lesson activity, film or otherwise. Sharing your impressions for the class.

Supply a point of inspiration. A URL. A picture. A drawing or artistic contribution that will both describe and express this juxtaposition of a question, BOTH for yourself an your fellow learners and classmates?

Please reply to one other student's post as well.

Hi All

I'm so happy to have discovered that you can find several online color tools that can create, generate color schemes, helping you in building your own palette.

I think it will be so much fun testing all of them in the next future and I think you can learn a lot from that. I'm looking forward.

Another thing that really captured my attention this week is the concept of "relativity of colors".

A color has many faces and one color can be made to appear as two different colors depending on context.

A color is affected by surrounding. "Colors , like people, respond to their surrounding".

We are talking about illusions but it is actually what is perceived by our eyes. WYSIWYG.

Any color can even be brought forward (ADVANCING COLORS) or pushed back (RECEDING COLORS) in space by the visual clues to spatial organization given to it.

What moves me? I think everything posted here are linked one to each other. The starting point is the interest versus Aesthetic. Aesthetic is then a core Design principle. Fashion and Furniture are expressions of Aesthetic.

On my daily busy life PINTEREST.COM is my favorite inspirational website.

I love the online tools, too! I am doing some redecorating and need to paint my bathroom, but there are some fixtures of a particular color that are too expensive to replace...but I have really been struggling with what colors to pair together there! I'll definitely be using these tools.

Hi everyone! Over the Thanksgiving weekend I learned a major lesson in "what you see is what you get" being a bit of a dream: my fiance and I moved in together, for the first time ever, had a bedroom to decorate together. I'm really into bright bold colors on the wall--either in paint or in art, or both. He'd prefer everything be white and "museum-like." We tried to compromise and picked a color called "Frosted Jade" that looked in the sample swatches like a barely-there green, more white than anything. I got enough samples to test the color on every wall to see how it worked with light hitting it differently...but WOW does it look different when the tiny paint swatch covers an entire 10-foot-tall wall! I think I've convinced him to love it too, but it's definitely more color than he was anticipating! It's also a big reminder that context is everything when it comes to color.

I'm a little unclear about the prompt here, what we are justaposing, so I hope it will suffice to share this link to a salad plate: https://www.westelm.com/products/abstract-brushstroke-salad-plate-e1354/?catalogId=71&sku=545195&cm_ven=PLA&cm_cat=Google&cm_pla=Kitchen%20%2B%20Dining%20%3E%20Salad%20%2B%20Dessert%20Plates&region_id=822180&cm_ite=545195&gclid=Cj0KCQiAk53-BRD0ARIsAJuNhpskVYUHf2HhN_FM8eB_sN-T-dxKJ6GjMSU0tgrsfH82TvLdqner9TYaAsyQEALw_wcB (Links to an external site.)
I got these plates (on sale!) a few years ago when I first moved in to my condo, and I wound up decorating my entire place based on them, using pinks sparingly, pairing grey and gold in a way I didn't realize would work. Basically, I'm moved by the aesthetics of something--"whatever looks good." I have learned a lot about how color schemes and palettes can work together and the impression different colors can have on you when working together, but in 2018, I pulled elements of a color scheme someone else created and made them work for the whole space.

The reading on Josef Albers and the relativity of color caught my attention this week. It is so easy to forget that all colors are seen differently from person to person. On top of that, one specific color can be seen differently by a single person depending on one's environment, the weather, the light hitting the color, other colors surrounding it. It's fascinating and what makes life so beautiful!

I believe I am moved by the balance between design and aesthetics in objects that I surround myself with. I value an object's function and its visual qualities. That is definitely not to say that I don't find myself admiring an object that is functional but not aesthetic and vice versa. An example that comes to mind are Ugg boots. I was a big fan of Ugg boots when I was 15 and while most people believe they are not the greatest looking boot, I did find them super functional in that they kept my feet warm in the winter. Truth be told, still love a good Ugg slipper!

A piece of furniture from the Victorian era that has returned with a modern day interpretation is the tête-â-tête chair (the french translation is "head-to-head"). It is a

two-seat sofa, essentially two chairs joined together. Its serpentine design and visual beauty helped facilitate intimate conversations between friends or lovers and served as a centerpiece in the room that it occupied. Its original purpose of facilitating intimate conversations is realized through both design and aesthetics.

Victorian era:

Modern day:

Here's another interpretation by muller van severen :)

I really loved your example of the Victorian furniture and how today this piece is being used still in an aesthetic and modern way but also answering the need of a more comfortable love seat.

Here are some of the things I found most interesting this week:

—Learning about the pros and cons of the RYB and CMY models. I had instinctively assumed that RYB was the most suitable color mode for physical pigments, but after this week's explanations I am curious to explore the possibilities of CMY.

—Finding out about Albers' approach to learning color theory, prompting his students to experiment with colors instead of learning a set of rules. I ordered his book *Interaction of color* to learn more about his work.

—The difference between objective and subjective color, and how Monet was actually using objective colors on his *Poplars* painting. I want to keep a more open approach to color in the future and avoid assumptions & biases.

Regarding the debate of fashion vs furniture: I believe both are extensions of who we are. In the past, fashion might have had more of a self-expression component (how you dress is how you present yourself to the world) but I believe with the rise of social media (particulary IG) how you decorate your home is equally important. We

are constantly sharing our homes with the world, so they can be as much of a personal statement as a coat or a pair of shoes. I think this change of conception has been possible thanks to Ikea and all the democratic design furniture brands that came after it. Lower prices means a lower commitment when buying a piece of furniture, so you can take more risks and go for the trendier stuff.

Hi everyone,
In the past couple of weeks I have paid more attention to the color combinations in different area- commercials, design... trying to understand what works for me in what I'm seeing and figuring out what doesn't work in terms of colors.
It was great to learn that there are so many online tools to help designers design a space. As much as I love to be inspired by different websites, I feel that it isn't the same as walking around a furniture or clothes store and seeing, smelling and feeling different colors and textures.

I can connect to both fashion and design but during the past couple of years I am constantly seeking for ways to be inspired by different interior design ideas and I feel that what moves me in interior design can very much define who I am. The combination of wood (warmth) and concrete (cool) makes me feel relaxed and connected to earth. The way concrete looks (light or dark and has an unfinished look at times) and feels (rough, bumpy or smooth) can come across to some as less aesthetic as there are different ways to present this material but aesthetic and beauty is in the eye of the beholder.

Below you kind see an example of what moves me.

I love the palettes between the two rooms. It's really very cohesive and creates a continuum throughout the space.

I also love the combination of concrete and wood! And how it makes a room feel industrial yet still natural and soft.

I really like the use of the wood in the bathroom. I love wood in bathrooms in general, the smell and feel of it. I guess it brings a sensation of nature into a space that can often feel sterile.

I'm intrigued by your comment Kim, about the combination of industrial with natural and soft.

The industrial aspect is used as a selling point for a lot of spaces and design ideas. Why is that? I don't come from an interior design background, so maybe this is like interior design 101 kind of thing, so pardon my ignorance.

Is it the sense of physical space? Or the recontextualization? That the space has a previous history, and thus a story?

I like industrial spaces myself for all those reasons, though maybe mostly I like the spaciousness, and the light that comes with it. I just wonder what it is for other people....

I agree Kim, I really can connect to the industrial look and tried to design my home that way.

Joe, I think that many lofts today have an industrial look and resemble old factories. This look might be appealing to people because of the natural colors and the different ways you can design a space with the right light and adding colors.

This week's reading showed me how technology has made things pertaining to design so much more accessible. The different platforms and tools at our everyday disposal was really interesting to learn about. It makes interior design so much less intimidating for the every day person. The fact you can buy an app or log into a website and built your dream room is truly amazing. I find myself scrolling through Pinterest or Arch Digest for hours just becoming wrapped up in all of the different angles people are able to approach a space and make it different or their own. Recently I have become obsessed with bathrooms and bringing a natural aspect into them. I think as human beings, we feel instantly calm when we are around things we would be around in nature (wood, stone, greenery, etc). I really love the use of these items in bathrooms. It's connecting the outer world with someone's inner world. The photo below is a great example of the use of this medium in the bathroom. The use of stone to create the shower stall and half wall is really seamless. Then, the designer tied in the necessary items (sink, shower head) with minimal, black matte appliances which kind of disappear into the room. I feel the stone is truly the focus of the room and it makes me feel instantaneously relaxed.

https://www.pinterest.com/pin/633387436764677/ (Links to an external site.)

Before this week's reading I had only seen Josef Alber's work in passing at museums but never knew the history of his experimental teachings. I appreciate his philosophy of color having many different faces and the way he played with how our eyes interact and recognize color based on its relationship with its surroundings. Our eyes become so accustomed to repetitive representations of the world that we easily overlook its complexity. I love how he challenged his students to go beyond the conventional and experiment with materials. Like taking found objects and transforming them into a different material that fools the eye. I'm really interested in learning more about his teachings and will definitely be checking out his book!

Regarding this week's discussion question, if we're thinking of design versus aesthetic and furniture versus fashion, as function versus form, I think they both can go hand in hand. What I'm naturally drawn to first is aesthetic but what moves me is an aesthetic that has a design that is simple, yet functional and modern. I am especially moved by architectural and interior designs that use the natural beauty of the surroundings and materials in an interesting way. Or if using Josef Alber's philosophy, design that unlocks the potential of the existing materials and re-envisions it. Some examples of design that takes raw materials like wood and brick and elevates its natural texture and color -

I really love how the aesthetic and design philosophy that moves you can be reflected through and exist in spaces with very different styles! Just based on the photos you chose, you can see modern simplicity / functionality in both the first two pictures you posted with a very Scandinavian design aesthetic, and the last, which showcases a more mid-century modern vibe.

"design that unlocks the potential of the existing materials and re-envisions it" -- absolutely love this, Kim! and couldn't agree more. The pictures you posted are great representations of how natural elements can elevate an interior.

Hi everyone,

This weeks was nice to learn about the online tools regarding colour and building my own palette. I also enjoyed reading on Josef Albers and the relativity of colour although his art its not my favourite to be honest.

What moves me is Wabi Sabi design and its natural colours. Since nature and natural colour palette is my favourite inspiration for interior design.

Wabi Sabi - philosophy that embraces quietude and modesty it is a Japanese concept that derives from simplicity and authenticity. It values the beauty of imperfection. Elegance in natural materials, nobility without sophistication, timelessness with tradition. Signature signs - scrubbed or re-used wood, Belgian linen, natural walls, spare design (unfurnished areas).

My favourite designer Axel Vervoordt. I really like his lecture if somebody is interested :o)

Nicola, this is very interesting and I can really connect to what you said.

I will defiantly read about the Wabi Sabi philosophy. Thanks for sharing.

Gosh, this is a tough question to address. Design? Aesthetics? It's hard for me to separate the two. Seems like they can sometimes mean the same thing, or at least be tightly intertwined.

I feel like design has more to do with shape and form, which may not take color into account. Whereas aesthetics could definitely include color, but not strictly.

I don't know that I can choose one over the other. I like both, they work together, design and aesthetics. They're not two distinct things for me.

As visual point of reference, I can use Peter Saville, whose work probably turned me onto graphic design in the first place.

In this album cover, you might say design is the primary mover. As it seems the shapes and negative space are the most powerful aspects. And of course, it's just black and white, so no color. But negative space implies color theory I think, as you have the two opposites of black and white playing off each other. Isn't that a bit like using complementary colors against each other?

In this album cover, you could maybe argue that aesthetics play the bigger role, as the colors are the most eye-catching part. And they're just being applied to some kind of found image probably, I'm guessing Peter Saville didn't draw, or design, the statue image. I find the colors of purple, blue, green, and red react with each other in really striking ways. Kind of like looking at an oil slick in a puddle of water. But I'm reluctant to say the choice of colors is strictly aesthetic, I feel like the intent aligns it with a design decision. I don't know, maybe it's all just semantics.

What I think I'm saying here is that in both cases, both album covers doing very different things, yet both executed by one designer, it's hard to isolate which it is that's doing more for me, design or aesthetics? I want to say both, equally and together!

Fashion or furniture? I guess if I had to pick just one, I'd pick fashion. I notice the colors in fashion more than in furniture. That might put me more in an aesthetic camp, but I can't ignore that form is an intrinsic part of fashion. I also like that clothes move around in space, whereas furniture seems more static in comparison. But that's a much bigger conversation I think than just color.

In our readings this week, I noticed there was a lot of discussion about how we experience color.

Mary Jane Begin touches upon a lot of Itten's ideas, for example how the perception of a color changes depending on its context. I guess you could say there's a strong sense of color working via a kind of illusion upon the senses.

I was fascinated by the memory game she played with her friend in trying to recreate a particular shade of brown. I saw, maybe with neutral colors in particular, that a color can contain elements of both warm and cool hues. For some reason her friend remembered the warm bits more than the cool. I wondered if the lasting impression of warm over cool was more a reflection of the person, or warm colors in general?

Mary Jane Begin seems to suggest this is an aspect of color theory that can be taken advantage of from a creative position, that one can think a step ahead to how a viewer perceives a color which may be different from what the color actually is. I have to admit this is an aspect of color theory I feel most intimidated by. Both Itten and Mary Jane Begin lay the concepts and mechanisms out for us, but to think that far ahead and utilize the illusions of color feels like an unpredictable and wild area. How can I really know how someone on the other end is going to perceive, experience, and remember a color I might use? It's like trying to predict the future. I imagine this is similar to what trend/color forecasters do.

According to the Josef Albers article, Albers straight up says that "color deceives continuously," that there is a "discrepancy between [color's] physical fact and psychic effect." These ideas are cornerstones to his method of teaching color, that each of us must take it upon ourselves to analyze how we individually experience color, and construct our own methodologies based on our experience experiments.

I thought this quote great: "Good to learn that rubies have depth. But more to see that pebbles are miraculous." We can be taught by culture that the color of a ruby is beautiful, and valuable. But to come to understand color to the extent that one can find beauty in the colors of a pebble, maybe that is a much more profound kind of knowledge.

The overall message I got from the week's readings is that things like the color wheel don't always take into account how a viewer perceives and experiences color. These concepts can be useful, and great starting points, but we can't let them restrict us. Sometimes the final call is not what you know or have learned, but simply that which just feels right.

It was interesting reading different perspectives on how to train your eye to see what color is really doing. A concept that has been really helpful for me on my journey of learning to draw is that being able to deduce the actual shape of something by glancing at it is really useful. When I see a book on a table I know it is a rectangle, it takes a lot of training for your eye to see, and therefore be able to draw with any accuracy, what the shape of the book actually is from the perspective you are really seeing it. Your brain is not programed to register this because it isn't useful to survival, but so much of being able to draw is in this retraining. Color is the same, as described by Jim Krause when he gives exercises for how to analyze color combinations and take inspiration from our surroundings, and as studied and taught by Josef Albers when he looked at how color works in practical terms and how combinations effect each other. Both of these artists are describing ways to retrain your brain in to seeing whats really happening instead of assuming you see everything at first glance.

If the question this week can be boiled down to form or function, then I think those things are fairly linked. The truth is that if I had to pick one isolated from the other I would pick function. If it doesn't do what I need it to do, then its somewhat useless to me regardless of what it is. A shirt needs to be wearable and a picture frame needs to hold a picture regardless of what is on the shirt or in the frame. To utterly isolate them from each other doesn't really make sense though, there is so much about functions that is influenced by form. I love the image below as an illustration of both. It is a very functional kitchen. Pots are out and accessible, the countertop is well lit, the oven and drawers are easy to get to and a place to sit is readily available. This setting is also full of warmth, and joy though, and aren't those feelings important to preparing and sharing food too? The form and color of this space reinforces the purpose of it. Can I make food in kitchen that is cold and flat feeling? Sure, but would it happen with more care and love and enjoyment in a space that thought about humanity also? Absolutely.

Great point about retraining the brain to see whats really happening rather than just relying on a first glance.

Love the kitchen, particularly the tiles. There's definitely a warmth there.

I also agree with the function thing. I want to add to that and say that I feel the forms that result from purely functional design can sometimes have a kind of beauty in their own right.

I naturally tend to focus on aesthetics before design, and often have to remind myself to pay more attention to the latter. Personally, I'm moved by minimalistic spaces that incorporate a lot of natural materials and have a balance between industrial and zen / asian-inspired aesthetics. I appreciate mixing hard and soft textures, contrasting colors, and cool and warm materials (concrete tables vs. soft rugs and pillows; dark

leather seating and plushy throws; marble countertops vs. wooden floors vs. glass walls, etc). I'm also inclined towards working with a very neutral palette for walls, floors, and furniture (white, ivory, cream, black, charcoal, some browns and tans, etc.) and accenting spaces with w/ splashes of color from art, lighting, decor, plants, and flowers that can be changed seasonally. The third photo of the kitchen is a good example of something I'm instantly drawn to aesthetically, but isn't necessarily well designed to be functional for cooking (knob placements, having to walk around to the other side for the sink, number of burners for size, etc.)
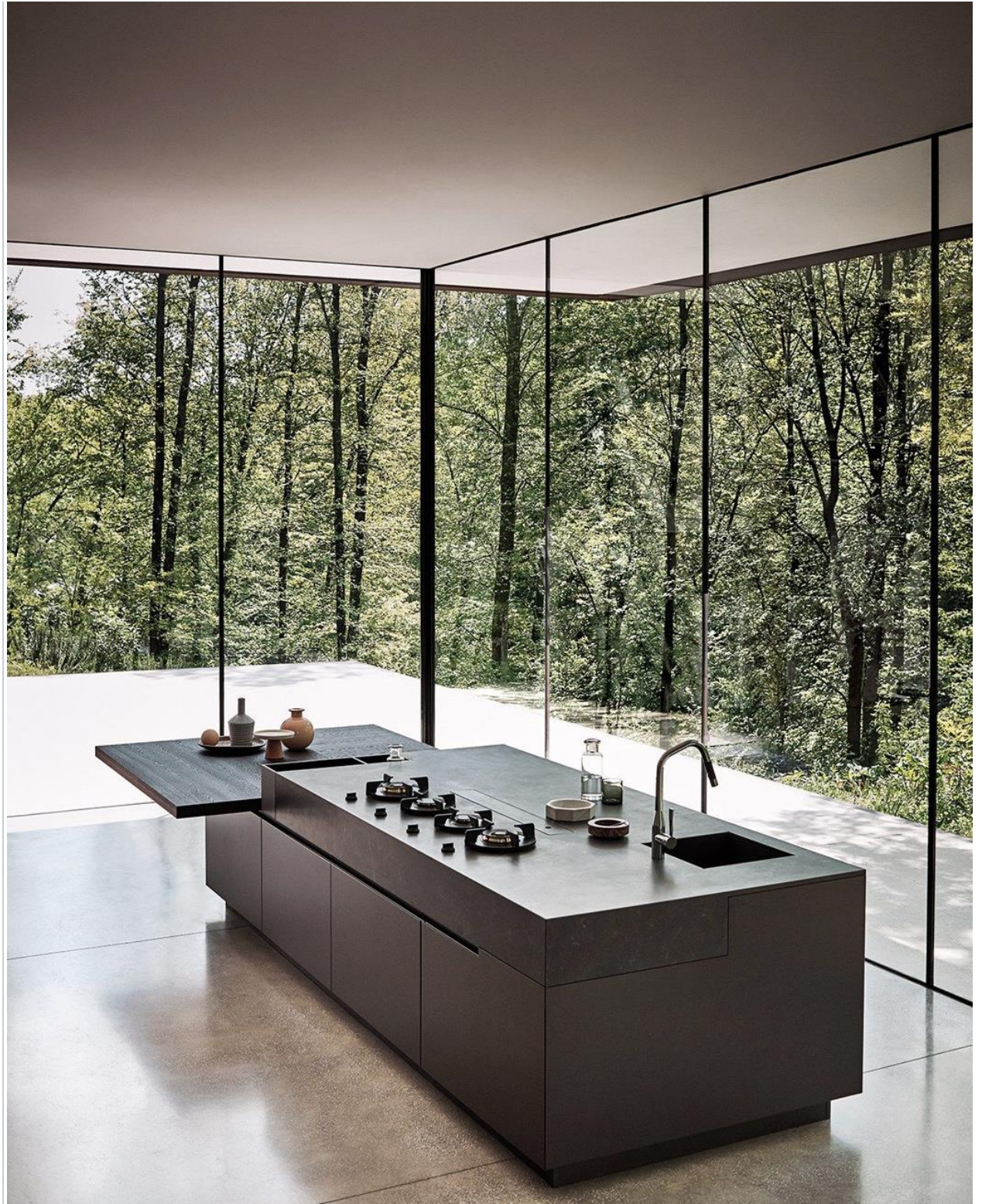
I agree and completely understand about going for aesthetic first over function and design. Your pictures do a beautiful job of representing your analysis. (I love your taste!) Your example reminds me of something I learned about the

sense of smell. When you initially smell a perfume/cologne, what you are smelling is called the "top notes" or rather the first and strongest scents. After the oils have settled into the skin, the bottom notes, those are the layered, richer, permanent scents that actually make up the the perfume's base. My point being, that aesthetics have a way of drawing the eye IMMEDIATELY. But good design, is crucial to creating a cohesive an functional space. I also need to focus more on design FIRST.

Hey Elle. It is intriguing for me to read your approach to aesthetics. I always appreciate seeing the vantage point of another designer, especially one whose style differs so strongly from my own! The photos you provided are beautiful.

I would say that I am most strongly moved by the combination of design and aesthetics in which an overall mood is created, mainly in interior design. I believe that by combining color, textiles, furniture, etc., it is possible to evoke a wide variety of emotions. My personal preference is an eclectic style, using a combination of vintage and post modern pieces. I grew up in an old Victorian home in New Jersey, which strongly impacted my taste in interiors. I find peace in organized chaos, filled with meaningful knick knacks, antique furniture pieces, and miscellaneous wall hangings. Just as importantly, I value a strong, yet muted color palette - rich tones, but taken down a couple notches. Please see below some inspirational design images:
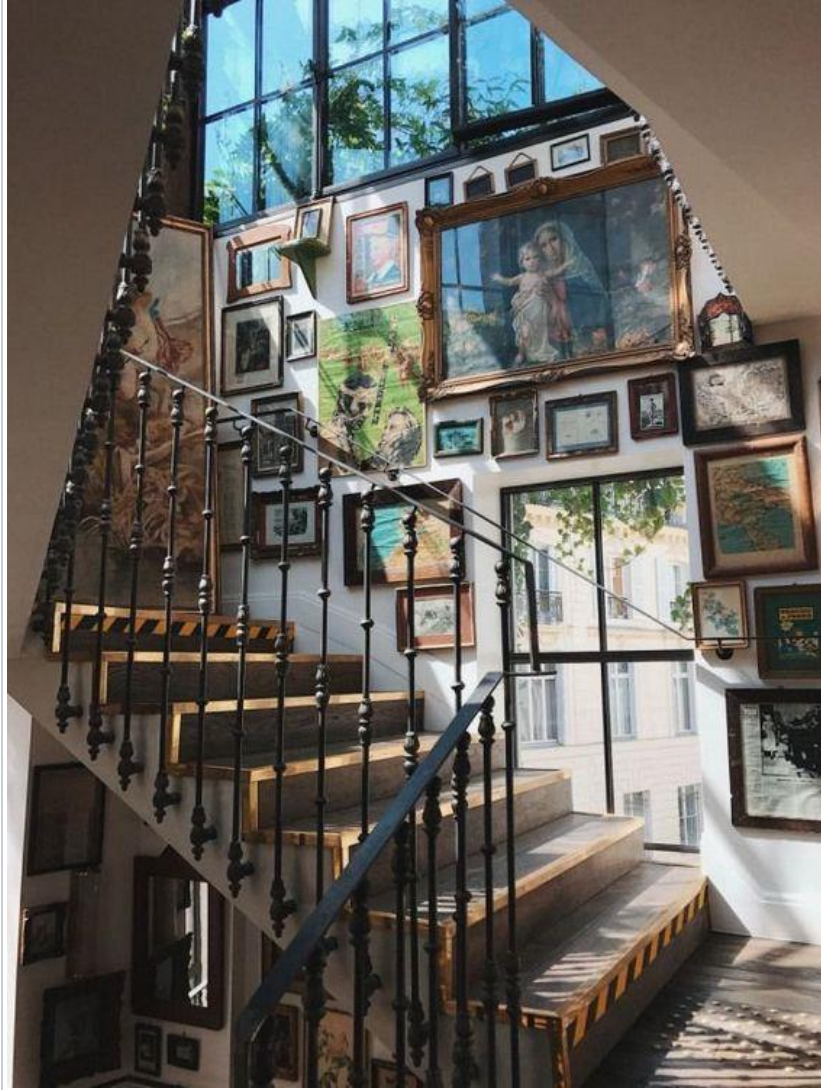
tool not only in my interior design ideas, I use it for many things such my cloths, notes, even observing the colors at different times of day and night to see how they change. In order to do that effectively, it's important to understand how colors behave and how they can influence our mood. Colors evoke emotional responses to all of us.

Lately, afeter the readings and classes I have been very aware about what is surrounding and color combinations, even watching a movie. I am trying to understand or just feel the basic things that we can see every day everywhere.

As Joseph Albers said, he was not giving rules about color — he was giving you tools to unlock what he considered the magic of color and I think we have many tools for that but sometimes we take them for granted.

We should not be worried about trends; they come and go, we shoukld focus on selecting colors that make you feel good and happy.

Regarding what moves me, if it is design or aesthetics… I think they complement each other, and that is what takes our attention when we see something. For me light, nature and mixing neutral colors with a dominant color is something that moves me, here there are some examples.