

Interior Space Analysis In Terms of Positiveness

Rajeev Parashar

Assistant Professor

Amity School of Architecture and Planning,
Amity University Gwalior, India

Sudheer Singh Sikarwar

Associate Professor

Amity School of Architecture Planning,
Amity University Gwalior, India

ABSTRACT

One of the most straightforward yet minimum connected ideas in design is that of positive space versus negative space. The negative space is defined as a space that forms in the interior of the mind. It is a space that is hard to define in a physical manner. With the help of a case study, this research paper highlights various ways which can create negative space in residential space. The paper also describes various solutions to overcome the highlighted problem of negative space. Interior design is making the best possible use of the available use. Sometimes even small things which are ignored while designing create a huge level of discomfort for the user of that space so such spaces results in creating negative space. By keeping some aspects in mind like colour psychology, shape of design which are the important elements for comfort of the user of the space, one can create a design which is free of negative space.

Keywords : Shape of Design, Colour Psychology, Positive Space, Negative Space

I. INTRODUCTION

Doctors save lives by constructing a healthy life, designers save life by constructing a life worth living. –MARK W. PERRETT. Then negative space is defined as a space that forms in the interior of the mind. It is a space that is hard to define in a physical way. It can be a place or space that is created with the emotion of fear or negativity. Fear is an emotion that is not perceived by everyone in a same way or in the same circumstances by every individual. In the same way negative space can be different for every individual according to his/her level of fear or negativity.

The aim of the project is to study the effects of negative spaces in interior design and find solutions to overcome it. For studying these effects first we need to know what these spaces are.

II. COLOUR PSYCOLOGY

Colour is an indivisible and an essential part of an interior plan. The greatest impact in interior accompanies the design of colour. So it is vital to think about the colour and its impact in inside environment. It is perceived that colour has solid mental impact on human responses. The cerebrum discharges a hormone which influences states of mind, mental clarity, and vitality level when colour is transmitted through the eyes. Colour has energy to bring positive and also negative feeling in a human personality. Colour has a power to bring positive as well as negative feeling in a human mind. A space where such colours are used which brings negativity in human mind can be a negative space. The exploration directed by (Torice and Logrippio 1989) has demonstrated that dynamic youngsters lean toward cool hues and inactive kids are more agreeable

encompassed by warm hues. A solid green may fortify a person as much as a solid red (Morton, 1998). It is vital to comprehend that there is an extraordinary distinction between colour psychology and colour symbolism.

III. LITERATURE STUDY

- **Space**

Space is the breadth of art –FRANK LYOD WRIGHT. *Space is the relative position of one three-dimensional object to another. Space is important aspect a planner must consider while outlining a building, on the grounds that the sizes of rooms and lobbies, the roofs and the simplicity of entering and leaving every living territory should precisely coordinate the capacity of the building. Architects picked measurements of rooms to coordinate the quantity of individuals who will involve the space and the measure of action that will happen in it. To make a building all the more fascinating, designer will explore different avenues regarding stylish characteristics of space by shifting the width and height of rooms through which individuals will move. Architects additionally talk about space as the area of land that will be occupied by a building on the site. The rest of the site is called open space.*

In Philippine architecture, space is the essential key in designing. Socially, we need our rooms opened. You would see that in our ancient houses and even in contemporary structures, we isolate rooms not by dividers, rather, a suggested division like a plants bisecting the entire territory. The living region of our ancient houses is encircling at both sides by the bed rooms which has a 180m entryway and are constantly open. For semi-security, we utilize just entryway curtains. Our windows are extensive, covering nearly of the whole divider in addition to we have the ventilators, which are openings underneath the windows. Roughly, just 15 percent of all sides of our ancient houses are forever shut.

- **Forms in Empty Space**

In architecture, forms are communicated by structures as well as by blank spaces characterized by the structures. For instance, an octagonal or square "room" is in actuality an unfilled space and not a structure. The structure characterizes this void space. The dividers constitute the occupied space however more vital is the empty space characterized by it. Architecture looks like a compartment or a "pot" in this regard. A pot characterizes the vacant space of its inside

however without the interior space that empty space is of no utilization. Once more, not at all like a pot a "window" inside a divider is of more use than the divider. Divider is filled up space and window a vacant space inside it. In Tao's design, "the existence of material is productive, non-existence of material is serviceable." Unlike architecture in figures or artistic creations, the filled up spaces are of more importance.

- **Positive and negative spaces**

As indicated by ARROL GELLNER-"One of the most straightforward yet minimum connected ideas in design is that of positive versus negative space. The essential idea is straightforward. Visualize a sheet of dough. Consider positive space just like the cookies cut out from the mixture, and negative space as the pointy scrap remains. In designing, the aim is to minimize the sharp-corners or unusable scraps of negative space that are left over. Unfortunately, dissimilar to preparing dough, you can't simply assemble them up and massage them into more batter – you need to make sense of what to do with them early."

In an artistic language, negative space indicate the white space on a paper or in a mural — the space not taken up by the object. In a home, negative space could be viewed as the clear spot where there's no design/pattern — no mural, no furniture, no stuff. It can be pretty much impactful to pay consideration on where there isn't anything in your home. Expertly executed negative space can convey truly necessary

smoothness to specific rooms and make other plan components pop much more intensely.

The attractive quality of positive space is established in the way that nature's central shape is the circle and paying little mind to how far man take off himself from his primitive beginnings, round shapes remain the most mentally comfortable for human residence.

We in the industrialized countries, however, live in a rectilinear world that is filled with negative space. Outside, normal cases would comprise those pointless slivers of side yard. Inside, negative could comprise that wedge of space under a stair, or that out of reach corner of the bedroom/living room that dependably appears to accumulate tidy.

At the point when designing another space, numerous home decorators just consider what furniture, hues and other stuff they're going to put into their room. What you don't design in a plan, nevertheless, is pretty much vital. Those open zones between furniture, flower vases, statues known as negative space, require the same amount of thought as the items themselves.

In inside outline terms, negative space should be considered when arranging the position of furniture and other stylistic layout components in relationship to the space's current engineering. For instance, putting a couch parallel to a divider makes adjust and symmetry by framing a rectangular negative space, while a couch calculated in a corner makes a triangular negative space.

Before selecting the things we'd jump at the chance to add to our room, we should first consider the negative space that as of now exists in the design. Mapping out a complete floor plan of the unfilled space will help us distinguish any unwanted negative spaces that might be made by various furniture alternatives. The floor plan will likewise uncover any unusable negative spaces that as of now exist amongst entryways and windows or close stairways and lobbies. Interior designers can likewise adjust the negative spaces to support our proposed plan. For instance, we may consider changing over square door frames to

rounded openings to adjust a round table in a square shaped room.

Analyzing how a bit of furniture identifies with a room's design is just the initial phase in figuring out whether the piece will work in the space. We should likewise consider how the furniture components function with each other. For instance, a bended foot stool can smoothen the unwanted negative space lines made by sharp couches and seats in a square room. Still, this space plan may not work in compact rooms, which would take edge of the round table excessively near the couch for pleasant sitting.

There are a couple of basic methods to stay away from negative space in design:

- Avoid shapes having intense points, both in plan and elevation. Extremely sharp points don't make a pleasant living – a reality vernacular designer have perceived for quite a long time.
- Seek for regions with a round sense of area. The nearer a room positioning approaches a round shape, the more pleasant it'll be. This doesn't mean the room itself ought to be adjusted – simply that the positioning of the items is inside it ought to be logically equidistant from a focal point of convergence.

Colour psychology also plays an important role in order to avoid the problem of negative spaces. Colours which bring negativity in human mind should be avoided.

• **Colour psychology**

What is colour psychology and colour symbolism?

The brain research of colour depends on the mental and psychological impacts hues have on individuals in all aspects of life. It tells how hues affect our mind which encourages our basic leadership.

Colour symbolism talk about the importance connected with that of a specific tone. Every tone may have a few different colour symbolism connected to it based upon the unique situation and culture it is utilized as a part of. For instance, white in a few societies symbolizes virtue. In different societies, it symbolizes loss of life.

• **Positive and negative impact of colour**

There are four psychological supreme colours – red, blue, yellow and green. They relate individually to the body, the brain, the feelings and the fundamental co-relation between these three. The psychological properties of the eleven basic colour tones are as per the following:

RED

Positive: Physical fearlessness, quality, warmth, fundamental survival, 'battle or flight', manliness, energy.

Negative: confrontation, feeling of anger, visual effect, strain.

BLUE

Positive: Knowledge, trust, effectiveness, peacefulness, commitment, logical, coolness, reflection, quiet.

Negative: Coldness, withdrawnness, absence of feeling.

YELLOW

Emotional Positive: Positive thinking, certainty, self-regard, extraversion, enthusiastic quality, neighbourliness, imagination.

Negative: Madness, fear, sorrow, nervousness, suicide.

GREEN

Balance Positive: symmetry, adjust, refreshment, all inclusive love, rest, rebuilding, comfort, natural mindfulness, balance, non-aggression.

Negative: Lack of enthusiasm, inactivity, tastelessness, enervation.

VIOLET

Positive: spiritual mindfulness, control, vision, richness, realness, truth, quality.

Negative: Self preoccupation, lack of morals, concealment, lowliness.

ORANGE

Positive: Physical relaxation, nourishment, warmth, security, arousing quality, energy, fun.

Negative: Hardship, disappointment, lack of seriousness, adolescence.

PINK.

Positive: Physical serenity, sustain, warmth, gentility, adore, sexuality.

Negative: shyness, undermining, physical delicacy.

GREY

Positive: Mental impartiality.

Negative: Absence of certainty, calmness, discouragement, hibernation, absence of liveliness.

BLACK

Positive: sophisticated, charm, security, psychological security, productivity, substance.

Negative: Abuse, coldness, danger, weight.

WHITE

Positive: Cleanliness, clarity, virtue, cleanness, straightforwardness, refinement, productivity.

Negative: Sterility, coldness, hindrances, disagreeable, elitism.

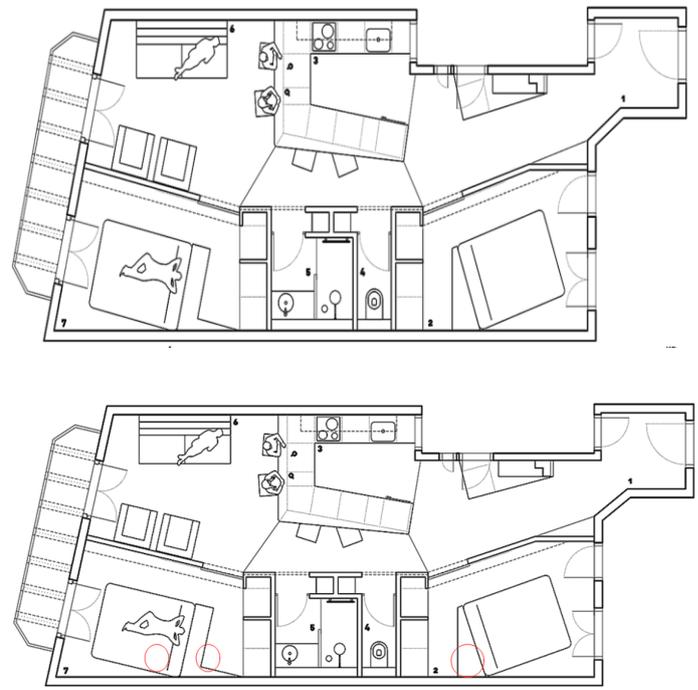
BROWN

Positive: Reality, warmth, Nature, heartiness, dependability, sustain.

Negative: Absence of silliness, largeness, absence of advancement.

IV. CASE STUDY

Barcelona apartment designed by Miel Arquitectos



PLAN DISTRIBUTION

1. ENTRANCE
2. ROOM-I
3. KITCHEN
4. CLEANLINESS
5. WASHROOM
6. LIVING-DINING ROOM
7. ROOM-II

In Barcelona's flat, MielArquitectos has included numerous brilliant pops of tone.

The 65-square-meter apartment is partitioned into equal parts by a consistent divider, which is punctuated by fluorescent green, storage rooms that are secured in a mirrored panel.

The kitchen and living spaces are organized in a individual hallway, while the flat's two rooms are concealed on either end of the apartment.

Moreover brilliant flashes are included by furniture, pads, and striped woven light shades with hued cords.

Chestnut designed tiles cover the floor of the living region, which opens out onto a veranda.

Both of the flat's bedrooms offer a more stripped back environment, with white painted insides, cross breed closet work areas produced using the apartment's unique entryways.

Additional common light is brought into kitchen space by the flat's reflected mirror, which likewise underlines the example of the scalloped roof.

As indicated by the planner "The kitchen is focal point of this flat, wrapped with a bar which gives an spot to talk and have something to eat .The extensive reflected divider offers numerous moments for playing with various reflections."

ANALYSIS



After studying the case study of Barcelona's apartment which is designed by MielArchitectosi analysed many things which are mentioned below:

1. The circles which are being marked on the plan shows the negative space. One circle is marked in the bedroom-I (NO.-2) which shows negative space beside the bed. The other 2 circles are marked in bedroom-II (NO.-7) in which 1 circle shows negative space beside the bed and the other circle shows negative space near the wardrobe. These spaces cannot be used for any purpose and they will just accumulate dust that's why they are entitled as negative space.

2. This is the area of entrance (NO-1). The red circle which marked on the image shows the negative space which is present in the entrance itself. Again the marked space is useless, it cannot be used for any purpose and will just accumulate just that's why it is a negative space. The white colour which is used in the entrance again gives a sense of negativity to the guests who will visit the apartment as white colour indicates unfriendliness.



3. This is the image of bedroom-I (NO.-2). The space beside the bed creates negativity which is already mentioned in point1. The colour combination of the room creates a sense of negativity in the mind of the users. Because according to colour psychology, white colour symbolises unfriendliness and coldness. If we see the other perspective than also walls are completely white which itself shows negative space as in art negative space is a blank space or a white space on a paper or wall.

4. This is the image of living-dining room (NO.-6). In this area washroom is made in front of the kitchen which creates a negative space. The foul smell of the washroom will directly travel to the kitchen from the washroom which will create uncomfortability for the people who are sitting in the kitchen that's why it creates a negative space.



5. The flat is divided into halves by a continuous wall, which is painted fluorescent green. Although green colour symbolises harmony and balance but at the same time overusage of this colour can create a sense of boredom and blandness in the mind of the users which in a way gives a feeling of negativity in the user's mind.



V. CONCLUSION

In the case study given above, i have noted few negative points which are mentioned above. The solutions for the above problems are as follows:

1. The first problem includes the problem of acute angle. The bed is placed in such a way which is creating an acute angle which further leads to negative space. The solution for this is that acute angle should always be avoided while designing a space in order to avoid the problem of negative space.
2. The solution of second problem is that the cutter area of the wall should be avoided. Instead of that they could have made shoe rack or any storage place. Another problem was the problem of white colour which is used at the entrance. The solution for that is instead of white colour various colours like orange, brown, blue should be used as orange indicates security; brown indicates reliability and blue indicates calmness.
3. The negative space near bed could be avoided by avoiding acute angles. Bed is placed in a wrong position; it should be positioned in such a way which do not create acute angles. The problem of white colour could be solved by using alternatives like violet, blue, red, yellow as violet colour symbolises luxury, blue colour symbolises calmness, red colour symbolises energy, yellow colour symbolises confidence, creativity.
4. The solution of this problem is that the position of washroom should be re-positioned. It should not be placed in front of the kitchen. Washroom should be placed in such a area from where the foul smell do not enter the kitchen.
5. The main problem in 5th case is the over usage of green colour which brings a sense of boredom in the mind of users. One can use green colour in its design but it should not be used in large quantity. Colours which could be used in continuous walls are white, brown and many more as white colour indicates purity, simplicity and brown indicates reliability, support.

VI. REFERENCES

- [1]. B. Detenber, R. Simons, and J. Reiss, "The emotional significance of colour in television presentations," *Media Psychology*, vol. 2, pp. 331–335, 2000.
- [2]. R. Levenson, P. Ekman, K. Heider, and W. Friesen, "Emotion and autonomic nervous system activity in the minangkabau of west sumatra," *Journal of Personality and Social Psychology*, vol. 64, pp. 927–988, 1992
- [3]. S. Vrana, "The psychology of disgust: differentiating negative emotional contexts with facialemg," *Psychology*, vol. 30, pp. 927–988, 1993.
- [4]. S. Vrana, B. Cuthbert, and P. Lang, "Fear imagery and text processing," *Psychology*, vol. 23, pp. 247–253, May 1986.
- [5]. C. Smith, "Dimensions of appraisal and physiological response in emotion," *Journal of Personality and Social Psychology*, vol. 56, 339-353.
- [6]. R. Lane, P. Chua, and R. Dolan, "Common effects of emotional valence, arousal and attention on neural activation during visual processing of picture," *Neuropsychological*, vol. 37, pp. 989–997, 1999.