MA Visual Communication

Coexistent Perspectives (ADCD7001)

Question 2 – Explore the work of two contemporary artists or designers and analyze the relationship between their design work and context, place and space.

Submission Date: Monday 11th December 2023

Word Count: 4023

Abstract

By examining the complex relationship between interior design and the psychological and emotional needs of its occupants in the work of Ilse Crawford and Kelly Wearstler, it is emphasized that contemporary interior design is increasingly focusing on the emotional and psychological needs of the human being whilst fulfilling both aesthetics and practicality. The thesis focuses on how both designers use color and light, two very important elements in interior design, to create spaces that contribute to the psychological and emotional needs of their occupants, emphasizing the relationship between space and people. Crawford focuses on human-centered design in his projects, looking at the relationship between people and space to create an emotional resonance with the user, while Wearstler specializes in bold, luxurious maximalist design that expresses the personality of the occupant by emphasizing uniqueness. The study highlights the strong link between interior design and mental health and the key role of designers in creating spaces that benefit human wellbeing. It aims to raise awareness of this importance and prompt designers to rethink their new responsibility to create spaces that enhance the mental health of their occupants, thereby improving the well-being of society.

Introduction

"One of the important roles of architecture is to provide a built environment that maintains the psychological well-being of its occupants. With the changes in human lifestyles, in modern society, where people spend more than 70% of their lives indoors, this role becomes even more important. " (Kim, 1998). Interior design aims to create a space that has the practical value of meeting the basic functional requirements, as well as the psychological and emotional needs of the user, through the use of material and technological means and architectural aesthetics, to meet people's material and spiritual needs at the same time. space that meets both the material and spiritual needs of people. In this field, there are many research reports on the relationship between interior design space and human psychology. So far, these studies have helped hospitals, schools and apartments design efficiently. For example, light can affect students' test scores. Students who take exams in classrooms with strong natural light will achieve higher scores than students who take exams in ordinary classrooms. (Jarmusch, 2003). Therefore, a design perspective that focuses on the psychological and emotional dimensions of interior design will probably lead designers to design in new ways and ideas. This will improve human mental health to a certain extent and promote the development of interior design methods.

The paper will discuss examples of the work of renowned British interior designer Ilse Crawford and renowned American interior designer Kelly Wearstler, exploring how designers use elements such as color, light and materials to create atmospheres that resonate with people's emotional and psychological well-being, and to explore the relationship between space and people. While both artists' work deals with the complex relationship between interior design and the human psyche and emotions, their creative styles are very different; Kelly Wearstler's style is often bold, flamboyant and dramatically maximalist. She uses bold patterns, strong colors and luxurious materials to create expressive and visually striking interiors. Wearstler's designs often blend modern and vintage elements to create a unique aesthetic. Her designs often feature

bespoke furniture, artwork and unique decorative objects. Ilse Crawford's design style emphasizes humanity, comfort and emotional depth. Her designs often focus more on the warmth and naturalness of the materials and how comfortable the space is in actual use. She places great importance on the emotional resonance between the products she designs and the user. She designs rooms with a strong focus on the human experience, which gives her work a sense of intimacy and humanity. Designing spaces that not only look great, but also provide a sense of well-being for the user, emphasizing comfort and a 'home-like' feel.

Materials, colors, lighting and other design elements influence each other in space. These elements combine to form good architectural design for harmony, balance, unity, proportion and contrast. In addition, in order for the architecture to appear unified, the multiple elements used in the design must blend well together. This is because when we enter any interior space, our attention is focused on these elements (Architect, 2002).

The use of color plays a decisive role in interior design and when entering an unfamiliar space, the color of that space can largely determine the impression and feeling that people get at first glance. Color can be warm or cold, and different colors can affect people's moods and perceptions. The use of color is one of the most important parts of interior design, as it can greatly impact a space visually. For example, a good use of color can make a small room appear larger or brighten a dark room. Consideration must be given to the initial impressions and emotions people will have upon entering the space. (Karen and Benya, 2004) For example when people are in an environment with warm colors such as red and yellow, they are more likely to evoke enthusiasm and energy and will feel warm. Cooler colors are the opposite and will have a cooling sensation and feel more serene. Cool colors not only cool down psychologically but also relax the mind and create a peaceful atmosphere without over-stimulating the senses. Cool colors are good for lightening the mood and keeping your calm. This is because when people see items in cool colors, they can bring about a sense of visual indifference, causing the pupils to constrict and the heart to beat steadily, while the opposite is true for warm colors. This is why healthcare facilities are often colored in cool tones, which can also provide a sense of security. Color schemes can change the dimensions of a space. Individual colors can move forward, closer to the viewer, making the space feel smaller, or they can move back, making the space feel larger. Warm colors and darker tones tend to move forward, while cool colors and lighter tones tend to move toward the back. The use of these colors can be used to enhance or hide the existing functionality of a space (Simon Dodsworth, 2018, p.136).

In addition, the use of light is an essential and important part of interior design. By

applying different lighting patterns, changing the brightness in the lighting, the color or changing the color of the illuminated environment, different types of emotions may be created such as happy emotions or sad emotions. Light also affects textures, shapes and therefore it is a very important element when designing restaurants and houses (Mood Lighting, 2009). Therefore, the rational use of lighting design to create a comfortable spatial environment is also a key consideration in the process of interior design to satisfy both the physiological and psychological needs of people. To meet the visual can see things clearly, to ensure safe activities in the space, and to provide a comfortable psychological perception.

Ilse Crawford

Ilse Crawford is a renowned London based interior designer who has made humanization her primary goal when designing, Ilse often tells her team that listening to the user is the only way to truly understand what we want. A deeper understanding of the key role of emotion in the design field is to shape products that are more appealing and create a deep emotional connection with the user. (Norman & Ortony, 2003). Her designs are more subtle and emotional than the traditional concept of interior design, which focuses more on feelings than the way things look, and she hopes to immerse people in an atmosphere of happiness through her designs. This is because as a child she loved to observe the relationship between people and space, and she always thought about how the relationship between people and architecture should be, thus influencing her concept of interior design. Ilse has always been exploring how to make people feel comfortable in space, and studied anthropology and behavioral sciences, etc., and her signature "emotional" design philosophy has gradually been formed. Ilse has been exploring how to make people feel comfortable in spaces, researching anthropology and behavioral science, and her signature 'emotional' design philosophy has evolved. The home is a 'textural' existence that should delight the owner from the senses of hearing, seeing, touching, tasting and smelling, just as the young aristocratic lady kicking out her pink lace shoes in Boucher's The Swing is a private and

extremely satisfying experience (Crawford, 2007).

So how does Ilse embody humane design in her designs? Her human-centered design philosophy is on full display in the Refettorio Felix project. This is a communal dining space in London where, before the project, people would come to eat, stay for about 10 minutes, chat on the doorstep, grab their food and leave, rarely sitting down to enjoy it (Figure 1).



Figure 1. REFETTORIO FELIX Before Renovation

Based on the previous situation, how did Ilse approach the remodeling design? "When you share a meal, when you share bread, you're not just talking about a functional activity, it's really about creating dignity and bringing humanity to the table. A complex and intertwined interaction emerges between people and space. Individuals give definition to space and vice versa; people give meaning to space, and space gives deep significance to people. In short, it is an intricate interconnection. (Ayalp, 2012).



Figure 2. Community kitchen Refettorio Felix.

Ilse Crawford In terms of detailing, the use of soft and dispersed warm colored lighting, soft lighting creates a more comfortable and intimate dining environment. By using different types of lighting sources such as chandeliers, wall sconces and table lamps, layers and depth can be reflected in the space to enhance the warmth of the space. (Figure 3) Crawford chose grey green as the dominant color, green represents vibrancy and is a very life-giving color, it also reflects the functionality of the space, it is a place for self-healing to adjust to the state of being and to relax, the first thing that comes to mind when you see green is plants, a color that encourages quick relaxation. (Cheng & Yang, 2019). The color palette of wood, white and grey adds a sense of breathability to the space, bringing peace of mind and relaxation to those using the space. As there are four large windows in the space, can promote more light into the room, reasonable to meet the lighting requirements. By introducing natural elements of color, such as green plants, the connection between the interior and nature can be increased, adding life and vitality to the space. The use of log colors in furniture and decorations is not jumpy, but adds interest and layers to the space, breaking the stereotype of traditional charity facilities (Figure 3).



Figure 3. Refettorio Felix. Ilse Crawford

Until then, words like "ambience, trust, care" were invisible on social project briefs because they were too worried about liability. "We were contacted and asked to design an environment where people felt respected like everyone else, and for us that meant bringing dignity through the design of the space Ilse through design." (Crawford, 2021) Ilse through design has created an environment that is completely different from the typical charity dining facility, emphasizing respect and care for customers, making the space more inclusive and supportive. When people walk in and feel relaxed and healed when they stay in this space, the space then provides emotional value and is more than just a place to serve a meal, now more and more people want to stay, with more people using it and even renting the venue after hours.

Cathay pacific worldwide

In China, people travel by air as frequently as they do by bus. The Hong Kong lounge is used by 2,000 travelers a day. Therefore, exploring why travelers go to lounges and putting yourself in their shoes is key to how the design is done.

This is due to long-haul flights or waiting times that make people tired and the jet lag that comes with flying across the region. People want to be able to relax and adjust well in a lounge without having to be crammed in with other people at the gate, and they want to be in a space where someone can take care of them. "Interior places must become spaces that can provide human happiness, provide certain positive emotions and soothe the mind. Clearly, design can serve as a direct source of pleasure or facilitate enjoyable activities. Such a vision involves viewing interior architecture as a dynamic platform for active human relationships and providing meaningful activities for its inhabitants." (Petermans, 2014). In this case, happiness is a luxury and providing an environment that is as warm as home is particularly important.



Figure 4. Cathay Pacific Hong Kong Lounge. Ilse Crawford

For The Pier First Class lounge at Cathay Pacific Airways in Hong Kong, Ilse Crawford explores what the luxury experience is for first class travelers. When determining the use of color in interior spaces, architects will consider factors such as the local natural environment, cultural background, and style characteristics to be expressed, which will contribute to the feasibility and sense of identity of the design (Olsen, 2016). Ilse extracted design elements from the unique impression of life in Hong Kong, with vintage Hong Kong style decorations, large, dark green tiles to create a unique space, and the

use of card-carrying seating to revert to the impression of a teahouse, with a quiet Chinese atmosphere that makes people feel cozy and peaceful. The atmosphere of Chinese style and quietness makes people feel cozy and peaceful (Figure 4). The design theme revolves around a sense of wellness, comfort and privacy, choosing practical but still luxurious materials, onyx, limestone and mohair from natural Asian sources, to bring a sense of nature, and brass to add a touch of luxury. She wanted to create an environment where people staying here would be more comfortable than when they first arrived. In other words, people walk into the first-class lounge and they don't know where that feeling comes from, just that everything is coordinated.

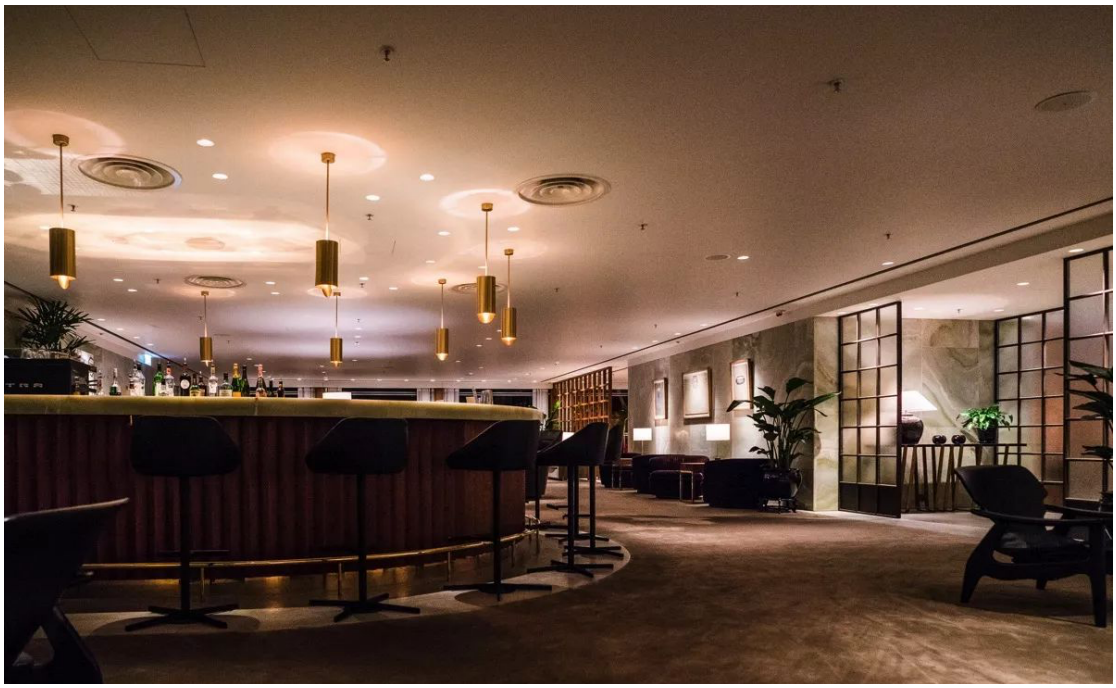


Figure 5. Cathay Pacific Hong Kong Lounge. Ilse Crawford

The whole lounge is very relaxing and comes with a big yellow soft light filter. It makes you forget the busyness of travelling and enjoy maximum relaxation. Dark green tiles, dark green is often considered an elegant choice as it is neither too bright nor too dull, giving a feeling of stability and comfort. The use of this color on wall tiles, especially in an overall color palette scheme, can add a sense of luxury and sophistication to a space. The lighting is just right to highlight the different areas of the lounge and provide the travelers with what they need to feel at home. So how does Ilse use lighting in different

areas? Cathay Pacific, in its pursuit of environmental protection and energy saving, chose MEGAMAN® to provide a lighting solution for its VIP lounges. The overall lighting effect is elegant and warm, making travelers feel comfortable and at ease. The lounge area makes full use of the dimming function of the reflector cups, which can adjust the light from 100% to 10% to meet the needs of different scenarios. The curtains in the private corners with adjustable light can be used by travelers according to different needs, which is more humanized and convenient. The reading area has more sufficient light to meet the needs of reading, while the bright but not blinding light is more conducive to the protection of eyesight. In addition, the refreshment tables feature brighter and more even lighting to highlight the 24-hour continuous supply of fresh fruit and beverages to meet travelers' needs. The high color rendering technology makes the bright colors of the fresh fruits and pastries match the subtle colors of the wood-grain furniture, making them more vibrant and appealing and enhancing the visual enjoyment (Figure 5).

The Tranquility Room is a special feature of the First-Class Lounge, with a total of eight undisturbed rooms in which to rest and take a nap. Inside each room are giant windows, tatami beds and elegant chandeliers whose temperature and brightness can be adjusted to suit individual needs. As people's main resting area and a private place, the lighting is adopted to match people's actual needs for the space, using warm yellow lighting colors and avoiding strong stimulating colors, in order to maintain the bedroom space calm and warm, and to provide a great resting environment for people.

Kelly Wearstler

Kelly Wearstler, a popular and hot American interior designer focusing on private and luxury homes, is known as a famous maximalist designer who is known for her luxurious and mesmerizing concept of living. Maximalism focuses on the use of lots of colorful colors, often mixing multiple colors together to create visual layers and vibrancy. The use of boldly patterned, bright wallpapers, sleekly finished furniture, and a variety of

accessories are key to creating this look in the home," (DeLapp, 2023). The Maximalist style often includes a plethora of decorative items, artwork, and collectibles that can become the focal point of a room and add personality to a space. "Maximalist design is a style and aesthetic that favors a "the more the merrier" mentality," says Megan Hopp (2023), New York-based interior designer and founder of Megan Hopp Design. For Kelly Wearstler, her mother's love of design was a strong influence, and she was exposed to clothing, jewelry, arts and crafts from an early age. Her mother often took Kelly Wearstler to antique shows and auctions, and she demonstrated an appreciation for art from an early age. As a student, she demonstrated a strong interest in architecture, art history, sculpture, pattern, texture, light and movement, and was very adept at collecting objects from everyday life, which greatly influenced her later design style.

In the design of Downtown LA Proper Hotel in Los Angeles, Kelly Wearstler used West Coast sensibilities as a base, combining Mexican modernism with cultural visual elements from France, Spain, Portugal, and Morocco to reveal the hotel's colorful warmth and coziness. Kelly Wearstler used exotic and stylishly vibrant colors to redefine the spatial landscape of the Proper Hotel Los Angeles. " To make a good project it must be one that reflects the voice and unique requirements of the client, and my job is to be a good listener and express the core requirements of the client through my design. I first listen to their inner activities or what feelings they want to express. This is to evoke an emotion and tell a story. There must be a hierarchy within the space. A thoughtful mix of textures, history, patterns and colors is necessary to achieve balance. We need to consider all kinds of details to make a design that can impress people, this is crucial." (Wearstler, 2022).

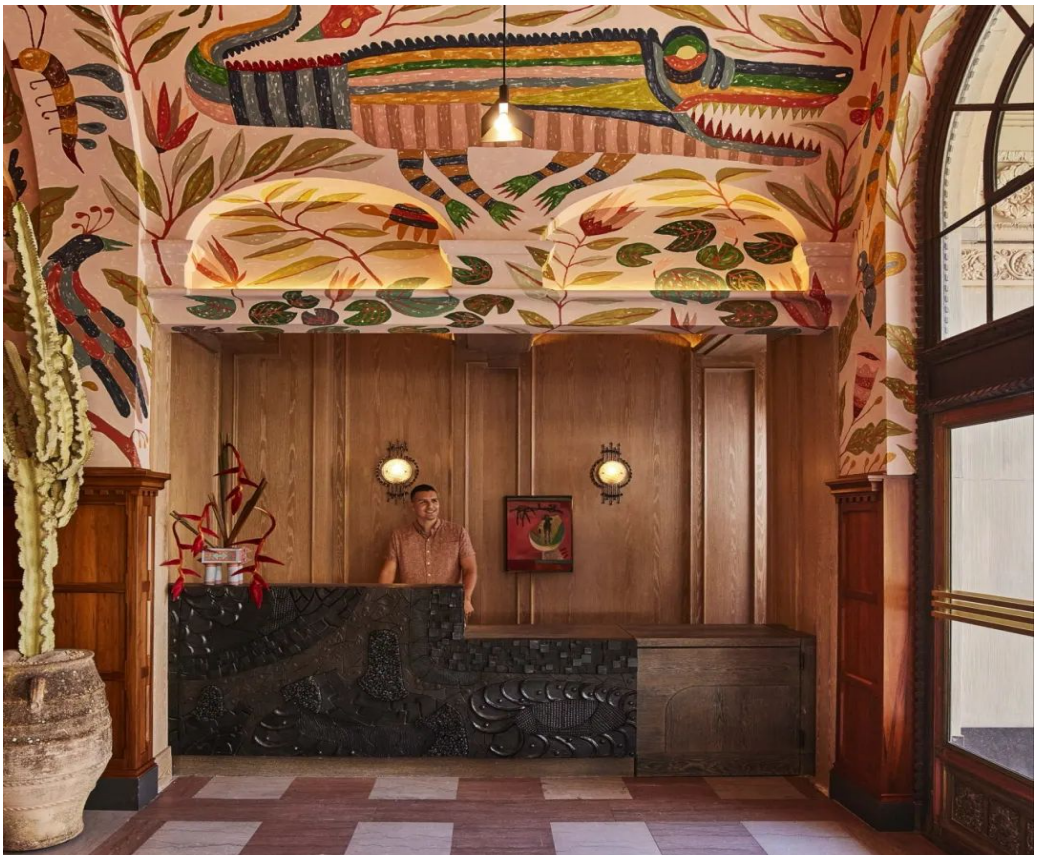


Figure 6. Downtown LA Proper Hotel Reception. Kelly Wearstler

The intense colors of the entrance bring the fiery passion of a jalapeño. Abel Macias painted the mural on the ceiling of the hotel's lobby with a theme of nature, depicting jungle creatures rejoicing using warm, rich colors and relaxed, flat compositions. Drawing inspiration from Mexican folk art and textiles, a lush fairytale world was created at the hotel's entrance (Figure 6). As Macias (2023) says, "I wanted hotel guests to enter the mural from every angle, whether they are entering or exiting the lobby, waiting for the lift, or strolling through the hotel. Each scene features a different animal that seems to take guests into the world of a unique story."

Warm coral tones have been used as a base for the walls and ceilings with brightly colored murals containing animal and botanical motifs that use contrasting colors such as greens, reds, browns and blacks to add visual layering and depth. It allows an otherwise silent space to express a warm welcome. The tessellated tile layout on the floor uses two different colored tiles in a regular pattern to bring a sense of order to the

space. This design contrasts with the free-flowing patterns on the walls and ceiling, reinforcing the visual effect of the floor as the foundation of the space. The furniture in the reception area is uniquely designed to echo the patterns on the walls, while the black reception desk and wooden storage cabinets harmonize with the color of the floor. Ensure that each color is unobtrusive throughout the space, avoiding jumpy or unbalanced color schemes (Eiseman, 2017). Echoing the jungle mural is the lobby reception desk, whose façade is covered in a volcanic, richly textured black clay relief created by Los Angeles-based potter Morgan Peck, inspired by the intimacy that the architecture lends to the space. The color and texture choices of these furnishings are intended to blend in with their surroundings, while also serving a practical purpose.



Figure 7. Downtown LA Proper Hotel Gate. Kelly Wearstler

Lighting plays a large role in how people perceive color in interior design. Natural and artificial light can change the color the human eye actually sees, affecting its brightness, color temperature and saturation. Designers must consider lighting conditions to ensure the desired color effect is achieved (Kobayashi and Hatcher, 2015). Whether it's creating ambience, establishing a sense of space, creating a visual centerpiece or adding richness to a space, lighting has an irreplaceable role to play in the design narrative of a room. The light in the room comes from at least two different light sources.

The first is the central chandelier, which emits soft direct lighting that highlights the pattern of the ceiling. Then there are the wall sconces, which provide indirect lighting that creates a warm and inviting atmosphere and emphasizes the texture of the wooden door frames and decorative objects (Figure 7).



Figure 8. Downtown LA Proper Hotel Guest Room. Kelly Wearstler

Large areas of warm and cool base colors are arranged in sequence, aided by geometric silhouettes that divide the space into layers, while at the same time tying the functional areas together as a whole. The intervention of checkerboard original wooden floors and folkloric carpets adds a cheerful colorful pattern to the environment, giving the hotel a charming sense of drama and imagination. Whether it is medium grey, beige brown, dark camel, wheat yellow in the guest rooms' color spectrum, or cold army green, rouge pink, mango yellow, violet blue, onyx red, indigo in the dining room ..... the world's great colors spread organically and naturally in different scales and shapes in all corners of the hotel, creating a delightful and romantic atmosphere, and creating surprises all the time. Wearstler's superb control over mixing and matching is also reflected in the combination and matching of interior decorations and hotel items. Furniture not only serves the practical function of living, but also brings different sensory

enjoyment, stimulating the guests' desire to experience and explore the new taste of life. (Figure 8).

Conclusion

The thesis compares the design styles and philosophies of two iconic interior designers, Ilse Crawford and Kelly Wearstler, to further illustrate how the designers establish a link between interior design and the emotional and psychological well-being of its occupants. Due to their different cultures and upbringings and experiences, the two designers' styles are very different, this is due to their different cultural backgrounds and upbringing. Kelly Wearstler's designs favoring visual impact and artistic expression, while Ilse Crawford focuses more on the emotional depth of the space and the user experience; Wearstler tends to use bolder, more contemporary design elements, while Crawford favors the use of Wearstler tends to use bolder, more contemporary design elements, while Crawford tends to use natural materials and soft colors to create a comfortable environment. Wearstler's design style tends to be more ornate and luxurious, while Crawford's is more minimalist, and detail orientated. However, they all share the same commitment to creating spaces that resonate emotionally with their occupants or users. They create unique interiors by using different color combinations and lighting in their interior spaces, even taking into account the interplay of color and light, cleverly combining them and really listening to the user.

In summary, the role of interior design in modern life extends far beyond the traditional boundaries of simply creating functional and aesthetically pleasing spaces. As research into the relationship between architecture and the human psychological experience continues to deepen, interior design is gradually moving towards a new trend, where design concepts have shifted from a singularly functional approach to a more integrated perspective that includes multiple needs, including mental health. Design elements such as natural lighting, spatial layout, the use of colors and materials has a great impact on people's emotional experience and mental health to a certain extent, and

designers have been given new responsibilities: not only to create a space that meets the functional needs of the occupants, but also to take into account the psychological and emotional well-being of the occupants. By integrating emotional and psychological well-being, designers are redefining interior spaces to meet a wider range of human needs. This shift in design philosophy marks a new era in the field of interior design, emphasizing the potential of design to enhance the well-being of individuals and society. Not only does it create beautiful and functional spaces, but it also improves the residents' experience of living there, increasing their happiness index by improving their mental health and creating positive emotions.

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Illustrations

Figure 1,2
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Figure 3
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Figure 4
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Figure 5
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Figure 6,7
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Figure 8

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