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VERITAS DESIGN

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SHADES OF

GREEN

INTERIOR

How Interior Design Impacts Your Mental Health

PLANNING

Proposed TTDI KL Metropolis Connectivity

ARCHITECTURE

*Building of the Month-
Menara Jland*

ENVIRONMENT

*Green Features
Health & Wellbeing | Energy-Efficient Sys-
tems |
Daylight Harvesting | Materials Selection
The Forms
Customised Venetian Blind and Light Shelf to
Bring Daylight into the Building*

LANDSCAPE

10 Principles of Landscape Design

VERITAS

CONTENTS

01

INTERIOR

How Interior Design Impacts Your Mental Health

02

PLANNING

Proposed TTDI KL Metropolis Connectivity

03

ARCHITECTURE

*Building of the Month:
Menara Jland*

04

ENVIRONMENT

*Green Features
Health & Wellbeing | Energy-Efficient Systems |
Daylight Harvesting | Material Selection
The Forms
Customised Venetian Blind and Light Shelf to
Bring Daylight into the Building*

05

LANDSCAPE

10 Principles of Landscape Design



How Interior Design Impacts Your Mental Health

Can Home Design Improve Mental Health?

The most prevalent mental health issues, according to the Mental Health Foundation, are anxiety and depression. However, several approaches and methods used in interior design have been found to lessen anxiety and despair. Even while there has long been a link between aesthetics in the house and emotional stability, more recent research has strengthened this link. The connections have been extensively studied in the healthcare sector. Creating areas for social interaction and solitude can improve mental wellness.

The psychological consequences of interior design are also considered in the business world. Corporate designers use colour, lighting, layouts, textures, and artwork to create motivating, uplifting spaces promoting efficiency, creativity, happiness, trust, or intimidation.

Sunlight Lightens Your Mood - Designing Rooms with Light

A light-drenched room is a joy to behold, but did you know that sunlight also reduces depression? In fact, adding additional light to a space can increase happiness. A consistent absence of sunlight can cause depression or worsen anxiety. Humans appear to be energised and motivated by sunlight both at home and at work.

While several studies have shown the psychological and physical advantages of natural light, one research found that workers who had access to natural light performed considerably better than those who did not have sunshine in their workstations. People who had to labour only under artificial light displayed a loss of vigour and poor sleep quality.

The Interior Design of a Room Can Have a Significant Affect on Mood

Personal spaces in our homes set the stage for many moments in our lives. Your personal spaces must provide comfort, support, and positive emotional energy.

Home is a location we have complete control over. Your sense of security and well-being will be significantly impacted by the way you furnish your house, paint your walls, and organise your possessions, regardless of whether you follow the “less is more” school of home design or not.

For example, kids create nests in their bedrooms. They fill their beds and their spaces with the things they love to feel personalized, but also safe and protected from the influence of parents or siblings. A “keep out of my room” sign is not rebellion as much as it is an attempt to create a private haven.



01 INTERIOR



Plants and Flowers in the Home Improve Mood

Bringing nature indoors improves emotions, and one of the best ways to achieve this is by using indoor plants and flowers. According to research from Texas A&M, having plants around helped people concentrate better, retain memories, and feel less stressed.

Numerous varieties of houseplants act as natural air filters, lowering allergens and improving the quality of the air. They also improve the air's oxygen content, maintain humidity, and have a fantastic appearance. It makes sense that they promote a calmer, more focused state of mind.

Additionally, flowers have mood-enhancing properties. In fact, having flowers in the house might boost happiness and lessen the chance of sadness. In addition to the aesthetic beauty they provide, flowers have a calming, relaxing effect on people. Of course, flowers are a beautiful addition to any space, but they also make people feel happier.

Expanding Your Home's Spaciousness Can Expand Your Spirit

Most people prefer a lot of room over a little place, but not everyone is aware that a feeling of space may also improve your mood. In rooms with taller ceilings, people often feel happier and are more creative. However, rooms with lower ceilings might nonetheless obtain the benefits of spaciousness. It appears that one of the essential elements of a happy environments is a feeling of openness.

Better moods are facilitated by clutter-free, open homes. The popular Netflix series “Tidying Up,” which uses the Japanese Konmari Method, has helped many people become fans of it. Marie Kondo, the founder, is an advocate for the positive impacts of organising. She draws ideas from Feng Shui in ways that make orderliness and organisation a way of life. She advises individuals, for instance, to part with goods that don't make them happy. On the programme, viewers follow Kondo's method to undergo extreme decluttering cleanses, meticulously organise and store the remaining belongings, and end up with houses that seem notably brighter, cleaner, and happier.

Decluttering is the first step to creating spacious rooms and homes. Room layouts, furniture placement, storage solutions, and colour schemes are significant contributors to a space that feels open and airy. Spaces that are easy to navigate and foster social interaction reduce anxiety and feelings of being overwhelmed.

Bring in the Elements: Water, Wind, Fire, Metal and Earth

Sunlight, space, plants and flowers make people feel more relaxed and less anxious in their homes. It's no coincidence that these are all-natural elements. Throughout history, mankind has tried to bring beauty and calming effects of nature into the home. Whether it is animal furs, woven grass mats, or Christmas trees. People have been bringing nature indoors for thousands of years.

The ancient practice of Feng Shui celebrates shapes and textures that represent natural elements. We have various options for incorporating these components into modern homes. Water is celebrated in fountains and pools, and some of the same advantages are also provided by mirrors and reflected surfaces. Wind enters through open windows and fans. Candles and fireplaces introduce fire. Iron, brass, silver, wood, and stone represent metal and earth.

A healthy, happy house should make it simple to find solace using the components in addition to literal design interpretations of those aspects. We can employ water in therapeutic ways, such as in deep baths and rain showers. Sunrooms and screen porches create comfy interior spaces that bridge the gap between the indoors and the outside.



01 INTERIOR



Use Color in Your Interior Design to Improve Mental Health

Color is one of the design aspects that has been shown to affect mood the most. Our experiences of the world are mostly coloured. The opinions on the impacts of colour have been reviewed and updated by researchers and interior designers. The intensity and brightness of each hue have a vital role in its emotional potential.

The purity of the colour is referred to as saturation. The quantity of white in a colour, or how light it appears, determines how bright it is. Bright hues have lower saturation levels. These paler, softer colours may be calming. True red, for instance, is linked to anxiety, but a soft, blush pink that is both less saturated and brighter is calming. Deeply saturated and less vibrant colours can have a strong or invigorating feeling.

People refer to reds, yellows and oranges as “warm colours,” while greens, blues and purples are “cool.” These categorizations are not a coincidence. When we are in rooms that feature warm colours, we feel physically warmer. That's one why reds are popular in winter, while turquoise and teal are more popular in warm weather.

Colour has associated psychological effects because colours can consistently evoke certain emotional responses.

Art in the Home Affects Mood

Art may improve mental health and happiness, yet certain art can also evoke gloomy or unpleasant feelings. Individual preferences and life experiences affect how individuals respond to art. One of the best ways to design environments that feel warm and healing is via beauty and personal expression. A pricey print or an original work of art might be found in a home. All types of art include pottery, ceramics, silverware, sculptures, ornamental items, glasses, and even kitchenware.

Creative expressions that fit with your world outlook can reduce anxiety and stress. A scientifically-backed solution to stress is to view art. That's why viewing and creating art becomes part of mental health therapy.

Our brains are programmed to recognise patterns, respond to them, and associate feelings with aesthetic and ornamental features. We develop associations with certain colours, forms, pictures, and aesthetic expressions even as infants. Even if it comes in a variety of shapes, from different countries and eras, humans are drawn to creative beauty. For instance, depictions of people and animals in art are forbidden by the Islamic religion. Though Japanese art favours a minimalist style, Islamic art nevertheless thrives in the form of complex carpets, fretwork, and ceramics.

No matter what your cultural heritage is, most people can appreciate the beauty in a wide variety of art forms.

Proposed TTDI KL Metropolis Connectivity

The TTDI KL Metropolis (KLM) will be the flagship component for the future growth of the northern district of Malaysia’s capital city Kuala Lumpur. It is a key part of a larger response to urbanization and economic development in Malaysia and will be the catalyst and model for growth and sustainable development in Kuala Lumpur for decades to come.



The new strategies for KLM emphasized the objectives of:

- 1. Promoting walkability
- 2. Connecting people from multi-transit mode
- 3. Generating stronger urban design principles relating to the enhancement of the public realm
- 4. Providing destination spaces that seamlessly integrate indoor and outdoor activities, such as retail promenade, central park, open space nodes and other features
- 5. Implementing commercial planning, integrating diverse quality commercial activities and functions and good quality of green environment

The KLM Master Plan is planned to provide an interconnected open space system on the ground and above ground for pedestrians that directs ease of movement strategically and shall link all parts of the development.

A comprehensive network for pedestrian movement shall be programmed into the development, through the use of such features as plazas, inner courtyards, amenable streetscapes shaded and protected outdoor paths throughout the whole site as well as other other indoor and outdoor places for people to move and gather.

Inter – parcel pedestrian network connections are highly encouraged to add to the mobility of the entire development area. Building setbacks from the property boundary line provides opportunities for pedestrian connectivity with the elevated walkway/ sidewalks and public right of way to occur and activate such spaces.

The KLM Master Plan features several visual corridors that link buildings with open spaces. Within the commercial and residential plots, green buffers shall be formally landscaped to reinforce their role as visual corridors leading to buildings, plazas and the commercial offices including retail.

Maintaining views of other scenic resources (parks, plazas, etc) shall be encouraged in all public open spaces. The pedestrian walkways and bridges shall be oriented accordingly to avoid visual barriers.

These pedestrian features shall knit KLM together and create key community connectors to generate a sense of passage and gathering. The design of pedestrian connectivity shall support the following principles:

- 1. Connection (to key attractions and transport)
- 2. Convivial (for pleasant activity and interaction)
- 3. Conspicuous (for safety and security)
- 4. Comfort (for enjoyment through landscape features)
- 5. Convenience (for competition with other modes of transport in terms of efficiency)



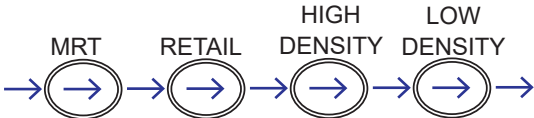
02 PLANNING

Connectivity Linkages

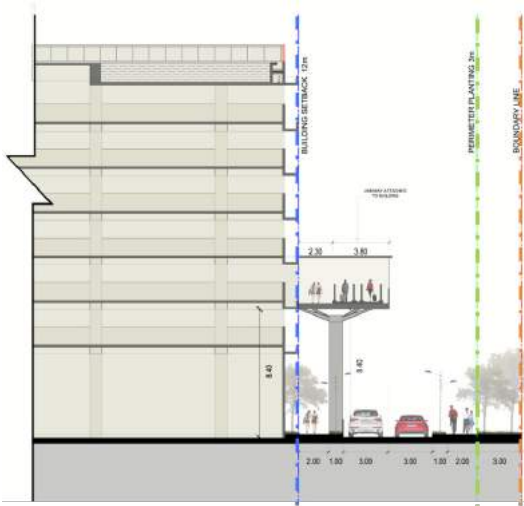
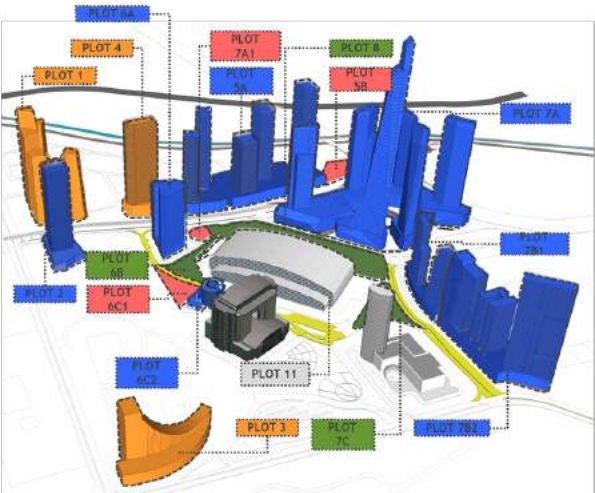
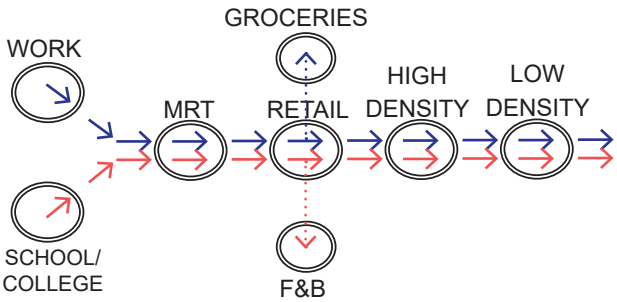
—	Elevated Walkway	2025m
—	Grade Walkway	243m
—	Bridge	60m
○	Event Space / Nodes	25m width

—	A. Elevated walkway & travelator from MRT Segambut Station to Sekolah Menengah. (857m)
—	B. Elevated walkway & travelator from Plot 2 to MITEC. (442m)
—	C. Elevated walkway & travelator from MITEC to Boulevard Road (118m)
—	Grade walkway next to MITEC. (243m)
—	Bridge to Sekolah Menengah Kiaramas. (30m)
○	Bridge / Nodes and Event Space. (25m width)

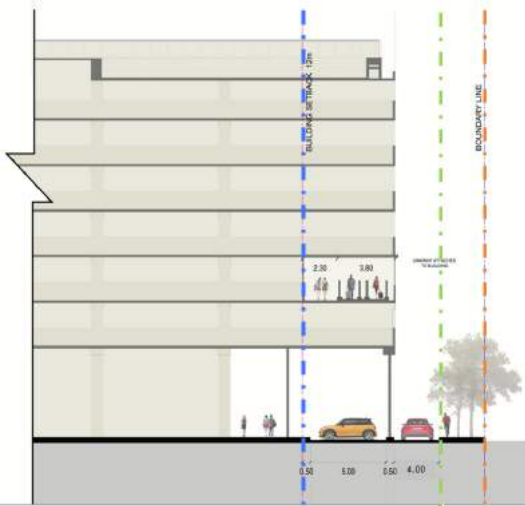
T.O.D Concept



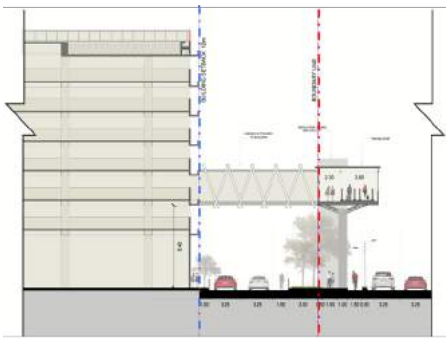
Movement



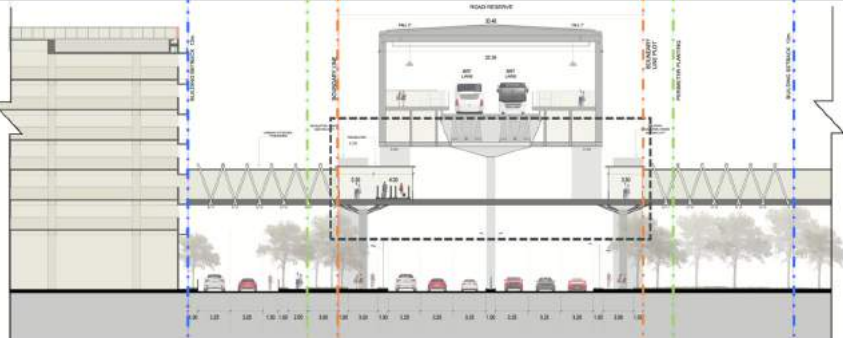
Option 1: Pedestrian Linkway attached to the building



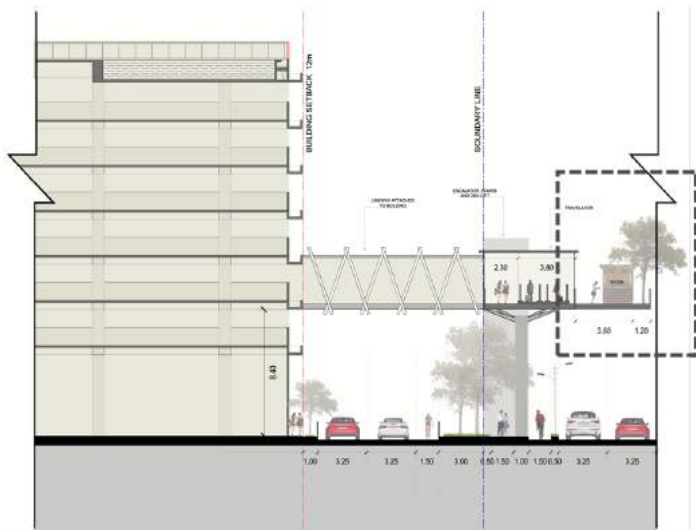
Option 2: Pedestrian Linkway attached inside the building



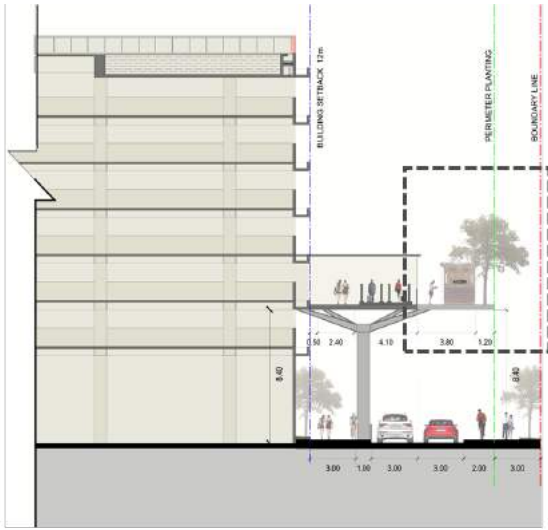
Option 3: Pedestrian Linkway detached from the building



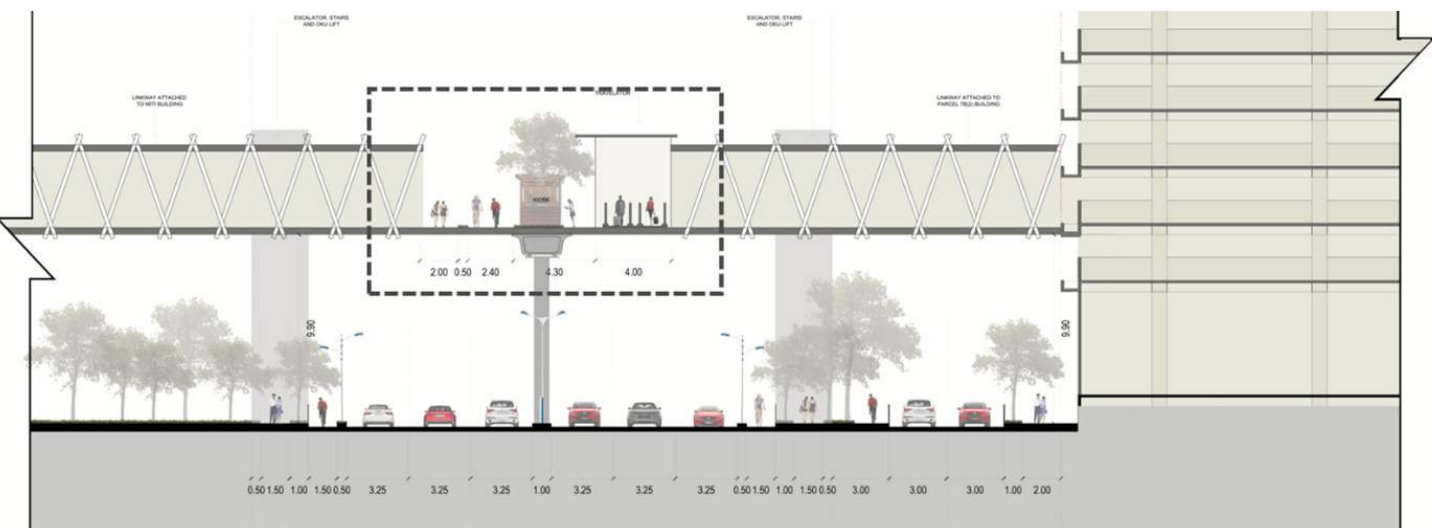
Option 4: Pedestrian Bridge to KLM North BRT Stop



Option 1: Pedestrian Linkway with nodes/ event space attached to the building



Option 2: Pedestrian Linkway with nodes/ event space detached to the building



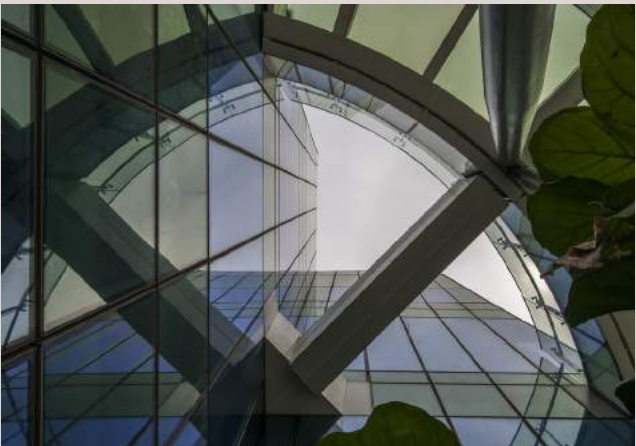
Option 3: Pedestrian Linkway with nodes/ event space at the median with bridge and connecting to the buildings



MENARA JLAND



1. Green Building Certification - GBI Gold
2. 2018 Asia Property Award - Best Office Development (Iskandar) -Winner
3. 2018 Asia Property Award - Best Green Development - Highly Commended
4. Star Property.my Awards 2018 - Jewel of Johor - The Best Commercial Development (Excellence)
5. Star Property.my Awards 2019 - The Earth Conscious Award, Best Sustainable Development



03 ARCHITECTURE

Poised elegantly at the heart of Johor Bahru Business District (JBCBD), Menara JLand soars 30-storey high into the sky, reviving the skyline of Johor with its ultra-modern façade with a combination of unique forms of geometrically complex glass façade. Comprising a total net leasable area of 26,561 sq., is Grade 'A' corporate office tower also incorporates a seven-story podium known as JBCC, which is accessible from the ground level, sixth-floor and seventh-floor podium at the top level.



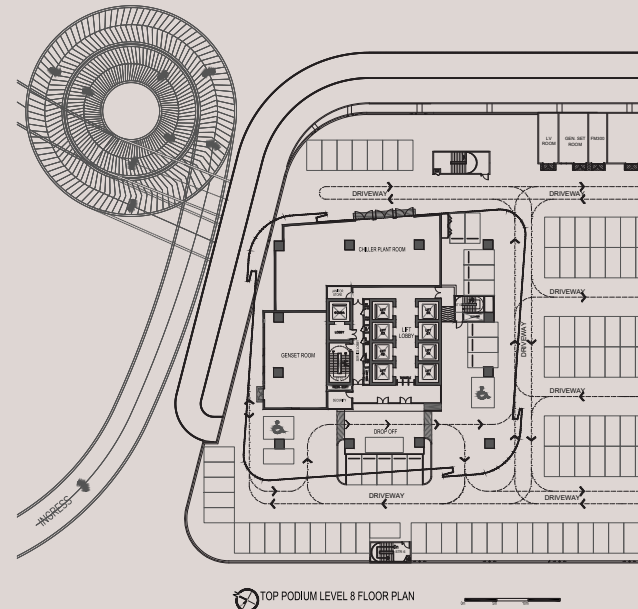
Menara JLAND

Project : Menara JLAND

Certication : GBI Gold

Design Assessment : GBI 94 Points

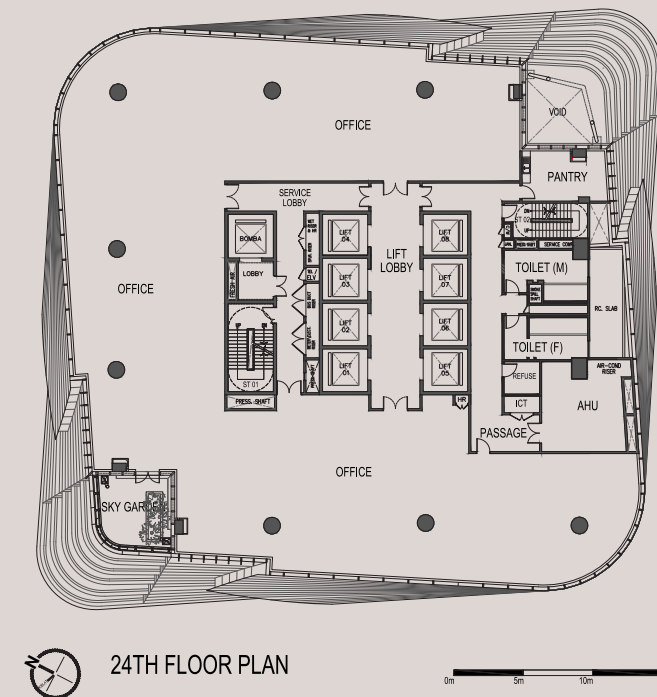
Date of Issuance : GBI DA Cert 23rd Dec 2013



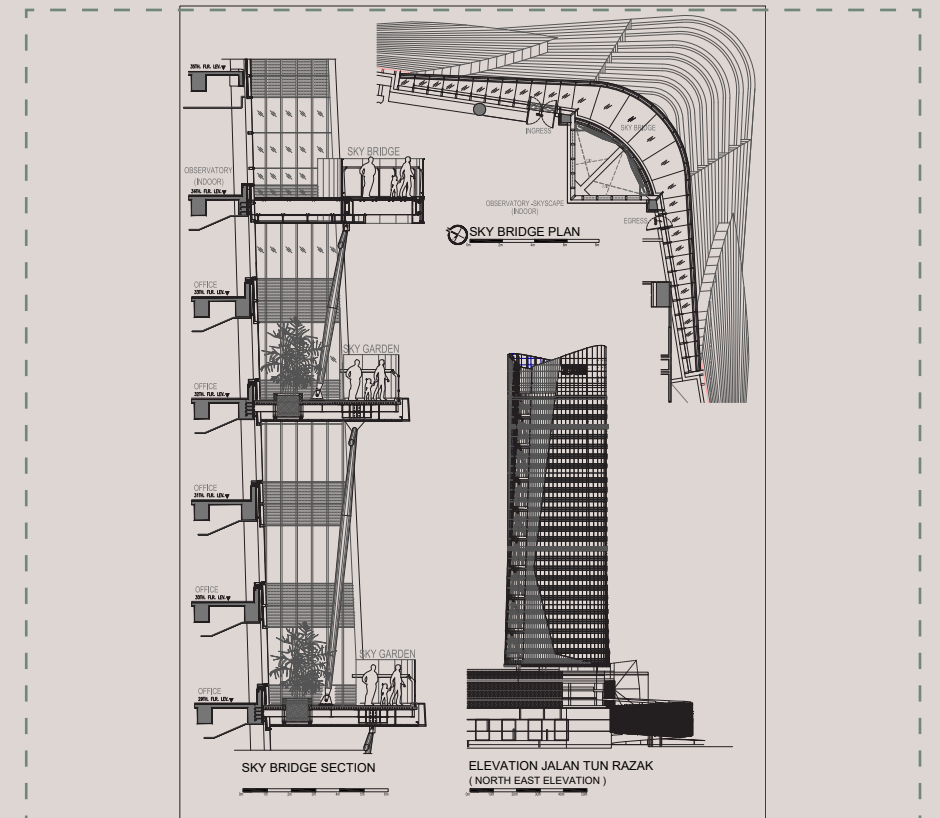
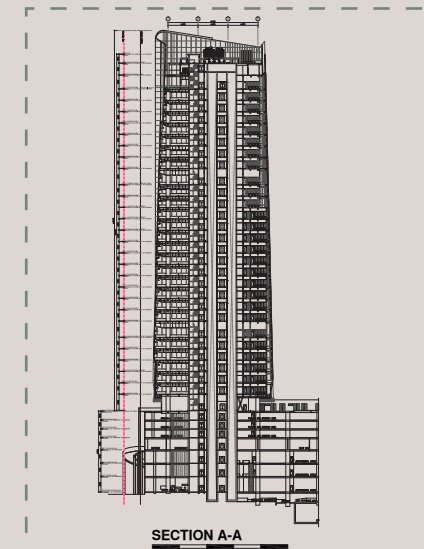
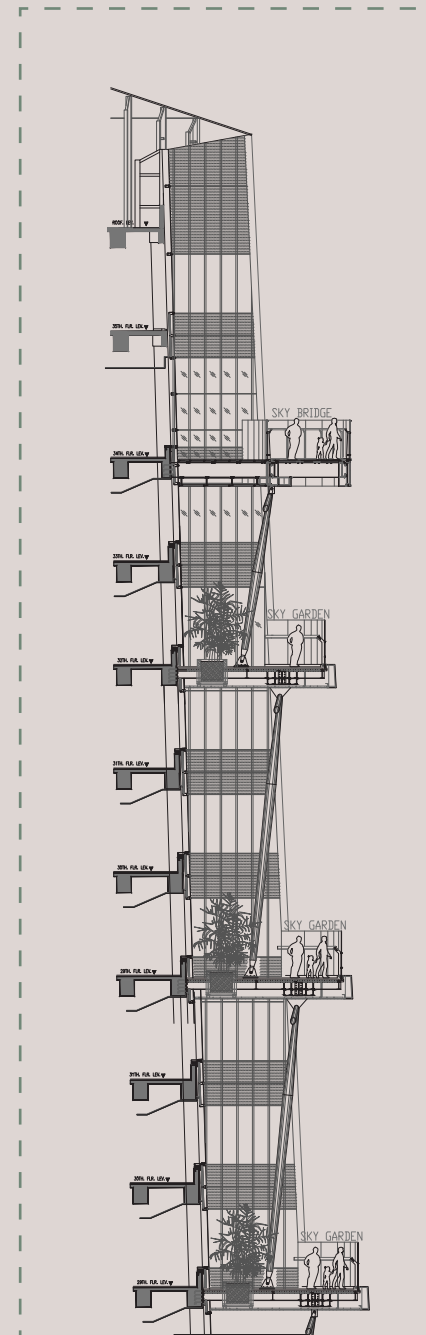
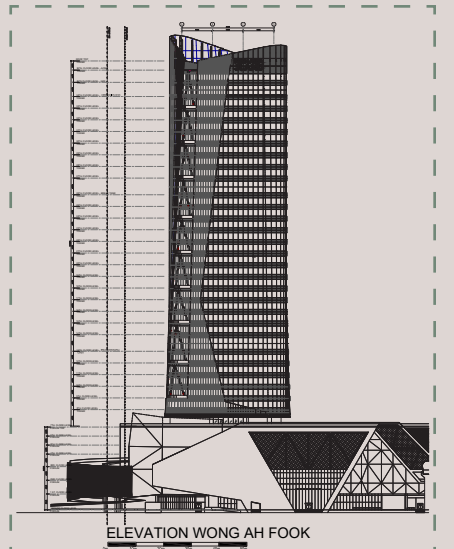
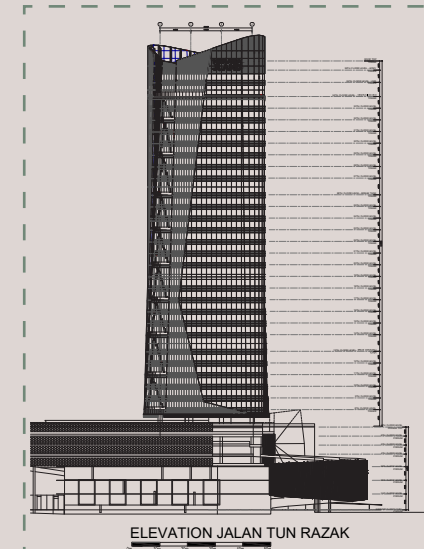
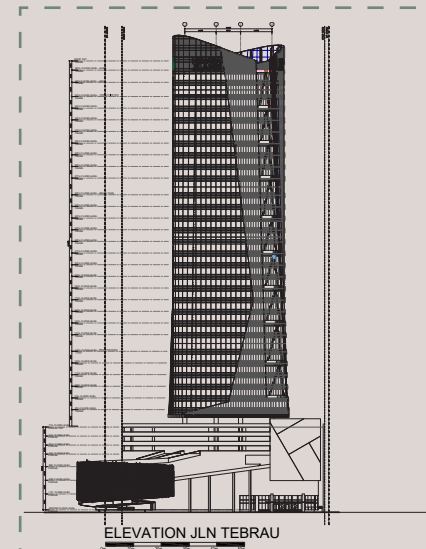
Menara JLand blends elegantly with the surrounding properties while sitting in harmony with Menara KOMTAR, its sister tower. Optimizing the building efficiency and building height within the approved building plot ratio, the building's floor plates taper dramatically toward the observation deck on the topmost floor to afford a maximum aerial view of its surroundings – creating an impressive and unique form of geometrically complex glass façade, consisting cold-warped or cold bending prefabricated panels with trapezoidal Z-shape panels and segmented curved panels.

MENARA JLAND is the latest addition to the 30-years-long stagnant skyline of Johor Bahru. Sitting atop Johor Bahru City Centre, it is designed in an asymmetrical form with contemporary techniques in façade design conjuring a modern urban sculpture

The observation deck on level 34 is designed with a curved cantilevered glass skywalk/glass floor sky bridge, a first in Johor Bahru, and offers a generous 360-degree aerial view of downtown Johor Bahru and Singapore. With its asymmetrical geometric façade and contemporary appearance, this 170m sky-touching landmark serves as an ideal gateway into Johor from Singapore, offering privileged access to Johor Bahru City Square, Persada Johor International Convention Centre and UTC Johor. It is also connected via a covered footpath to the Sultan Iskandar Building – a custom immigration and quarantine complex (CIQ).



03 ARCHITECTURE



Green Features

Daylight Harvesting & Energy Efficiency

Electrical light can be switched off for most of the working hours due to the Daylight Harvesting design incorporated in the overall Menara JLAND building facade composition. Therefore energy running costs are down by 70% for building owners.

- Targeted Building Energy Index (BEI) of 82 kWh/m² per year.
- 60% Less energy consumed compared to a conventional building.
- Implement 48 incremental steps to reduce energy demand.



Other Sustainability Features include:

1. Superior low-energy lighting
2. Double-glazed low-energy windows and energy-efficient equipment and things
3. A rainwater harvesting system
4. Connectivity to the city's extensive public transit network
5. A total of 18 sky gardens are integrated into the building, each located on alternate floors, creating an extensive green space network

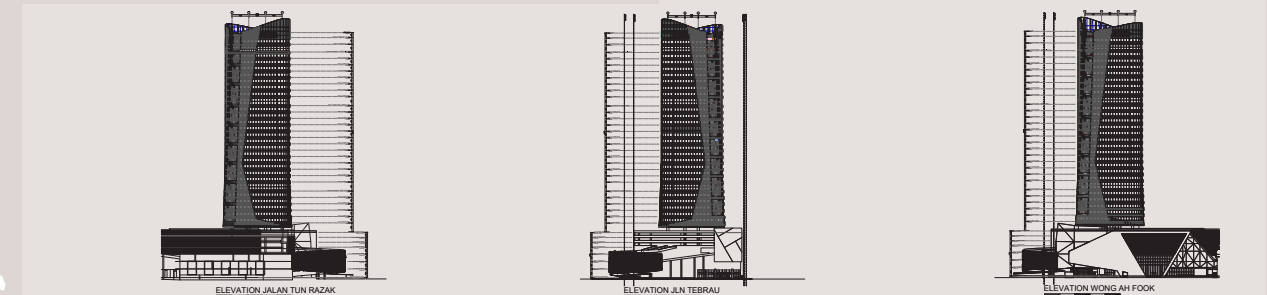
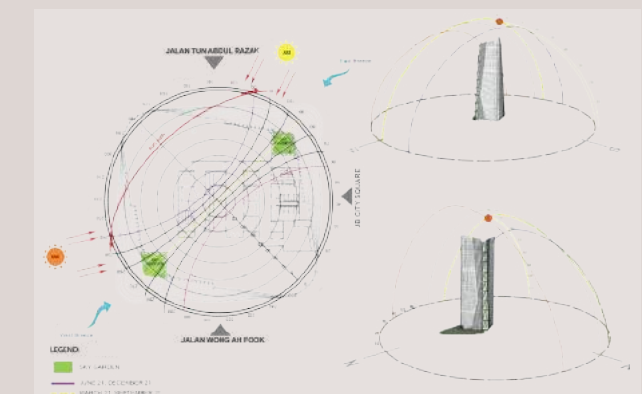
The Forms

Menara JLAND is a consummate study in form and function, elegant and sculptural. Structure that is structurally rational and efficient, as well as a celebration of the two integrated disciplines of architectural design and engineering.

- The main building façades are oriented North-South to minimize solar heat gain.
- Sky Gardens are located at East-West to utilize solar heat gain for landscape.



Sun Path Analysis:



Health and Wellbeing

- Good indoor air quality designed for building occupants.
- UV light (AHU) kill bacteria/viruses and protect occupants during haze season.
- Low VOC paints and adhesives.



Energy Efficient System

- This includes both passive & active design.
- Good performance glazing (rejects heat and allows light).
- Heat recovery system brings in fresh air at energy low cost.
- Lighting system i.e., motion sensor & lux sensor.
- Air-tight building.



Daylight Harvesting

- Reduces the reliance on artificial lighting by utilising natural daylight, thus reducing carbon emissions. Studies have shown that natural light harvesting can improve occupants' circadian system i.e.: Occupants can get better sleep at night and develop higher productivity during one hour.



Materials Selection

- Recognised sustainable products, i.e: ceiling, door selection - MTCC certified.

Customised Venetian Blind and Light Shelf to Bring Daylight into the Building

S1) Tapered False Ceiling

- To maximize natural daylight.

S2) Venetian Blind (Anti-Glare System)

- The reflective finish on the top surface to maximize sunlight reflection into the office.
- 23 Degree tilt of Venetian blind

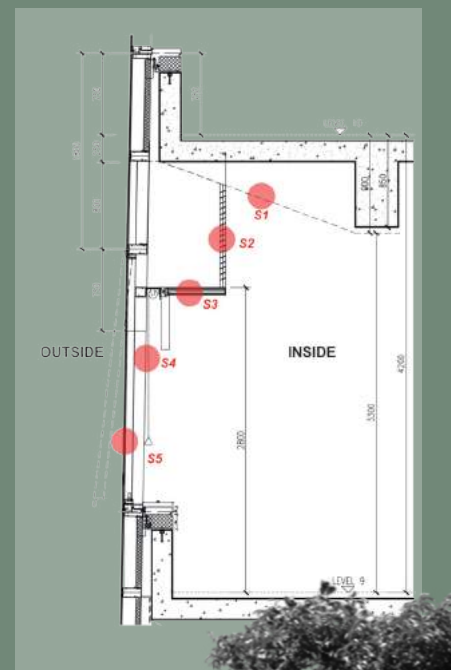
S3) Light Shelf (Anti-Glare System)

- Matte surface finish for below surface to diffuse direct sunlight.

S4) Roller Blind with VLT of 50%

- To protect from direct sunlight and at the same time to maintain the outside view.

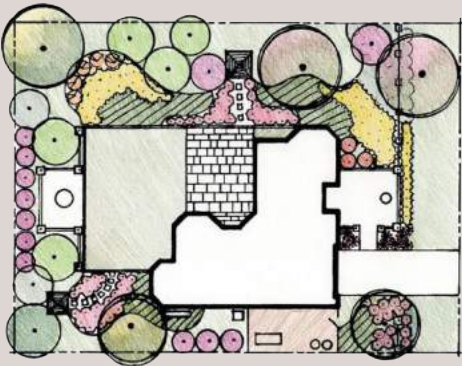
S5) Glazing VLT of 63% and 40% to balance natural light from outside.



10 Principles of Landscape Design

The principles of landscape design include elements of unity, scale, balance, simplicity, variety, emphasis, and sequence as they apply to line, form, texture, and colour. These elements are interconnected.

The elements of composition are visual qualities that people see and respond to when viewing a space. Visual qualities can illicit many different emotions and feelings, and the more positive those feelings are, the more likely people are to enjoy and use a space. Perhaps the most common element in a composition is the line. The line creates all forms and patterns and can be used in a variety of ways in the landscape.



1. Line Connects and Defines the Space, Creating Outdoor Rooms

Lines are a powerful design element that defines rooms and connects people to the landscape. For a professional touch, use sweeping bold lines and curves rather than small zigzags and small wavy curves. With lines, delineate softscape and hardscape areas creating outdoor rooms.



Figure 1. Notice the strong use of “line” here in the Japanese Garden at Butchart Gardens, Victoria BC. The path (primary line) invites you into the garden. Secondary lines form the beds.



Figure 2. In this private garden, the “line” formed by the edge of the pond creates an amazing space as the plants reflect in the water. The line defines the space and pulls you into the landscape.

2. Unity is the Quality of Oneness.

Unity attracts and holds attention. It organizes view into orderly groups with emphasis. Unity starts with the storyline developed in the family analysis in the design process.



Figures 3 and 4. Unity develops from the storyline. Here in Jeff de Jong’s garden a storyline around “sacred space gardening” creates unity with the feeling of peace and tranquillity.

3. Form includes the Tree-Dimensional Mass.

Form is determined by line, direction, and arrangement of branches and twigs. The resulting mass influences the scale. For unity, repeat the topography form in plant forms. [Figure 5]

- **Horizontal and spreading** forms emphasise lateral extent and breadth of space. They are comfortable because they correspond with the natural direction of eye movement.
- **Rounded** forms allow for easy eye movement and create a pleasant undulation that leads itself to plant groupings.
- **Vase-shaped** trees define a comfortable “people space” beneath the canopy.
- **Weeping forms** lead the eye back to the ground. What is below the weeping form often becomes a focal point.
- **Pyramidal** forms direct the eyes upward, so use sparingly. Grouping pyramidal will soften the upward influence and look more natural in the surroundings with foliage to the ground.



Figure 5. Forms (left to right) columnar, oval, vase, weeping, pyramidal, rounded

4. Texture is Fine/Coarse, Heavy/Light, Thin/Dense, and Light/Shade.

Texture can be defined as a relationship between foliage and twig size, and the mass of the plants. Close-up, texture comes from the size and shape of leaves, size of twigs, spacing of leaves and twigs, colours and shading, and gloss or dullness of leaves. At a distance, texture comes from the entire mass effect of plants and the qualities of light and shadow. [Figure 6]



Figure 6. Texture changes with distance.



Figure 7. Four-season gardening is all about texture gardening. Without summer colour, the texture becomes the primary design element.



Figure 8. Texture rules in Japanese Garden at Butchart Gardens, Victoria, BC. Texture created by moss plays with the coarse texture of tree trunks and lanterns. In Japanese gardening, the lantern is a symbol of sacred space.

5. Colour Gives the Greatest Appeal and Evokes the Greatest Response.

Colour is powerful in creating mood and feeling. Colour therapy is a popular topic in our rapidly paced modern world. What moods and feelings do various colour create for you? What colours work for the landscape storyline? What moods and feelings do you want in the garden? Is it a room for relaxation and healing or a room for action activities? Examples of common colors feelings include the following:



Red	Yellow	Blue	Green	Orange	Purple	White	Pink
Passion	Joy	Imagination	Harmony	Enthusiasm	Intuition	Purity	Love
Courage	Happiness	Calm	Beginnings	Joy	Devotion	Innocence	Sweetness
Power	Communication	Serenity	Prosperity	Exuberance	Respect	Faith	Uplifting
Wealth	Inspiration	Relaxation	Nature	Interaction	Peace	Benevolence	Happiness
Motivation	Sunshine	Compassion	Growth	Fun	Spirituality	Honesty	Tenderness
Fame	Optimism	Reflection	Healing	Captivation	Awareness	Grace	Enticement

6. Scale Evokes Emotional Connection and is closely related to Color.

Absolute scale relates to the comparative value of landscape elements to a fixed structure (house). [Figure 10]



Figure 10. In absolute scale, the small trees give the feeling that the house is large, and the large trees give the feeling that the house is small. Both houses are the same size.



Figure 11. Relative scale compares the size or “value” of landscape elements. Perception of tree size is based on the relative size of the person. Being emotionally charged, a relative scale can create feelings of action or relaxation.

Relative scale relates to comparative sizes or “values” of objects in the landscape. The relative scale is very emotionally charged and closely linked to colour. It may create a feeling of relaxation and peacefulness or one of energy and action. [Figures 11-13]



Figure 12. Here in the fountain area at Butchart Gardens, the scale is high with brightly coloured flowers. The action feeling of high scale helps move people through.



Figure 13. In this private garden in Steamboat Springs, CO, the low scale creates a relaxing, renewing atmosphere.

7. Balance is Equilibrium on the Left and Right Sides.

Formal balance repeats the same left and right, giving stability, stateliness, and dignity. [Figures 14 and 16]



Figure 14. Formal Balance

Informal balance differs from left to right giving curiosity, movement, and feeling alive. [Figures 15 and 17]

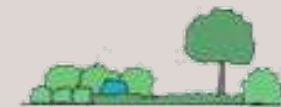


Figure 15. Informal Balance



Figure 16. The stately Italian Garden at Hatley Park, Victoria, BC, is a great example of formal balance.



Figure 17. The Herb Garden at Government House, Victoria, BC, is an excellent example of informal balance being relaxing and free-flowing.

8. Simplicity and Variety

Simplicity and variety work together to balance each other. Simplicity is a degree of repetition rather than constant change, creating unity.

Variety is diversity and contrast in form, texture, and colour preventing monotony. [Figures 18-22]

- For simplicity, repeat some plant materials in sweeps and groupings.
- For variety, fill in with other plants.
- Avoid creating a horticultural zoo (one of this, two of that)!
- Zipper plantings (like red-white-red-white) lack simplicity and variety.



Figure 18. In this simple drawing, simplicity is gained with the shrub row repeating the same plant materials. Variety is added to the tree.



Figure 19. For simplicity, repeat some plant materials in sweeps and groupings. Fill in with other plants for variety.



Figure 20. Simplicity is created by several hundred Hosta in this large bed. Variety is created by placing some in clusters of pots. - Innis Gardens, Columbus, Ohio



Figure 21. At Abkhazi Garden, Victoria, BC, simplicity is created with the row of purple heather and the lawn (the "Yangtze River"). Variety is created with an assortment of plant materials on the rocky hillside.



Figure 22. In this park, people enjoyed taking pictures of the various flowerbeds. However, they did not take pictures of this zipper planting (the same elements repeated over and over again) finding it monotonous.

9. Emphasis is Dominance and Subordination of Elements.

The human mind looks for dominance and subordination in life. As we look at a landscape from any direction, we need to see the dominance and subordination of various elements. If we do not find it, we withdraw from the landscape. Some gardens lack the dominant element. Others suffer with too many dominant elements screaming to be the focal point. [Figure 23-25]

Emphasis can be achieved through different sizes, bold shapes, groupings, and the unusual or unexpected. What is the focal point?



Figure 23. Emphasis is achieved with the tree being dominant and the shrub grouping being subordinate.



Figure 24. In this private garden, emphasis is added to the blooming Aster.



Figure 25. Ornamental grass often adds emphasis to a garden spot.

10. Sequence is the Change or Flow in Form, Color, Texture, and Size Giving Movement or Life.

A) Sequence with Texture

Change the leaf size of adjacent plants by at least one-half. Use proportionally larger numbers of fine-textured plants.



COARSE MEDIUM FINE

Figure 26. In texture sequence, change the leaf size of adjacent different types of plants by at least one-half. Use more of the finer textured plant.

In a flower/shrub bed, use coarser texture, larger plants in the back; sequencing to finer textured, smaller plants in the front inside-curve.



Figure 27. In texture sequence, place the fine texture plants in the inside curve and the coarse texture plants opposite. This is the way Mother Nature would do it. Look at the river, the sandbank is on the inside curve and the cliff opposite.

Texture and distance – Texture becomes finer with distance. In a distant corner, place finer textures in the corner, sequencing to coarser textures on the arms.



Figure 28. Textures get finer with distance. Place the fine textured plants in the distant corner with coarser textured plants toward the viewer.

B) Sequence with Color

There are a few basic rules on how many warm and cool colours to use. However, watch that the scale does not become too commanding. More is NOT better. As a rule of thumb, the designs need 90% green to set the 10% colour.

The darkest shades and the purest intensity dominate and should be used at the focal point. Using cool colours in contrast is more effective than sequences. Warm colour work best in sequence.

Color Sequence

1. Decide what colour(s) will be used.
2. Decide if light or dark will dominate. – The darker or more intense (pure) the colour, the more it will show up and dominate the scene.
3. Calculate the number of plants of each colour using this rule of thumb.
 - Establish the largest amount of dark/dominant color that will be used.
 - Select the next lighter shade and increase the number of plants by 1/3.
 - Select the next lighter shade and increase the number of plants by 1/3.
 - Continue the ratio to the lightest colour. [Figure 29]



Figure 29. In colour sequence, increase the number of plants by 1/3 as the design moves from the dominant colour to subordinate colours.



Figure 30. In colour sequence, crescent shapes of colours give a natural flow.

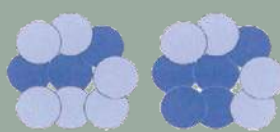


Figure 31. In colour contrasts, use 2/3 of one colour for dominance and 1/3 of the other colour for subordination. Not half and half.

Colour Contrasts

Monochrome light/dark colour contrasts – Use 1/3 of one shade and 2/3 of the other shade. Complementary colour contrasts – Use 1/3 one colour and 2/3 the complementary colour.

C) Create Effective Plant Combinations by Pairing Opposites

To create plant combinations with pizza, pair opposites. [Figures 32 to 35]

- Fine/ Course
- Small/ Large
- Thugs/ Dainty
- Round/ Upright
- Short/ Tall
- Colour Contrasts

