

INNOVATIVE APPROACHES TO INTERIOR DESIGN

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Abstract. The article «Innovative approaches to interior design» is devoted to identifying modern approaches to interior design, comparing these approaches with traditional ones, and establishing non-architectural factors that influence interior design. Interiors are shaped by architecture and design. The process of shaping is traditionally based on the experience and suggestions of fashion journals, but not all of these solutions are viable, not always elite – the advertising experiment correlates with the everyday life of users. The main innovation in the change of approaches is not the design that is accepted, but the rethinking of many life technologies. The transformation of constantly changing life technologies into material forms. Combinations of materialized life forms, their complexes and combinations become a factor of architectural and design creativity in the field of interior design. Interior design results in the design of environmental processes, situations, and is based on aesthetics of a different kind than the traditional one. The essence of interior design is not to make things beautiful, but to see beauty in everyday life and its processes. The task is to establish the methods and principles of design education of the environment, its implementation in professional design creativity. The article is aimed at finding the prospects of the profession, the potential of practice turns, which can be used as a basis for future creative searches. The sources of generating new ideas revealed. New approaches are illustrated by student works.

Keywords: interior, interior environment, contemporary approach, lifestyle, consumer typology, design product consumer, the addressee of the product, interior artistic image.

Relevance. It is important to resolve contradictions in the theory and practice of interior design, namely:

- inconsistency of interior solutions with essential changes in life;
- inconsistency of standardized impersonal interior solutions with the principle of targeted design, taking into account the characteristics of the user of the design product;
- inconsistency of the orthodox goals and principles of modern interior design with the realities of interior creativity and experimentation.

Paradigm transformations in architecture and design are also reflected in interior activities. The era of informatization has made changes to all spheres of people's lives: in the forms of work, leisure, human psychology, etc. The challenges of the times – the proliferation of new information technologies, the peculiarity of national and regional cultures, environmental imbalances, socio – economic contrasts – affect interior design and determine a new formulation of goal and objectives. Today is characterized by a change in design approaches towards flexibility and a rejection of stability and immutability. The newest trends in environmental creativity, which treat the environment as a work of art, are inspired by a new typology, consider function to be a source of imagery, emphasize synergistic phenomena within the environment, the idea of development

within traditions, etc. The idea of architecture as a means of organizing heterogeneous systems and elements of life, a means of organizing all types of environmental interaction: with space, time, the world of things, the object environment, nature, culture, values of society and the individual, etc. has become a new paradigm. In the context of the above, it is advisable to clarify the concept of “interior” as an object of design in DAS, to identify the characteristics and parameters of the interior environment that are not traditionally taken into account in the design process, but without which the essence and objectives of environmental design are obscured. This will allow us to put forward innovative approaches to interior design.

The research problem is the phenomenon of “interior” as an object of design in the DAS, modern approaches to interior design...

Degree of research of the problem. The analysis of scientific works and design practice shows that in interior art there is a breakdown of orthodox approaches, goals and principles that are being revised by the practice of life. Formal searches, constructive and compositional voluntarism, and anti-logic have come to the forefront [1,8-14]. The aesthetic value is seen in eclecticism, kitsch, emphasized decorativeness, mysticism, etc. The source of professional discoveries is the dynamics of life processes, commerce, information, advertising, engineering and technical devices. The study of scientific literature has shown that in the field of interior design, the subject of research was: subject content and equipment, ergonomics, aesthetics of industrial forms, issues of color and lighting (Branzi A., Bennett D., Singer B., Kostenko A., Pracht K. [3-6]), the problems of the aesthetic value of the object-spatial environment, semantics and semiotics of the interior, psychology of perception, etc. are considered (K.Nuberg —Schultz, R.Sommer, G.Proshansky, A.Rappoport, E.Hall). Attention is paid to traditional typological groups (industrial, residential, public interiors), style solutions, graphic navigation systems, etc. (Benegau Z.G., Bhaskaran L, Conran T., Craig M.B., McCorquodale C., Trokme S. [2-7]). A separate group of studies is the experience of national architectural schools (China, France, America, Great Britain, etc. [4-7]). Also, systematic interior design is based on general issues of the relationship between function and form, engineering and artistic design, and means of solving local problems (Janecke C., Jones J.K. [1-5]). Modern domestic scientific thought does not go beyond the generally accepted interpretations of the phenomenon of “interior”, starts from its limited understanding, does not use an expanded set of possibilities in design practice. Achievements in the theory of architectural design relate to a separate area of research interests. Such authors as A.Asherova, Y.Bozhko, A.Belikov, V.Holoborodko, V.Mironenko are working on the problems of architectonics, combinatorics, and ergonomics. The normative documentation on architectural and design planning, the specifics of architectural drawings are studied by O.Horbyk, A.Lomovskyi, V.Smolyak, V.Ocheretnyi, V.Kovalskyi and others... The issues of architectural and design composition, artistic formation, geometry and semiotics are reflected in the works of V.Krynskyi, I.Lantsov, M.Turkus, V.Mykhailenko, M.Yakovlev, O.Kashenko, S.Semka, V.Timokhin, N.Shebek, T.Malik, S.Semka and others adhere to historical and cultural priorities and established concepts in the study of architectural design categories [1-3]. There is a contradiction between the degree of development of the problem in design practice and the scientific mastery of the phenomenon of “interior”, the implementation of modern approaches to interior design in the professional training of student, and the replication of outdated approaches in the mass imagination and design practice. This determined the object, subject, purpose and objectives of the study.

The object of the study is the phenomenon of «interior».

The subject of the research is modern innovative approaches to interior design.

The goal is to identify and characterize modern innovative approaches to interior design, to outline a new problem field in the study of the interior as a design object.

Tasks:

- to reveal the concept of “interior” from the perspective of the modern architectural paradigm;

- to establish the differences between traditional and innovative approaches to interior design;
- to illustrate modern approaches to interior design using examples of student work on the problem.

In the classical theory, architectural and interior activity was described as the organization of isolated space and the crystallization of a form that encompasses amorphous space. The peculiarity was that the interior could be entered. The principle of a “free plan” that builds a variety of spatial scenarios, which in turn provide spatial experiences, sensations and perceptions, is the basis of the works of M.Ginzburg, F.L.Wright and others. At a time when modern approaches are being implemented in the project practice (H.Yang (Berlin), Wang Nui (Beijing), W.Alsop (London), R.Vignoli (Tokyo), A.Isozaki (Shindai), C.Y.Li (Taipei), A.Isozaki (Shinqian), E.Williams (Gateshead), etc. modern approaches are being implemented that rely on the author’s creative experience, the requirements of the time and the essential characteristics of the interior, which were guessed by great predecessors, while mass practice and professional training ignore the demands of the time. In interior theory, there is very little intuitive research material on the practice of interior design. The essence of the matter is that time requires, and practice suggests, difference in the design of volumes, open spaces, and “closed interior spaces”. There are 2 basic directions in design and interior activity: the establishment of an aesthetic attitude to reality and design technology. Nowadays, there is a bias towards technologies that have developed and are based on a false basis of habits.

Factors that need to be understood: the diversity of the purpose of interiors, the tastes of customers, the many manifestations and lack of censorship in aesthetic attitudes, the rejection of uniform approaches to interior creativity, the new causation of such problems and categories as form and image, architectural language and nature of perception, synthesis of environmental elements, etc. The transformation of old and the emergence of new functions, other principles of space organization, technogenic carries of the environmental image, shocking, recognizable, dynamic – all this corresponds to the modern lifestyle, its rhythms and tensions. Along with “architectural” interiors, which limit the means of expression to structures and forms of their interpretation, an architectural and design line has emerged that uses any material and immaterial phenomena to form an artistic image. The interiors are a symbol of diversity and freedom of search. The basic theses that can be the basis for the design activity of interior designers are: “the future of architecture is not architectural” (J.Nouvel), “total aestheticization of the human environment” (M.Kagan), “do not create a new world and its inhabitants in your own image and likeness” (M.Frey).

Sources of new imagery that have already been worked out by contemporary authors in interior design: new materials and structures, fusion of interiors and exteriors, vertical and horizontal flow of spaces, transforming decor, “skyscraper embrace”, atrium, monumentation of sharp forms, deconstructivism, search for new meanings and forms of human habitat, anti-normativity.

We see difference between the traditional and innovative approach in the fact that the traditional approach interprets the interior as something that belongs to the volume, and the drawings only clarify the volume. The design approach perceives the interior from the inside, in interaction with processes and sensations. For the designer, the interior is a *mise-en-scene* involving a person and his or her environment. The basis of design is emotion, the unit of design is the environmental situation. With complete disregard for any recipes and algorithms. The object of design is the interior environment, which begins where a person interacts with architecture. The starting unit of design is a person with his or her needs, tastes, lifestyle, imagination, etc...

The interior is a localized fragment of space, inside which scenes of life are played out. The main actor is a person who plays a certain environmental role. The equipment is included in the system of interaction between a person and the environment, is an element of the environmental

composition, a source of emotions and artistic impressions. Emotions are the results of an artistically meaningful function.

In student project activities, interior design experience can be formed through solving local problems in which the student has a personal interest, which reflect their own priorities. Stages of problem solving:

- visual image, technologies for its generation and depiction;
- the «generic image» reflects functional representations in the visual structure, taking into account the original geometry, architectural givenness, and emotional structure;
- an individual image that evokes personal reactions (like it or not, attracts or repels...).

Let's take a look at the exercises performed by 3rd year students.



Fig. 1. shows the exercise «The Mystery of the Forgotten Attic». Anna Stoyanova, a student of the 336th group of the DAS.

It was suggested to imagine what stories are hidden in the overgrown bowl, which has not been accessed for a long time. What personal destinies are embodied in the furnishing and objects in the attic. The story proposed by the student is about the return to the stage of a former ballet star in a new capacity: from memories (old things, a portrait) to a statuette that transforms from an art object to a stage image.

The interior is based on large-scale and light contrasts.

Fig.2. shows the transition from the author's monogram, linear graphics, and the student's style preferences to the form and spatial concept of the interior.

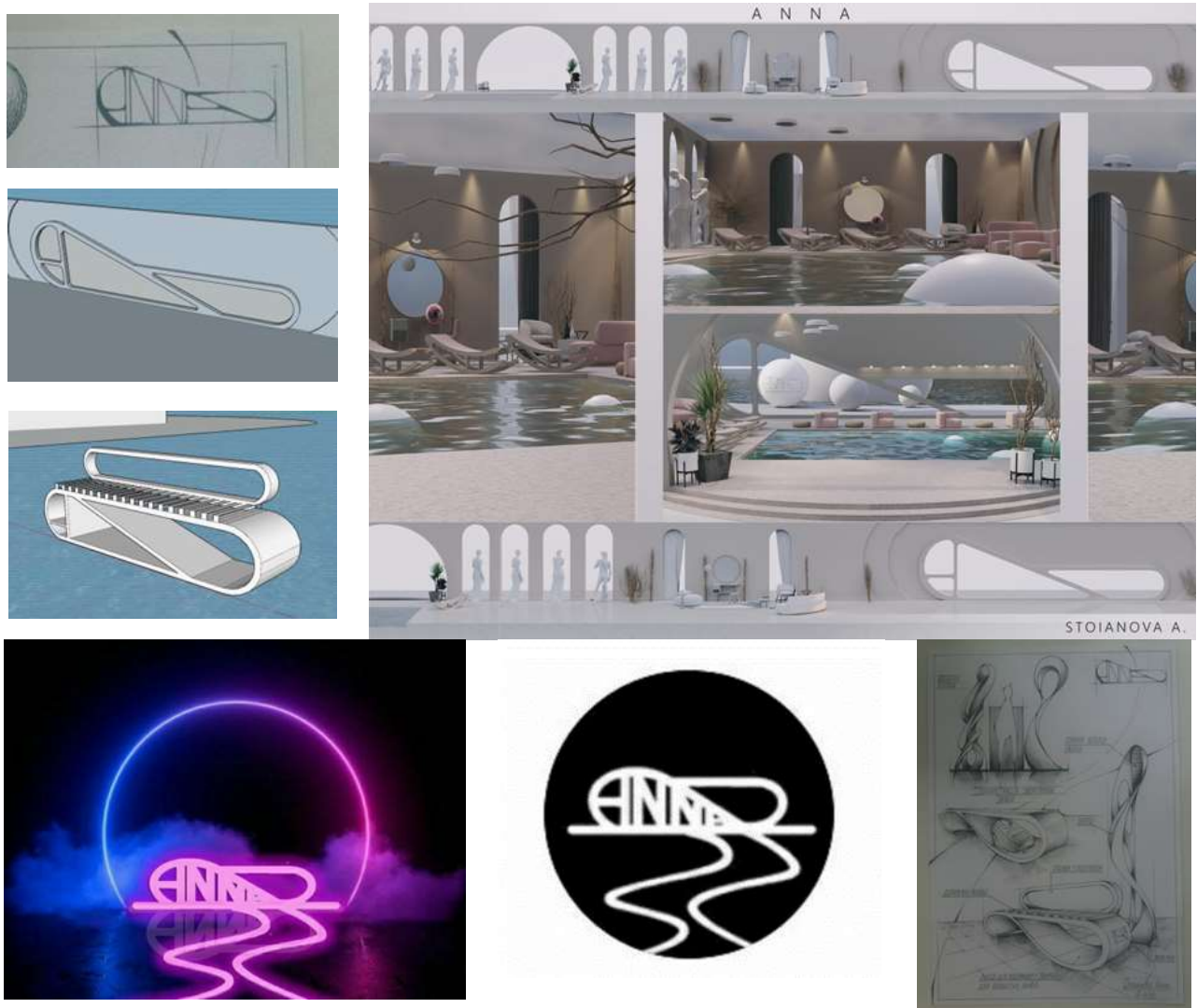


Fig. 2. The embodiment of the author's monogram in the interior design. (gr. 336 DAS, Stoyanova A.)

The student formed her own monogram based on self-analysis, reflecting her personality qualities such as dynamism, modernity, plasticity and restraint, and a tendency to generalize. Based on the comparison of the theme generated by the author and the world practice of forming, the method of translating the idea into space and volume was found – the connection with water.

Fig. 3. shows the author's approach by student Chuyko Ksenia, who turned it into an element of an ethnic interior. The image is based on "something old and folk", as well as mountains and forest, which are combined in a modern form.

Figure 4 demonstrates the non-architectural basis for the interior image – the structure of old TV sets and familiar cartoons. The aesthetics possibilities of the objects and artistic techniques that make the idea recognizable even when no prototypes are shown are identified.

Figure 5 illustrates the implementation of the comic book technique for organizing a system of impressions. Students Malyshev M, Ishchenko V, Chuyko K, et al.

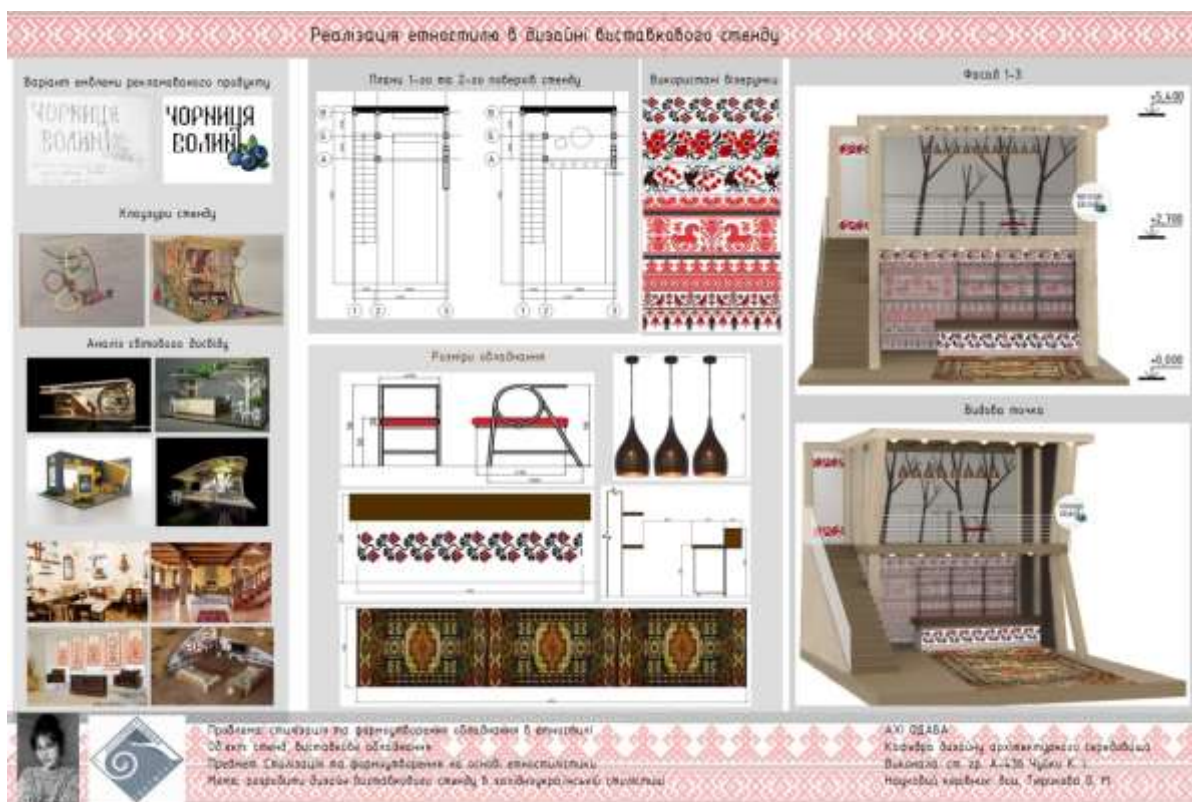


Fig. 3. Ethnic interior design. gr.336 DAS Chuyko K.



Fig. 4. Formation of the interior image on the basis of extra-architectural motifs (the structure of an old TV set and children's cartoons). st.gr. 336 DAS Savchuk P. and Rozhko O.

The sequence and development of environment of environmental impressions is ensured by the gradual realization of ideas: “protagonist”, “keyhole”, “unknown, mystery”, “first contact with the unknown, keyhole”, “first unreliable impression, a fragment of what we want to see”, “fragmented reality”, “objects of attention”, “direct contact”, “here it is...”, “wow”, “unexpected denouement”, “the beginning of a new story”. Each stage in this list has its own laws of environmental drama and its own set of expressive means. Architectural and constructive ones are replaced by light and shadow or object environment, textures and materials give way to the degree of destruction and light and shadow effects, etc.

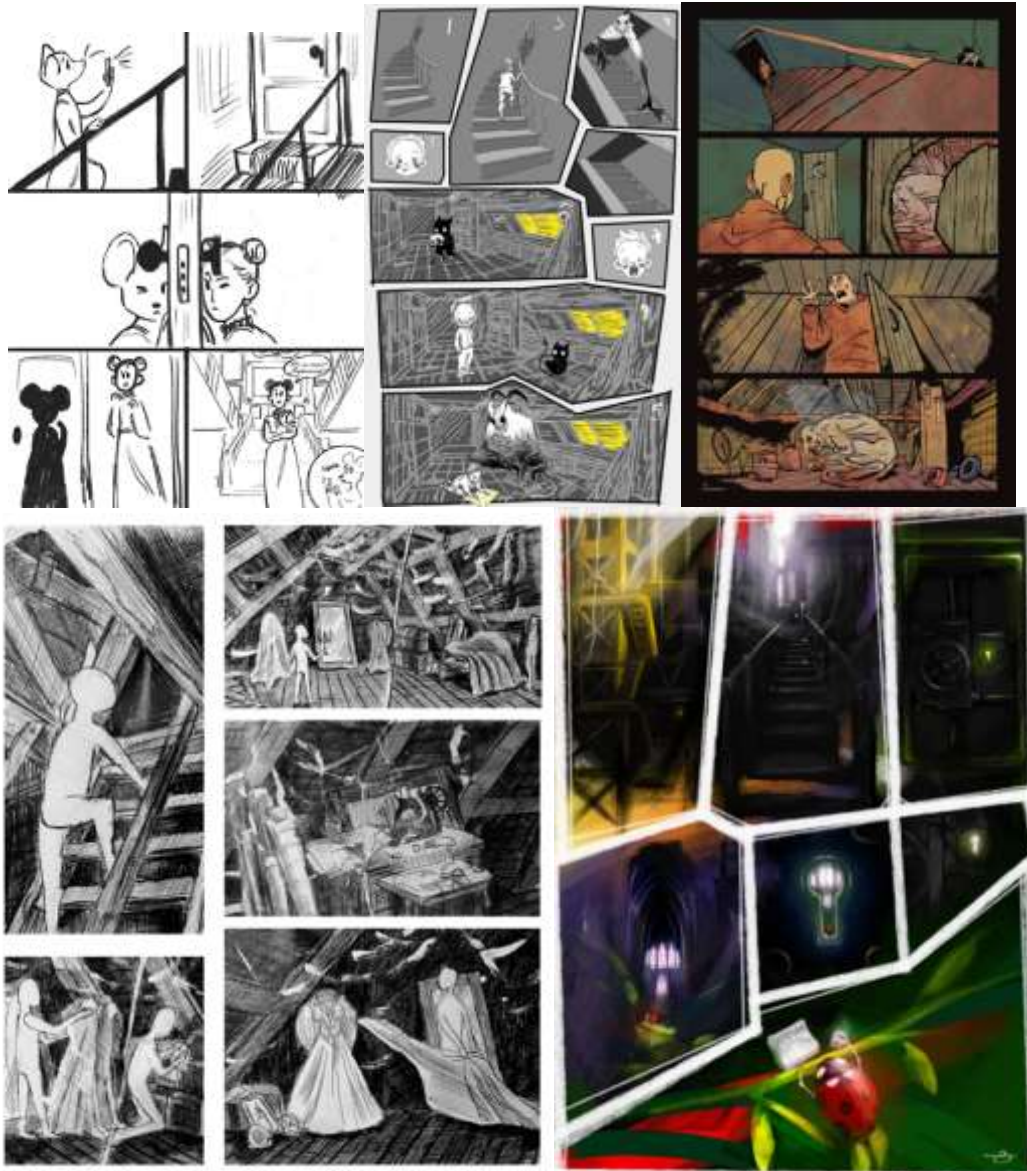


Fig. 5. Formation of a sequence of environmental impressions. Application of the comic book technique.

Conclusions. The term «interior» from the perspective of the modern architectural paradigm differs from its traditional interpretation. The emphasis of design is shifting, and the main thing is not the “generic” origin from a particular building, but consumers and environmental processes. Life forms are designed, functions are materialized, and environmental situations and mise-en-scene are realized and composed. As a result of consumption and the consistent development of processes, emotions are consumed. The artistic image of the interior and its composition are derived from the environmental processes and develop in the timeline. The difference between traditional and innovative approaches to interior design is that the design approach is not tied to the initial conditions of architectural data, it sees the equivalence of all means and sources of expression, focuses on the perception of processes and objects from the inside, not the detachment of the observer, but the immersion of the user. Examples of student work on the issue illustrate modern approaches to interior design. Examples of taking into account the peculiarities of the owners and addressees of interior creativity, searching for sources of imagery in author’s legends and memories, methods of transforming graphic generalization (monogram) into style and form, methods of ethno-design, non-architectural impulses to interior formation, means of environmental

scenography and perception of the environment in space and time, etc. Further research can be devoted to solving local problems of interior design, the role of equipment in the formation of the image and spatial scenarios.

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ІННОВАЦІЙНІ ПІДХОДИ ДО ДИЗАЙНУ ІНТЕР'ЄРУ

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Анотація. Стаття "Інноваційні підходи до дизайну інтер'єру" присвячена визначенню сучасних підходів до дизайну інтер'єру, порівнянню цих підходів з традиційними та встановленню неархітектурних чинників, які впливають на дизайн інтер'єру. Інтер'єр формується архітектурою та дизайном. Процес формування традиційно базується на досвіді та пропозиціях модних журналів, але не всі ці рішення є життєздатними, не завжди елітними - рекламний експеримент корелює з повсякденним життям користувачів. Головним нововведенням у зміні підходів є не дизайн, який приймається, а переосмислення багатьох життєвих технологій. Трансформація технологій життя, що постійно змінюються, в матеріальні форми. Комбінації матеріалізованих форм життя, їх комплекси та поєднання стають фактором архітектурно-дизайнерської творчості в галузі дизайну інтер'єру. Дизайн інтер'єру є результатом проектування середовищних процесів, ситуацій і ґрунтується на естетиці іншого типу, ніж традиційна. Суть дизайну інтер'єру полягає не в тому, щоб зробити речі красивими, а в тому, щоб побачити красу в повсякденному житті та його процесах. Завдання полягає у встановленні методів і принципів дизайн-освіти середовища, її реалізації у професійній дизайн-творчості. Стаття спрямована на пошук перспектив професії, потенціалу поворотів практики, які можуть бути використані як основа для майбутніх творчих пошуків. Розкрито джерела генерування нових ідей. Нові підходи проілюстровані студентськими роботами.

Ключові слова Інтер'єр, середовище інтер'єру, сучасні підходи, образ життя, стиль життя, типологія споживача, споживач дизайн продукту, адресат проектування, художній образ інтер'єру.