

ETHNIC COMPONENT IN MODERN INTERIOR DESIGN AS THE FACTOR OF TRADITIONAL FOLK ART CONSERVATION

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ABSTRACT

The article described an ethnic component concept in modern interior design using the example of a people's home as an ethnos life support system, as a set of an object-spatial environment, a symbolic-semiotic and artistic object. Style development process was considered in the interior projects through "the upbuilding" of new spiritual and social structures and submission of "previous" choices to them on the basis of the ethnic component common signs of the interior modern design: "constructivism", "decorativeness" and "ornamentation". A new experience of artistic creativity in the art of the XIX-th century is related to the most important discoveries in science, to economic progress, which explain the rapid increase of industrial production, the development of professional work of designers and an artistic tradition update. New images in art and new ways of a modern interior design become an interaction factor between a professional and a folk art. A detail-spatial environment becomes the material for innovation process study, reflecting the search for a new expressive form and some possible themes for a designer creation. The interaction mechanism between the attributes of a modern interior design ethnic component disclosed in our work, is defined as the unity of content and aesthetic characteristics of a particular ethnic culture and the ideological and thematic foundation of a designer intent.

Keywords: *detail-spatial environment, perceptivity, traditional house interior, the ethnic component and its attributes: "constructivism", "decorativeness", "ornamentation".*

1.INTRODUCTION

A high measure of "folk art" stylistic generalizations appears in modern interior design, where objects are arranged sharply and interestingly and the non-traditional materials and techniques are used. The ability to achieve a holistic impression of an artistic image in the mixture of traditional and new ideas within detail-spatial environment is the innovative experience of a modern interior designer and acquires a special significance in the field of humanities and art sciences.

The explanation of an ethnic component in the modern interior design implies the involvement of scientific papers related to the theoretical research in design, as well as the works devoted to the art analysis of folk art ethnic traditions. The issues of design general theory, revealing the methodology and design analysis as a system, the concepts of "structure", "elements", "connection", the laws of design in detail-spatial environment are presented in the works written by Victor Papanek (1971), M.S. Kagan (1996) K. Kantor (1996) and I.A. Rozenson (2013). The systematization of the material by composition in terms of content, structure, tools and techniques, the basic concepts and the history of folk art development belongs to V.B. Koshaev's textbook for university students [Koshaev, 2006]. The analysis of communicative functions for the utilitarian things of a Tatar home interior in the context of value

orientations in particular social and cultural environment is dedicated to the E. Suleymanova's work [Suleymanova, 2010]. The characteristic of thing systematization principles developed by scholars in the traditional interior of the Eastern Slavs is the basis for the study of meaning development in a modern design interior [Baiburin, 1995].

In this regard it is important to consider the basic key concepts for this issue.

A detail-spatial environment is an objective environment with the radial structure emerging from a center. A man is an environment center, its habitat-forming factor - an environment subject, which forms its objective environment. The boundaries of an object-spatial environment are based on the specifics of the process of a living environment development by a man. A specific environment with specific properties can exist only being assimilated by his work, his consciousness and his emotions. This perception is deeply emotional and it is related with deep, archetypal structures of consciousness. The structure of the "environmental" perception is close to the mythological-poetic experience of the world realities.

In the context of the declared article topic, it is necessary to determine the model of an object-spatial environment perception by an "environment" subject and to specify such borders as control border, separation order and identification border.

The control border determines the world for a person as a "close" one to his ideas, goals and desires.

The separation border involves the choice a man of the world sector by a man with the attractive properties for him.

Identification border is the sector of the psychological, emotional and conscious environment, where a person takes the affinity of values, experiences and sensations founded in this area and received by him.

Thus, this person is called an environmental subject (or the environment subject, or "environmental I"). "Each subject develops himself in the outside world, controlling and separating the part of it and identifying himself with it" [Heidmets, 1983].

All "border" transitions form the structure of an object-spatial environment, developing a "subject-object" system, which has a composition, a structure, the method of its elements relation and the law of its ordering.

It contains the following structural units: an environmental subject as an environment-forming factor, an environmental "core" an environmental "periphery", the boundary of a medium and a place. An image simulates an interior in an artistic imagination and develops a composite form, which has an internal completeness, harmony, proportionality and integrity.

The interior reveals the content of a man's socio-cultural life, which forms the basis an ideological and thematic basis of a designer's project intent. Modern interior, including an ethnic component must meet the substantive and aesthetic characteristics of a particular ethnic culture.

2. MATERIALS AND METHODS

During the study they used the following methods and approaches: the theoretical analysis of art, psychological and educational literature, the teaching methods of applied arts and interior design in the context of a research problem, the study of teacher, student work at design and National Arts department of KFU.

3. RESULTS

The scientific research devoted to folk art, have become the part of the theory of art nowadays. For two and a half centuries the views of researchers change in respect of the issues concerning people's life, work, culture, folklore, an artistic and an imaginative content of art.

The system of images, which reflects the history of ideas about the world is in the folk art between an idea and the means of its implementation. The general principle of folk art is the meaning of functions performed by decor and a product itself. A decorative-interpreted image is between the idea (in folk art) and the means of its realization. The change of their laws derives from the symbols of "centric" ones, expressing the attitude to the experienced phenomena and concepts, to the "axial" ones, where decorative nature mediates the idea of symbolic space, contributing to the emergence of "transitional" and "free" compositions.

The space is conceived as a special form of perception. The emergence of the first hypotheses about the perception nature refers to antiquity. Due to perception the space and the objects in folk art are not depicted as "I see", but as "I know". The informative content of an interior through a direct sensory reflection of internal and external things (objects) forms the symbiosis of an ethnic component attributes in a modern interior: constructivism, variation, ornamentation, which forms a sensual image of the interior. A significant contribution to the development of scientific ideas about the processes of social perception and an individual perception of art objects was introduced by philosophers, physicists, physiologists and artists [Christine, M. Piotrowski, 2001], [Edward, Steinfeld, 2012], [Romas, M., 2005], [Rayment, T., 2007], [Simon, Dodsworth, 2009].

The symptom of constructivism in the interior is in the systemic and the structural content of modern design ethnic component together with its cultural meaning - ornamentality and decorativeness.

- The systematic maintenance of a modern design ethnic component is in the unity and the integrity of the interior ethnic components under the laws of composition: harmony, unity and subordination.

- The structural maintenance of the modern design ethnic component is in the determination of an object-spatial environment structure according to the laws of tradition and the meeting of substantive and aesthetic characteristics of a particular ethnic culture.

Let's note the following: one may recognize that the meaning "decorativeness" and "ornamentation" are related in folk art as a basic methodical statement. Ornamentation is like a derivative of decorativeness and the further development of decorativeness feature is the "cultural sense" of a designer compositional thinking. The instructional technique of a compositional thinking is determined by the self-sufficiency of composition means, the common ones - proportioning, color system, contrast, etc.; and specific ones - a composition center, a symmetry axis, organization and expression means. However, the composition means do not explain the means of a decorative feature as the part of an ethnic component in the modern interior design.

The first important condition for decorativeness evaluation in folk art is the structuring of figurative functions in the common signs of arts and crafts is to reflect the cosmographical concepts and objects.

The second condition is the demarcation of decorativeness functions in folk art. The images and abstractions in folk tradition differ from the images taken in a professional art. A ritual experience and pre-Christian cosmological worldview makes the basis of folk art content essence. And professional art expresses the varied experience of a society spiritual development during the last centuries. There is no

contradiction here since the decorative nature is manifested not by an image quality but as the means of information presentation, concentrated in the interior design idea. Therefore, the decorative essence lies in the nature of image ideological content signs.

So, decor in folk art is a direct reproduction of the world concept, decorativeness is the artistic quality of an image during the formation of ideas about a world space, the change of a space form from a cosmogonic to the images of real nature and a man. If decorativeness (Lat. decor - wonderful, outstanding) defines an artistic quality of a form, ornamentation (Lat. ornamentum - equipment, machinery) reveals the aesthetic quality of a form.

Since its inception and until our time a characteristic feature of any ornament is its inextricable relation with a material, with the general direction of art development. Its specificity is revealed in the preparation, construction, pattern structure, forming a plastically complete ornamental composition, defined by an image-bearing content, nature and purpose. The images of ornamental art within a conventional symbolic language can express the emotional, semantic and creative content of an interior. The source of an associative ornamental image emergence is always a phenomenon or an object of an objective external world, directly observed or reconstituted in memory. The basis of the work creative method is a man's ability to think abstractly, which is reflected in stylization, that is, in poetic understanding of objects and the real nature world phenomena, a designer's imagination and fantasy.

Thus, the aesthetic essence of ornamentation as one of the modern design ethnic component signs is represented by such a system of associative ornamental images, which requires the predominance of "information" principles for the rhythmic organization of spatial, temporal and spiritual environment in an interior.

4. DISCUSSIONS

An extensive knowledge about people material culture is accumulated in ethnography. A house as the basis for an ethnic life support system, serves as a source for its social structure, economic activity, ethnic history and traditional culture study [Zihni TURKAN, 2016]. The interior of a traditional dwelling reflects the authenticity of folk art and embodies the symbolic representation of social relations, aesthetic, artistic and spiritual representations of people. All this conditions the consideration of a home interior as a complex detail-spatial, symbolic-semiotic and artistic object.

Let's consider the following examples:

Tatar interior is considered as an eclectic one, formed by the mixing of Mongolian, Turkish, Central Asian traditions of Volga Bulgaria indigenous population.

A house in Tatar style attracts by its peculiar decor, exotic elements and practicality. In Tatar housing a central place was occupied by a stove and Syake in the organization of space. They determined the boundaries of local areas. Syake is such an architectural feature of a room, at which one part of a floor is raised specifically. Syake was designed using colorful bedspreads, cushions and capes. Tabyn is a special low table designed for tea parties. The splendor and the brilliance of ornaments, the luxury of decorative elements, numerous products from semi-precious stones and metal - all of this relates to the Tartar trend in design. A Tatar house is also remembered by the use of national patterned towels, tablecloths and prayer rugs - namazlyks. The windows in a house used to be decorated by special charshau curtains and independently made Kashag valances. Tatars favored mirrors, gilded lamps and luminaires which allowed to enlarge the space of rooms visually. Another national feature is the large number of porcelain. Dishes and porcelain statuettes were placed in small lockers necessarily. Using "Tatar" style one can create a fashionable ethnic interior in a house.

"Russian" style was very functional. A dwelling was built of wood. The role of furniture was carried out by large and wide benches, which were attached to the walls during a house construction. A table covered with a cloth was in the center of a room. A table was covered by a tablecloth embroidered with beautiful patterns. All Russian houses had stoves. It was painted by colorful colors and decorated with terracotta or green tiles. Clothing, festive decorations for a house, furs and jewels were stored in chests. Benches blanketed by brocade or velvet, a floor was covered by a homespun carpet and animal skins. Walls, dishes, textiles were coated with interesting and intricate ornaments. An interior has a lot of carvings on stone and wood. The space of a house was filled with crafted items: gzhel, pottery, lace, painted Khokhloma, Dymkovo toy, Orenburg patterns. They made simple curtains from natural materials of calico or linen, quilts and braided rugs.

Any of these style options is interesting and original.

SUMMARY

The study of a modern interior design stylistic features should be based on common features of an ethnic component: "designability", "decorativeness", "ornamentation".

The systemic and the structural content of a modern design ethnic component becomes the basis for the implementation of information culture function, manifested in the interior decorativeness and ornamentation. These features of an ethnic component are implemented due to the need of information support for all the components of a detail-spatial environment by the system of ethnic culture ethnic traditions. It can be considered as the basic one for the preservation of folk art and the continuity of these traditions in modern art. At that the nature of a designer artistic activity is complicated gradually from the transfer of elementary practical skills to the translation of systematic information in respect of national experiences in a dwelling organization. The mastering of an interior creation technology with an ethnic component becomes a contemporary design task as the folk art conservation factor in this study. The differentiation and the integration of knowledge requires the preservation of people cultural value historical layer.

The started global interpenetration of traditions, different in origin and the ethnic group development level by stability, poses the problems which were not considered previously by art-science within ethnic design, in particular:

- * The preservation and the revival of ethnic traditions that appeared in different historical and social conditions, free from prejudice and dogmatic ideologies;
- * The integration of folk art ethnic traditions in modern design, while maintaining the national characteristics of "folk style";
- * The ways of a national design school development: synthesis, symbiosis, universalization of their national culture, their unification, i.e., a full preservation of national and ethnic autonomy in the field of contemporary interior design.

The study of design theoretical foundations and the content, structure, tools, methods, basic concepts, the history of folk art development made it possible to determine the unity of an ethnic component attributes in the modern interior design.

Thus, the ethnic component becomes the factor for the preservation of ethnic group national cultures under the influence of centuries-old traditions of its people, and carefully guarded by them for many

generations. From this point of view a scientific interest appears in the determination of ethnic component attributes, the nature and the manifestations in modern interior design.

CONCLUSION

Let's note in conclusion, that in the light of research problem urgency the creation of a modern interior design is the problem of professional activity for design communities which is in the preservation of design national school peculiarities, their enrichment by the achievements of other cultures without losing the unity of a nation, reserving the right to uniqueness. Therefore, one should pay a particular attention in this matter to the factors of folk art, the ethnic traditions in contemporary art and the formation of a national "style".

ACKNOWLEDGMENTS

The research is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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