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FEATURES AND PROSPECTS OF USING DIGITAL DESIGN OF INTERIORS USING THE EXAMPLE OF FORMING A PRIVATE SPACE

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Statement of the problem. The issue of the role of modern digital methods in the design of private living space is explored.

Results. The digital era has witnessed a loss of the traditional, individual approach to interior design with technical work replaced by creativity, individuality by a system of codes, and personality by a software interpreter.

Conclusions. The role of digital design methods should be limited exclusively to the area of technical support for project implementation. A person must not become a part of a digital code system, i.e., an interpreter.

Ключевые слова: digital designing method, digital coding system, interpreter, interior design, private space, living space.

Introduction. According to Morris, one of the founders of semiotics [1], a sign includes three factors: what acts as a sign, what this sign indicates, and the effect causing the thing to become a sign for the interpreter. The number is a sign [2, p. 48]; hence when elaborating on digital design (the design of residential interiors in this case), we are going to reflect on the design using signs putting them together into a system. As a derivative of the grouping and interaction of signs, a system can form algorithms with their own symbols [3, p. 534].

1. Design and individuality in the digital age. The design of a private space invariably entails an exclusively individual approach [4]. The entire history of art supports this technique in relation to the living environment of a particular cell of society no matter the size. The

basic principles of distinguishing the internal structure as a consequence and manifestation of the inner world of man for centuries have been embodied to varying extent of dissimilarity in private housing. This was not only the matter of the customer's taste, but also in many ways by the artist's or, in other words, the performer's signature style. The unification of efforts paved the way for the individuality of space [5, 6].

As the digital age came around, the individual approach was rapidly giving in. This happened in several directions: the actual interior design has become unified at the level of technology. Software is much more efficient than manual drawing. The selection and variability of space filling from the individual has transformed into a parade of large manufacturers, and the architect/artist/designer's task was mainly to compile available ready-made items, simply put, to assemble puzzles. And the devil, as always, is in the details: a huge number of items on offer cannot be seen, touched, felt as these are all digital catalogues and small samples. The process of designing the environment has boiled down to flipping through pictures and composing collages, the so-called *mood board* — it is difficult to imagine anything less useless than that. But everything has gone digital, swiftly changing and thus completely barren of the value of an integral image (Fig. 1).



Fig. 1. Example of a *mood board* (the photo is taken from the Internet)

The formation of the terms of reference for the design has experienced dramatic changes, the time of trends and *Pinterest* calls for complete unification under the illusion of individualization. What took time, ability to see and talent, has now occupied the gap between a coffee being drunk and a dessert being eaten. The image seen on the Net, not related to the available space, dominates the choice of design solutions. And this is not a mundane attitude «I want to be like Vasya», no, this is an obsessive idea of conformity to a certain category, status, even political views. Supporting inner conviction by means of packaging, even color, not just the architecture of the space, is changing. All of this is due to inseparable ties with thematic publications, new *digital* media from architecture and art, imposing their own, from their point of view exceptionally correct understanding of space.

Here is a simple example: America's top 100 interior designers [9]. A photo with a rug with a hole causes a great deal of admiration and awe (Fig. 2).



Fig. 2. Image of the interior with the rug [9]. Author — *Darryl Carter*

The question is why does it? Because it is not a photo of the interior and a testament to the talent of the designer, it is a manifesto of a way of life conveyed through the stylization of space. No customer who has paid for an interior design project will live with a carpet with

holes. We see only a system of codes, actually a message conveyed by means of a digital algorithm for devaluing beauty through a perverted opposition of basic values.

So what is this hole on the rug? The very presence of various kinds of antique carpets in the interiors of Russian manors of the 18th century (Fig. 3) or ancestral castles of the British Empire is indicative of layering of savings, family's wealth serves as an indirect evidence of the origin and social status.

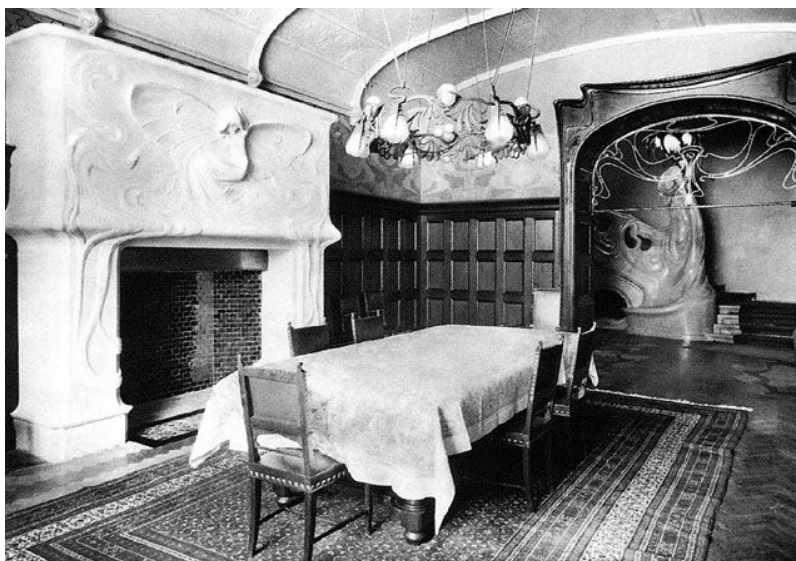


Fig. 3. Archive photo of the dining room in the mansion of S. P. Ryabushinkiy, architect — F. O. Schechtel

What is such an element in the picture of a luxury interior now indicative of? It testifies to "conscious consumption", allegedly the preservation of the elements of the way of life of the past life, which is again the status of the owners. Yes, it is, but why not just restore it? And this is also a manifestation of digital design in our lives: without knowing, we copy its codes together with the external manifestations of style. A hole in a car is a sign, part of a code system that implies there is an interpreter.

2. Digital design of private space. The issue of digital design of space is not only a problem of mechanical acceleration of the process and cost reduction, the way it is addressed depends on the development of human society in the current realities of the material world where there is room for development, fading and death. The finity of the earthly path implies the awareness of one's existence, which is completely in denial of the virtual world. The world of numbers is infinite and thus immortal. No terrible mistakes can be made, there is no understanding

of space at the level of sensations, it generally loses its physical meaning, as well as time. There are other issues closely related not only to art, but directly to economics and politics. Why is there property, for example, in a world where there is no space and time? Why do you need your house, your space if there is an infinite digital field that you can design for yourself? Issues of self-identification through gender, nationality, belonging to a religious, cultural community have no meaning in the endless, accessible change of pictures on a white wall.

Therefore, it is essential to perform a kind of inventory of the tools employed directly in the design of private space. We emphasize that it is private one. Certainly, it is useful and convenient to make use of digital design in order to perform technical documentation, engineering calculations, large amounts of specifications and other things associated with facilitating the transfer of the results of intellectual work in actual life. A blunt "no" must be said to the use of artificial intelligence to design a simulation of life in designated spaces. A person must not become an interpreter of software, they should rather be taken out of the project and be made an outside observer, willing to change and adjust the space for the needs of their unique life with the right to make mistakes in the process (Fig. 4, 5).

By transferring design entirely into digital format, operating with signs, code systems, on the one hand, we design a space of new reality, but on the other - narrow the field of our perception of three-dimensional compositions, movement inside or through them to an algorithm with a pre-programmed outcome. Hence the constant feeling of *déjà vu*: whether we see interiors more or less corresponding to the concept of classical style or the so-called variants of *contemporary*. In fact, a man as a component of the sign system, its critical third, the "interpreter" becomes part of the software, the third part of the mathematical code. All reactions can be calculated, the trajectory of the movement can be set and hereby lose the chance of "divine irregularity", which is life itself. Then it is fairly possible to predict the appearance of white walls and projectors, as the change of the picture will depend on the conditional movement of the mouse or the impulse in the head - whatever. It is important that we gradually lose the sense of real life, its spiritual, emotional and tactile components. All reflections on the inclusiveness of society are worthless if the atom of this very society is merely part of a program that realizes its needs through a complex but specified code.

Conclusions

1. The digital method of designing living space, the actual design of its layout in the virtual world implies the necessary presence of an interpreter with a certain perspective. Otherwise, the interior loses its ability to be measured by "man".



Fig. 4. Interior image, stylized for shooting.
Photo by Ye. M. Luchin, author of the interior —
L. V. Podolskaya, stylization by L. V. Podolskaya



Fig. 5. Image of the interior without
a formed style for shooting.
Author of the interior — L. V. Podolskaya

2. Digital space is a space formed by signs, i.e., certain codes, existing objectively and not needing any judgments. The person in it is only one of multiple signs, zero or one. It is essential to return to actual space.
3. The strategy of designing a private interior in the digital age is to design a clear hierarchy: automation of methods dominated by an individual approach to space.

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