

From “Idyllic” to “Living Space”—Turning “Art Work” into “Interior Design”

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Abstract. “Idyllic”, which literally means a quality suggestive of the poetic and picturesque, is used as the criterion with which to evaluate a Chinese painting. For living space, the product should also fit into a context of living environment and meet user requirements. Idyllic describes the arts striving toward perfection, beauty and refinement in all aspects of life. Transforming “idyllic” into “living space” involves more than considering the interior design itself. It remains a challenge to represent use contexts and user needs in a way that designers with technical backgrounds are able to make direct use of them. When designing “arts” into “business”, we need a better understanding of human-art interaction not just for taking part in the humanity context, but also for developing the interactive experience of arts. Therefore, a general framework is proposed for interior design that applies to representing human-art interactions and translating aesthetics into user requirements in an interior design case. The intended purpose of this paper is to provide a framework for examining the way designers interact across the art and interactive experiences of users in the design process.

Keywords: User experience · Interior design · Idyllic style · Aesthetics

1 Introduction

In an era emphasizing aesthetics experience, both the developed countries with mature economic and cultural development and the newly emerging countries which try to break through the industry positioning aggressively have all sensed that cultural creativity can increase the entire economic growth, enhance industry competitiveness, inherit cultural assets and create high added value in the country’s image. Many international enterprises, in this trend of industry transformation, have devoted themselves to the guidance of local culture the global market (Chang et al. 2013). In the global market - local design era, connections between arts and aesthetic design have become increasingly close. For local design, culture and arts value-adding creates the core of local design value. It’s the same for the global market; local design is the motivation for pushing culture and arts

forward in global market development (Lin and Chen 2012). When we think about “globalization” we must think “localization” for the market (Lin 2011).

Multiple studies in the areas of cross-cultural behavioral and cognitive psychology continue to uncover significant differences in the way people behave, think, assign value, and engage others (Lin 2007, 2009, 2011). Understanding culture and cross-cultural behavioral is thus vital in the design field. “Culture” plays an important role in the design field, and “cross cultural design” will be a key design evaluation point in the future. Designing “culture” into modern products will be a design trend in the global market. Obviously, we need a better understanding of cross-cultural communication not only for the global market, but also for local design. While cross-cultural factors become important issues for product design in the global economy, the intersection of design and culture becomes a key issue making both local design and the global market worthy of further in-depth study (Lin 2007).

Despite the recognized importance of aesthetic design in cultural and creative design industries, they lack a systematic approach to it (Monk and Lelos 2007). Obviously, we need a better understanding of human-arts communications not only for the global market, but also for local design. While cross-cultural issues become important for product design in the global economy, the intersection of design and culture becomes a key issue making both local design and the global market worthy of further in-depth study (Lin and Lin 2010). Therefore, this study focuses on the analysis of art works in which the aesthetic elements are used. Then, a framework is proposed to provide designers with a valuable reference for designing a successful cultural product (Smyth and Wallace 2000). Results presented herein create an interface for examining the way designers communicate across art work as well as the interwoven experience of incorporating design and aesthetics into the design process.

2 Framework for Turning “Art Work” into “Interior Design”

Based on Lin’s studies (Chen et al. 2014, 2015), turning poetry into painting involves complex issues that are interdisciplinary in nature. The issues are with nature: it appears to be suitable for “reading” in different ways, and multiple perspectives are available by analyzing them. A research framework was proposed as shown in Fig. 1 – this is used in a continuous search for a deeper understanding of the nature of turning poetry into painting, and for which some conjectures can be tested. Some of the outstanding notes state here. (1) Significance: the art work and interior design can express a kind of significance; that is, the designer’s intentions can indeed be expressed through the art work and interior design. (2) Expression: Interior design may represent the poet and artist’s feelings; through the art works, the artist’s imaginations, thoughts, and feelings can be reproduced. Designers can express through artwork for Idyllic style to turn into the interior space presented. (3) Communication: the results of signification and expression can be sent to the viewer only when the Interior Designer and the viewer’s thoughts are identical (Fiske 2013; Norman 2004).

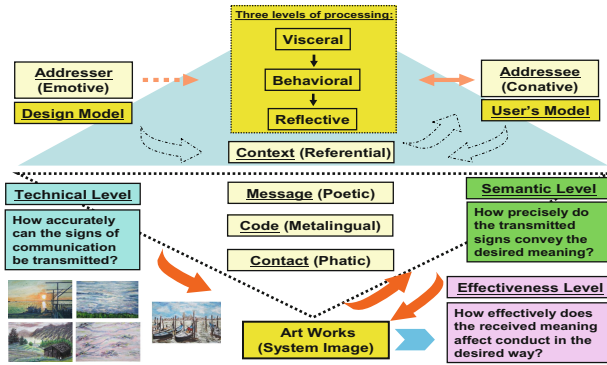


Fig. 1. Communication model for turning poetry into painting (Lin et al. 2015)

It is worthy of our curiosity - How do artists express themselves through “Poetry” and how do they create landscapes, poetry, lyrics, or drawings through “Painting.” Professor Lin’s study (Lin 2007, 2009, 2011; Lin and Chen 2012; Lin and Lin 2010), described a research framework combining communication theory with communication and mental models. The framework was proposed to explore the issue of turning poetry into painting as shown in Fig. 1. An artist (addresser) sends a message to an audience (addressee) through his/her artwork, through the analysis of the four constitutive factors context (referential), message (poetic), code (metalingual), contact (phatic). Norman (2004) proposed three levels of processing: visceral, behavioral and reflective.

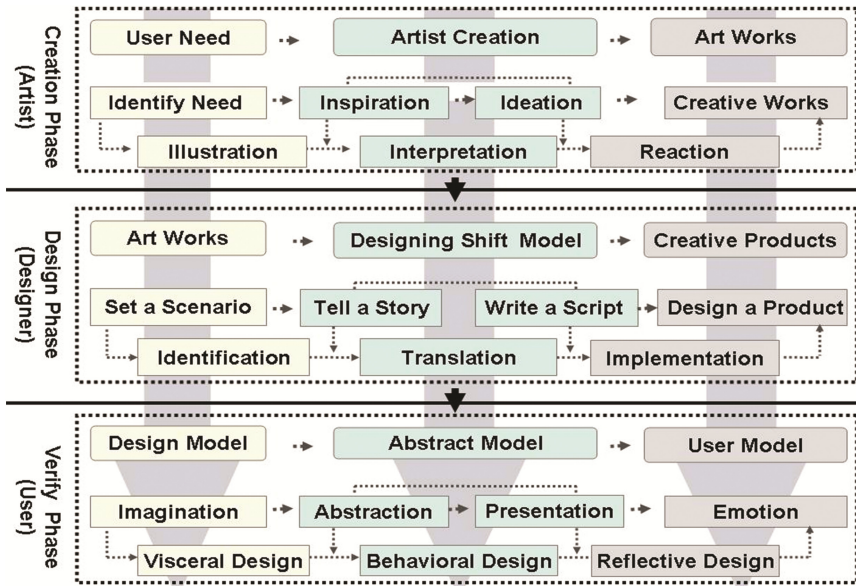


Fig. 2. Research framework for turning poetry into painting (Lin’s teaching materials 2016)

This communication model is for turning poetry into painting. Thus, when a designer designs a product for a user, the designer expects that the user will understand and use it in the desired way; the designer should understand the user's mental model as shown in Fig. 2. According to this model a research framework can be created for turning poetry into painting.

From the cognitive models and the identification phase of Fig. 2, art and design features are identified from an original art work including the outer-level of colors, texture, and pattern. The mid-level consists of function, usability, and safety. The inner-level consists of emotion, symbolic meaning, and stories. The designer uses the scientific method and other methods of inquiry and hence is able to obtain, evaluate, and utilize art information from the art work (Lin 2007). The designer achieves some depth and experience of practice in these art features and at the same time is able to relate the art elements to design problems in modern society. This produces an appreciation for the interaction between arts, technology, and society (Lin 2007). It expresses the art elements that are associated with the artistic features, the meaning of the chosen art work, the aesthetic sensibilities, and the flexibility to adapt to various designs. Good use can be made of it in design practice by converting artwork into interior design products. Thus, in the deep design space of Poetry and Painting, how designers turn the poetic mood into living space and how "Art Work" is turned in "Interior Design" are worthy of study and practice and may be based on the above theoretical basis and practical methods (Chen et al. 2014, 2015).

"Poetry" comes from "Painting," "Painting" displays "Poetry," "Poetry" overflows in "Painting," and "Painting" surpasses "Poetry." "Idyllic" is commonly used to describe the beauty of natural landscape and the mood of paintings. The idiom of the "Idyllic" (詩情畫意, shi-qing-hua-yi), which literally means the quality of poetry and picturesque, is used as the criterion with which to evaluate a painting (Yeh and Lin 2014; Yeh et al. 2014). Developing an aesthetic product such as "Idyllic style", involves more than considering the "culture" or "art work." Based on the word "Idyllic", the aesthetic product or "Idyllic style" should also fit into a context of "art work" or cultural meaning in use and meet the users' requirements. The above framework is used as an approach to explore "Idyllic" art work and translate it into user needs and user requirements in aesthetic products or interior design cases. Based on the above theory, cognitive mode and cultural art can be transformed from three levels: outer-level, mid-level and inner-level as shown in Fig. 3. The Fig. 3 framework illustrates how to transform "Art work" into "Interior Design" with the Idyllic style. The outer-level has to express the decorative surface of interior Design through idyllic color, pattern and form. The mid-level has to express the furnishings of interior Design through idyllic elements and idyllic structure. The inner-level has to express the imaginative space through idyllic reconstruction and idyllic imagery.

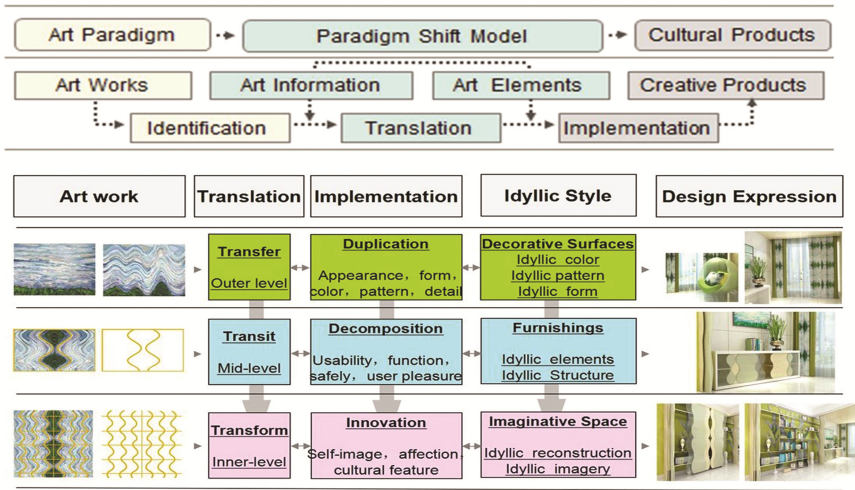


Fig. 3. Framework for turning “art work” into “interior design”

3 A Case Study of Turning “Idyllic” to “Living Space”

Based on Lin’s research (Chen et al. 2014, 2015), after the experimental analysis of the results during the exhibition, the painting entitled “Reflected Sunlight and Cloud Shadow Lingered Over and Over” as shown in the right at Fig. 4 was chosen from a painting exhibition (at the left of Fig. 4).



Fig. 4. Exhibition for turning poetry into painting

This poem comes from the Southern Song Dynasty poet Zhu Xi’s concept of “The Book”. Professor Xu Yuanchong (Xu 1997) translates and decodes for the poet:

There lies a glassy oblong pool. (半畝方塘一鑿開)
 Where light and shade pursue their course. (天光雲影共徘徊)
 How can it be so clear and cool? (問渠哪得清如許?)
 For water fresh comes from its source. (為有源頭活水來)

The poet describes the pond as a mirror reflection of the sky and the shadow of the clouds and the reflection floating and dripping in the water. People often use the metaphor to keep learning new knowledge, and to reach new heights. People like to use Zhu Xi’s poem to praise a person’s knowledge or artistic achievement, which has a deeper definition to its originality. We can also learn from this poem that, only thoughts were inspired by enlightened forever activity and a broad mind, to accept a variety of different ideas such as fresh knowledge. Thus, one can fully understand poetry and paintings in the background, using the above theoretical framework – from “Idyllic” to “Living Space”. The framework explains the expression through three levels: the first level is outer-level, the second level is mid-level, and the third level is inner-level.

3.1 Turning “Art Work” into “Interior Design” from the Outer- Level

The Outer-level can be a very direct experience to present its tangible element. It is a direct manifestation of visual and morphological aspects combined with the conversion mode for color, texture, pattern conversion, and analysis and poetry paintings in the scenic description. It can pick up color paintings and graphics for design conversion purposes. Based on the Outer-level theoretical study (Chen et al. 2014, 2015), the analysis of color, texture and pattern can be directly converted to designing color or patterns for interior design spaces such as indoor decorative paints, wallpaper, decorative materials, decoration, as well as carpets, curtains, lamps and other soft furnishings installed. The analysis of “Reflected Sunlight and Cloud Shadow Lingered Over and Over” painting, the sky and clouds reflected on the water surface. Create an image and pattern from this painting, used as decorative pattern in interior design. The patterns of the painting directly used for indoor curtain, shown in Fig. 5. Additionally, the paintings



Fig. 5. Overall tone, decorative painting and curtain, color of the hanging basket chairs and patterns.

can still be used as home fabric patterns and colors as well as presenting other patterns in lamp shade design. In summary, the method of extraction and pattern painting color analysis is a direct quote, and it is a direct manifestation of “poetic” in the “outer-level” (Lin 2007, 2009, 2011).

3.2 Turning “Art Work” into “Interior Design” from the Mid-Level

In fact, the mid-level is Function. It considers the usage do conversion. The main concerns are: functional properties, artificial function, the use of performance, function combined with other attributes, the poetic combination of pictorial integration of indoor space, using “sky clouds hover” poetry paintings as the basis for giving full consideration to the reasonable function, human factors design, functionality and performance to achieve multi-purpose conversion, dynamic and static optimization and so on. Therefore, in the study of space on a desk design would be reflected according to the “Art Work” to find the rule, the elements and structures applied to the design as shown in Fig. 6. Curved lines from the “Reflected sunlight and cloud shadow lingered over and over” form the design elements for a movable, sliding cabinet which can be slid around to change the use of the space. This maximizes function, easy to use to provide a reasonable performance(Chen et al. 2014, 2015).



Fig. 6. Activity type and multifunctional cabinet

3.3 Turning “Art Work” into “Interior Design” from the Inner-Level

When product safety and comfort have been satisfied, emphasis can shift toward the decorative, emotional, and symbolic attributes of design (Crilly et al. 2004).

The successful product design meets or exceeds the emotional needs of users beyond utility and quality. Incorporating “feeling” into product design to present the emotional communication of user experiences has become a design trend of the twenty first century, according to McLoone et al. (2012).

If the “outer-level” is the direct experience and performance, “performance level” is a function of the use and effectiveness, and therefore, “spiritual level” is a profound meaning and emotion. When the soul level converses, it pays more attention to contextual sense, story, moral, cultural traits, and feelings that carry other attributes. The implementation phase is shown in Fig. 7. Although the idea expressed the structure of Idyllic Style composition, it was too complicated to express the inner meaning of Idyllic Style composition. Through the analysis of “Reflected sunlight and cloud shadow lingered over and over”, a mirror material was chosen to simulate the skylight and surface reflection, in order to increase and highlight the artistic conception of “Reflected sunlight and cloud shadow lingered over and over”. For the user who likes to collect arts and crafts, the open cabinets serve as display as well as storage. The final “Memory” closet is shown in Fig. 7.



Fig. 7. Memory closet from Idyllic style composition

4 Summary

With the development of society and the improvement of living standards, cultural and creative industries have developed well in recent years. How to turn “Arts” into “Business” for “Creativity” and “Design”, and E-business for creative industries are important

research issues. Those issues have not been well covered until now. Therefore, based on the e-business, this paper proposes a research framework for illustrating how to transform “artwork” into “e-business”, and “Idyllic Style” into “Interior Design”, and design these aesthetic features into modern products to reinforce their business value. The most important part of this framework is of value for designers because it can help to design “art elements” and “art Style” into aesthetic design.

In the study of methods and tools, Idyllic style converses the design methods and models by using qualitative analysis to investigate the conversion process of literature theory and case study analysis. Through the case study, firstly, to understanding the poetic literature and paintings express of cultural background, provide model and theory for the design; secondly, the establishment of solid steps to convert the design to provide the actual conversion cases, this is to further improve the transformation of “Idyllic Style” space into the possibilities of the business model design. The third, case-by-case basis – to establish “Idyllic Style” space design conversion mode, from cultural creation poetry to paintings in living interior design, is to extend beyond the purposes and contexts of “Idyllic Style” in time and space value within this research.

For future studies, we need a better understanding of the local culture and design where changes in consumer perception regarding aesthetics are also important in design. We also need a better understanding of user need in the global market. Therefore, how to establish a local culture into the business model and artistic transformation becomes a key issue in cultural product design and creative industry and worthy of further in-depth study.

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