Effects of Simplicity and Complexity Interior Design Strategies in The Identity of Place

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ABSTRACT

Identifying any society and culture, starts from perceptions main shapes, elements, and strategies of design that used to generate it, which visitors or users can realize it from the interior space, especially in retail space within shopping streets that represent the architectural identity of cities. Many important space that represents the architecture and interior design identity, which is considered interface cultural cities, like shops, restaurant, café shop, and gallery spaces. The first impression to the users when they moved through this area that any shape, element, or formal relationships used in interior space are represents the identity of place, it is an identity icon of that city or culture. The interior design has to follow the clear rule to modify and re-shape the historical or traditional shape elements in order to preserve the cultural heritage and architecture identity of the place. Interior space is an assemblage for symbols shapes, which address the users' minds to realize the real identity of the places as macro levels. Quantitative methodology was used geometric analysis and variables, the focusing on related studies shows main variables, were identified to design a measurement table. These variable considered the main lines to interior design by simplicity way. In the methodology part, After making a geometric analysis of selected samples from the shopping street as a case study, matching processes were done by the variable table (check list) to check the value of matching between simplicity variable and simplicity design. Re-shaped process will be done for the same sample, by modelling and abstracted the main shapes and make the questioner for normal users of retail space to measure the value of editing the original shape by aesthetic and originality values.

INTRODUCTION

Understanding shape is important to can use it again in same or modified concept in interior design process. The designer can use known form from any architecture style in different shapes, but the designer must know the structure of shapes, especially when the designer used icon's shape from any architecture style, which reflects the identity of that place. Using shapes and relations. Each existing shape has rules to generate it. It is very hard to generate shapes from shapes without geometric analysis to understand the shape. The modifying process for objects should follow minimum rules of the original shape, if recipients couldn't realize the shape and match it with recipients' mental image, that will create confusing problem and losing the identity of shape. Some designs reflect wrong ideas and different story of place because designers used modified shape. In this paper, Simplicity in design doesn't mean reducing elements and shapes, but the most important action is how to re-constriction new shapes from one original shape and makes it simple or complex. In this era, designs going to be more simple or complex because the technology development in generating shape, modelling, materials, lighting, and all areas linked to the interior design process. Technology development should support designers to create creative designs without losing the identity of shape and place because the excessive use of simplicity and complexity in generating new shape from original one. The derivation processes are the most important processes that designers should cover it before generating process. Design of retail space affected by the technological era, especially in shopping street that contained architecture value because it's special style, which reflects the story of a place. Visitors and citizen should understand space as identity by using icons of shape that related to that space or city. Modifying shape should depend on derivation processes to be in the safe side.

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Methodology:

The research design of this study is to review and explore the existing literatures on generating shape rules and processes of shape in interior design that effects on shape's identity by the simplicity and complexity reshaping. It proposes a theoretical framework explaining the relationship between identity value and simplicity. To support the discussion, the results of previous studies have been used to identify simplicity and complexity generating shape rules. As a conceptual article, the methodology in this paper will include a review of secondary data from different resources such as published journals, thesis, books, and conference proceeding papers to illustrate the existing concepts [1]. From previous studies, generating shape rules will be marked by identifying principles of interior design that applicable to simplicity and complexity with surviving shape identity in order to keep place identity from the losing. Geometrical analysis will be made to explore the identified rules.

Derivation of shape:

Previous studies indicated the importance of derivation shape by original generating elements. It is easy for to use these elements to generate new models of the original shape, which is considered from the newest generating shape method. Some studies have associated rules of shape with DNA because if designer change shape structure, that will be resulted strange shape. Le Corbusier indicates three techniques to design shape:

1- Utility buildings: buildings are perfect if it performed function perfectly.
2- Common architecture mode: This derived from the duplex idea, which derived from the Islamic architecture in the middle ages.
3- Contrast with nature: tendency to the human made geometrical shapes and use it in reality.

Xiu and others [2] explained the derivation mechanism by a mathematical equation. Shapes are the results of an equation like mathematical equations, and results must be corrected by both equation sides, [2]. The mechanism of constructing and disassembling shapes are leading to the same results. Original form contained shapes, which are the numbers in mathematical equation, and relations, which are mathematic symbols. [3]

10 = 8 + 2……………………………………………… Original equation
10 - 2 = 8………………………………………………1
8 - 10 = -2………………………………………………2

Designers can use different relationships or other shape to reach same results, which lead to new forms of the original. As an example: 10 = 1 + 1 + 8; 5 + 5 = 2 + (4 x 2)

Alachalabi and others (2011) translated this process to re-constuction shape, which can be used instead of the original shape. Figure 1. Illustrated the mathematical processes by shapes, and probability of adding or subtracting process. Using simple expression of shape lead to understand all space and reach original one [3].

![Fig. 1: Translating mathematic to shapes and relations [3]](image)

Another study concluded that generating shape flow the human language rules and grammar. The relationships between letters to create words and then syntaxes sentences are the same processes for shape, there are relationships between letters to create words and relationships between words to create sentences, and several words and terms to form a meaningful sentence and relations can be altered but giving the same meaning. According to that, generating new models of shape from original shape are in three stages to reach results [4].

The method of disassembling and reconstructing shape depending on simplicity value affected the identity of shape and space, if designers neglected the original shape. From another side, elements in the style and aesthetic of building environment are the basis in attracting the sense of beauty to a recipient. The interior design process addresses the users' minds by implication and expression effectiveness. The sense perception is a stage of mental perception, which ideas and meaning are moving from the designers' mind to real material and meaning, which realized by the recipient's senses. Recipient realized the ideas and meanings by matching process for what was realized with mental images, depending on the output format in the space. Recipients can
adapt to the interior space according to the sensing process [5]. This process adopted on the first skin elements, which uses the five senses to realize the space physiologically. The second skin or psychic skin adopted on the cognitive and mental image matching process. Using objects or shapes related to specific culture, function, brand, or designer in interior design processes should follow limited rules. The interior design process is not collecting process for objects and symbols. Some interior design projects reflect false and distorted meaning which lead to draw false mental image about the identity of space on the recipients’ minds. [5]

Interior design processes linked to third space theory in the shopping street, which contained identity elements. Thirdspace is strategy for understanding the action and explaining human life with spatial space [6]. People are living in first and second space including all activities, but in fact they create a thirdspace which surrounds our activities by virtual cover, this cover has different type depending on what are people's activity in that sector of firstspace. Lefebvre explained thirdspace theory, firstspace as a geographic area of a market in any sector of the a town, secondspace is zoom area for firstspace, and thirdspace is where peoples socialized, so generating strange shape in that space reflect damaged idea about space's identity [7].

RESULTS AND DISCUSSIONS

The results of former studies identified generating shape elements, which related to the derivation process of shape. Results showed the effective element on the creating of identity of shapes. Simplicity process for original shapes followed two main rules:

First: rule is disassembling shape according to three stages.
- Compound shape: the object with all its contained shapes, designers should start from whole objects that he wants to use it in design (fig. 2-a).
- Secondary shape: objects created by groups of shape, designers should identify these groups in order to use it generate new models of object (fig. 2-b)
- Single shape: each created shape groups contained more than one element and shape to generate that shape group (fig. 2-c).

![Fig. 2: Derivation original object and find out elements.](image)

Object 1 in figure 2 are created by three groups (G1, G2, G3), each group has two and more elements. Object 1 can be re-constructed like mathematic equation:

\[ O1=G1 + G2 + G3 \]

Second: Relationship, Each architectural object contained geometrical relationships limited for style and identity of space. It is not enough to know from which shapes object was created, designers should study relationships in the original object. This is very necessary to generate new models carrying identity shape elements and relations. This rule depends on three variables: Sequence; Formation; Adjacency. Simplicity value depends on the numbers of applying the previous rule in addition to interior design principles. Hierarchy, repetition, symmetry, scale, color, lighting, and materials principles are playing important roles to generate space and survive identity, which identified the rules matrix to generate new models from the original shape depending on simplicity and complexity terms.
Summary:
In this era, technology of generating shape and design gave the chance for designer to formulate complex and simple form. The higher speed of producing forms and models effected the quality of design. Using simplicity and complexity to generate new models form original shape is a critical process, because of the exclusive used of complexity and simplicity, design started to lose its value and distortion original shape or space. This paper is a trail to find out the aesthetic and creative interior design depending on complexity and simplicity measurement. Whenever the degree of measurement is heading towards complexity or simplicity, places become more beautiful and reflectors to a clear identity. Recipients can realize interior by the final form of space, details and relations affect the perception of users directly. If recipients understood space as an identity space, that will stay in their mental image store. So, if interior space reflects distortion and wrong idea, that will affect the original identity.

REFERENCES