

REVIEW

from

Prof. Dr. Monika Popova

/New Bulgarian University/

on

dissertation work

for the acquisition of the scientific degree "Doctor of Science"

in the field of higher education 8. Arts

professional field 8.2 Fine arts

**"Primary creative and conceptual approaches in the system of interior design
in the 20th and 21st centuries"**

on

Ch. Assistant Dr. Bilyana Kaloyanova

Bilyana Kaloyanova has main research interests in the field of: design, interior design, contemporary trends in design, design history and theory, conceptual design, eco design, sustainable design, contemporary art.

She is the author of two monographs "Conceptual and Sustainable Design", 2017, Publishing House: Literary Journal Foundation and "Structural Approach in Interior Design", 2022 NBU.

She is a member of the SBH. He has acquired a scientific and educational degree "doctor" on the topic: "Conceptual design. New trends and practices".

She participated in numerous international projects and was a guest lecturer at ESART – Escola Superior de Artes Aplicadas, Castelo Branco, Portugal. She was trained in the ERASMUS + 2021 teaching mobility program;

Her most important solo exhibitions, projects and general participations are: "Watercolor Letters", "Lampion" Gallery, "Sredets" House of Culture, 2A Krakra Street, Sofia 2020;

She was the leading designer of the "Bulgaria - Japan. The Heritage of Civilizations" exhibition, a project financed by the Cultural Institute under the Minister of Foreign Affairs and realized jointly with the Embassy of Japan in Bulgaria. 2017 She participated in THE ARTBOX PROJECT BASEL 2017, Basel, Switzerland 2017;

She participated in an international curatorial project of the Luciano Benetton Art Foundation - "Imago mundi", curator Claudio Scorretti, presentation at the Venice Biennale 2015.;

"Ghost Project 2014" - competition selection of design talents, international design festival "Mikser", Belgrade

NBU participated in the international exhibition "Heimtextil 2013", Frankfurt am Main, Germany;

Design exhibition "Second Life in Light" Author's installation of lighting fixtures with a unique design. Project manager. Funding from the CFSR

Kaloyanova is a keynote speaker at the annual traveling seminar on contemporary art and design "World Design Exhibitions - Maison & Objet" Paris, France

Actively participates in the organization of public creative events in/outside the NBU (conferences, seminars, exhibitions, plein airs, etc.

The object of the present study are the primary approaches in the system of modern interior design. The subject of the research is the genesis, development, visual characteristics and theoretical concepts of the primary approaches in the system of interior design, their evolution during the historical period from the beginning of the twentieth century to the present day. The aims and objectives examine and classify the main design approaches in the system of contemporary interior design; – each approach is defined and analyzed in its genesis, development and present state; – the main practices, concepts and visual language of each approach are explored; – the approaches are studied in the context of the historical period in which they originated and developed; – the main toolkit of each approach is structured and classified; – categories were created regarding the specifics of the specific approaches

according to their signs and aspects; – a terminological dictionary of the main definitions related to design approaches in modern interior was created.

The author states that the principles and elements of design are inextricably linked to the concept of style formation, and style is formed especially based on the geographical space in which it develops, such as Scandinavian, Greek, Rococo... However, style is locked in a certain time frame, of a certain historical period.

Styles in contemporary design are blurred, Kaloyanova says. The transitional years between the 20th and 11th centuries are coexistent or a state of delta modernity, manifested in a fusion of styles, currents, trends, genres and the formation of an interdisciplinary direction of visualization and concept.

The present dissertation offers a different reading of styling by examining it through the discourse of the design approach. Fundamental styles, currents and trends in 20th century design and 21st century contemporary design are examined, but the focus is not on style, but on the primary approaches and their application in the interior.

The design approach is a creative, conceptual and practical tool leading in the creation of the interior space.

The primary approaches that Kaloyanova defines in this dissertation are structural approach, decorative approach and sustainable approach.

Bilyana Kaloyanova very clearly states that every design created in the present contains a part of the development of the design system in the past century, as well as every design created now to a lesser or greater extent communicates with the future and is determined by the constructs of what it will be.

The dissertation endeavors to present the approach as a basic toolkit in the practice of the modern interior designer.

Also, the dissertation very well synthesizes analytical, historical, and evaluative methods through which it interprets, interprets, summarizes, evaluates, concretizes, and classifies major research theses.

In the first chapter, Bilyana Kaloyanova makes a brilliant analysis of the Structural Design approach, which originated at the beginning of the twentieth century, but continues to be used to this day in modern design. She defines it as one of the main design methods that is conceptually based on the principles of functionalism. It excludes any decorative elements in the interior and any ornament in the design, reducing the form to strict geometry. The structural design approach was formed as a visual statement at the beginning of the last

century, developed rapidly and acquired an almost dogmatic character by the middle of the century, and most importantly, gained an international meaning.

Kaloyanova very well describes the Structural approach as inevitably connected with abstraction, its roots start from modernism; its historical body is built from the avant-garde ideas in design, art and architecture from the beginning of the last century, which makes it extremely popular to this day.

Colleague Kaloyanova gives wonderful examples of authors and their projects that influenced and built the image of the structural approach, fixing one of the emblematic figures for this approach - Le Corbusier.

Emphasizes the genesis of the approach, through a fascinating analysis of authors (European and American) who dedicated their lives to clean design: Adolf Loos, Mies van der Rohe, Benita Koch-Otte, Marcel Breuer, Lili Reich, Charlotte Perriand, Pierre Jeanne, Walter Gropius, Marcel Breuer, László Moholy-Nad, Josef and Annie Albers, Philip Johnson, Florence Knoll and others.

In the second chapter, dedicated to the Decorative Design approach, Kaloyanova states that it has always accompanied humanity because it is closer to the demos, but it began its modern development as a new decorative language, questioning the means of expression of modernism and functionalism and respectively – of the structural approach. Strongly fueled by new technologies and especially by the almost alchemical material - plastic, it remains one of the most loved by mankind.

Bilyana Kaloyanova points to the emblematic of the decorative design approach - Verner Panton and Olivier Morgue, Joe Colombo.

What unites the three authors, she says, is precisely innovation, the way they manage to use "new materials" and combine simple geometric shapes with free lines inspired by the curves of the human body, achieving suggestions of fluidity, infinity and softness - a total counterpoint of strict functionalism with its verticals, horizontals and right angles characteristic of the structural approach.

The expressive means of anti-design - eclecticism, kitsch, irony, violation of integrity, change in scale, saturated color - reached their peak in the collections after the 1960s.

Kaloyanova describes how, through the decorative manipulation of design objects emblematic of the era of modernism, Mendini created the "re-design"

method and thus revived the decorative language in design, loading it with concrete symbolism, denying the dogma of functionalism and creating new rules, stepping on the foundation " without rules". The re-designs of Marcel Breuer's Basil chairs and Tonet #14 are becoming symbols of the new age just as their originals are iconic images of the time in which they were created, and the "re-design" method that left so much an important imprint on the past, is one of the most essential design tools used in the modern sustainable approach.

Studio Alchemy and the avant-garde group Memphis have a lot of everything, and the specific design language covers many areas of design and pop culture of the 1980s. assimilated most of the styles and approaches of the past century, opening the doors of unlimited possibilities and means of expression to designers for the next thirty years - to the present day.

Bilyana Kaloyanova makes the categorization of the main types of decorative design:

- Naturalistic design, Stylized design, Geometric and Abstract design.

She states that the decorative approach, in its modern form, developed as a negation of the structural with its inherent strict adherence to rules of a visual and functional nature. Creative freedom and the lack of restrictions are the main points that define modern decorative design, and in it, to a much greater extent, the good mastery of the basic principles of compositional construction, the knowledge of the history and theory of art and design, the emotionality and creative sense of the designer are the key to successful design.

Chapter Three examines the Sustainable Design Approach, which is a complex process whose ultimate goal is to create products and spaces that have a beneficial impact on both their users and the environment, and are designed and built to be sustainable forever.

The conclusion that Kaloyanova makes in the third chapter is that design in the first two decades of the 21st century was distinguished by innovative actions and conceptual theories that lay the foundation for sustainable development. Formed by specific historical and cultural processes developing since the 1950s, the sustainable design approach is the most comprehensive design tool used today.

In conclusion, Bilyana Kaloyanova states that the main design approaches essential for the interior design system have been studied in the presented dissertation. Each approach is researched and analyzed in the specific historical context of its emergence and development, as well as its contemporary state. The three main approaches are defined and classified both through their conceptual essence and theoretical foundation, as well as according to their specific practical tools and visual language. The present study proves that interior design is a complex system of intersections of theories, concepts, practices and activities of great importance for the formation of the cultural layer in the twentieth century to the present day.

The dissertation correctly presents a terminology dictionary, as well as a rich thematic bibliography.

I also confirm all the mentioned contributions to the dissertation work:

- For the first time in the Bulgarian academic and university community, a scientific study focused on the primary approaches in the system of modern interior design is carried out.
- The present dissertation for the first time explores the main design approaches, analyzes them in their genesis, development and current state.
- The dissertation classifies and defines the leading concepts and characteristic visual language of each approach, structures their main toolkit, creates an applicable criteria apparatus.
- The research makes a significant contribution to the theory and practice of contemporary interior design. The dissertation work enriches the theory of design by introducing into the scientific terminology the concept of design approach, in its entirety, at the same time as a conceptual foundation and a practical tool applicable in the practice of interior designers.
- The scientific work is of an author's nature with a specific point of view of a designer practitioner and theoretician, researcher of design.
- The research methodology is appropriate and applicable to the goals and tasks of the dissertation work.
- The dissertation concerns interdisciplinary issues and has an interdisciplinary character, it explores the connections and interactions of interior design with modern materials science, ecology, biosystems, as well as other areas of scientific knowledge.
- The dissertation uses as a source of information a wide range of scientific literature not published in Bulgaria. The work also interprets information that

is significant in terms of volume and little touched on in the scientific literature, in the field of interior design.

In conclusion, the dissertation work "**Primary creative and conceptual approaches in the system of interior design in the 20th and 21st centuries**", for the acquisition of the scientific degree "**Doctor of Sciences**" is one of the most in-depth texts analyzing the principles and approach in building interior design.

One of the most worthy qualities of the scientific work, besides the density and professionalism of the content, is the fascinating narrative character of the text part. This is of serious importance in the eventual use of such literature by the young (adolescents) who would use the material for their growth.

The text is presented in such a way as to be of use to students of various professional fields and levels.

The text is compressed information, without unnecessary volume.

Each author named in the dissertation and the work attached to it are brilliantly extracted from the vast amount of material and successfully compressed as information.

The genesis of the development of design practices is logically derived and is devoid of verbosity and unnecessary decoration.

The scientific work is valuable because of its interdisciplinary nature, but this is largely due to the theoretical and practical characteristics of the author, which is a huge positive.

The text is one of the most fascinating and informative for the reader, both in terms of creative approaches and the meaning of the conceptual principle of interior design as a part of visual art.

At the end, I give my positive assessment of the scientific work - "**Primary creative and conceptual approaches in the system of interior design in the 20th and 21st centuries**" and propose to the scientific jury to award the scientific degree "Doctor of Sciences" to the author and colleague Bilyana Kaloyanova.

02.06.2023

With respect:

Prof. Dr. Monika Popova