

The Influence of Vivianne Faye Interior's Design Principles in Creating the Ideal Design

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ABSTRACT

In the process of designing an interior, all designers would have a guiding principle which is a result of numerous influences from various aspects of their lives. These guidelines are often referred to as design principles. When it comes to interior design firms, it is often the case that the design principles upheld by the firm are a combination of the design principles of the principal and the workers in it which will produce an ideal design according to the design firm. This also happens to Vivianne Faye Interior, which has several design principles: sense of balance, personal touch, form follows function, material juxtapositions, and geometric & organic. These design principles will produce ideal design results based on VF's standard which covers several aspects, namely functional, 'curated' rather than 'decorated', innovative, client-centered, and modern but respectful to the past. In the research, the author will use data gathering in the form of observations and interviews that are written into fieldnotes. Then the data will be processed and analyzed using an interpretative approach and supported by collective study cases method. Through the data and analysis, the author aims to see how the VFs' design principles can create an ideal design according to VF as well.

Keywords: Interior Design, Design Principles, Ideal Design, Vivianne Faye Interior

INTRODUCTION

Vivianne Faye Interior (hereafter VF) is an interior design studio founded by Fifi Fimandjaja (hereafter Ibu Fifi) and Manuel Conrad as Creative Director in 2017. This interior studio, which has an office in South Jakarta, specializes in high-end residential and hospitality. In designing, VF holds several principles that can be seen in the design process, namely: sense of balance, personal touch which means that all aspects of the design must have a special touch of the client, form follows function which means that in designing the first thing to be concerned about is functionality before aesthetics, material juxtapositions, and the combination of geometric and organic forms. These principles of design then produced VFs' ideal design, which are: (a) a design that is not only concerned with aesthetics but must first be functional, (b) the aspect of "curated" rather than "decorated" which is closely

related to the selection of furniture, (c) innovative to keep up with the changing times and technology that is unfolding around us, (d) client-centered which means all designs should be focused on the client, and, (e) modern but still respectful to the past. Thus, it is interesting for the author to analyze how the principles used by VF in designing can eventually produce the ideal design result according to VF.

LITERATURE REVIEW

In this research, the author will refer each of the ten aspects of design principals and ideal design to the theory which contains indicators that will help author in analyzing and applying them to the study cases. In terms of discussing VFs' design principles, the author used Dodsworth (2009) three types of balance, namely symmetrical, asymmetrical and radial balance to explain VFs' sense of balance and Samanciouglu (2017) four aspects design consideration, which are physical, behavioral, cognitive and culture of the client to illuminate VFs' personal touch. Parsons and Carlson (2008) theory of functional beauty addressed VFs' form follow function, while Dodsworth (2009) arguments on how good combination of materials are a necessity and Poore (1994) six types of color combination, clarifies VFs' material juxtaposition and geometric & organic approach.

In discussing VFs' ideal design, the author used Piotrowski (2013) strategies in creating a functional design, which are using products that improve safety & well-being, designing efficiently and enhancing well-being especially for users with special needs. VFs' "Curated" rather than "Decorated" explained using Wallner (2020) timeless design, which are combination of exquisite beauty, brings out nostalgia and simplistic in its character. Lawson (2005) argumentation on how innovation should be the aim of every designer as opposed to only delivering finished products is best to described VFs' innovative point of view. Coleman (2000) and Piotrowski (2013) shown that good design reflects newness as well virtuous value from the previous, hence explaining VFs' modern but respectful to the past value. VFs' client centered is best defined by Coleman (2000) four strategies to create a client-centered design, which are paying attention to the social & time aspects in designing, incorporating the client's identity and characteristics, designing with a sense of empathy, and paying attention to the type of project.

METHODOLOGY

The author will collect data with long-term observations for 10 months and interviews which are then outlined in fieldnotes with the author's position as an insider researcher who goes directly into the project and experience the design process directly in the field. Then after the author collects the data, the author will examine the collected data with an interpretative approach that emphasizes the values behind each fact (Crouch and Pearce, 2012). In this approach, the author will see each event as a unique experience experienced by the observer, without any right or wrong in the observation results. This writing will also use a collective case study method (Crouch and Pearce, 2012) where the author will use more than one study case and the cases used will support each other's analysis. The author will use two projects that the author worked on with other designers at VF,

namely the Private Residence Landed A and Residence K projects. The design process of the two projects will show the design principles held by VF because these two projects are still at the design stage.

RESULT & DISCUSSION

A. Private Residence A

In Image 1, the author shows which design principles are related to a certain aspect of ideal design. Not all design principles are directly related to certain aspects of ideal design. The author will use one example of analyzing the connection between these two phenomena to show the author's strategy in analyzing this whole section. The author will use the connection between the functional design (part of ideal design) and personal touch (part of design principle). In the personal touch, theory indicators that have been linked to the design of Residence A, there are several aspects that must be considered in designing, namely physical, behavioral, and cultural.

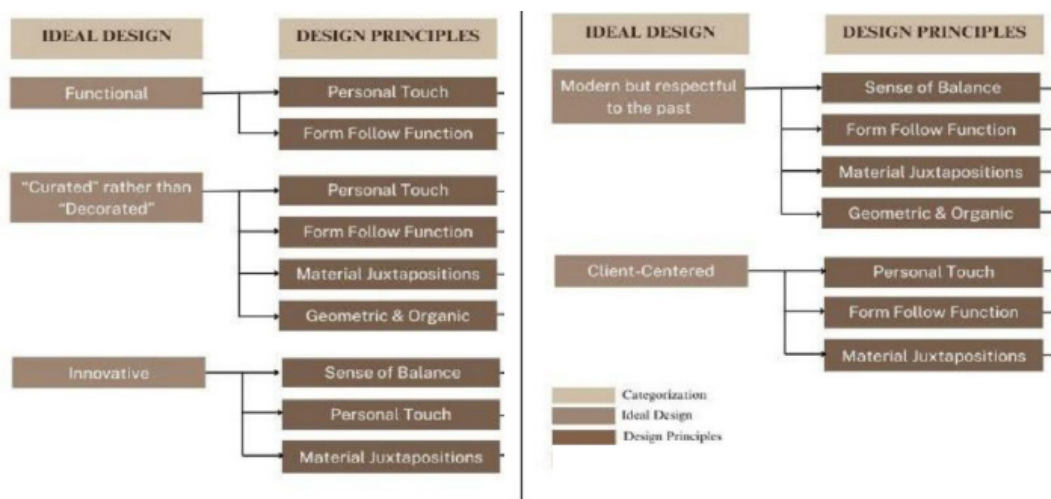


Image 1 The Connection Between Aspects of Ideal Design and Aspects of Design Principles at Residence A. (Source: Eugidia, 2024)

When we refer to its relationship with the indicators of functional ideal design theory, the physical aspects of personal touch will affect indicators: (a) Use products that can improve the safety and well-being of its users and (c) Create an environment that improves the well-being of the house, especially for users with special needs. This relationship can be further seen through the design of the guest bathroom where VF uses products such as grab bars in risky areas to ensure the safety and comfort of users with limitation in moving freely.

These decisions arise from the designer's consideration of the physical aspects of the users and are aimed at improving the safety, comfort and well-being of the users. Then for the behavioral and cultural aspects of personal touch, there is a connection with the indicators: (a) Use products that can improve the safety and well-being of its users and (b) Design interior spaces to function efficiently. The implementation can be seen from the wet kitchen design where the client has a

habit of doing more intense cooking activities in this area. In addition, all kitchen equipment will also be placed mostly in this area so that the design is designed efficiently according to the area provided while ensuring that all client needs can be fulfilled well. In the boy's bedroom, there is also a design implementation of the client's hobby of collecting figures, where VF decided to provide a special area for users to display their figures. All is done to realize a design that is efficient, safe and improves the welfare of its users. From the explanation, it can be seen that personal touch (an aspect of design principles) has a relationship in producing a functional design (an ideal design aspect). The author then applies the same analysis strategy to all the phenomenon encounters as can be seen in Image 1.

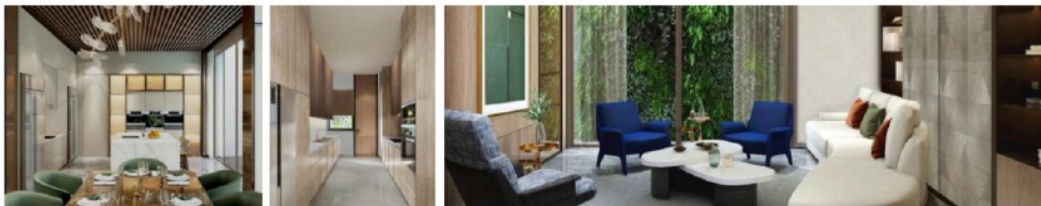


Image 2 Residence A. (Source: Viviane Faye Interiors, 2024)

B. Private Residence K

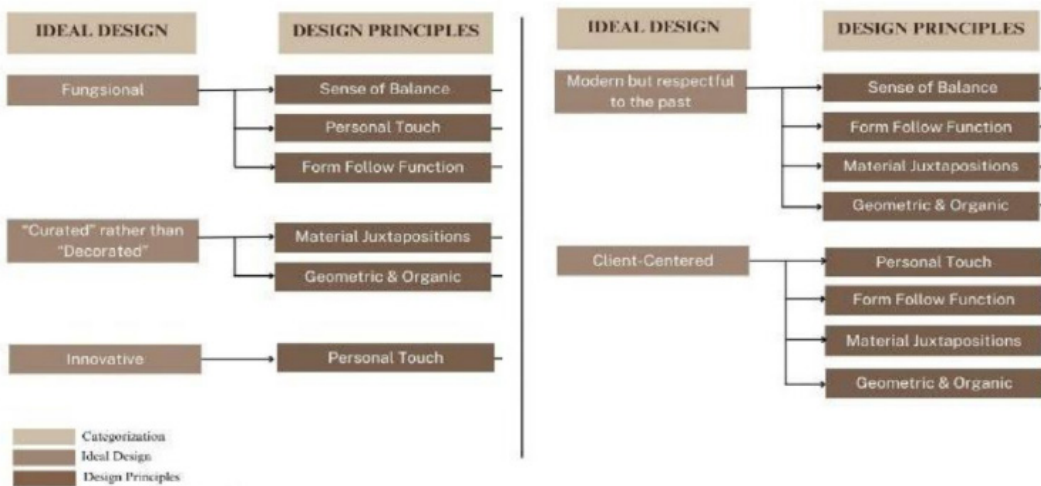


Image 3 The Connection Between Aspects of Ideal Design and Aspects of Design Principles at Residence K. (Source: Eugidia, 2024)

In Image 3, the author shows the relationship of each ideal design aspect to the design principles at Residence K. The author will again use one example of analysis to show the analysis strategy at Residence K, specifically the relationship between client centered (part of ideal design) and material juxtaposition (part of design principle). When observed from the material juxtaposition indicator, Residence K uses a combination of warm monotone scheme colors, especially beige, ivory white, ash and black as neutral colors used in each designed space. In addition, the monochromatic scheme is also used, especially the pink color with various saturations and levels of brightness. This pink color is used as a focal color in each room. The use of this color combination is related to the client-centered indicator:

(b) Creating a design that has the identity and characteristics of the client. This is because the pink color itself is a special request from the client since the beginning of the design process. The application of this color can be considered to represent the identity and characteristics of the client, but VF as a designer still has to work on the implementation of this color in materials and textures well so that the whole room is in good composition. The above analysis strategy was also applied to other parts of the analysis in Residence K.



Image 4 Residence K. (Source: Viviane Faye Interiors, 2024)

After the analysis stage, the author looked back at the discoveries from the analysis of Residence A and Residence K. The author noticed that there were discoveries that had the same essence so the next step that the author took was to combine all the discoveries without losing the essence of each discovery that was combined. After this process, the author can summarize them into 25 inventions and group them into 8 categories. These 25 inventions and 8 categories are not the conclusion of this research but will provide a guideline for the author in proceeding to the next part of the research. These discoveries include:

Table 1 The Discoveries Combination and Categorization. (Source: Eugidia, 2024)

Discoveries	Category
VF as a designer can combine the client's preference with their design skills so that the design can still be designed in accordance with VF's design principles. VF as designers continue to have curiosity to gain new knowledge of innovations related to materials. VF is able to continue to develop their designs in line with current trends and then combined with the fundamental principles that they have. VF does not easily abandon their long-established principles such as form follows function and rich material play even though design trends will continue to change. VF believes that credibility is built not only through visual aesthetics but also through the functionality that users experience and by producing designs that are worth the client's money.	VF as an Interior design firm

<p>The principles of balance, use of material colors & textures, classic design elements, and optimized design functionality are often used to showcase the characteristics of VF's designs.</p>	<p>VF Design Expertise</p>
<p>The client's sense of belonging to their home comes from a design that is specifically tailored to the client's habits and needs.</p>	<p>Emotional impact of design</p>
<p>Client-centered design can give a sense of comfort to a home as a 'shelter'</p>	
<p>VF design innovation utilizes aesthetic aspects to support functionality aspects</p>	<p>VF's design innovation</p>
<p>Use of material play can be used as an innovative solution that enhances user comfort and safety.</p>	
<p>Personal touch can increase the quality of a design because the designer has to transform the design problem into an innovative solution.</p>	<p>The impact of Personal Touch on design</p>
<p>Personal touch helps VF in guiding the design solution to the client's needs and helps in making the design focus on functionality that is appropriate for the client.</p>	
<p>The personal touch that is unique to each client and gained from discussions and VF's observations of the client, will make a project unique and different from other projects of VF.</p>	
<p>The personal touch aspect helps to be a guideline for VF so that the design is not only limited to the imagination or ego desires of the designer and client.</p>	
<p>The selection of certain colors highlight what VF wants to achieve from a design.</p>	<p>Use of elements in the design</p>
<p>The use and combination of colors and material textures as well as unique shapes used in a furniture can add to its beauty and gives a higher value to the client.</p>	<p>(color, texture, furniture, etc.)</p>
<p>Reduction and use of certain elements in the design are not only useful to support the aesthetics but also have functions in other aspects.</p>	
<p>VF realizes that the shape of the design element will affect the atmosphere of the room and add value to the client, not just a filler or a complement to the room.</p>	
<p>VF strategizes in choosing furniture and reusing client's belongings so that it is not just a decoration in the room but can support the design aesthetically and functionally.</p>	
<p>The play of color and material texture gives sensation to the user, especially for the senses of sight and touch, which for VF the sensation of the human senses is important in design.</p>	

<p>The elimination of non-essential design elements is done by VF with the sole purpose of user comfort and function optimization. These two things are upheld first by VF before the aesthetic aspect of the design.</p> <p>In VF's design process, functionality is more important than aesthetics. But that does not mean that aesthetics is not being considered in the design.</p> <p>Since VF handles mostly residential houses, functional design is even more important as it is directly related to the daily activities of the client.</p>	<p>The Importance of Functionality to VF</p>
<p>Considering the client's physical, behavioral, and preferences.</p> <p>The principle of balance is not only used for aesthetic aspects but at the same time can be useful for realizing the desired functionality through mass play.</p>	<p>Others</p>

CONCLUSION

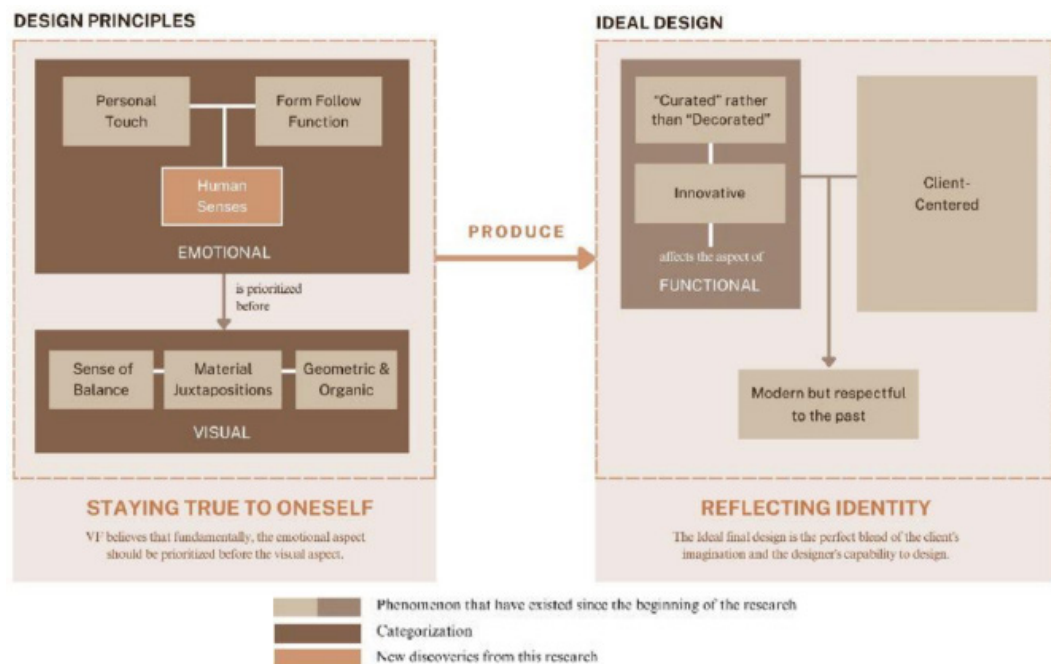


Image 5 The Relationship Between VFs' Design Principles and The Ideal Design. (Eugidia, 2024)

Design Principles

In terms of design principles, the author has discovered that there is one new principle that VF upholds in the design process, which is the human senses. This principle means that in designing, designers need to generate positive sensations not only to the sense of sight but also to other senses, especially the senses of

touch, smell and hearing. Touch is often applied by VF from varied and contrasting material textures in one area, while smell and hearing will be closely related to the post-design process, which is styling. In addition, the author also found that there are classifications of design principles and from these large groups there is a clear hierarchy and very often visible in the implementation of the design process. This group is the emotional aspect which is valued higher than the aesthetic aspect of design. In the emotional aspect, there are principles of personal touch, form follows function, and human senses because of its closer association to the value of a design. Then the aesthetic aspect contains the principles of sense of balance, material juxtapositions and geometric & organic which are more influential on the visual of a design, although behind it there is certainly an aspect of functionality. Thus, regarding the design principles held by VF, the author concludes it into a sentence which is 'staying true to oneself', that means in designing VF always tries to prioritize the client's emotions first before the designer considers the aesthetic aspects of the design.

Ideal Design

In the ideal design the author also found that there were levels of hierarchy and relationships between aspects of the ideal design that had not been seen before. It was found that 'curated rather than decorated' and innovative will influence a design to produce functional aspects. It can be said that these two aspects are within the functional aspect. Then this functional aspect has an important priority level with the client-centered aspect. Only then is modern but respectful to the past, which is often expressed in the aesthetics of a design, subordinate to these two priority aspects. This is also in line with the design principle that the emotional aspect always comes before the aesthetics of the design. Therefore, it can be concluded that for VF the ideal design is a design that can reflect identity with a 'perfect' combination of the client's imagination with the designer's ability to design. This means that this identity is not entirely the identity of the client or completely the designer, but both parties must be present in the design. The 'perfect' in question also does not mean balanced because from the principle alone it can be seen that there are aspects of the client that must come first before the designer; however, this combination will still produce a complete and 'perfect' design even without perfect balance.

The Relation of Design Principles to the Ideal Design

The author also found that the relationship between these two phenomena is that design principles create an ideal design. Without the design principles being applied, the ideal design according to VF will also not be realized. These two aspects cannot be separated from each other but are a process that must be seen as a series of cause-and-effect events. In conclusion, it can be said that if in principle the designer can stay true to oneself in the sense of being able to combine the two aspects in design sequentially by prioritizing the emotional aspect first, then thinking about the visual aspect and then translating it into design. Then the result of the design will reflect identity which means the design is the result of a 'perfect' combination of the client's imagination and the designer's design skills.

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