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THE METHOD OF NONLINEAR PARALLEL SCENARIOS IN POSTMODERNIST INTERIOR

*Abstract: The technique of the architect in the design of the interior in the style of postmodernism in a project cafe " Shokoko " Kharkov "Group Bondarenko ,"
describes how to construct nonlinear scenarios perception of the object .*

Keywords : postmodernism , interior design, scripting method , parallel scenario , allusions , irony, " Bondarenko Group ."

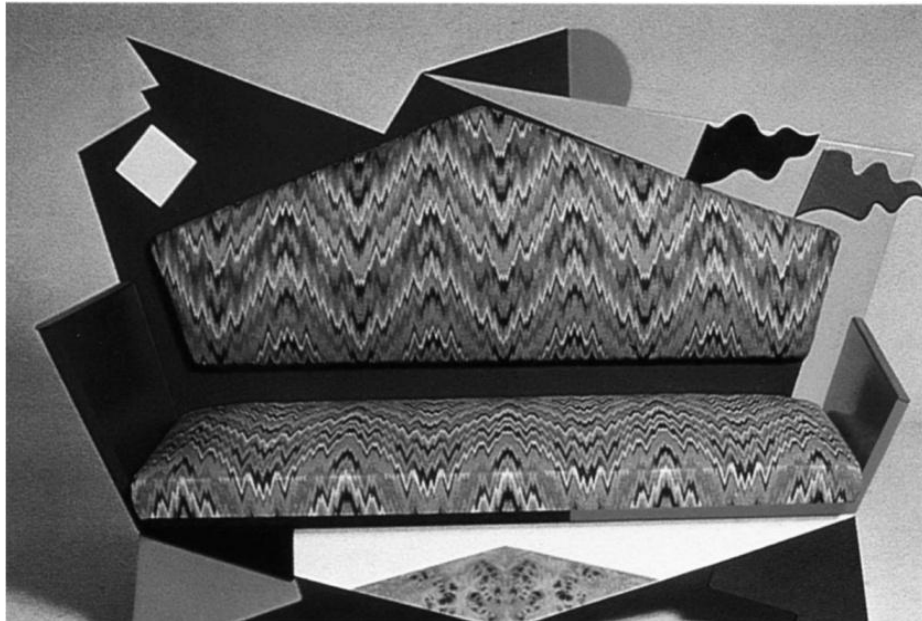
Statement of the problem. There is probably more diverse, ironic and symbolic style than postmodernism. Perhaps Baroque - a decorative style, Art Nouveau (Art Nouveau) - more than symbolic, pop art at its best, quite ironic, but combines all of these properties postmodernism . This style originated as a reaction to the architects bored by him in the 70s modernism, the USSR called constructivism and minimalism, leaves no room color, ornament, decoration, historicism and especially humor.

Analysis of recent research and publications. Originating as a literary style, postmodernism in architecture and received a detailed theoretical justification. Suffice it to recall the fundamental works of C. Jenks, K. Frampton, R. Stern [1, 2], in Russian literature - I. Dobritsynoy, Davidich T. et al. [3] In these studies, described in detail the nature of postmodernism, however, the use of post-modernism in the interiors are much less studied, although in Ukraine there were similar examples.

The wording of the purposes of article: Analysis of the creative method of nonlinear parallel scenarios architects in designing the interiors of postmodernism.

The main part. Robert Stern back in 1977, formulated the three basic principles, rather, postmodern approach: allyuzianizm, contextualize, decorative features. Allyuzianizm - an allusion to a cultural subtext, quote, involving the viewer in a recognizable cultural dialogue. In this allusion differ from direct quotations ironic attitude to the source. Contextualism implies subordination of environmental conditions and the presence of certain cultural layer. Decorativism postmodernism provides an eclectic and colorful combination of colors, shapes, patterns and colors, and mixing them together , which was considered a classic cromatics unacceptable -

for example, red and green facades Aldo Rossi . In this range of decorative elements is very wide and goes beyond utilitarian necessary (*Ill.1*).



Ill.1. A. Mendini. Sofa "Kandissi." Redundancy decorative elements

Charles Jencks in his book "Language architecture postmodernism" formulated in more detail another thirteen positions postmodern architecture , including collages, metaphors , double coding, symbolism, mixing types of users and types of buildings [1, p.71].

Method of using metaphors, allusions, creating a certain scenario - a favorite way of working architects of postmodernism. Kenneth Frampton, Hans Hollein analyzing creativity, one of the most prominent architects of postmodernism 70s quotes from Friedrich Achleitner essays about travel agency in Vienna (1976-1978): "The visitor enters the world of illusions and references in which no item is himself. Hall - not just lobby travel agency, but concourse... - Such an association. These hints ... extend from the banal definition stands for ticket sales ... to stand with theater tickets (moving scenery) and to nearly elusive references to Egypt, Greece, India. Illusion and orientation, information and training fused together "[2, pp. 324].

Created scenarios are often complemented by theoretical assumptions. Architect postmodern theorist often acts as your own creativity, combining theorizing with fiction. Task viewer becomes so postmodernist interpretation of the text of the interior.

"Postmodern poetics shifts the emphasis from the process of making (creating art) work on the process of reading and interpretation. Architect efforts aimed at improving the reading activity of the perceiver "[3, p.73].

On the one hand, postmodernism uses themes and techniques of mass culture has a "promotional appeal object of mass consumption" and addressed to people not

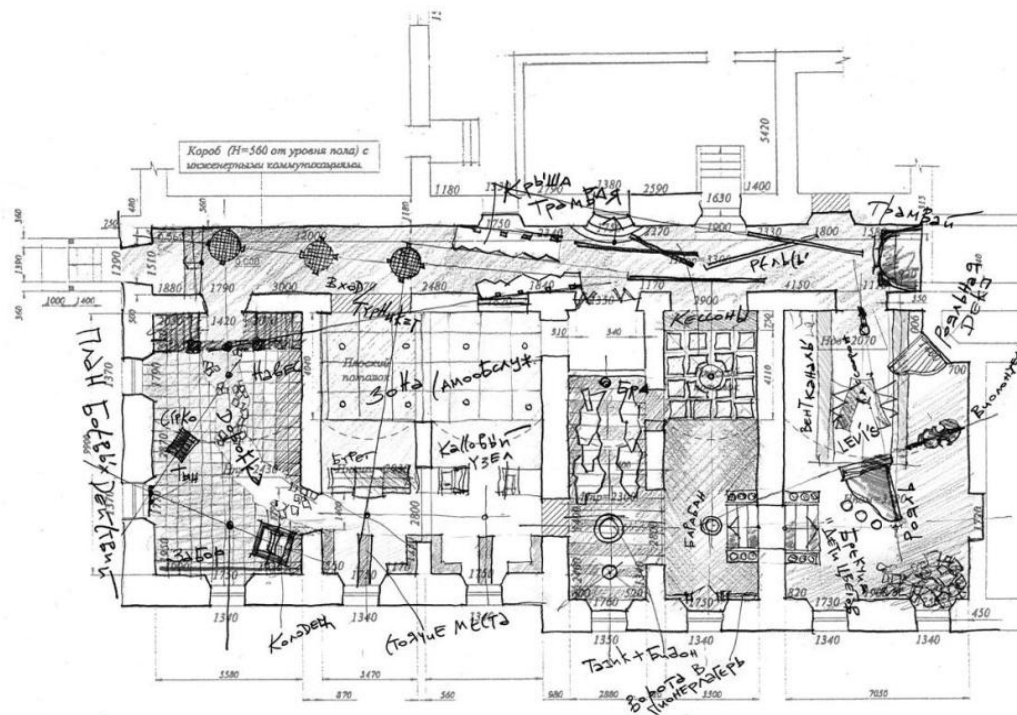
too enlightened. On the other hand, resorting to parody comprehension of earlier works, he appeals to the most sophisticated audience. [3, P.74].

Application of postmodernism in the interiors are much less studied, although Ukraine has got a whole layer of architects and designers, working successfully in this style, primarily BondarenkoKharkiv Group (K. Bondarenko, E. Ivonina, D. Kirichenko, Malinka, B. Bondarenko etc.).

Interiors implemented by these authors, incredibly informative, witty and decorative. However, the main advantage of their architectural space - the multiplicity of meanings and cultural layers, depending on the perceived level of preparedness in different ways, but leaves no one indifferent (Fig.2).

Try to imagine the methods and tactics of the work of architects and designers using the principles of postmodernism in a modern interior, on the principles of this group of authors.

The main principle of their interiors - multiplicity of meanings, the presence of non-linear scenarios that exist in parallel and can be perceived as a series or alternately. The basis of such a nonlinear scenario laid interior collage - Mounting principle inherent in the particular style of the films of Quentin Tarantino. If you recall his film "Pulp Fiction", it can be noted that there are several parallel scenarios that exist by themselves, moreover, some of them develop a nonlinear or backwards. Such confusion actively engages the viewer in the process of solving, it turns into an accomplice of the process of creating artwork.



Ill.2. Cafe 'Once Upon a Time "in Kharkov. Design - "Group Bondarenko." plan

This reveals a special type of postmodern irony, emphasizing the impossibility of completeness of the statements and even the lack of need for such a statement. According to philosopher K. Butler, a method of creating "unsaid and ironic works similar paradoxes of Zen riddles and parables" [3, p.22]. Puzzles such puzzling, sharpen attention perceiver leave him alone with the unknown force to formulate a response based only on his inner experience. The interior is composed of fragments of quotes, ordinary logic is absent. The viewer cannot rely on it, and he could not help but have to listen to yourself.

Another technique borrowed from books by Umberto Eco, is the redundancy characters. Eco admitted that, starting to write the book "Name of the Rose", he previously thought of all the inhabitants of the monastery, its layout and decor. Interestingly, some of these pre- invented characters in the book was not included, but their very existence is "behind the scenes" gave the remaining realistic exacerbations [4].

In a series of quotations of its interiors "Bondarenko Group" includes fashion brands and names of famous designers. It can be crocheted lampshades - a reference to Marcel Wanders (*Ill.3*) or pasted photocopies



Ill.3. Lamp «Crochet». Designer Marcel Wanders

architectural walls - a quote from Daniel Libeskind, who once used this method in the layout of the new building for Berlin. Finally, the authors have their own recognizable copyrights techniques that are repeated from work to work, citing themselves.

Consider using a creative method of architects on a concrete example - designing confectionery "Shokoko" in Simferopol. The house in which there is a bakery - a two-storey mansion late XIX - early XX century, which determined the use of a specific historical context (*Ill.4*). Another scenario was born by the name of the

institution, and the third - the use of fashionable elements, famous names and trendy modern design techniques.

Thus, we have identified three parallel scenario - "House," "Chocolate" and "Fashion chips."

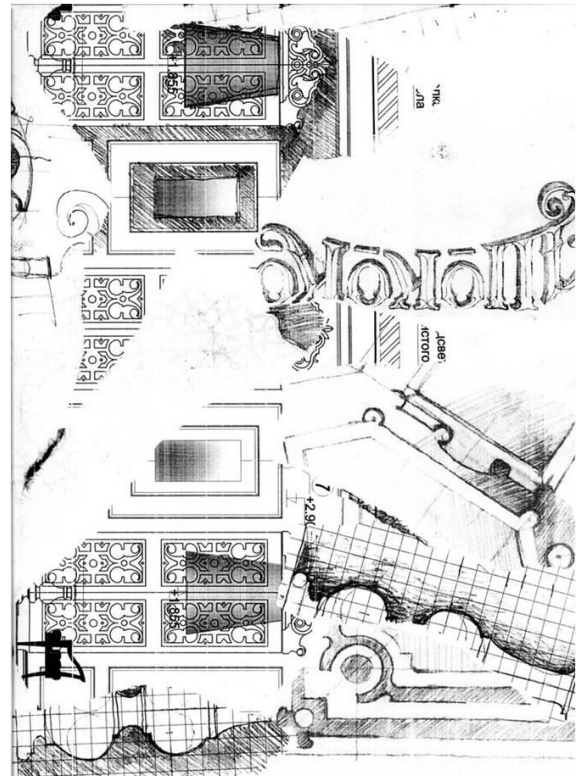


Ill.4. Cafe "Shokoko" in Simferopol. Photo I. Lyalyuk

Allusions on "House" expected to create an atmosphere of coziness merchant by using the following elements: enfilade plan, classical furniture, classical details in the architecture, such as casings, lamp shades for lighting fixtures; romantic ruches and flounces in textiles - curtains, tablecloths, etc. The theme of "Chocolate" spawned the following series of associations: the white- brown to black color scheme; sticky, sweet, glamorous, melting, hot (Fig. 5). The third scenario were to be above fashion brands and "signs" - the same Libeskind, Wanders and most prominent quote - door furniture and filling of burnt wood in analogy with furniture Moooi «Smoke» (Fig. 6).



Ill.5. Cafe "Shokoko" in Simferopol. Interior. Photo I. Lyalyuk



Ill.7.8. Cafe "Shokoko." Fragments of parallel scenarios. Copyright outline - redundant "characters"-uvrazhi used as fragments of tapestries.

For each topic designers made huge excess (like Eco) number of sketches - elements that could be used in each scenario. These are the elements of order system trim, classic furniture and lampshades from the first scenario, which melted, burned, painted in brown and white scale - in favor of the second scenario, and the materials from which it is carried out, are quotes from famous brands (Ill.7 , 8). Thus, in the interior at the same time there are several parallel scenarios - for very experienced professional colleagues available to read all the layers, but for ordinary townsfolk

enough surface glamour with merchant comfort in which they can not grasp the irony and citations, but enjoy almost homely atmosphere and unusual design elements.

Conclusions. When designing the interior in the style of postmodernism is advisable to use the method of "parallel scenarios", which allows authors to provide the perception of design at various cultural layers - the level of surface decoration before reading allusions and deep involvement of the viewer in the game together.

Prospects for further research. This article only scheduled approach to the study design techniques interiors in postmodernism need further study and synthesis of both domestic and foreign examples.

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Анотація

Олійник О.П. Метод нелінійних паралельних сценаріїв в постмодерністичному інтер'єрі. Розглядається методика роботи архітектора при розробці інтер'єрів у стилі постмодернізму на прикладі проекту кафе «Шококо» харківської «Групи Бондаренко», описані засоби побудови нелінійних сценаріїв сприйняття такого об'єкту.

Ключові слова: постмодернізм, дизайн інтер'єрів, метод створення сценаріїв, паралельні сценарії, алюзії, іронія, «Група Бондаренко».

Аннотация

Олейник А.П. Метод нелинейных параллельных сценариев в Постмодернистский интерьер. Рассматривается методика работы архитектора при разработке интерьеров в стиле постмодернизма на примере проекта кафе «Шококо» харьковской «Группы Бондаренко», описаны средства построения нелинейного сценариев восприятия такого объекта.

Ключевые слова: *постмодернизм, дизайн интерьеров, метод создания сценариев, параллельные сценарии, аллюзии, ирония, «Группа Бондаренко».*