



The impact of structural analysis of works of fine art on enhancing the creativity of artists and interior designers

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ENG Abstract: This article explores the impact of structural analysis of a work of art on enhancing the creativity of designers and artists. The results of the study showed that consistent adherence to all stages of the artistic and compositional aspect of the analysis of an art object can have a significant impact on increasing creative capabilities in the development of creative thinking, as well as obtaining the necessary instrumental skills for creating various types of internal spaces using objects of fine art. As part of this study, recommendations were also drawn up for the practical use of associative components to create the desired emotional atmosphere in various types of interiors. The results of the study allowed us to propose a methodological approach based on a sequential process, which includes art tasks for students and recommendations for integrating the creative process from the field of art into art education. The proposed approach can also be applied to improve creative skills through analysis in other types of fine arts and will provide an opportunity to replenish and expand the knowledge base in this area.

Keywords: object of fine art; creative possibilities; interior design; art education.

ES El impacto del análisis estructural de las obras de arte en la mejora de la creatividad de los artistas y diseñadores de interiores

Resumen: Este artículo explora el impacto del análisis estructural de una obra de arte en la mejora de la creatividad de diseñadores y artistas. Los resultados del estudio mostraron que el cumplimiento constante de todas las etapas del aspecto artístico y compositivo del análisis de un objeto de arte puede tener un impacto significativo en el aumento de las capacidades creativas en el desarrollo del pensamiento creativo, así como en la obtención de las habilidades instrumentales necesarias para crear varios tipos de espacios interiores utilizando objetos de bellas artes. Como parte de este estudio, también se formularon recomendaciones para el uso práctico de componentes asociativos para crear la atmósfera emocional deseada en varios tipos de interiores. Los resultados del estudio permitieron proponer un enfoque metodológico basado en un proceso secuencial, que incluye tareas artísticas para los estudiantes y recomendaciones para integrar el proceso creativo desde el campo del arte a la educación artística. El enfoque propuesto también se puede aplicar para mejorar las habilidades creativas mediante el análisis en otros tipos de bellas artes y brindará la oportunidad de reponer y ampliar la base de conocimientos en esta área.

Palabras clave: objeto de bellas artes; posibilidades creativas; diseño de interiores; educación artística.

Summary: 1. Introduction. 2. Methods and materials. 2.1. Bibliographic method. 2.2. Experimental material. 2.3. Compositional analysis. 2.4. Experimental design. 2.5. Analytical approach. 3. Results. 3.1. Color Gamut Analysis. 3.2. Analysis of the compositional solution. 3.3. Analysis of painting and technological techniques of execution. 3.4. Creating an art object and integrating it into the interior design proposal to achieve harmonization. 3.5. Analysis results. 4. Discussion. 5. Conclusions. References.

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1. Introduction

The importance of using fine art in interior design continues to grow with the rise in people's living standards and the development of the interior design industry. Given the rapid pace of technological development and

the emergence of new tools and materials, it is important that future artistic designers develop not only technical skills, but also use creativity to create unique and innovative interior spaces. Integration of various objects of fine art into interior design allows you to meet modern requirements and give interiors special sophistication and individuality (Yun, 2020). In addition, we must not forget about modern environmental requirements for interior design, which include, in addition to the use of sustainable materials and energy-efficient systems, also the creation of spaces that promote human health and well-being. The introduction of various visual arts into a space can be used to create a harmonious relationship between the recipient and the environment, which is based on visual ecology. The use of art in interior design to support psychological well-being and create a comfortable environment is also consistent with the concept of WELL (Beauty and Design) – a world-renowned building rating and certification system that pays particular attention to factors affecting the health and comfort of users, which in general promotes the creation of healthy and comfortable spaces for living, working and relaxing (WELL, 2024). Modern scientific research confirms that the use of various types of art in the design of premises helps reduce stress and anxiety in a person who is permanently or temporarily staying in it. In addition, the introduction of visual elements into interior design helps create a favorable atmosphere, improves mood, general psychophysiological state and increases the level of satisfaction and comfort in various types of premises (Yun, 2020; Kim & Heo, 2021; Abulawi, 2023). This demonstrates the importance of integrating art into interior design to maintain the informational and emotional integrity of a space and the well-being of people.

According to scientific data, art has a tremendous impact on individuals. It is a powerful tool capable of exerting both positive and negative influences. Art can be beneficial, inspiring, influencing emotional states and contributing to personal development, while also potentially harmful, evoking negative emotions and leading to adverse effects (Aumann, 2022). Researchers suggest that the aesthetic perception of works of art activates certain areas of the brain responsible for various emotional experiences, which can affect a person's affective state and increase his interest in cognitive activities, including learning (Mastandrea et. al., 2019).

Creative activity in the modern world can help not only improve the mental health of the individual, but also play an important role in solving social problems and increasing the level of well-being in society (Mat et al., 2023). In turn, the artist is determined by the development of his creative abilities and the formation/development/manifestation of a unique attitude towards the fine arts (Arbuz-Spatari, 2019). The main goal of teaching fine arts is the development of visual literacy and mastery of expressive techniques (Mitrović, 2020). In the context of globalization, the issue of humanization of the modern surrounding space is becoming increasingly important, which emphasizes the importance of improving the education of future designers. This results in the integration of design learning with art, science and practice into a holistic process (Kashchenko et. al., 2020). The introduction of comprehensive creativity development in higher education institutions in these areas is of particular importance in the context of increasing demand for high-quality and original design and artistic solutions. We can confidently agree with the statement that "Methodology and creativity are the two most important elements in design" (Aguilar-Moreno, 2022:11). To develop students' ability to generate unique ideas in the field of design education and bring them to life, they need to be given original design problems that will contribute to the development of innovative thinking (Kuloglu & Asasoglu, 2010). Overall, scientific experiments and analytical reviews confirm that the analysis of visual arts plays an important role in the development of creative abilities in designers. This approach helps designers develop visual thinking, get inspired by new ideas, and create original and attractive design solutions. Creativity is a process in art, accessible to the development and implementation of artistic and spatial concepts in the architectural environment. Active study, practice, and the constant pursuit of pushing the boundaries of one's imagination can greatly improve a designer's creativity and help him become more creative and innovative. Research shows that even the average person can significantly improve their ability to generate new ideas by learning and applying applied imagination techniques (Osborn, 1953).

Thus, this topic is relevant in the context of modern requirements for creative professions, as well as the importance of developing creative abilities as a key element of a successful career in the field of design, decoration and fine arts. However, there is a gap in defining a consistent process for developing instrumental skills to enhance the creativity of decorative designers that can be integrated into the design process.

Our research is based on searching for clues to understand the compositional techniques used by outstanding artists. The proposed approach includes the analysis of a famous work of fine art to create an abstract picture and further design a harmonious interior in their compositional relationship. Also, this approach will allow us to more deeply understand how teaching creative thinking and the use of educational tasks based on structural analysis correspond to modern trends in education and influence the development of individual creative abilities of students – future designer-artists and improve the professional skills of specialists. The study results can serve as a valuable tool for interior design and enhance the understanding of creative ability formation in education, aiding in the development of effective creative thinking programs in the modern cultural and educational environment.

2. Materials and Methods

This study employed a consistent structural analytical approach, encompassing the following essential methods:

2.1. Bibliographic method

Today, the foundation in the development of design education, based on theory and practice, is the Bauhaus – a higher school of construction and artistic design (Schmidt, 1966). The methods of outstanding scientists, artists and designers, such as W. Kandinsky and I. Itten, Bauhaus teachers still remain relevant. It is based on the analysis of works of art in the context of color, form and composition, showing how its application can be useful in design and art to develop effective approaches to creating compositions (Kandinsky, 1946; Itten, 1981).

Contemporary authors discuss the role of contemporary visual art in art education, exploring the main strategies for supporting student creative development through practical and theoretical activities that are necessary for mastering material, accumulating knowledge and mastering instrumental skills. This allows students to develop ways to apply their acquired knowledge to specific situations (Aguilar-Moreno, 2022). Researchers note that an important goal of education is to connect creative activities with context, allowing students to connect and create social and personal connections through the visual arts. Curriculums emphasize and focus on socio-political and activist art mediated by new media, making unique connections between subjects and their impact on everyday life (Vuk & Bosnar, 2021). A study of the evolution of fine arts in university education shows that research in universities should focus on abstract art, abstract painting, antiques, frescoes, restoration. In this context, the development of new research directions should be recommended to contribute to the development of the educational ecosystem for the effective transfer of knowledge and skills to students in order to develop adaptive, mutating and progressive societies (González-Zamar & Abad-Segura, 2021). The development of creativity is addressed through a problem-based learning method that emphasizes the use of real-life situations where students develop critical thinking, problem-solving skills, creative thinking and other competencies, while students comprehensively improve their basic abilities in the field of fine arts (Zeng et. al., 2023). Modern educational processes actively include virtual museum technologies for teaching and research in the fine arts. Virtual museums are effectively used in education, and digital devices play an important role in expanding knowledge in this field (Mitrović, 2020). The educational methods used in art education based on visual thinking (VTS) can improve the perception of works of art. This method increases the time spent viewing works of art, increases students' activity in studying works of art and their appreciation (Ishiguro, 2021).

The importance of the role of the visual arts in improving social interaction and quality of life is demonstrated through a method based on collective art projects, creating spaces for co-creation, promoting knowledge exchange and discussion between artists, curators, art practitioners and society (Mat et. al., 2023). The development of innovative thinking in education through the cultural environment is considered. Paintings created on the basis of research results, as part of the oil painting curriculum, depict the renewal of traditions and the integration of ethnic culture into modern life (Wang, 2023).

In modern science, psychological approaches to the study of art, especially in the context of cognitive models, are widespread in the scientific community. They play a key role in the theoretical understanding of the interaction between humans and art, as well as in the formulation of new directions of research. Scientists found improvements in creativity in art students due to changes in the brain, but no significant changes in visual perception or associated neural activity. Visual artistic skills induced by visual arts training are supported by plasticity of neural activity (Schlegel et. al., 2015). These models also help integrate psychological theory and discussions about the brain by focusing on emotions, appraisals, and physiological responses, as well as the various stages of art perception and processing (Pelowski et. al., 2016). Some studies examine human reactions to art and the relationship between artistic preferences and personality traits, as well as the activation of brain structures when appreciating works of art. Many of them, unfortunately, are limited to the study of measuring the aesthetic perception of works of art, for example: aesthetic viewing of a work of art, which, according to research, depends on the characteristics of the viewer and his artistic experience (Van Paasschen et. al., 2015); the various components of aesthetic experience in the perception of works of art revealed a six-factor structure, including cognitive involvement, affective evaluation, self-reference, judgments of artistic quality and creativity, as well as information about the knowledge and understanding of the recipient (Hager et. al., 2012). In addition, research comparing perceptions of contemporary works of art among people with different backgrounds in the visual arts, analyzing differences in concepts and perceptions of works of art, and the possibility of integrating concepts such as "expressiveness" to more accurately represent actual aesthetic experiences are also subject of study (Augustin Leder, 2006). It should be noted the positive impact of modern technology in this context. Today, machine learning is successfully used in collecting data about works of art and their empirical evaluation. Useful and convenient tools based on artificial intelligence are being created, the effectiveness of which is confirmed by use in various fields related to the visual perception of art, such as art criticism, art therapy, psychology, pedagogy, as well as for the effective analysis of works of art (Gengenbach & Schoch, 2022).

Researchers note that the basic skills of fine art can be reduced to five key competencies in painting: line, typological criterion, color perception, light and shadow sensitivity and composition. Each of these skills is a basic element of the art of painting. For example, mastery of lines in painting represents the basis of the artist's art of abstract language (Zeng et. al., 2023). The chosen tools for conveying ideas also serve as a means of expression, since all communication includes an element of expression. The modes of expression may vary depending on the use of these tools. For example, drawing or other forms of communication can contain meaning, convey messages and evoke associations, and be used as a means of directly conveying ideas (Kuloglu & Asasoglu, 2010). An abstract sketch, as opposed to a realistic sketch, gives preference to the creative thinking and subjective ideas of the designer, using a unique aesthetic embodiment in the design of

decor and materials (Yun, 2020). Also, methods of copying and imitation are important means for further creative development. However, research shows that copying other artists does not always lead to improved creative skills. But it is also noted that the work created after imitation is creative and may differ significantly from the original works (Okada & Ishibashi, 2017).

One of the modern approaches to teaching students in the field of design is the analysis of design objects from the point of view of art – identifying their dialectical capabilities, as well as the application of theoretical knowledge of modern art to improve the visual language of students in the field of design and art (Aguilar-Moreno, 2022). Attention is focused on various methods of direct and indirect expression in art and the architectural environment. It is proven that the examples of great masters and their methods in creativity influence the development of creative abilities and the formation of ideas in design, which also contribute to the development of creative thinking and stimulate students to generate ideas at an early stage in order to implement them in their projects (Kuloglu & Asasoglu, 2010). It is proposed to carry out experimental work with the participation of students to study the relationship between fine art and design in a practical context in order to determine the possibility of combining art and the functionality of an object. One of the requirements is to maintain a balance between artistic expression and functionality in order to introduce artistic elements and creative diversity without compromising its practical value (Calvo-Andrés & Vigo-Pérez, 2024). To improve education, researchers highlight the main design methods, given that in the modern world designers are entrusted with increasingly complex tasks, one of them is the “Thinking by sketching and by making” method (Meyer & Norman, 2020:41).

The results of the analysis showed that modern education in the field of interior design includes the interaction of artistic design work with various types of fine arts, supported by a scientific base, and is closely related to other areas such as cultural studies, sociology, technological innovation and ecology. But basically, studies examine the results obtained from the point of view of improving the quality of creative abilities, without considering the approaches used as the acquisition of instrumental skills. There is a need to identify and apply specific instrumental approaches in the educational system for designers and artists, which would allow them to be understood and used to create harmonious interiors with the introduction of art objects.

2.2. Experimental material

The study was conducted with the participation of 63 undergraduates majoring in Interior and Equipment Design at the Kyiv National University of Construction and Architecture (Ukraine) for two years, starting in 2022. Participants already had a bachelor's degree and experience working on projects related to the creation and implementation of creative concepts. In addition, they acquired basic skills in fine art through comprehensive training in painting, drawing, and art history courses during their undergraduate studies. To conduct a structural analysis of works of art, students used an art history approach and searched for materials necessary for analyzing works of art. The study utilized a curated selection of internationally renowned visual art masterpieces available on the Google Arts & Culture platform. These images included paintings from various historical periods, art movements, styles, and genres, encompassing renowned works from different epochs and styles of various art movements. Next, based on the results of the structural analysis of the selected work of art, the student completed an abstract artistic composition using painting technique in the aspect of creating an individual image of the interior. In parallel, within the framework of the subject Interior Design, students developed design solutions for interiors of various types, functions and styles, which was reflected in the design solutions of art objects (paintings) created based on the results of the analysis of works of art. As part of the study, a methodological decision-making process developed by the author was applied, consisting of sequentially logical stages; it served as the basis for the implementation and systematization of design solutions in order to develop a harmonious and functional design of premises. At the same time, the use of an art historical approach when choosing a work of art, including the study of the theory of style, period, direction and flow of this type of fine art, made it possible to determine which styles and periods are most relevant to issues of composition and adaptation to modern interiors.

2.3. Compositional analysis

The method of compositional analysis made it possible to consider the structural elements of the selected work of art from the standpoint of shape, color, linear-rhythmic series, etc. In this context, an assessment of the symbolism and associations presented in the painting was also carried out. All this was done to find the so-called “clues”, the instrumental methods used by the great masters of art and how they can be interpreted and adapted, involved in the design of modern interiors of various types with the placement of contemporary fine art. The comparison method was used to identify differences and similarities between these aspects. Using compositional comparison and subsequent synthesis, factors that unite the composition of works of fine art and modern interior space are identified.

2.4. Experimental design

To test the results obtained and their practical implementation, an experimental design method was used to develop a concept that defines possible ways to introduce works of art and compositional elements into modern interiors to create a certain effect. To confirm the results of the study and develop recommendations for their application in educational and project practice, a discussion and analysis of the creative works of students was carried out based on the results of their training, taking into account the development of their creative thinking and the acquisition of practical skills necessary in future project activities.

2.5. Analytical approach

Through an analytical approach, the results of the study were analyzed using methods of description and synthesis, which allowed us to obtain a comprehensive understanding of their significance and develop theoretical recommendations. This approach provided a systematic understanding of the study's findings, allowing recommendations for further practical applications to be proposed. The graphic elements of the structural analysis facilitated the cataloging of the obtained results.

Also, in this study, the results of the author's previous studies were used to accurately determine the key aspects (Pylypchuk, 2020; Pylypchuk et. al., 2021; Pylypchuk & Polubok, 2022). In addition, while working on assignments, students used the creative practice of the author of the study as examples of completed projects in order to stimulate their creative process (Pylypchuk, 2024).

3. Results

Modern interior design has become a synthesis of aesthetic, functional and psychological aspects in conjunction with comfort conditions. The design also takes into account environmental aspects, ergonomics and cost to ensure ease of use and meets the needs of a specific audience (Aguilar Tobin & Elizalde García, 2018). In their projects, decorative designers are increasingly incorporating elements of creative improvisation aimed at individuality, uniqueness and originality of the idea. Here, one of the key elements are various objects of art, such as paintings, sculptures, various types of installations, etc., which carry a deep potential for influencing the emotional state and mood of residents and users of interiors, improving the quality of human life (Pylypchuk, 2020). In the modern interior space, to ensure the comfortable state of a modern person, taking into account his objective and subjective needs, artist-designers strive to combine traditional and innovative approaches to creating an interior. The use of various types and movements of fine art in the interior is not only intended to decorate and create a certain mood in the space, but also serves as a means of organizing the overall composition, shaping the aesthetics and enriching the functionality of the interior.

Various types of fine art should be presented in the interior in such a way that the viewer feels comfortable and pleasant to perceive them. To do this, it is necessary to take into account the combination of all the constituent elements of the interior and their holistic organization. The main criterion in this case is the correspondence of works of art to the content and general imagery of the interior space. An important aspect is the interaction between individual elements and the whole in creating harmonious and effective forms in design (Alexander, 1964). Understanding the visual perception of the form of various art objects in the activity of artistic design has its own characteristics, which are expressed in the priority of aesthetics over functionality through an associative artistic image, which plays an important role in the combination of interior design.

3.1. Color Gamut Analysis

Creating coloristic unity in any composition is impossible without knowledge of the theory of color harmony, which ensures harmonization based on scientific knowledge of color systems. W. Hogarth argued that due to ignorance of the ways in which nature combines colors, color in painting remains an eternal mystery for humanity (Hogarth, 2015). W. Kandinsky connected the harmony of color combinations, form, and their mutual influence, noting that form is an external expression of its internal meaning (Kandinsky, 1946).

Based on the theoretical and practical material developed by leading scientists, as well as renowned artists and art theorists, this study considered that the unity of the composition is achieved through the harmonious use of color and a scientific understanding of compositional systems, particularly regarding rhythm and their compositional progression. A coloristic composition can reveal not only the peculiarities of the execution technique, but also reveal the characteristics of the artist's own character – his creative style.

Considering that the object of the study was a pictorial work of art, and that color solutions play a paramount role in painting, students were given the task of presenting the color palette of their chosen work of art. After analyzing the color scheme, they were asked to embody a stylized composition using the main color spots that characterize this work of art. It was also necessary to trace the size of the colored spots, their silhouette and direction, generalizing and making them as decorative as possible. It was recommended that the color composition be composed of color spots, which should be distributed according to the following characteristics: lightness, color tone, saturation of chromatic and achromatic tones. Understanding that painting can have a multitude of color tonal nuances, which collectively form a unified color field, the student's analysis of the color scheme was predetermined. It was recommended to use the generalization method. The number of colored spots should be no more than seven (Fig. 1).

Based on the results of the assignment, the student provided a description of the obtained findings from the analytical color analysis of the artwork: The painting, *Portrait of a Lady* by Gustav Klimt is built on the light-tonal contrast of complementary colors – shades of red and green, as well as dark and light, contrasting their saturation. Thanks to the proportionate use of a certain amount of color, and their corresponding compositional arrangement, a feeling of harmony and balance is created. Overall, this color palette helps create an impression of warmth and tranquility in the work, adding an atmosphere of sophistication.



Figure 1. The first stage of the analysis of a well-known work of fine art (painting), performer – student A. Hora, supervisor O. Pylypchuk: 1A – selected work of fine art (painting by Gustav Klimt, *Portrait of a Lady*, 1916); 1B – analysis of the general color solution (acrylic, 20*15 cm). Author's material.

3.2. Analysis of the compositional solution

The perception of any artistic image is directly linked to its aesthetic and psychological impact on the viewer. Artistic symbols evoke specific associations and emotions, which can vary across different cultures (Moles, 1972). The simplicity and plausibility of the compositional solution is perceived by the human mind and feelings, creating a logical and orderly character (Arnheim, 1966). The emotional content of the recipient also depends on the perception and evaluation of works of art (Gernot et. al., 2018).

Understanding that different works of art evoke a variety of emotions in people, from peace and tranquility to excitement, inspiration and excitement during visual perception, we come to understand the importance of carrying out the second stage of analyzing a work of art. This stage includes a structural analysis of the compositional solution from the point of view of expressing the emotional state, as well as associations evoked during the perception of a pictorial work of art. The assignment required the presentation in linear and diagrammatic conditional compositions. When analyzing the artistic painting, it was necessary to trace and illustrate, using conditional designations, the process of perceiving the chosen painting – the level of primary perception, the level of secondary perception, their emotional interest derived from the perception process, and the overall compositional solution (Fig. 2).

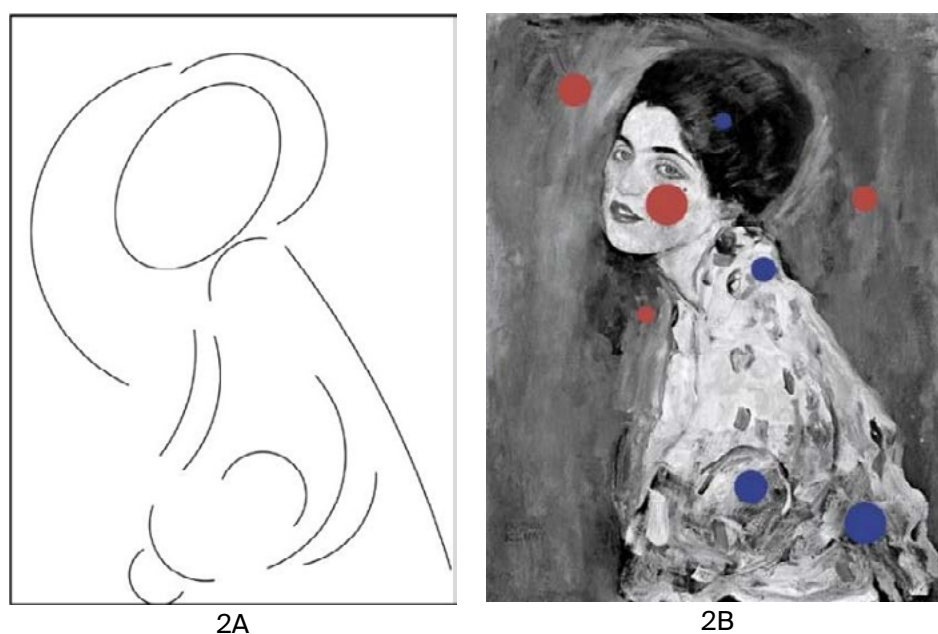


Figure 2. The second stage of the analysis of a famous work of fine art (painting), performer – student A. Gora, supervisor O. Pylypchuk: 1A – analysis of the compositional solution, expressed in rhythmic-linear means; 1B – analysis of the process of perception of a work of art, relative to the primary (red spots) and secondary (blue spots), which are presented in gradations by size. Author's material.

Based on the results of this analysis, the student made the following descriptive conclusions: Gaze movement analysis reveals that attention is initially focused on key elements of the image, especially the face and its details. After this, the gaze moves to the surrounding background and clothing. The linear composition is built on smooth, harmonious lines that combine into a single rhythm. The overall emotional impression from the perception of a work of fine art seems positive and is associated with romance and slight flirtatiousness.

3.3. Analysis of painting and technological techniques of execution

The aesthetic capabilities of the artistic material used are closely related to its type and specificity, technical capabilities, chemical composition of paints (structure, quality), texture of the surface base and the nature of the coating (texture) and depend on the specifics of the material from which the art objects are created. The choice of material is primarily dictated by the creative concept and depends on the nature of the material itself (the degree of its texture and structural components), which corresponds to the desired emotional state during perception (Pylypchuk & Polubok, 2022). In general, different types of technology have a variety of optical and decorative capabilities that determine the artist's style. The nature of the image depends on the material, technology used, execution technique, creative handwriting and style of the artist, and is also associated with the semantic and conceptual content of the object of art, influencing the method of its depiction. The choice of material also determines the nature of the composition. The technical combination of methods and ways of using various materials is one of the expressive means in a work of art. The properties of the material and the nature of the image are also related to its style and creative task.

To complete the next stage of analysis, students were asked to make a pictorial copy of a fragment of a work of fine art, and try to comply as much as possible with the technological sequence and painting techniques used by the author. At the same time, the means and technological component of the artistic material used in creating the artistic concept were studied (Fig. 3).



Figure 3. The third stage of analysis of a famous work of fine art (painting). Copy of a fragment of a painting by G. Klimt (cardboard/oil, 20*24 cm), performer – student A. Gora, supervisor O. Pylypchuk. Author's material.

Based on the results of copying, the performer made the following conclusion: In this painting, Klimt combined open classical techniques with decorative elements, paying special attention to the features of the portrayed subject's face. Ornamental elements and patterns were also employed, which are characteristic of his work; however, in this case, they are presented in a softer form, with a priority given to painting over ornamental decoration.

3.4. Creating an art object and integrating it into the interior design proposal to achieve harmonization

The results obtained were confirmed by the final practical work completed by the student, which consisted of two stages:

1. Creating a pictorial abstract composition. The student was advised to pay attention to the fact that the main aspect in creating an associative composition is the use of the following compositional components: 1) color; 2) linear geometric and formative elements; 3) aesthetics of the material. At the same time, it was important to take into account the semiotic, symbolic and psychological content of the entire composition, showing imagination, and creatively approaching the solution of the task. It was necessary to take into account that a possible departure from a figurative image requires compensation and comprehension of a specific task, that is, it is necessary to formulate the idea and meaning of future work in advance.

The creation took into account the fact that the differences between figurative and abstract art are based on their main purpose and capabilities. Figurative art strives to recreate a clear ideal image of an object, while in abstract art the artist has to find a new way of representation and solution each time, since the object does not have a clear ready-made image for reproduction (Kuloglu & Asasoglu, 2010). Abstract paintings are special in that they do not have a clear and recognizable theme or objects, making it important for observers to be able to

interpret paintings based on other characteristics such as color, shape and rhythm (Stojilovic & Markovic, 2014). This possibility of explaining, interpreting and transforming a subject is perceived as an alternative way of expressing his presence as he seeks to convey his humanistic ideas (Afatara, 2018). Accordingly, the choice of an abstract painting can influence the image of the interior and its compositional relationship with the painting.

Abstract images can evoke emotions depending on the individual's perception and interpretation (Arnheim, 1966). The impression created by the associative composition is closely related to its structural makeup, and as such, depends on all of its qualities. The resulting associations are formed through appropriate compositional techniques and the features of the entire space, including its associative potential (Frieling, 1979). Positive or negative emotional perception of the environment influences situational reactions such as level of satisfaction (Kim & Heo, 2021). It must be taken into account that the abstract composition must repeat the emotional reactions and associations that correspond to the analyzed work of art: a) positive (cheerful, pleasant, cheerful...); b) negative (sad, flabby, boring, tragic...); c) neutral (calm, indifferent, balanced...). Also, these emotional and associative aspects will be further applied and taken into account in the design solution of the interior space, which is created in parallel, or has already been created. Because the final goal is the relationship between the created abstract composition and the interior design proposal.

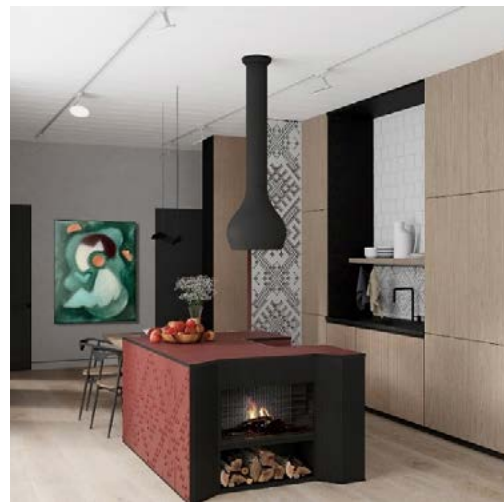
2. Design part. As a result of the analysis, the student completed the final work – a design proposal for placing the created abstract picture plane in the interior space. The perception of art objects in the interior is influenced by the viewer's personal experience, cultural context, mood, tastes, and preferences (Ostrofsky & Shobe, 2015). Viewers' reactions to objects of art can vary greatly: what evokes strong emotions in one person may be indifferent to another (Vessel & Rubin, 2010). Objects of art can be a source of inspiration, creative thinking, and also reflect cultural values and traditions (Pallasmaa, 2014).

When completing this task, it was necessary to consider the means of compositional solution formed by similarity methods in terms of arrangement, size, and scale, as well as the principles of unification and subordination of different elements. The factors of perception of a work of art were also taken into account: the optimal distance for viewing a work of art depends not only on the size of the canvas, but also on the plot or a specific artistic style, which can cause deep aesthetic impressions and create emotional harmony (Carbon, 2020).

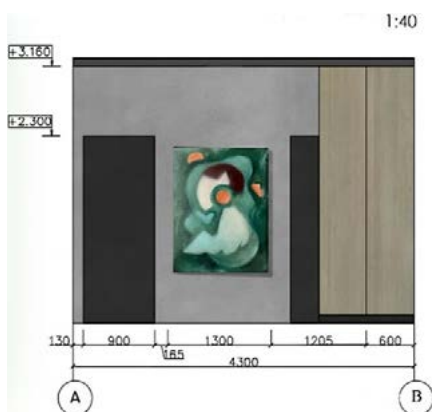
The final design proposal for the interior space in compositional relationship with the created abstract art object can be seen in Fig. 4.



4A



4B



4C



4D

Figure 4. Fourth and final stage. Interior design project of the chosen type and integration of an abstract composition, performer – student A. Gora, supervisor O. Pylypchuk: 4A – painting, Green Fantasy (canvas/oil, 130*150 cm); 4B – studio interior design project with a picturesque composition; 4C – wall layout with all dimensions; 4D – axonometric projection of a living space with the placement of the painting (P) in the interior and the direction of its perception (main (a) and additional (a1, a2)). Author's material.

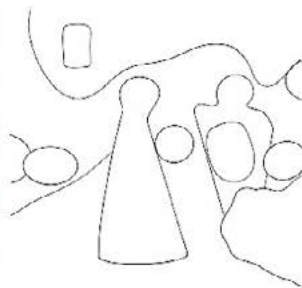
Notes on Fig. 4D: An axonometric projection of a living space demonstrates the perception of the picture (P) from the main points and directions of its observation in the interior. The set of observation points of the painting from the dining and relaxation areas, combining, forms the main (a) (recommended) direction of perception due to the optimal location of the work of art on the opposite wall. Additional perception (a1) from a side perspective is due to the layout and arrangement of furniture because the work of art does not appear in the field of view immediately upon entering the room, but as one moves deeper into the interior. Additional perception (a2) is also influenced by the layout and arrangement of the furniture, as the view of the painting from the opposite side angle is experienced when the observer moves deeper into the room. This creates a diverse visual experience, allowing residents and guests to enjoy the artwork from multiple angles, enhancing its emotional and aesthetic impact on the interior.

The student completed the following narrative explanation for her design solution: Based on the work of Gustav Klimt, *Portrait of a Lady* an abstract painting called *Green Fantasy* was created. The name was chosen as a result of an analysis of the features of the painting and the dominance of cold shades of green in it, combined with a small amount of orange, which forms a warm-cold contrast. The composition of the abstraction is based on smooth and rounded shapes, which repeat the ornamental motifs of Klimt's painting, creating a rhythmic series with increasing sizes of forms. The artwork conveys positive emotions and evokes a sense of lightness. The painting is placed in a modern ethnic-style interior, adding a sense of novelty. Ethno-motifs interact with the overall compositional rhythm of the space and harmoniously blend into the interior.

Below are examples of student work demonstrating the results of the analysis of works of art that differ in their structural characteristics and reflect different emotional states (Fig. 5-6).



5A



5B



5C



5D

Figure 5. Example of a structural analysis of a work of art, performer – student A. Makarenko, supervisor O. Pylypchuk: 5A – selected work of fine art (painting, *Carnation, Lily, Lily, Rose* by John Singer Sargent, 1886); 5B – results obtained at various stages of structural analysis; 5C – painting, *Melancholy* (canvas/acrylic, 120*110 cm); 5D – design project of a living room interior with a picturesque composition. Author's material.

Notes on Fig. 5: The painting, *Carnation, Lily, Lily, Rose* by John Singer Sargent evokes a sense of calm, a feeling of melancholy, purity, and inner harmony. The composition consists of smooth, rounded, wavy lines that emphasize the emotional state of the painting. Created on the basis of structural analysis, the abstract painting and designed interior are made using smooth lines and pastel colors with shades of emerald gray. The overall compositional relationship between the interior and pictorial abstraction reflects the mood of the picture – from melancholic sadness to joy and tranquility.

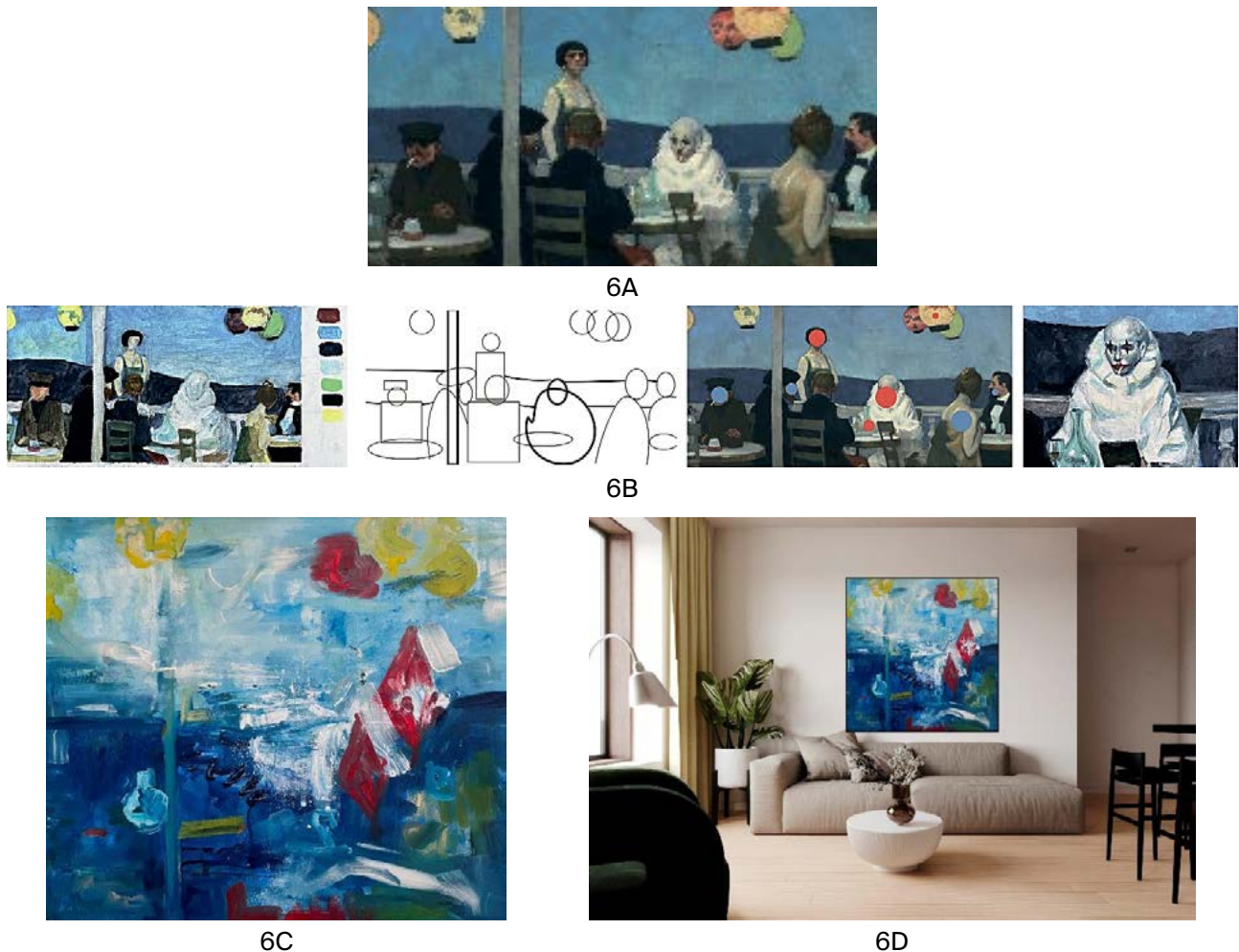


Figure 6. Example of a structural analysis of a work of art, performer – student M. Liesina, supervisor O. Pylypchuk: 6A – selected work of fine art (painting by Edward Hopper *Blue Night*, 1914); 6B – results obtained at various stages of structural analysis; 6C – painting, *Carnival of Life* (canvas/acrylic, 140*140 cm); 6D – interior design project for a living room studio with a picturesque composition. Author's material.

Notes on Fig. 6: In Edward Hopper painting *Blue Night*, cool tones predominate, combined with sharp contrasts that create a somber mood. The composition is built on the intersection of arched and straight horizontal and vertical lines, forming cross-shaped symbols. Overall, the work conveys a feeling of loneliness, sadness and disappointment. Abstract painting inspired by this work is also made using horizontal and vertical lines, sharp angular shapes. The color scheme of the designed interior has a neutral color scheme, which serves as a background for an accent abstract painting. As a result, it harmoniously matches the interior space and gives the overall atmosphere special depth and dynamism.

3.5. Analysis results

Using the analytical approach, 63 different works of art were analyzed, a description of the results and the same number of design proposals for the interior space were made in a harmonious relationship with the created abstract painting. After which a catalog of data was compiled with systematized results of the analysis. On its basis, a table of associative components of a certain emotional mood corresponding to the creative concept was created for implementation in the design of various types of interiors (Table 1).

Table 1. Associative components of a certain emotional mood for implementation in the design of various types of interiors

Emotionally-associative characteristic	Compositional means		Aspects of the relationship between space and the art object
	linear expressions	Coloristic expressions	
Positive emotions: love, pleasure, joy, fun, delight, beauty, greatness, sublimity, etc.	The composition features a square and a circle with a symmetrical center, combining small and large curvilinear shapes that form circular spiral lines, along with slanted, parallel vertical lines	The composition combines warm golden ochre and earth tones with light cool colors, complemented by shades of white, creating a contrast between bright, cheerful hues and heavy, dark ones	Harmonious relationships of form in space, variety of symbols and light-tone transitions, overall compositional unity with overall diversity, absence of spatial restrictions, airiness
Neutral emotions: calmness, silence, solitude, tranquility, etc.	The use of straight horizontal, crescent and round lines in combination with straight, smooth fluid shapes. Shapes include large verticals and rectangles arranged both vertically and horizontally	A color composition based on a nuanced range and complex color combinations: white, blue, golden brown, cold green, gray-green, brown, from warm red to cold blue-violet	General harmony, balance, identity, non-dominance, mobility, integration and adaptability
Negative emotions: depression, sadness, apathy, vulgarity, war, death, etc.	The composition uses crescent-shaped lines with short, sharp angles, creating dynamic diagonal movement with abrupt changes and varied slopes, and an accented center	The composition features bright, contrasting, and primitive colors, including cool whites and warm shades. It uses dissonant colors like red, pink, blue, light purple, and golden ochre to enhance this effect	Angular and unpleasant inharmonious forms, dissonance, intrusive light or its absence

Table created by the authors.

Note to Table 1: it is worth noting that the data presented in the table were recorded after analyzing a certain number of works of art. However, this data set can be refined and expanded after analyzing other works of art, not limited only to paintings.

The results of the study required the determination of the methodological structure for using the presented approach as an important part of the educational process of training designers and artists. This analytical framework is also important for independent creative work when implementing projects in order to create visual comfort in the interior when integrating art objects. The structural diagram can be seen in Fig. 7.

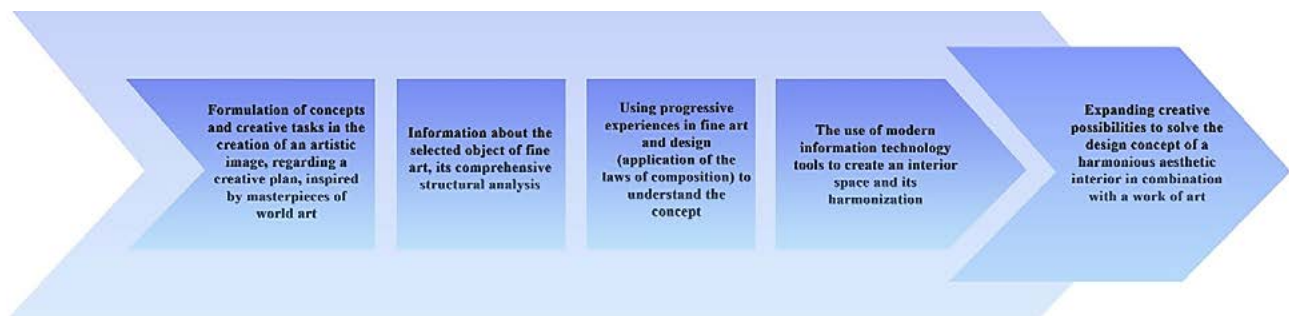


Figure 7. The structural outline of a sequential methodological approach in the use of artwork to enhance the creative skills of interior designers. Figure created by the authors.

The presented methodological scheme confirms that understanding the principles and application of various fine art objects is crucial for artist-designers in interior design, as it enhances students' abilities when mastering a design program that incorporates the fundamentals of fine art.

4. Discussion

For artists, architects, and decorative designers in the process of work, the most pressing issue is the ability to create the expressiveness of an art object and a unique image of an entire space, taking into account their interrelation. An expressive object of art is capable of creating in a person a special emotional mood that corresponds to the creative intent. Thus, the formation of an overall compositional solution is one of the tools that has an aesthetic impact on the environment.

New trends in space design use contemporary art to visualize all kinds of interior design ideas. Effective interior design requires innovative ideas and the combination of interactive virtual art technologies with instrumental capabilities, including the use of new approaches and methods. At the same time, in the practice of modern design of the architectural environment, various styles are widely used, from postmodernism to high technology. It reflects cultural dialogue and expression of personal and cultural identity (Hassanein, 2020). Works of fine art that reflect a particular cultural era or style can enhance the artistic expression and

commonality of the visual attributes of the art form, which will complement the overall theme of the interior with its aesthetic impact and cultural context (McCorquodale, 1983). Each of them uses specific means of a given type of artistic creativity, previously established stylistic systems, directions and trends in the history of art, which are inextricably linked with the corresponding methods and techniques for shaping an object of art (Bertolino, 2015). In general, art is a human achievement that expresses life through symbols and forms, an attempt to embody ideas and imagination that come from deep human experience. It is an autonomous interdisciplinary field with a unique methodology, paradigm and presentation, reflecting diverse cultural aspects. Therefore, the study of fine arts in modern times is considered as an interdisciplinary field with its own methodology, paradigm, concept and perception (Afatara, 2018).

Lack of knowledge in the art can lead to dissatisfied customers and frequent corrections. In modern practice, many designers with limited computer skills and insufficient knowledge in the field of art, as a result, create products of low aesthetic quality. Therefore, in the process of studying the specialty "Interior Design", modern design requirements pay special attention to the fundamentals of art and their flexible integration into design in order to satisfy aesthetic needs (Yun, 2020).

The study revealed that the uniqueness of design education, combining humanitarian, artistic and technological aspects, requires the educational process to develop in students the ability to integrate various phenomena into a single harmonious system at the information level. Previously, this process mainly involved taking into account and systematizing a large number of factors, and relied on empirical methods, which complicated the design process and required the search for new means of processing and analyzing information.

Thus, it can be argued that the proposed approach can be promising, since it is useful in the educational system, because it helps expand the creative capabilities of designers and artists and increases their instrumental skills, which can also be used in practical activities to create harmonious interiors with the introduction of art objects.

5. Conclusions

The study shows that structural analysis of works of fine art has a significant impact on enhancing the creative capabilities of artists and interior designers, opening up great prospects for the development of creative skills and creative thinking in this field. The study also confirms the influence of educational tasks of structural analysis on the development of students' creative abilities, stimulating the creative process. Moreover, this approach includes art assignments for students and recommendations for integrating the creative process from the arts into art education. This circumstance is confirmed by several aspects identified during the study:

1. During the study, it was found that the proposed approach, based on a structural analysis of masterpieces of world art (painting), is capable of influencing educational tasks that contribute to the development of students' creative abilities. The results of the study can help identify the necessary instrumental skills, develop creative thinking and apply them to create various types of interior spaces using objects of fine art.
2. As a result of experimental design, it was found that aesthetic goals and emotional influence are interrelated and represent a means of achieving visual comfort, where appropriate compositional techniques are used to reduce negative psychological stress. A variety of emotional effects, from positive to negative emotions, determines the design and function of the interior, creates balance or imbalance in the compositional structure, and also sets the dynamics of the space. Based on the results, recommendations were proposed for the practical application of associative components of a certain emotional mood in the design of various types of interiors, which were presented in the analytical table.
3. The study identified a methodological approach. It is based on a structured sequential process. The presented research results can also be useful for the formation of a methodology for the pedagogical education of designer-artists, their creative development in future professional activities.

A future research perspective could be to explore the impact of structural analysis of other types of fine art in order to further expand knowledge in this area.

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