

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

**O. M. BEKETOV NATIONAL UNIVERSITY
of URBAN ECONOMY in KHARKIV**



Methodical recommendations
for conducting practical classes and organizing independent work
on an academic discipline

**“ARCHITECTURAL DESIGN OF BUILDINGS AND STRUCTURES:
PUBLIC PURPOSE INTERIOR”**

*(for applicants of the first (bachelor) level of higher education
full-time study in specialty 191 – Architecture and urban planning)*

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O. M. Beketov NUUE
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I. O. Klimov

Reviewer PhD in Architectural sciences M. A. Votinov

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INTRODUCTION

Interior design occupies a significant place in architectural activity. Such a process requires the architect's basic knowledge of the history of design, typology of structures, the basics of composition, existing architectural styles and the ability to use them in practice.

Interior space can be defined as an architectural environment that fills the architectural shell (building) and interacts with the object filling placed in it. The volume and spatial characteristics of the hotel are determined precisely by its interiors, the totality of internal spaces. The division into interior and exterior spaces is rather conditional. Even in traditional architectural solutions, the interior is not necessarily locked within the walls of hotels. It can be revealed from the outside, covering the surrounding space. Or, conversely, actively introduce the external environment inside the hotel, visually combining the interior. An example of environmental penetration into the interior can be considered atriums, winter gardens, etc. There is also a special category of intermediate space that semantically and functionally distributes the internal and external environment (entrance zones, terraces, loggias, etc.).

The methodological recommendations provide the material necessary for practical training, the development of a course project and the organization of independent work by students in the study of the discipline “Architectural design of buildings and structures: Interior of public purpose”.

Methodological recommendations are aimed at familiarizing students with the interiors of various types of public premises of the hotel, illustrate all stages of design. They assist in studying the functional and spatial foundations of the organization of interior space, compositional features, existing styles and modern trends in interior design.

1 THE PURPOSE AND OBJECTIVES OF THE COURSE PROJECT

The main goal of the project is to create a theoretical and practical foundation for the general training of the student-architect, consisting of the development of spatial, compositional and planning thinking. Understanding the patterns of formation of interiors of public premises of hotels and skills in creating interior design projects.

When developing a public interior project, it is necessary to solve such problems:

- rational zoning and determination of the main functional zones of the premises, the use of appropriate design methods in the development of the interior of public premises;

- clear architectural and planning organization of public premises, considering the rational system of maintenance, engineering, sanitary and hygienic, environmental and economic requirements;

- creation of an expressive architectural, artistic and integral color image of a public premise and its individual functional zones, considering the introduction of modern finishing materials;

- introduction of a single stylistic direction for all elements of the interior (construction, decoration, furniture, technical equipment, lighting, etc.).

2 THE CONTENT OF THE PROJECT

The course project involves the design of the graphic part of the interior design of the public premises of the hotel.

The general exposition of the course project should be represented by a volume of 1-2 A1 formats. The project is also performed in the form of an A3 album. Content of the course project:

1. The floor plan of the hotel, where the room for interior design is located (S 1 : 100). Coordination axes and dimensions of the main structural elements are applied in accordance with the current state standards for drawing. The plan indicates the areas of all rooms (the mark is placed in the lower right corner of the room,

emphasized by the main solid line; measurement accuracy up to hundredths of a square meter). Room names are given in the explication (Appendix A).

2. Plan of the hotel public premises (reception, restaurant, etc.) with dimensions (S 1 : 100 or S 1 : 50) (Appendix B).

3. Spread of walls of the public premises of the hotel with the arrangement of furniture and equipment (S 1 : 50 or S 1 : 25) (Appendix J).

4. Ceiling plan (S 1 : 100 or S 1 : 50) (Appendix H, K).

5. Floor plan (S 1 : 100 or S 1 : 50) (Appendix F).

6. Perspective images of the interior of the public premises (visualization) in the corresponding graphics (Appendix L).

It is also need to provide several analogues of the interior design of the public purpose of the hotel in the appropriate style direction. Separately graphically illustrate the type and design of furniture and finishing materials that are presented in the design solution of the interior of the public purpose of the hotel (Appendix E).

3 PECULIARITIES AND SEQUENCE OF THE PROJECT

When developing an interior design for a public premises of a hotel, it is necessary to solve a set of tasks such as developing a conceptual solution for the interior in accordance with modern design requirements; organization of rational functional zoning (with the possibility of further transformation), ensuring the satisfaction of various needs of visitors; selection of methods for forming a comfortable space; organization of the movement of visitors in the structure of the room; creation of an expressive architectural and artistic image of the projected object. It is important to analyze the current state and current trends in designing interiors of public premises, consider the influence of a number of factors.

Project execution sequence:

1. Familiarization with the task, study of methodological recommendations and literature on this issue.

2. Performing a Power Point presentation on a project topic.

3. Familiarization with the features of the selected room. Perform pre-project analysis.

4. Image of the floor plan of the hotel, where the interior design room is located (S 1 : 100) (Appendix A).

5. Drawings of the plan of the hotel's public premises (reception, restaurant, etc.) (S 1 : 100 or S 1 : 50) (Appendix B).

6. Development of a sketch of the interior of a public premises (S 1 : 100). Approve Sketch (Appendix C, D).

7. Execution of final drawings according to the approved sketch of the interior of a public premise with the use of certain computer programs (Appendix G).

8. Development of flat patterns of walls, ceiling plans and floor of the interior of a public premise (S 1 : 100 or S 1 : 50) (Appendix J, H, F).

9. Execution of perspective and perspective sketches (Appendix L).

10. Design of the album and exposition of the project (Appendix M). If desired, the student can perform a video presentation of his / her project.

11. Defense of the project.

The course project is carried out on the basis of a task issued by the project manager. The task is performed based on the output from the teacher.

3.1 Content of the presentation and methods of its implementation

The main purpose of creating a Power Point presentation is to familiarize students with literary sources, regulatory framework and features of designing interiors of public premises of the hotel.

The presentation should contain the following information:

1. General information on the basics of designing interiors of public premises of the hotel.

2. Analysis of practical experience and familiarization with modern approaches to the design of interiors of public premises of the hotel (a brief overview

of the planning and compositional features of the formation of interiors on 3-4 examples of design solutions).

3. Overview of the main stylistic trends in interior design (historical and modern).

4. List of used literature and links to electronic sources.

3.2 Pre-project analysis of the interior space of the public purpose of the hotel

Getting started, it is necessary to get acquainted with the basics and modern approaches to designing the interiors of public premises of the hotel, the results of the analysis of which should be based on the further general design solution. It is also necessary to analyze the purpose, tasks, practical experience in the implementation of interior design projects of public premises, decorated in historical and modern stylistic directions.

Next, it is need to make a pre-project analysis of the interior space of the public purpose of the projected hotel. Make photo fixation, dimensional plan (Appendix B). Determine the basic concept and style direction of the interior design of the public purpose of the hotel.

The next step with the help of graphic means, color spots, collage elements is a flat composition, in which you can trace the main idea of creating an interior and the techniques that will be laid down in the formation of its image (functional zoning of the interior, decorative and structural elements, color composition, etc.) (Appendix C).

3.3 Development of a sketch of the interior of a public premises

Sketching and entering the draft project is the next stage of project development. The student conducts functional zoning of the premises, determines the rational mutual arrangement of the main zones of the public premises of the hotel, its architectural and planning organization. After that, the drawings of the layout of the room (reception, cafe or restaurant of the hotel) are carried out, its idea and image,

ergonomics and equipment are determined. The student creates graphic images that reveal the general internal spatial organization, the basics of composition and the methods of forming a public premise of the hotel (Appendix G).

The next step is to study the modern types, style of furniture and equipment used to organize public premises of the hotel. The principles of choosing furniture and equipment for the interiors of public premises of the hotel of different style directions are determined. Considering the acquired knowledge, drawings are created for the location of the furniture of the public premises of the hotel (option 1, option 2). Elements of equipment and furniture should be selected in a single style direction (according to the structural basis, materials, shape) (Appendix E).

3.4 Execution of flat patterns, ceiling and floor plans, walls and room perspectives

Creating an expressive architectural and artistic image of the public premises of the hotel is the next stage in the development of the course project. Light composition of the interior, color characteristics (lightness, saturation, tone, etc.), color schemes of interiors of public premises of the hotel are studied. Determines the tonal-color solution of the interior (Appendix I).

The features of artificial and natural interior lighting are analyzed. The types of electrical equipment in the interiors are studied. Modern materials for finishing the floor, walls, ceiling are analyzed. The types of textile products, their characteristics and methods of application in the interiors of public premises of the hotel are determined. Considering the acquired knowledge, the student solves architectural and planning problems, considering engineering, technical, sanitary and hygienic requirements. The placement of the lighting equipment of the room is carried out. The ceiling plan is carried out with lighting elements (arrangement of lamps), revealing the organization of light in the interior (Appendix K).

Further, the student selects decorative and finishing materials, equipment and textiles in the interior of the public premises of the projected hotel (the presence of

stained-glass windows, the design of stairs and fences, bars, receptions, wardrobes, etc.). Performed sweep walls and floor plan (with a floor covering pattern) (Appendix J, F). Further, the composition is specified, the project is supplemented with decoration materials, color, decorative elements and means of nature introduction (vegetation, phytodesign, water installations), decoration (painting, sculpture, etc.).

The created preliminary design is brought to the final level. At this stage, special attention should be focused on harmonizing the environment of the hotel's public premises. Creates perspective views of the space from different angles (Appendix L). The illustrative part of the project is drawn up according to the requirements, the layout of the album and the general exposition is performed (Appendix M).

4 ARCHITECTURAL AND PLANNING SOLUTION OF THE PUBLIC PREMISES OF THE HOTEL

Architectural and planning, functional and constructive solution of the interior of a public premise should be technically, economically, functionally rational and compositionally expressive and provide comfortable movement and use of various functional areas. The main specificity of the public premises of the hotel is the possibility of combining several functions in the structure of their interior spaces.

Current trends in interior design of public premises have revealed a multi-variant combination of functional areas with a variety of content and, if necessary, the possibility of their adaptation. Regardless of the chosen solution, conditions for free interpersonal communication should be created. The functional structure of interior spaces of modern public premises may include:

- integrated space area (waiting areas, recreational areas, winter gardens, communication spaces);
- food area and entertainment area (specialized or universal halls);
- exhibition space area (spaces of permanent and temporary expositions);

– entertainment area (with the presence of surfaces for broadcasting interactive videos, spaces for creating 3D-hologram, space for concerts, dances), etc.

Premises of public purpose of the hotel should differ not only in size, but also in geometric solution, be able to be modified. Their spatial solution depends on the function, its dominance in the building structure.

Organization and design of interiors of public premises (consumption space) of the hotel has its own characteristics.

The interiors of the hotel's public premises are used to carry out a variety of processes, the essence of which is reduced to public material or spiritual consumption of the product. The internal space of such premises is divided into two main zones – service (intended for service personnel) and public (intended for visitors). These zones intersect in places where the consumption process takes place. By the similarity of the conditions of public service processes can be grouped into several main types: spectacle, food, exposition, recreation, trade, training. The main component is the consumption space, which plays the role of a spatial dominant and is larger. Such a consumption space, as a rule, determines the structure of the hotel and is its main forming factor. Additional spaces are subordinate to him, which contribute to increasing the comfort of service (halls, buffets, etc.). Ensuring comfortable operation of these premises are technical rooms, bathrooms, smoking rooms, wardrobes.

The organization of the hotel plan is determined by the location and relationship of the main composite element with different groups of rooms. Among the planning elements are the following structural nodes:

- entrance groups (main, service, auxiliary lobbies, dressing rooms);
- main purpose premises (main and service premises);
- utility and auxiliary rooms (storerooms, etc.);
- horizontal communications (corridors, halls, galleries);
- vertical communications (main, service and auxiliary stairs, elevators).

These planning elements have different meanings when solving the artistic and compositional features of the hotel interior. The interiors of the main lobbies, stairs,

reception, restaurants, meeting rooms and other main rooms should be solemnly decided. These components of the internal space are of paramount importance in the formation of the interior of the hotel. This pattern can be traced in all hotels, regardless of the style in which they are solved. The design of other rooms can have an independent or subordinate solution.

It is necessary to determine the main features of the formation of interiors of public premises, depending on their type.

Waiting room-recreation of the hotel. Among the main characteristics of recreational spaces in the hotel structure can be distinguished:

- integration with other types of environment (halls, reception, restaurants and cafes in hotels);

- collaboration of interior and exterior spaces, often with the predominance of the role of the latter;

- mandatory involvement in the organization of the recreational environment of natural components in the form of means of nature introduction (vegetation, phytodesign, water installations), decoration (painting, sculpture, etc.).

In addition, a specific property of the recreational environment is the emotional-shaped contrast relative to the general environment.

In hotels, the spatial placement of waiting-recreation areas has open areas of active movement and rest of guests. These areas should provide unhindered movement and free access to other rooms of the lobby group.

The recreation area (waiting) is a necessary component in the functional structure of the lobby, which provides a short-term stay of guests during the period of waiting for the settlement, departure or in the process of living. Guests and visitors can meet here. This area is represented by upholstered furniture, a coffee table, advertising materials of the hotel.

In the planning of the recreation area in the lobby, a number of factors must be considered. In the recreational area should not intersect human flows. It is projected along the outer wall near the windows. This ensures high solar insolation and

visibility of the territory adjacent to the hotel structure. The recreation area should be located next to the reception.

Reception is a specially furnished area of part of the room at the entrance to the hotel. It is usually central to the hotel lobby. The reception should provide high visual visibility of the entrance and other functional areas of the lobby.

The location of the reception in the system is the main entrance – reception – vertical communications can be:

- one-sided (reception is located on the side of the main entrance);
- bilateral (reception is located on the side of vertical communications);
- three-sided (reception is located between the main entrance and vertical communications).

The latter option is most rational in providing the most comfortable service to guests.

Halls for food. The technological process that takes place in the dining room has a number of stages: entrance and passage to the table, choice of dishes, placement at the table, eating, exit. In the halls of restaurants or cafes additionally provided entertainment for visitors (dancing, performances (stage), music).

Two forms of process maintenance are used – self-service and waiter service. The volumetric and planning solution of the catering halls in the hotel is influenced by a number of process conditions (assortment of dishes, time of stay, form of service), which are decisive for the typological division of catering facilities into: buffet, bar, cafe, dining room, restaurant.

General type cafe can accommodate from 25 to 400 people, specialized – from 50 to 150 people (youth, children's, dairy, confectionery, ice cream). A general type cafe has an expanded diet and a form of self-service or with a waiter. The norm of the area in the case of self-service is 1,6 m² per visitor, with a waiter – 1,4 m² (considering the place for dancing), in the children's cafe – the norm is 1,2 m², in the dairy and confectionery – 1,7 m².

The restaurant is served on a universal diet, with individual ordered assortments of dishes. The halls can accommodate up to 500 visitors for an area of 1,8 m² per visitor, including an area for stage, dance and banquet halls. The length of the visitor's journey in the hall should not exceed 30 m, and in self-service dining rooms – 50 m. Artificial lighting is allowed for bars, cafes and restaurants.

An important place in the design of interiors of public premises of the hotel has their **stuff content**. The stuff content of such spaces (furniture, equipment, etc.) is determined primarily by their functional purpose.

The equipment of the lobby group premises in hotels is important. The interior of the hotel should be presentable and comfortable for guests. In the interior equipment, several basic principles can be distinguished:

- originality in architecture and design. Authenticity of interior equipment should apply to all hotels;

- in the interior equipment it is necessary to use high quality materials. This is a natural stone for facing the floor, panel, heavy supports, runs; tree of expensive species; metal parts should be made of brass, stainless steel, etc.;

- materials in the lining of the lobby interior should be durable, selected in a close color scheme;

- equipment of the functional zone must be carried out in accordance with the norms of aesthetic design without oversaturation with decorative elements;

- functional areas in the lobby should stand out against the general background.

In modern architecture and equipment of the hotel lobby, a special role is played by the use of structural features (suspended ceilings, heavy runs and supports, different floor levels) in the zonal distribution of the area. Transitions from one functional area to another are associated with the intensity and background of lighting. To give the interior of the lobby individual features in hotels of a high level of comfort, artworks, works of monumental decorative and applied art, aquatic objects (fountains, aquariums), various landscaping options are used.

Mutual arrangement of ornamental plants, groups of furniture of various functional purposes should be carried out in accordance with zones of intensive movement of visitors in accordance with the technological process of providing services. Furniture is an equipment designed for direct placement on it or in it of people and smaller elements of the subject filling of the interior. There are several types of classification of furniture: by purpose (household and special), by the nature of placement in the interior (mobile, stationary and built-in), by used materials, etc. In the interiors of public purpose hotels, furniture is one of the active components of the interior composition. Therefore, it is no coincidence that the greatest masters of architecture designed furniture are sometimes as part of specific interiors.

The most common elements of furniture are those that are in direct contact with the person and the shape of which is given by its anthropometric characteristics: chairs, armchairs, beds. Depending on the process, the shape of the objects changes: a relatively short process of eating allows you to do without back support – therefore, the seats for the dining area can be either soft or hard, with or without a back, but must necessarily have a sufficient height to ensure the optimal position of the person relative to the table surface; chairs and sofas for rest are usually soft and low to give the human body a reclining position, etc.

For the safe performance of these functions, objects must have sufficient stability and structural strength. The combination of these requirements, together with the use of traditional materials, contributed to the emergence of relatively established forms of furniture. Currently, the use of new materials in the 20th century (plastics, synthetic fabrics, elastic porous masses, metal) has led to the emergence of new forms. This is especially true of recreational furniture for use in public interiors of the hotel. So, furniture in the recreation area should have a presentable appearance with a coating characterized by high strength and easy to care for, most often high-quality leatherette is used for this.

5 COMPOSITIONAL FEATURES OF THE INTERIOR OF THE PUBLIC PREMISES OF THE HOTEL

When organizing interiors for public use, the architect deals with three-dimensional space. The appearance of the interior of the public premises of the hotel, as a rule, is perceived by the viewer holistically, from one or more points of view. Centric, compact in size, geometrically correct and rhythmically connected interior spaces create the impression of isolation, and extended (linear), complex in plan, asymmetric, orienting the visitor to a dynamic visual examination – the impression of openness.

An essential feature of the interior composition is its active connection with people inside. The internal space, which should ensure the processes of human life, should perform, in addition to the aesthetic role, also the functions of protection from the environment, various utilitarian functions related to the purpose of the room. At the same time, the fulfillment of the necessary functions is ensured both by the organization of the interior space, and by the equipment and furniture located in the interior. Thus, the interior acts as a compositional unity of enclosing surfaces, architectural details, their decorative design and object filling, directly interacting with a person.

The most impressive is the alternation of spaces with different properties that have different scales. So, the transition from a small room to a large one causes positive emotions. On this can be built the planning organization of the interior – the entrance from the street to the lobby of the hotel through the vestibule. Enfilade is better perceived as the alternation of small and larger halls. The transition from one large interior to another should be solved through an intermediate space, in particular recreational.

It is necessary to determine the conditional levels of the architectural form of the room.

The first level is a spatial form, a “shell” (room or group of rooms). This is a kind of framing of the environment, which defines the boundaries of the inner space.

At this level, the composition of the interior as a whole is perceived. Defining is the architectural and spatial organization of the interior. From the object filling at this level, mainly large-sized equipment or elements that are compositionally or functionally detached from the rest of the object filling, for example, upper lighting elements, are perceived.

The second level is the fence. This is a conditional decomposition of the integral form of the “shell” into a number of main planes and supports, enclosing elements (walls, columns, partitions, ceilings, floors, galleries, balconies, stairs, etc.). The planes of the fence with their shape, material, plastic and color finish create individual figurative features of the interior. At this level, there is a perception of the elements of the subject content, directly interacting with the person. The forms of these elements, their volumetric solution, texture, details, color come to the fore. The background for these elements is the architectural “shell” and its details.

The third level is subject filling (equipment and furniture). It characterizes the functional-typological content of the interior, contributes to the identification of its figurative-typological features. When decorating an interior, it is necessary to consider the unequal level of perception of the elements of its composition. This is due to their scale, color and shape. At this level, when forming an interior composition, details of decorative design, symbolic installations, works of art are actively involved. Together, these elements make up the volumetric and spatial environment of the interior.

In the fixation of space, the dominant or compositional accent is important, attracting the main attention of the audience. The concept of a composite accent appeals to artistic saturation, the symbolic load of an object or part of it (entrance, fountain, clock, sculpture, panel on the wall), and concerns mainly the characteristics of the interiors.

To achieve a visual effect in the interior you need:

- create a visual “scenario” according to which forms are deployed and a schedule of visitors is organized;

- solve the composition of the neutral shell of space due to the subject filling and artistic accents;
- do not complicate the structure of space;
- add an emotional component to the project solution.

The composition of the interior space of the room is not limited only to material and voluminous elements. Quite an important role in it is played by interior lighting, its color, the general scenario of the movement of visitors. This involves the gradual perception of various details and lighting effects.

Interior design **composites** can be divided into three groups:

- means that create an organizational structure (tectonics, metric-rhythmic patterns, symmetry);
- means of harmonization (architectural scale, proportions);
- means that enhance emotional expressiveness (form, colors, light, monumental and decorative art).

Material and spatial components form the artistic image of the interior environment, surface, shape, line.

The aesthetic influence of the interior environment is the result of a thoughtful combination of its material forms, lighting, color and the scenario of their perception in the process of movement and the performance of various functions. Therefore, the design of the hotel's public interior is a long process aimed at building a model of combinations of forms that form the consumption environment.

The interior space is characterized by dimensions and its general proportions, determining the feeling of openness or isolation of this group of rooms; a configuration that affects the sense of integrity or divisibility and concentrates attention during perception; ratio of real and conventional fences created by the surrounding territories.

The spatial subsystem is the most important part of the composite structure, the fundamental principle of all subsequent interior solutions.

When configuring interior spaces, the choice of calm or cut contours of the wall planes, regularity or artistic expressiveness of the floor drawing makes it possible already at the stage of organizing the space to plan the desired effect – solemnity, dynamism or calm balance.

In addition to configuration, scale is also of great importance. The human scale establishes elements related in meaning directly to man. These are doorways, with their height and width, barriers, fences, steps, width of passages and height of furniture. Depending on the relations of these elements with a real person adopted in the interiors of the hotel, one or another qualitative characteristic of the human scale can be created. Comparison of different scales in the interior actually determines the possibility of a person's knowledge of the surrounding space and his place in it.

And the most important thing that is laid in the spatial composition is the volume ratios of masses that form the composition of the interior space. Two fundamentally different approaches are possible here: placing the vast majority of volumes around the perimeter of space, when the central space remains visually open, or placing the main mass in the center. In public buildings, in particular hotels, the first option is actively used. For large interior spaces, the method of placing movable, semi-enclosed auxiliary spaces, united by a common communication structure, is used. By changing the mass ratio, you can achieve the desired impression – from the complete isolation of space to its integration with the environment, and other spatial characteristics will help to strengthen the chosen solution.

Compositional order implies a distribution between all the volumetric, spatial and subject components of the main and secondary roles, linking them with each other and with the characteristics of the existing space. The composite structure contains elements that are significant in the interior of the room (dominants, accents, background, axes).

The dominants are elements which predominate in the interior components that contrast with a number of parameters: size, shape, color, etc. Expressive, differences focus on the dominant element of the viewer's attention, make it much more active,

more attractive than other parts of the composition. As a rule, dominants carry the main artistic load. It can be an installation or a sculpture in the center of the space, a group of furniture, an advertising inscription or, conversely, an empty space with a colored accent in a tightly embedded room.

The accents are parts of a composition or its elements, isolated from a common series of objects through a special solution to their individual artistic characteristics. As a rule, accents in spatial composition are not alone, but form their own geometric system (independent of the structure of the base space or supporting its dominant basis).

The background is the bulk of the surfaces that limit space, which creates a generally certain general idea of its volume, color, materials. These elements form a space for bright, independent components of the composition – accents and dominants.

The axes of the composition are conditional lines denoting in the structure of the interior environment the foundations of interaction, the combination of its volumes and spaces. They direct the viewer's attention.

Analysis of the compositional role of design elements is probably the most difficult part of the development of the preliminary concept of the interior of the public purpose of the hotel. The compositional structure of the interior should focus the viewer's attention on its most advantageous details. Select from them those that require additional contemplation and attention. A meaningful combination of functional and decorative means creates a stable visual image of the interior or its parts.

Small forms (furniture, design elements and equipment) that fill the interior space can also carry a different content and functional load. They can be elements that divide space into separate parts (partitions) or form multifunctional groups of elements intended for different forms of activity (waiting, rest, etc.).

The choice and visual concretization of a certain theme in the interior of the public premises of the hotel is one of the most difficult moments of architectural

creativity. They depend on various reasons: a new understanding of constructive or utilitarian tasks, the emergence of new architectural opportunities or social attitudes, the author's personal talent and his acquaintance with the latest achievements in this field. The topic can be prompted by analogies from the natural world, the creative use of an arsenal of techniques mastered by architecture or inspired by modern trends.

The expressiveness of the subject reveals the individual features of the internal environment. It is they who distinguish most of the interiors similar in spatial structure from each other.

An integral part of the interior design of public premises of the hotel is the development of its own corporate identity. Corporate identity is a means of shaping the image of the hotel. It is one of the main advertising and marketing tools. Corporate identity design helps to indicate the originality of the environment. Elements and carriers of corporate identity that can be used when decorating the interiors of public premises of the hotel are symbols, corporate font inscription (logo), graphic trademark, corporate slogan (slogan), corporate colors, a single interior design, the use of appropriate furniture, small decoration elements (paintings, flowers, tubs with trees). So, the corporate style can be reflected in the upholstery of upholstered furniture, in the laminate floor, the pattern on the ceiling, etc.

6 ARCHITECTURAL AND ARTISTIC METHODS OF INTERIOR DESIGN OF PUBLIC PREMISES

Interior design of the public premises of the hotel should have an expressive individual image. The combination of different parts of the hotel is possible due to the inclusion in its planning structure of recreational and communication facilities of general use. These include recreational halls, atrium spaces, galleries, indoor and partially open courtyards, terraces, winter gardens, etc. The combining function can also be performed by catering facilities (cafes, bars, buffets, etc.). They can be intermediate blocks of premises, the entrances to which are organized from different functional zones.

Thus, the variety of schemes for building the core of the hotel creates prerequisites for a variety of compositional solutions to the interiors of the building. The combination of large hall spaces (reception, lobby, restaurant) with other, smaller rooms provides the construction of a variety of interiors, contrasting in volume, scale, decoration and architectural characteristics. The main principle of this approach to the interior is the clarity and logical sequence of the combination of premises and the growth of visitor impressions from the entrance to it.

A unique artistic image of the interior of public premises of hotels allows you to create the use of such techniques:

- means of multifunctionality of the structure (combines different functional zones using modern technologies and transformer elements);

- means of integration with the environment (visually expands the internal space due to atriums, panoramic windows or interactive opportunities, organically connects the exterior and interior of the building);

- means of following national motives and traditions (application of national ornaments, regional motifs, modern technologies, bionic forms, local materials with the identification of their decorative properties);

- means of plasticity and communicability of space (universality and flexibility of connections between function and composition, use of informative means, connection of internal and external advertising, interaction between various interactive zones of the object);

- means of accessibility and adaptability (the ability to transform depending on the necessary needs, expand the internal space due to mobile and interactive elements, certain view angles);

- means of style unity (combines composition with a common idea, synthesizes stylistics and architectural details into a single artistic system, is characterized by the use of artistic and aesthetic features).

The **main means of forming space** are the combination of volumes and masses with planes that limit the interior. Flats set the planning dimensions of the interior, its configuration.

Traditional consider the ratio of mass and space. Forms of interconnection of parts of organized space, the ratio of quantities and the rhythm of alternating spatial divisions and material elements are the main means of architectural language. They are complemented by plastic and texture of surfaces, their color and lighting organization. As the structural complexity of the interior of the hotel grows, the primacy in the palette of shaping elements moves from space-limiting surfaces to internal landmarks that organize it.

An effective way is to detail the shape of surfaces: various kinds of divisions, plastic deformations, slots, the use of different textures, materials, color ratios, etc. These elements of formation can have both a decorative character and come from the structural or functional features of a certain interior. But above all, they are the bearer of scale and rhythmic constructions that reveal the idea of organizing space.

Works of monumental and decorative art can also be the formative basis of the interior space of the hotel (monuments, decorative installations, etc.). They can be a fragment of surface decoration, flooring or ceiling (panels, reliefs, ornamental compositions, etc.).

The works of fine art are adjoined by advertising and information means, posters and banners, active decoration of the entrance groups of hotels (advertising, showcases, emblems) or the creation of independent volumetric objects (signs, stationary information means), the separation of the surface of the coating (communication strips, zoning). All types of furniture fill the interior space, and complement their decor elements – textiles, equipment, etc.

6.1 Peculiarities of the interior perception

Unlike the exterior, the interior of the hotel is a set of organized spaces, the simultaneous visual perception of which, as a rule, is impossible. They are revealed

gradually. Also, the interior is physically limited by the outer shell of the room. This affects the human psyche and affects perception. However, there are techniques that destroy the closeness of the interior and open it to the outside (larger window openings or completely transparent walls, atriums, etc.). In this case, the exterior, while maintaining its actual isolation from the interior, optically becomes part of it.

The aesthetic impact of architecture is closely related to the peculiarities of human emotional perception of two types of forms – voluminous and spatial. Conditions for simultaneous inspection of the spatial form determine the features of interior perception.

The first feature is associated with the panoramic coverage of the shape of the “shell”, as if enveloping the viewer from all sides. These are 5–6 simultaneously visible surfaces: floor, ceilings, walls.

The second feature of perception is manifested in the feeling of the interior scale of closed spaces compared to open or natural.

The third is the reliability of the feeling of the shape and physical dimensions of the interior space due to the proximity of the objects of observation.

The fourth feature is the feeling of the ultimate limitation of the spatial form. This also caused the desire to avoid the absolute isolation of spaces and establish visual connections with nature.

Interior space has a relative three-part division into plans – front (near), intermediate (middle) and rear (far).

Lighting of internal spaces is determined primarily by their functional purpose and aims to create the optimal level of illumination for the implementation of the necessary processes of life at different times of the day (natural and artificial lighting).

Natural interior lighting. Light in creating the hotel environment is one of the main components of the interior. Light can create different shades of moods. It can be gloomy, mysterious, joyful and soothing, intimate and relaxing, exciting and invigorating through direct associations. All the usual human qualities of natural

light, transferred to the interior, create a sense of naturalness and tranquility. The use of light is one of the responsible tasks of designing the interior of the public premises of the hotel. Thanks to light, tectonic problems are solved, the form is revealed.

Artificial interior lighting. Household lamps in the interiors of public premises of the hotel can perform two main functions: utilitarian and decorative. The utility function aims to provide all functional processes in the room with the necessary lighting. Decorative function is used as an active component of the interior composition (in recreational areas of interiors, etc.). Therefore, in addition to lamps that traditionally provide directional light or scattered light, decorative lamps are becoming increasingly important in the interior. They are almost devoid of utilitarian functions. The variety of their forms is almost unlimited.

Color environment of the interior less dependent on functional requirements, but it is also influenced by the purpose and style of the room. The color environment of public interiors can be solved freely, in accordance with the style preferences of the architect or customer. So, the color solution of the interior of such premises can be reduced to the use of both calm, pastel colors, and be bright with the allocation of contrasting painting of more active areas.

You can distinguish two functions of color when decorating the interior – utilitarian and artistic-aesthetic.

The utilitarian function of the color of the subject-spatial environment is to provide guidance, signaling, orientation in space, to create optimal conditions for visual perception, which for a long time helps to maintain high performance of the eyes, to cause psychological reactions that underlie stable positive emotions.

The artistic and aesthetic function of color is to evoke aesthetic experiences in the consumer, due to which memorable artistic images arise. They arise as a result of the correspondence of the color interpretation of design objects to the essence of socio-spatial processes and artistic and aesthetic trends in society. The color of the subject-spatial environment of the hotel has its own specific features. Variegation and monotony equally annoy a person as polar states of a colored medium.

7 GRAPHIC DESIGN OF THE PROJECT

Computer graphic design of the project should help to more clearly reveal the basic concept, architectural, planning and artistic idea of organizing the interior of the public premises of the hotel. For better disclosure of the idea, it is worth considering the means of graphic presentation of the project, so that the finished exposition is performed at a high level.

The project name is compiled on the sheet. Added analogues and decorative and coloristic image of the interior.

The exposition also includes a room plan, a floor plan, a ceiling plan (drawings are made in S 1 : 100 or S 1 : 50), wall sweeps (S 1 : 50 or S 1 : 25), perspective images of the room from different angles. Perspective images should include the means available in the project to identify ideas using decorative and structural elements.

In general, the final design of the project exposition should be made in a single-color scheme (Appendix M).

For design, it is recommended to use several computer programs with the ability to show students a variety of graphics and prepare 3D-video presentation their project proposal.

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GLOSSARY

Arch – curved overlap of openings in the wall (windows, doors) or spans between supports (for example, between columns). Varieties of arches: semicircular, gentle, boxy (archy), lancet (simple and complex), etc.

Architectural style is a historically composed set of artistic means and techniques that manifest themselves in the ways of organizing space, choosing architectural forms characteristic of a certain era, their proportions and decorative decoration.

Artistic carving – a type of decorative and applied art; decoration of products made of wood, bone, stone, plastic with carved ornamental or plot images.

Artistic fabrics – woven products, marked by the artistry of ornamentation, the colorfulness of colors and the method of manufacture; one of the types of decorative and applied art. Ornament artistic fabrics on the principle of rhythmic repetition by interweaving different color warp threads and sweating or stuffed way, as well as embroidery. Patterns of artistic fabric consist of geometric, floral or thematic ornamental compositions.

Atrium – part of the volume of the house in the form of a multi-light space, usually developed vertically and galleries on the floors, which are rooms for different purposes. An atrium developed horizontally in the form of a multi-light passage can be called a passage.

Capital – the upper part of the column, pilaster or pillar, on which the beam or architrave rests. Detailed development of the capital was obtained in ancient architectural orders.

Colorite (Italian colorito, from lat. color) – a system of color combinations (for example, warm or cold; calm or tense, etc.).

Column – an architecturally processed vertical support, usually round in cross section, a rod element of a structure, a supporting structure, etc. Consists of a base, fust (stem) and capital.

Contrast (from Fr. *contraste* – sharp difference, opposite) – sharply emphasized the opposite between the homogeneous qualities of plastic forms or spatial components. One of the means of composition in architecture and monumental art.

Decor – a system of decorations of the building (facade, interior) or product.

Decoration art – branch of decorative art; festive (temporary) design of the interior, structures, household items, etc. In the design art, various depicting means and techniques of architecture, fine and decorative and applied art are used.

Decorative plants – trees, shrubs and herbaceous (mostly floral) plants grown to decorate cities, settlements, as well as for indoor landscaping of premises.

Furniture – furnishings of housing and public premises and equipment of parks, beaches, transport, etc. Furniture making is a special branch of decorative art, organically associated with architecture. Furniture performs utilitarian functions, organize the interior. According to design features, furniture is divided into collapsible, non-separable, sectional, transformed and built-in. Forms of furniture are determined by their purpose (for classes, rest, sleep, etc.) and material (wood, metal, polymers, etc.). The forms of furniture are influenced by the level of production, national traditions, aesthetic preferences of the corresponding historical *époques*.

Gallery – communication space in the form of a covered passage, arcade, colonnade, mezzanine or extended balcony connecting the premises or parts of the house; can be deaf, glazed and without fencing (except for railings).

Hall – 1) a large room designed for various spectacles, sports, games, exhibitions, etc.; depending on the devices and equipment, the halls are specialized or universal, designed for several different events; 2) a large, front-decorated room, designed for the simultaneous stay of a significant number of people.

Interior – the interior space of the building or room in the house (room, hall), artistically decorated with means of fine art (painting, sculpture) and furniture.

Light lantern – glazed coating construction for lighting the premises of the staircase or courtyard.

Lighting – creating a certain illumination of objects, which provides visual perception or the ability to fix them with light-sensitive materials (devices). The most favorable for humans is natural light. Artificial lighting (mainly electric) complements the natural, compensates for its daily changes.

Loggia – blocked and fenced in plan on three sides of the room, open to the outside space or glazed.

Mosaic – plot or ornamental compositions made of natural stones, smalt, ceramic tiles.

Nuance is a relation in which there is a slight difference in the objective characteristics of the form, in which the similarity is more pronounced than the difference.

Ornament – a pattern built on the rhythmic repetition of geometric elements (geometric ornament), stylized plant (floral ornament) or animal (“animal” or zoomorphic ornament) motifs. Ornaments are flat or relief. There are architectural (frieze, border, border), textile, ceramic, etc.

Panel – a picturesque work of decorative purpose; part of the wall or ceiling, framed by stucco or ornament and filled with painting, mosaic or sculptural relief. Used to decorate public buildings, design mass holidays, etc.

Panel – the lower part of the wall, highlighted by finishing or painting.

Passage – atrium, developed horizontally in the form of a multi-light passage; indoor gallery with a number of shops, which has access to parallel streets.

Phytodesign – the use of plants to improve the environment of human existence in artificial systems: landscaping interiors, creating an aesthetic environment, disinfection of pathogenic microorganisms, cleaning the room air from dust and harmful gases and enriching it with healing volatile substances – phytoncides, indication of biologically dangerous situations.

Proportions – the ratio of the dimensions of such segments or figures that form an architectural structure and give it compositional integrity and harmony.

Proportions determine the correspondence of parts, establish a system of their relationship with each other and with the whole (proportional order).

Stained glass is a work of monumental and decorative art made of colored or colorless glass or other transparent material, on which a drawing is applied with special paints, engraving or etching. The pieces of glass that make up the stained-glass window are mounted into a single whole (ornamental or plot composition) using I-beams, which are soldered with tin.

Tambour – the passage space between the doors, designed to protect against the penetration of cold air at the entrance to the building or other rooms.

Terrace – fenced open extension to the building in the form of a platform for recreation, which may have a roof; placed on the ground or above the floor below.

Texture – decorative features of the surface of building materials that are used for artistic expression in the composition of buildings and their interiors.

Vestibule, lobby – a room in front of the entrance to the interior of the building, designed to receive and distribute the flow of visitors. It is used to receive and briefly accommodate a significant number of people during the loading and unloading of the building. In winter, in order to more effectively combat the cooling of the lobby between the tambour and the vestibule, a special room is arranged – the avant-vestibule.

APPENDIX A

Plan of the 1-st floor S 1:100

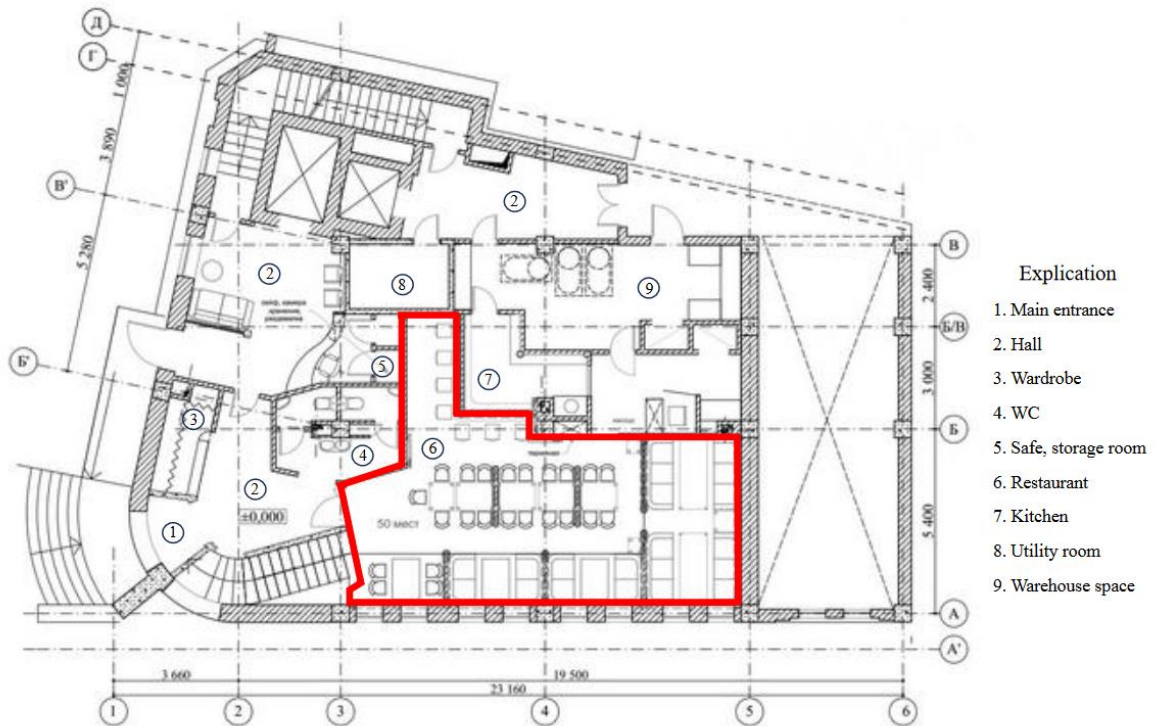


Figure A.1 – Variants of location of the hotel public premises (1st floor)

Plan of the 2-nd floor S 1:100

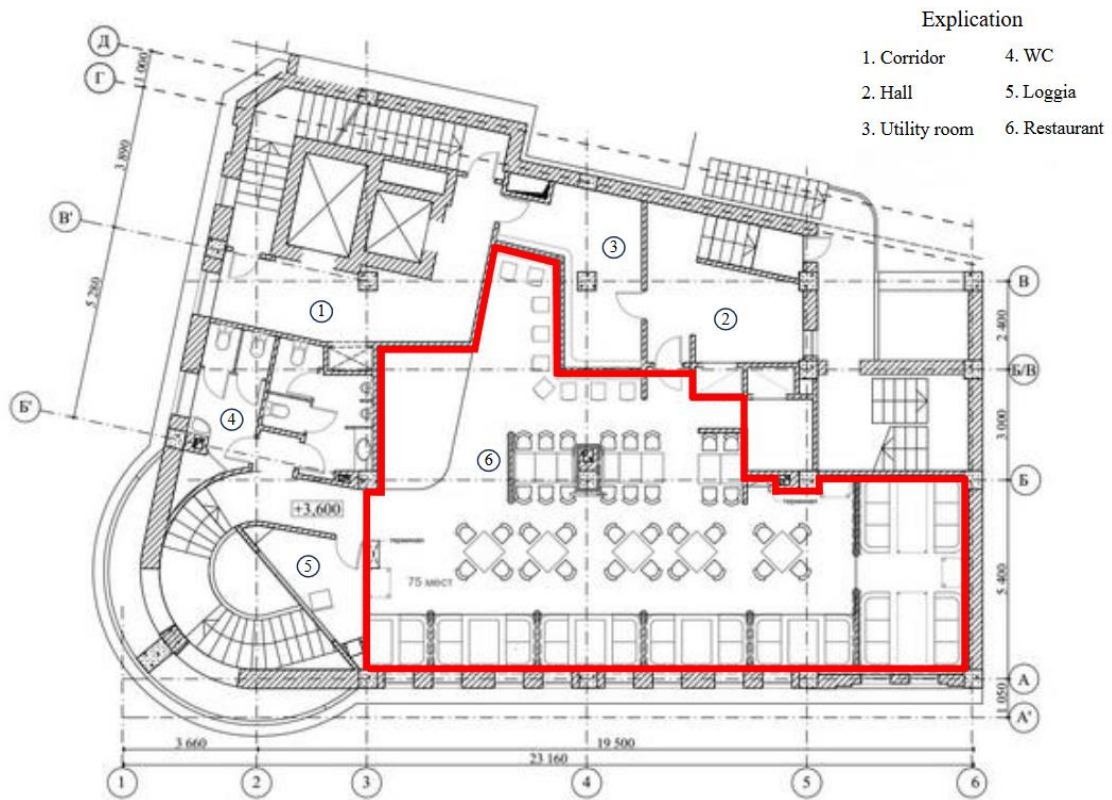
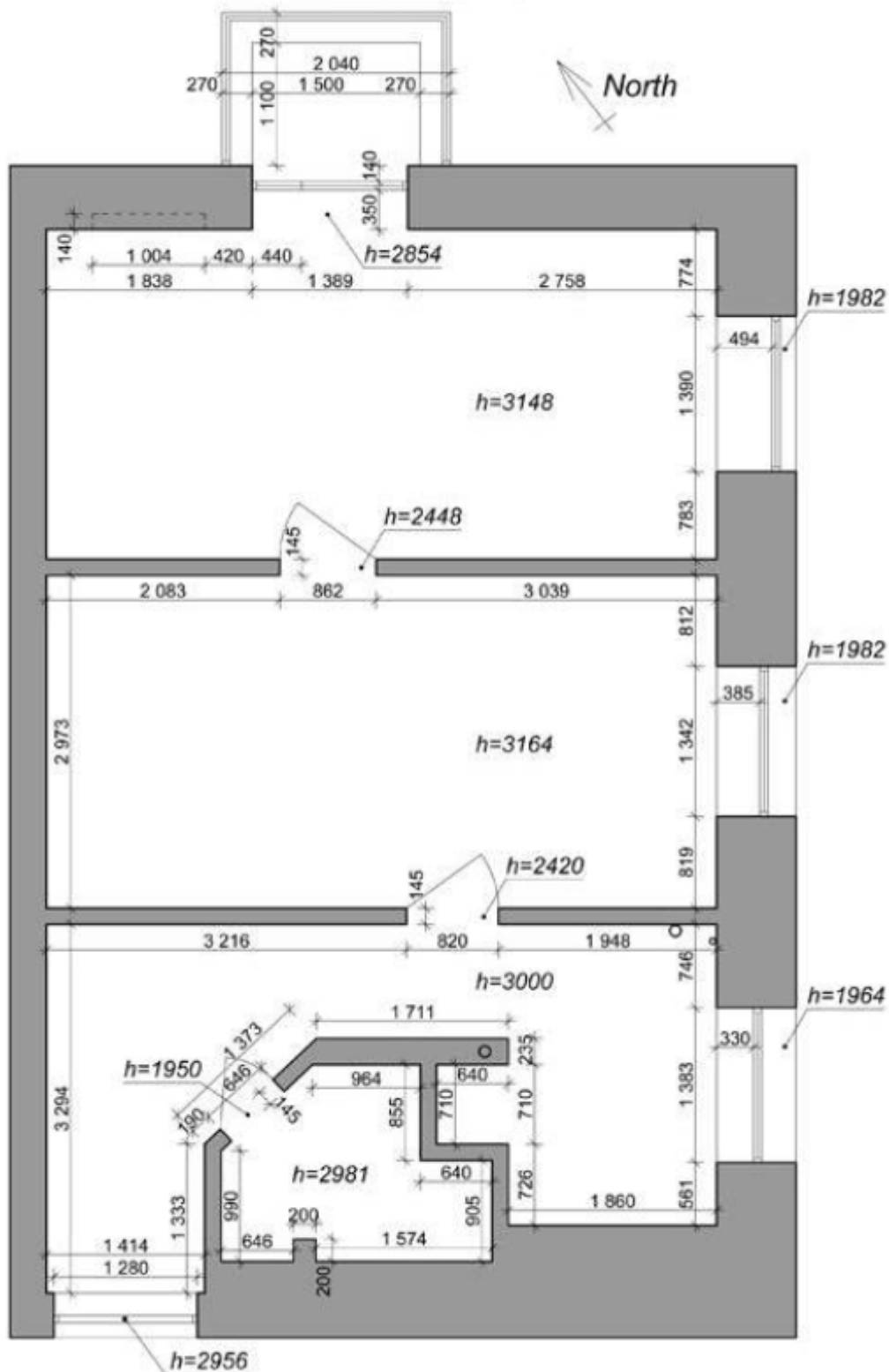


Figure A.2 – Variants of location of the hotel public premises (2nd floor)

APPENDIX B

Measurement plan



Plan after measurement. On this sheet, an existing plan is developed with the dimensions obtained after measuring the premises.

Figure B.1 – Example of measurement plan

APPENDIX C

Development of original ideas for interior design



Figure C.1 – Example of development of original ideas for interior design (variant 1)



The initial ideas and style of the future interior are being developed. Examples and sketches illustrate the main idea of the project, the main interesting ideas.

Figure C.2 – Example of development of original ideas for interior design (variant 2)

APPENDIX D

Variants of planning decisions



On this sheet there are options for planning solutions, the search for the necessary properly organized and harmonious space.

Figure D.1 – Variants of planning decisions

APPENDIX E

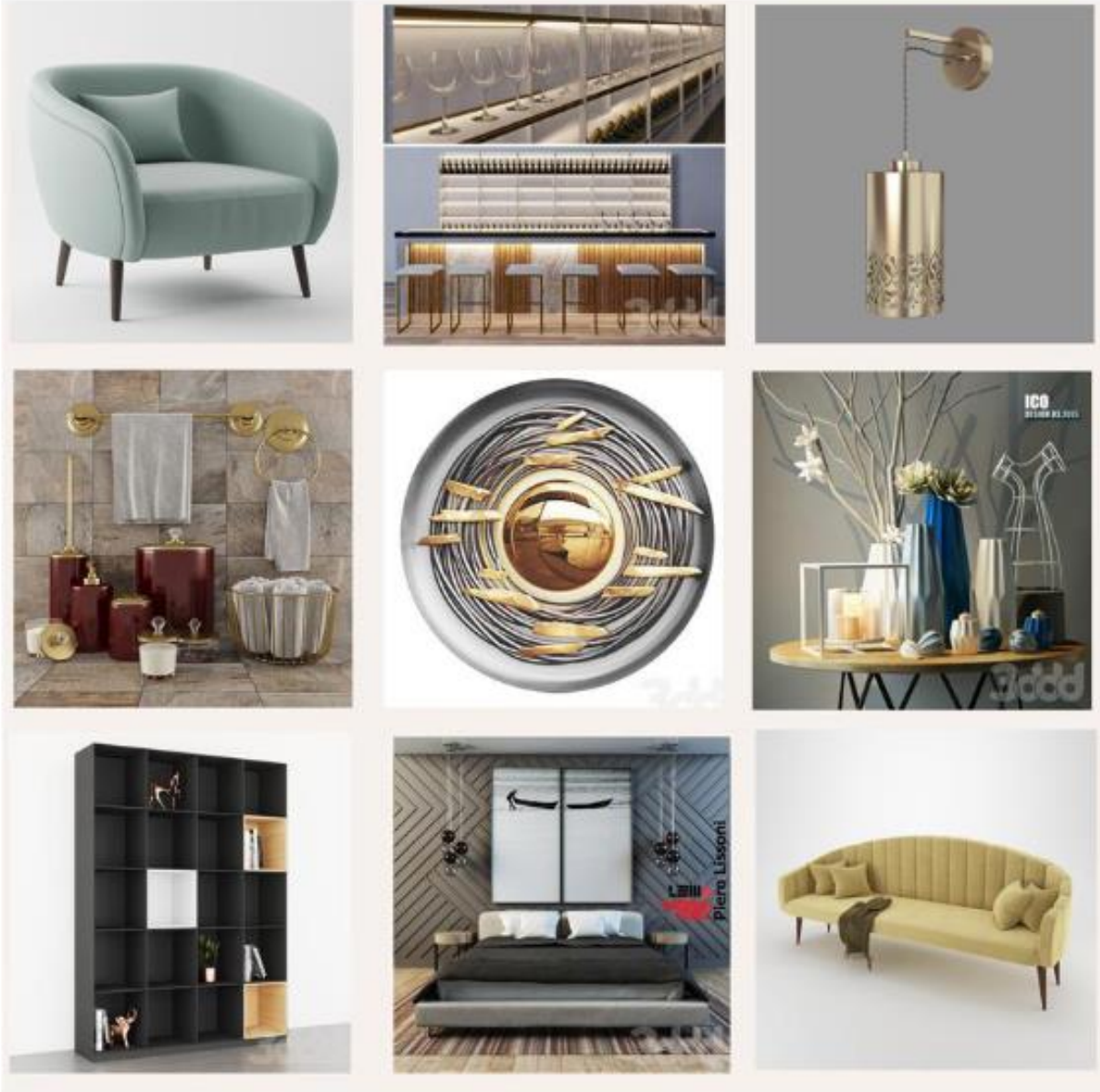


Figure E.1 – Choosing furniture and materials (example 1)



Figure E.2 – Choosing furniture and materials (example 2)

Furniture



Materials

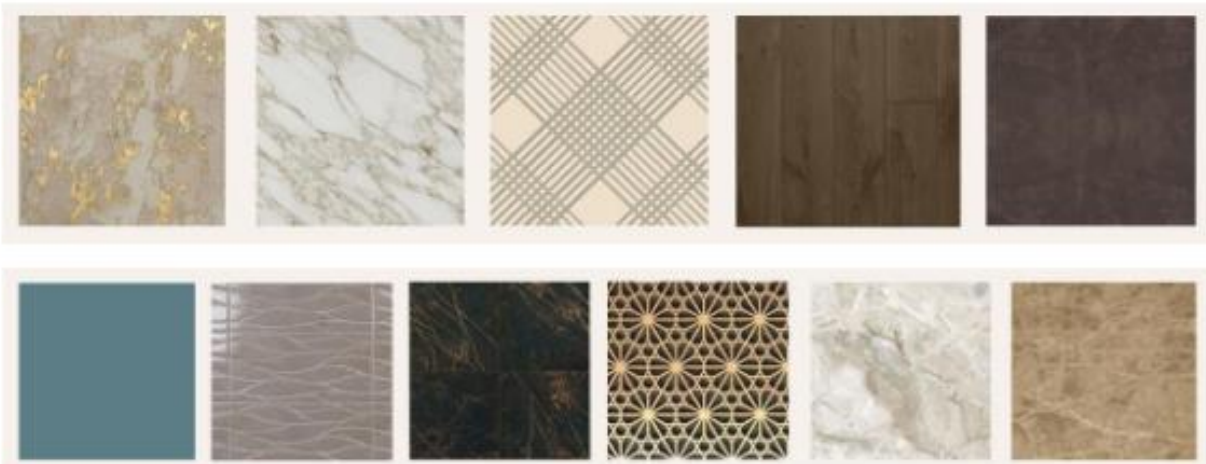


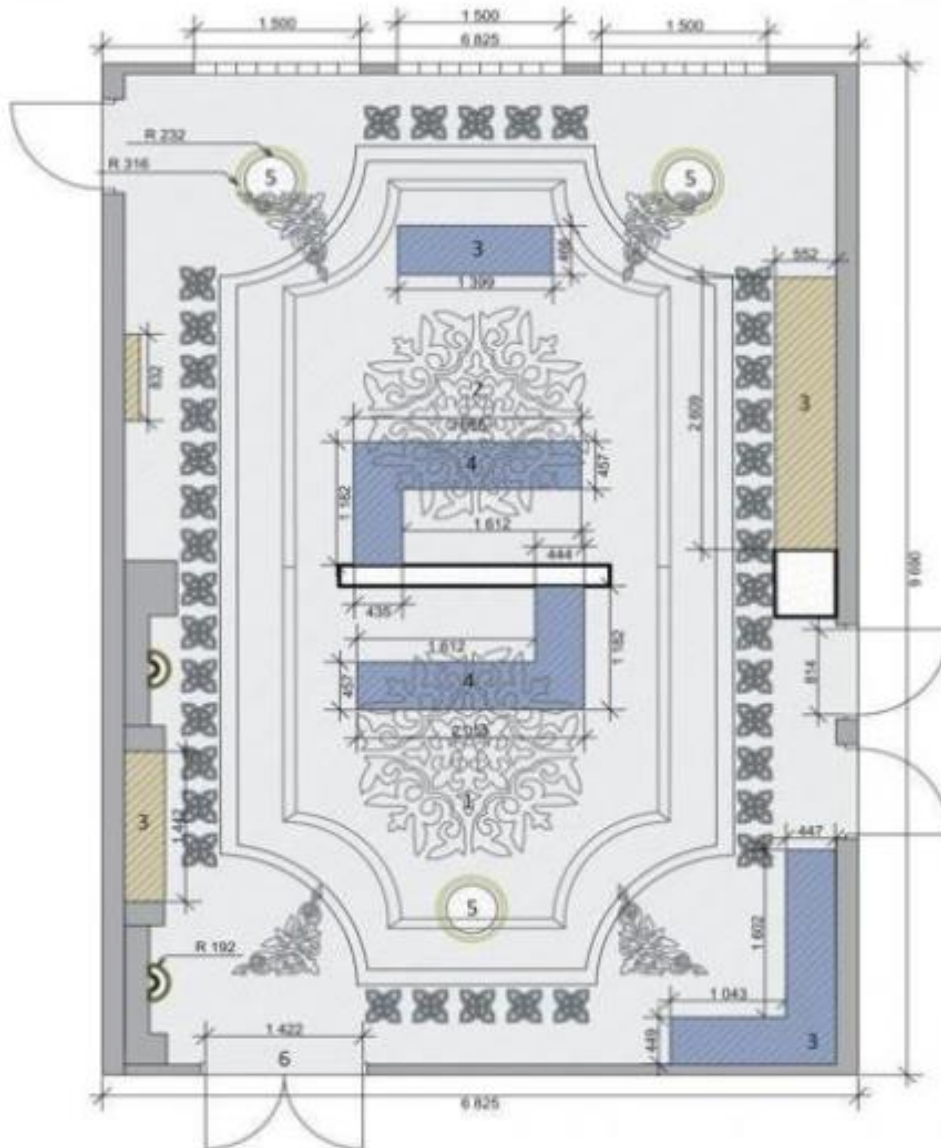
Figure E.3 – Choosing furniture and materials (example 3)

APPENDIX F

INTERIOR OF JEWELRY SALON

Functional zoning.

Floor plan. S 1:200



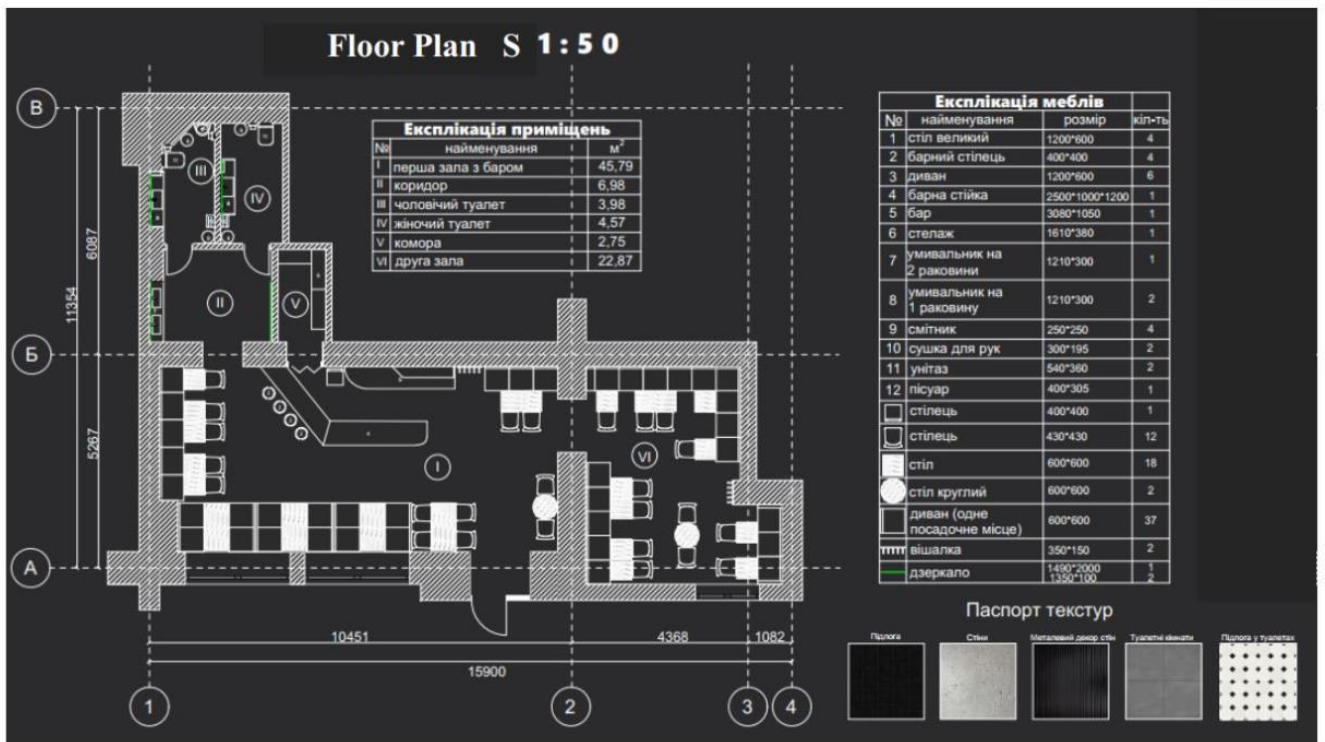
Explication:

1. Silver sales area
2. Gold sales area
3. Shop windows for the sale of jewelry
4. Cashier area
5. Showcases for the sale of rotating jewelry
6. Entrance

Floor plan. On this sheet, a floor plan is developed with an indication of the area and material, the layout of the floor tiles.

Figure F.1 – Example of floor plan of jewelry salon

APPENDIX G



This sheet contains a plan approved by the customer with dimensions, placement of zones, furniture, and its dimensions.

Figure G.1 – Example of the premise’s plans (example 1)

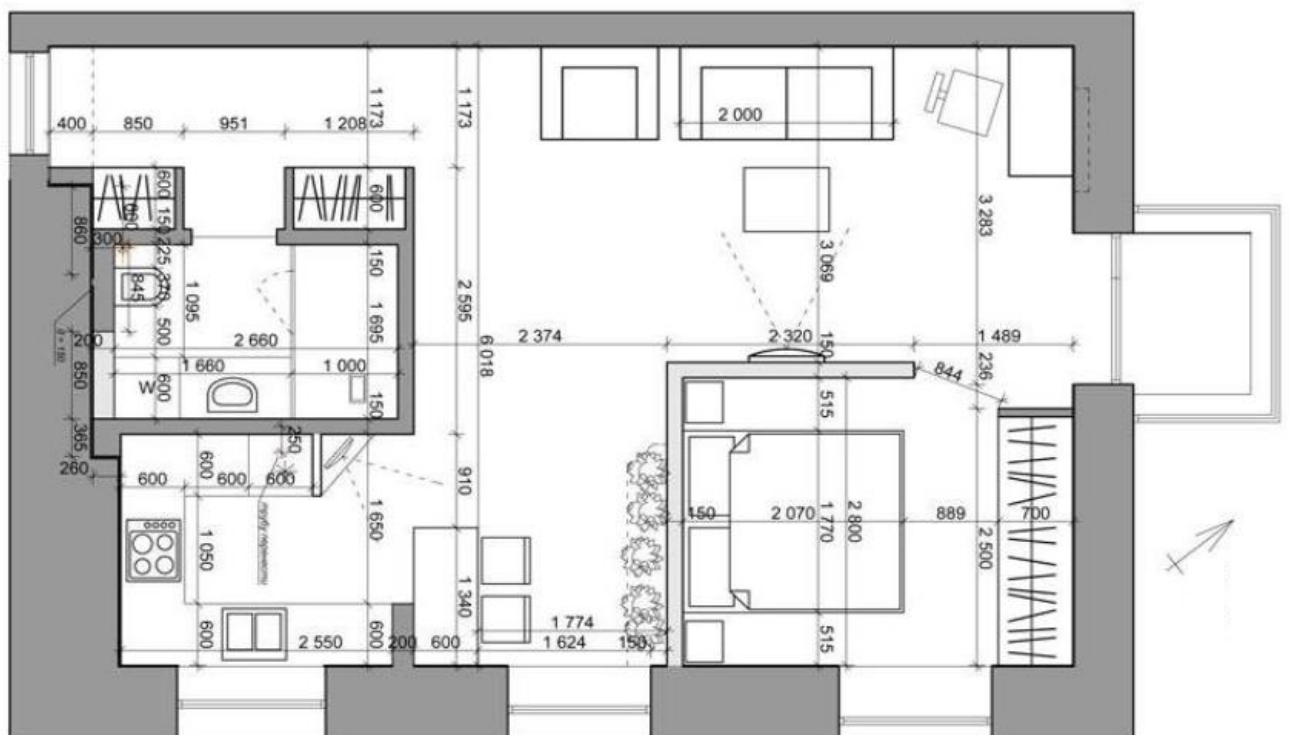


Figure G.2 – Example of the premise’s plans (example 2)

APPENDIX H

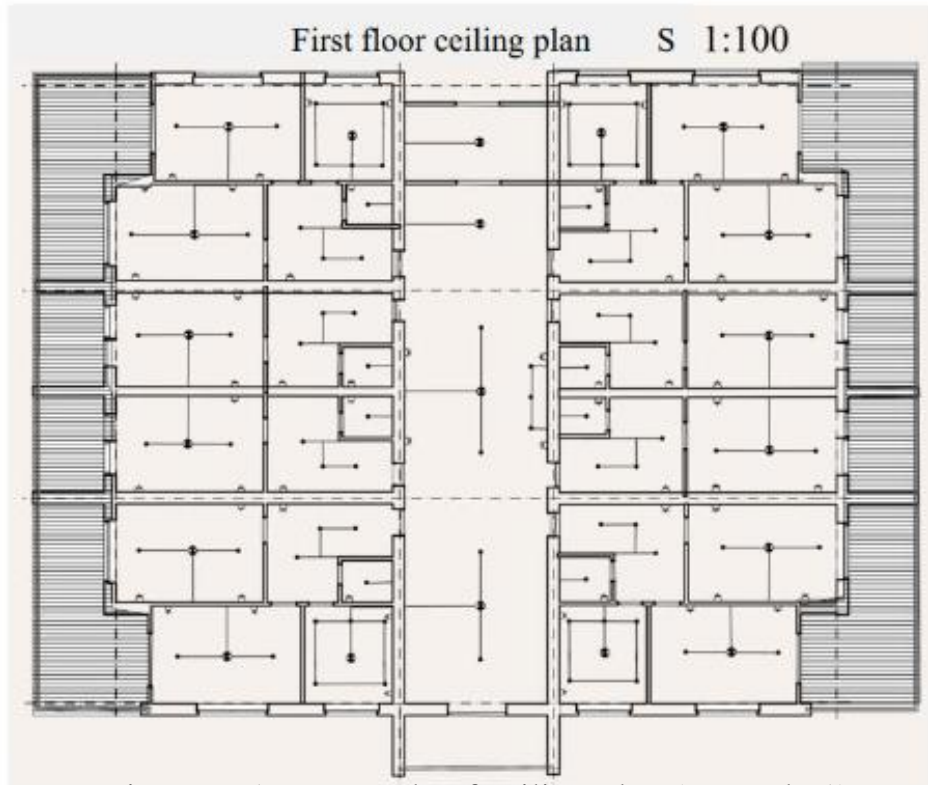


Figure H.1 – Example of ceiling plan (example 1)



On the sheet, the plan of the ceilings is developed with the indication of omissions and notes, cuts and complex nodes provided for by the project.

Figure H.2 – Example of ceiling plan (example 2)

APPENDIX I

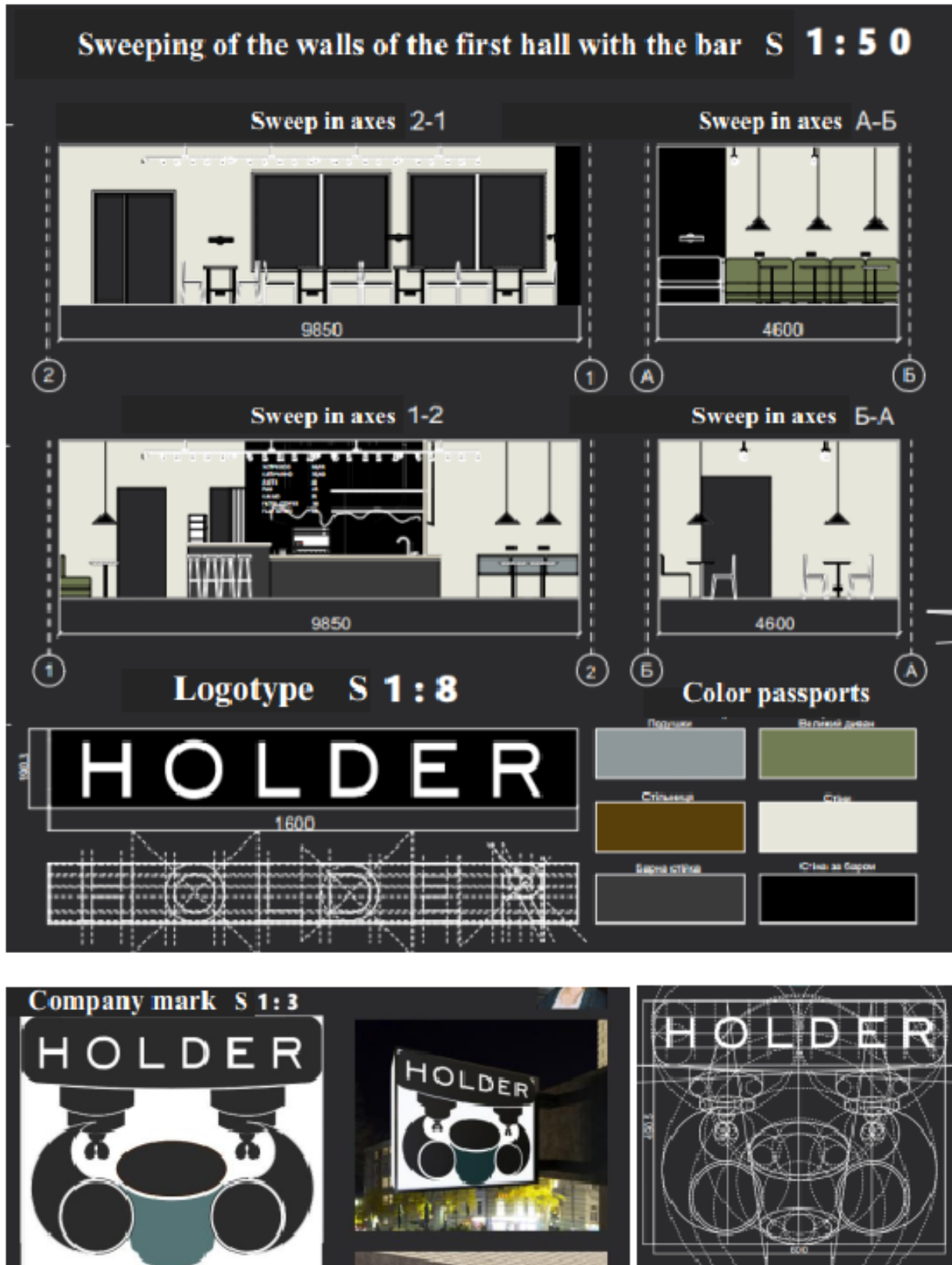
Variants of color solutions



On the sheet there are options for color and light solutions, the search for textures and textures, considering the materials used.

Figure I.1 – Variants of color solutions

APPENDIX J



These sheets contain sweeps of all the walls in the premises with an indication of their area and materials, the layout of the tiles and the calculation of the required number of tiles for purchase.

Figure J.1 – Sweeps of walls with an indication of their area

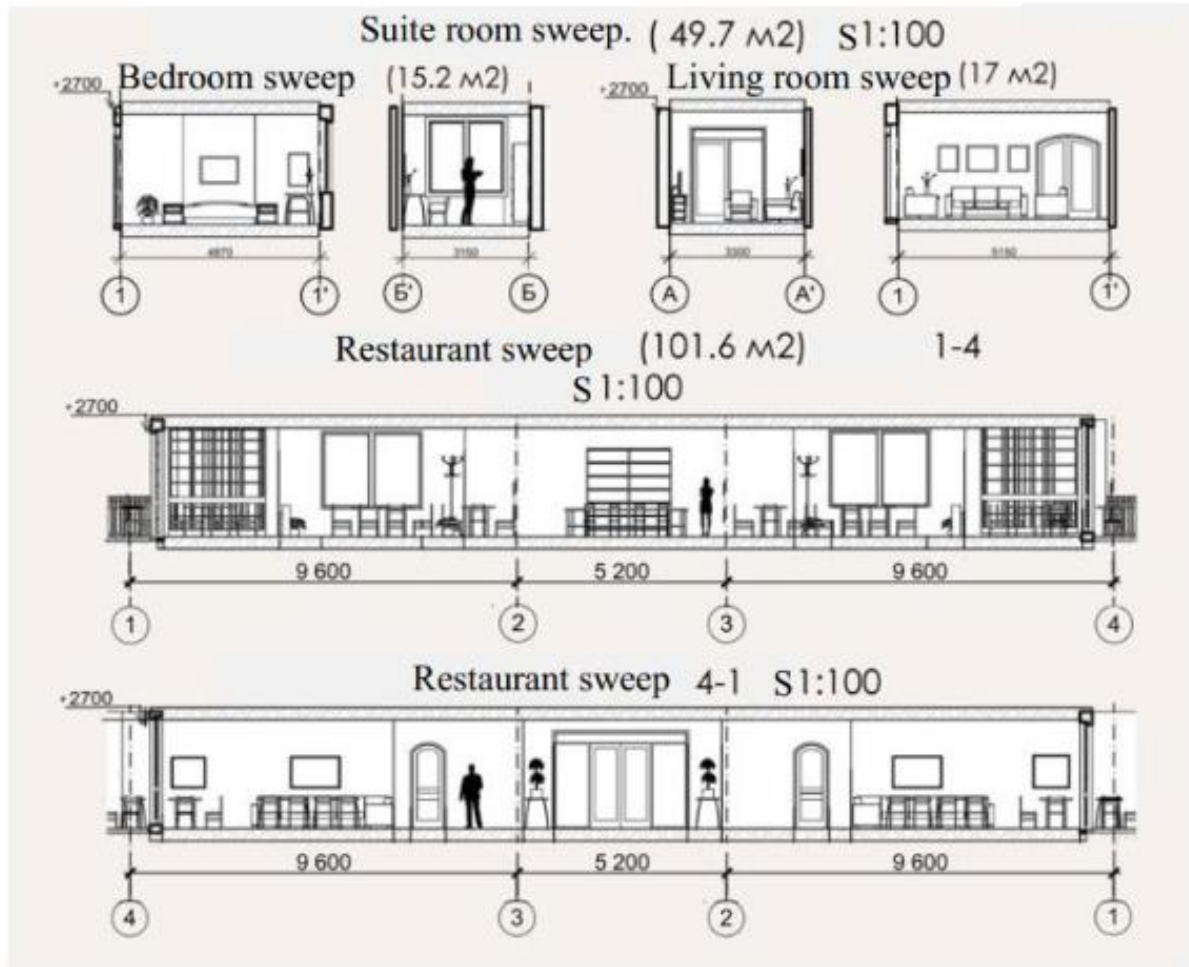


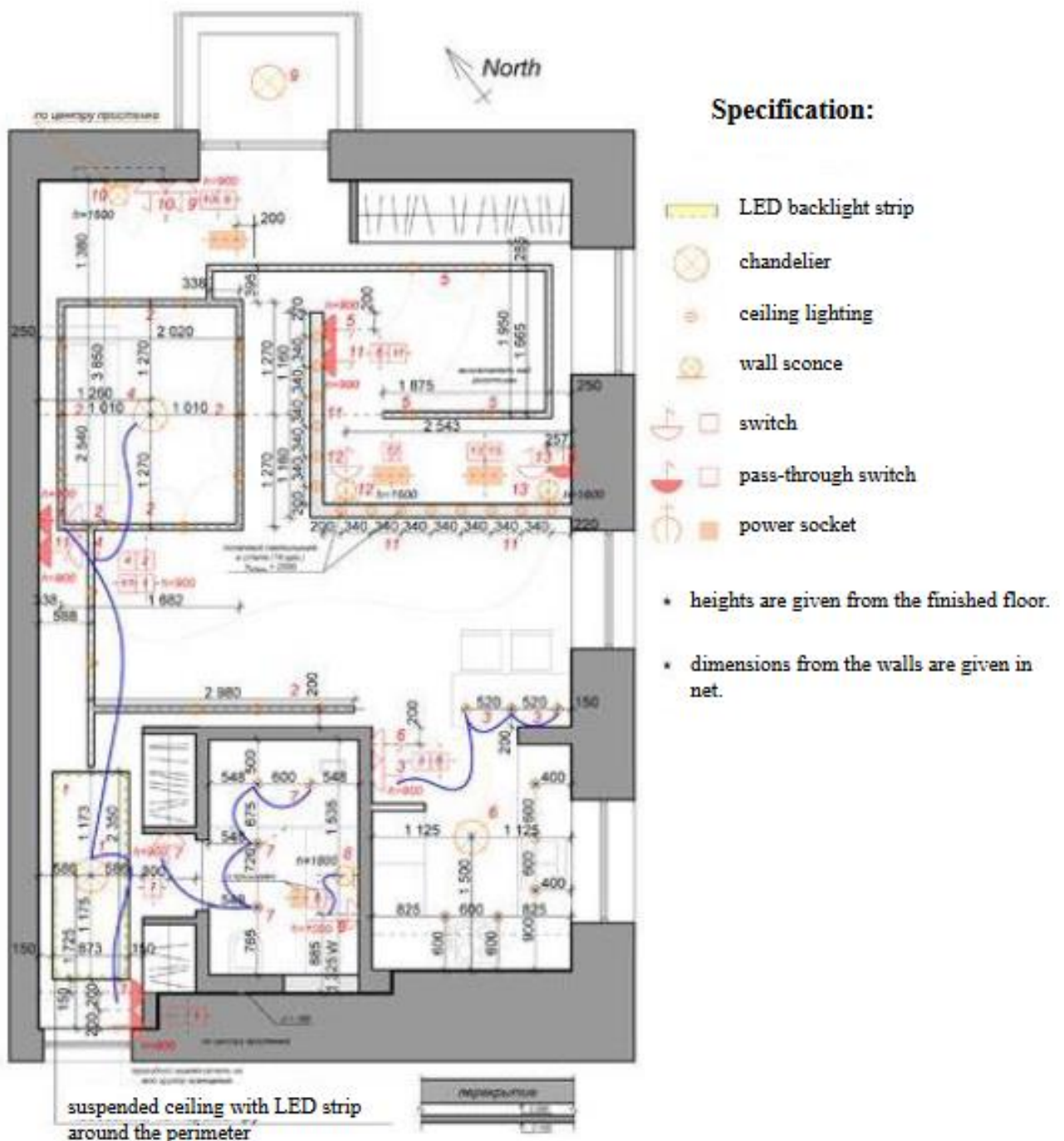
Figure J.2 – Sweeps of walls of restaurant and suite room (example 2)



Figure J.3 – Sweeps of walls of suite room (example 3)

APPENDIX K

Lighting plan with switches binding



On this sheet, a lighting plan has been developed with an indication of all lighting devices (ceiling, wall, floor, LED, with autonomous shutdown), their bindings and heights, as well as a diagram of switches. Schemes of disconnection and connection of lighting and switches approved by the customer.

Figure K.1 – Lighting plan with switches binding

APPENDIX L

VISUALIZATIONS

							NUUE . AD . IRH		
							O. M. Beketov National University of Urban Economy in Kharkiv		
NO	NO	SHEET NO.	NO.	SIGNATURE	DATE		PROJECT OF INTERIOR OF PUBLIC SPACES		
		DATE	BY				STAGE	SHEET	SHEETS
CHECKED	SA/NOVA O.								
									A2019-3a

Figure L.1 – Example of visualizations (variant 1)

VISUALISATIONS

							COURSE PROJECT		
							O. M. BEKETOV NATIONAL UNIVERSITY OF URBAN ECONOMY		
NO	NO	SHEET	NO.	SIGNATURE	DATE		Interior Design		
		DATE	BY				STAGE	SHEET	SHEETS
CHECKED	SA/NOVA O.						Visualisations		A2019-3a

Figure L.2 – Example of visualizations (variant 2)

Renderings of the hotel restaurant



Visualization of the recreation area



Figure L.3 – Visualization of the recreation area and renderings of the hotel restaurant

Cafe renderings



Figure L.4 – Renderings of the café in the hotel



Interior of a restaurant «Zmianatematu», Lodz, Poland



Interior of a restaurant «Argentina Grill», Kharkiv, Ukraine

Figure L.5 – Renderings of the restaurants in Poland and Ukraine

APPENDIX M



Figure M.1 – An example of complex design of the project exposition (variant 1)



Figure M.2 – An example of complex design of the project exposition (variant 2)

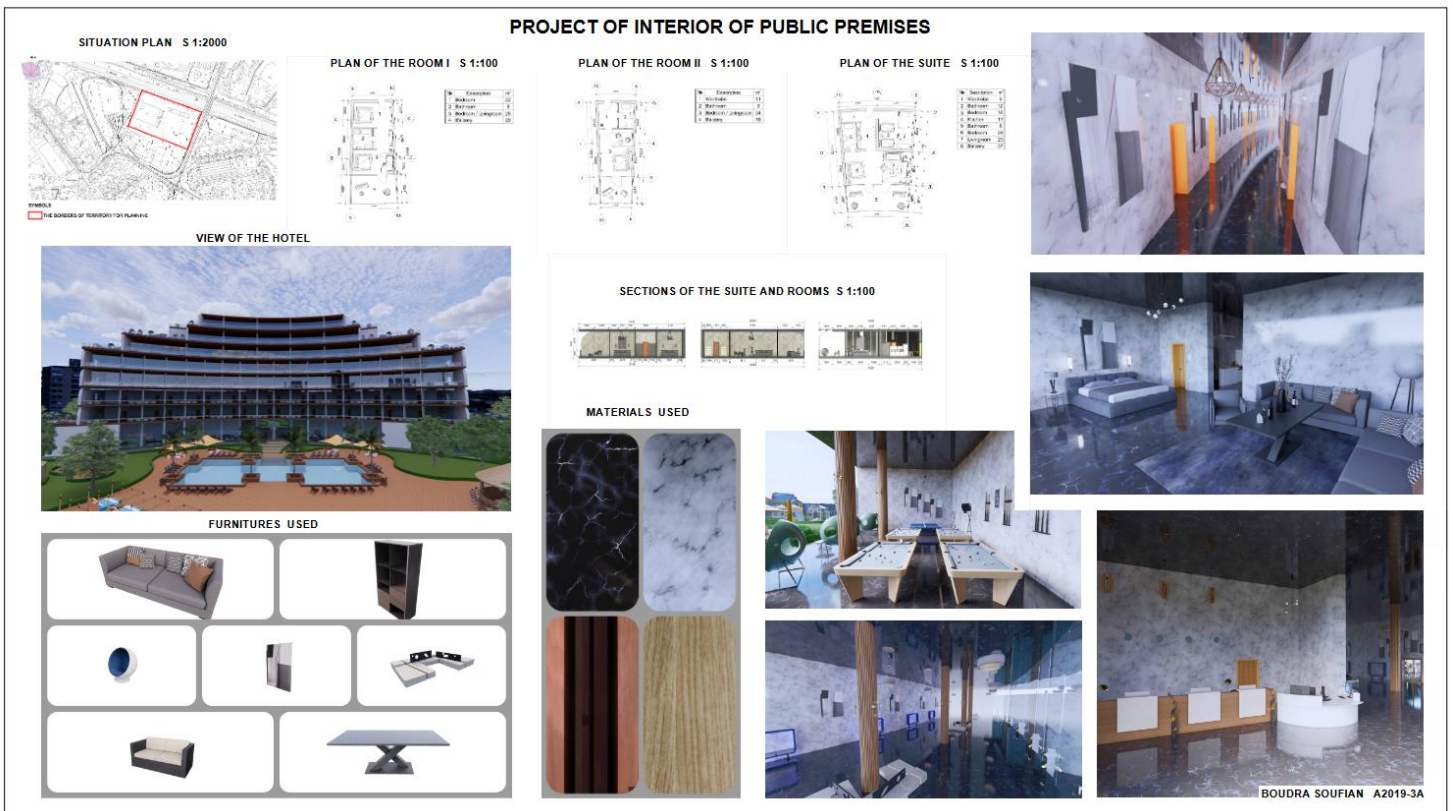


Figure M.3 – Examples of the complex design of the exposition of the project
 “Architectural design of buildings and structures:
 Interior of public premises with an auditorium for 300 seats”

Електронне навчальне видання

Методичні рекомендації
до проведення практичних занять та організації самостійної роботи
з навчальної дисципліни

**«АРХІТЕКТУРНЕ ПРОЄКТУВАННЯ БУДІВЕЛЬ І СПОРУД:
ІНТЕР'ЄР ГРОМАДСЬКОГО ПРИЗНАЧЕННЯ»**

*(для здобувачів першого (бакалаврського) рівня вищої освіти
денної форми навчання зі спеціальності 191 – Архітектура та містобудування)*

(Англ. мовою)

Укладачі: **СМІРНОВА** Ольга В'ячеславівна,
КЛІМОВ Ігор Олегович

Відповідальний за випуск *Г. О. Осиченко*
Редактор *О. В. Михаленко*
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вул. Маршала Бажанова, 17, Харків, 61002.
Електронна адреса: office@kname.edu.ua
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