

Olena Khomenkova

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

Svitlana Krasniuk

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

TRANSFORMATION OF ETHNIC ELEMENTS IN INTERIOR DESIGN WITHIN A MULTICULTURAL ENVIRONMENT

In the twentieth century the process of unification of the living environment took place due to globalization. The popularization of such styles as high-tech, minimalism prompted to create a design based on one's own identity.

Currently, in a multicultural environment, interior design is gradually losing its utilitarian nature in favor of cultural self-identification. Nowadays, ethnic styles are not simply copied; they undergo a complex process of transformation, adapting to modern technologies, ergonomics, and environmental standards. This allows for the creation of interiors that blend global trends with distinct ethnic elements from various cultures.

The research objective is to analyze the integration of ethnic elements into modern residential design, investigate the transformation of traditional artistic codes using the examples of Ukraine, Japan, Morocco, Scandinavia, and Mexico, and determine the role of multiculturalism in shaping the aesthetics of the future.

The concept of ethno design in the age of globalization

Ethno design in the era of globalization is a synthesis, not a replica of traditional folk culture. It involves reinterpreting symbolism, ornaments, materials, and forms according to contemporary needs to create a unique, culturally marked visual environment. Amidst cultural unification, ethno design serves as a powerful tool for preserving cultural self-identification and building a national brand. A multicultural environment fosters the emergence of transcultural interiors, where elements from different nations coexist through a shared philosophy. For example, the combination of Scandinavian coziness and Japanese minimalism creates the Japandi style.

Ukraine. Modern Ukrainian design is shifting away from replicating rural life in

favor of reinterpreting archetypes. This transformation follows three main directions:

Textured "Mazanka": traditional clay has evolved into a premium wall finishing technique. The use of natural materials (clay, straw, seeds) creates ecofriendly space that aligns with the global trend toward naturalness.

Graphic interpretation: instead of traditional embroidered towels (rushnyks), designers choose large-scale graphic ornaments on walls or textiles. Ceramic and embroidery patterns are scaled and simplified, becoming sleek prints on furniture or engravings on concrete.

Symbolic objects: zoomorphic ceramics and lizhnyks (wool blankets) serve as accent pieces in minimalist spaces. Burnt wood and straw panels (didukhs) are utilized as elements of sustainable design.

Functional archetypes: authentic items like bambetlis (wooden benches), chests, and ceramic kumantsi (traditional vessels) change their form. Burnt wood is integrated into ultra-modern furniture, while ancient vessel shapes become the basis for minimalist lighting fixtures.

The transformation of the Ukrainian ethnic elements in modern design is tracked in the following studios and brands:

Makhno Studio (Sergey Makhno): Archaic ceramics. In this project, the transformation of traditional tableware of various shapes into designer lamps of the "Cloud" and "Earth" series was created. Also the use of handmade ceramic tiles.

FAINA (Victoria Yakusha): Anthropomorphic forms and traditional materials like wool, clay, wood and stone. Using "ztista" (a blend of cellulose, clay, flax, and straw), representing a technological evolution of the Ukrainian mazanka.

NOOM (Kateryna Sokolova, Arkady Vartanov): Reinterprets the geometric forms characteristic of Ukrainian Constructivist artists like Kazimir Malevich.

Gunia Project: Integrates folk drawings and traditional craftsmanship into sophisticated modern glass and textiles.

Ukrainian ethnicity today is a system based on tactility, sustainability, and deep symbolism, harmoniously fitting into a global context.

Japan. Japanese influence on global design is fundamental, rooted in the concepts of "Wabi-sabi" (beauty in imperfection) and "Ma" (the pause or void).

In a multicultural environment, the Japanese ethno code is manifested through hidden storage systems, the use of light wood and paper lamps, which are combined even in the loft.

Byobu (Japanese screen) is ancient screens which become sliding systems of glass and aluminum to separate zones in the apartment.

Low-level seating. Thanks to the culture of sitting on the floor, there was a trend for low furniture. Modern sofas-podiums and beds without legs showed the influence of Japanese style, which visually increases the height of the ceiling in the room.

Light as Material. The tradition of soft, diffused light from Akari paper lamps treats lighting as a tool for emotional comfort rather than a technical necessity.

Japandi style is a multicultural hybrid. The biggest transformation of Japanese style is the emergence of Japandi style. It is a perfect example of a combination of Japanese aesthetics and Scandinavian functionality. So, the emergence of the Japandi style is the ultimate example of combining Japanese aesthetics with Scandinavian functionality to meet the modern human need for harmony.

Morocco. Moroccan style introduces complex geometry and a richness of textures into modern design. Today, designers use the following Moroccan elements: an accent wall made of handmade tiles, a Benioren carpet combined with modern sofas.

Zellige tiles turned into monochrome canvases based on complex geometric mosaics. Today, the focus is on the handmade texture, irregular edges, and the play of light on the glaze rather than the pattern.

Pointed arches. Interpretation of the pointed arch became a method of zoning, using this form in doorways, niches and in furniture elements.

Lighting. Traditional perforated brass lanterns have become minimalist art objects.

They create atmospheric light scenarios where intricate shadows serve as primary decor.

Old tadelakt plaster has a special seamless technique of lime polishing, which has become a modern ecological alternative to micro cement.

Scandinavian (Denmark, Sweden). Scandinavian design is bright example of a local ethnicity becoming a global standard for comfort.

Light as an architectural priority. The traditional absence of curtains and the use of white surfaces to reflect daylight have evolved into the comprehensive concept of "lighting design."

Natural materials. The preference for light woods (birch, pine, ash) has evolved into an eco-minimalism trend, using oils and waxes instead of lacquers to highlight natural textures.

Hygge and lagom. These cultural concepts have become interior tools. Instead of cluttered decor, the emphasis is on high-quality textiles (linen and chunky knit wool). Scandinavian style is the foundation of multicultural design, proving that true authenticity can be subtle yet deeply felt through comfort and respect for nature.

Mexico. Mexican ethnicity contributes bold color palettes, temperament, and a unique relationship with light and shadow.

Color-blocking. Modern design has adopted the use of saturated, pure shades of terracotta, deep blue, or yellow to create strong emotional accents.

Natural texture. Traditional pottery (Talavera) and rough hand-applied plaster have inspired the current "tactility" trend, utilizing imperfect tiles and coarse wall surfaces.

Biophilic integration. The tradition of incorporating cacti and succulents has transformed into architectural biophilic design, where plants are part of the structural composition.

Form solidity. Instead of elegant lines mexican influence is visible in massive furniture and design objects made of wood and stone.

Mexican ethnicity is a tool for creating energetic spaces, proving that even the most

vibrant culture can be minimalist when reduced to its core graphic and color codes.

To conclude, the transformation of ethnic styles in multicultural environment follows the principle of selecting the most resistant and adaptive elements. Ethnodesign has become a strategy for sustainable development and spatial individualization. Traditional materials like clay, wood, and wool receive a new life through modern processing, making them durable and relevant. Ultimately, the use of ethnic codes fulfills the human need for historical memory and roots in today's unstable globalized world.

REFERENCES:

1. Прусак В. Ф. Ергономіка і дизайн. Проектування сучасних інтер'єрів. — Львів: Панорама, 2019.
2. ArchDaily international platform materials on usage ethnic materials in modern design (2023-2025).
3. Makhno Art Foundation. Art of ceramics. <https://makhnostudio.com/uk/blogs/the-art-of-ceramics/>
4. Faina. https://victoriayakusha.com/?srsltid=AfmBOoq_ah00BNkgehKxtJS9w2hz9ITMzHwxhwQVZZSplivvObypk_FV
5. NOOM. <https://www.noom-home.com/>

Mykola Klymenko

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

Iryna Kornieeva

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

IMMERSIVE TECHNOLOGIES IN INTERIOR DESIGN: TRANSFORMING THE ESTHETIC EXPERIENCE OF CULTURAL SPACES

Introduction. Today, digital technologies are quickly changing how we think about interior design. We are moving away from simple, static rooms and starting to create dynamic, immersive environments. In the context of European integration and the growth of creative industries, using Augmented Reality (AR), Virtual Reality (VR), and interactive installations is becoming a key way to make public spaces more