

# ECODESIGN INTERIOR PAINTING AND MYTHOLOGY

## Eko Tasarımda İç Mekan Resmi ve Mitoloji

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### ABSTRACT

This article explores the theme of modern eco-design and the connection of paintings related to the interior in painting. The origin of eco-design and the history and mythology of design products and objects are discussed. However, basic research, eco-design, and the reflection of objects used in daily life on art are mentioned. Ecodesign, appearing as a new direction, has not been studied much in the history of the emergence of man and the history of art. From the earliest times, primitive man-made things for themselves in an ecological form, but when the current modern times came, everything changed. With the advent of modern technology, it took a lot of time and effort to make eco-design-related objects, so eco-design faded into the background. However, during the Renaissance and until the end of the twentieth century, eco-design played a very important role in art. It has played an important role in the life of artists of all periods and times. Since then, famous artists who have remained in the history of art have known the essence of the interior in painting. Artists thought that the object or form used in daily life had an interesting history and mythology. Behind the origin of any object has a story about its making. Small plates and similar things, or the incredible history and current state of the table made using eco-design technology will be of interest to anyone. In the works of famous artists such as Tim Noble, Sue Webster, Sayaka Ganz, Jacques-Louis David, Wilhelm Hammershoy, William Blake, before the creation of the painting, there is a story of the legend of each object.

**Key Words:** eco-design, interior painting, mythology, art, painter

### ÖZET

Bu makale, modern eko tasarım temasını ve resim sanatındaki iç mekanla ilgili tabloların bağlantısı üzerinde incelenmektedir. Eco tasarımın kökeni ile tasarım ürünlerin ve nesnelerin geçmiş tarihi ve mitolojisi konu edilmektedir. Bununla birlikte temel araştırma eko-tasarım ve günlük yaşamda kullanım nesnelerin sanata dayır yansımaları söz konusudur. Eko tasarım yeni bir yön olarak gözükerek, insanın ortaya çıkış tarihi ve sanat tarihinde pek çok araştırılmamıştır. İlk zamanlardan beri, ilkel insan kendine ekolojik bir formdaki eşyaları kendisine yapmıştır, ancak güncel modern zamanlar gelince her şey değişmiştir. Modern teknolojinin gelişimiyle birlikte, eko-tasarımla ilgili nesnelere yapmak çok zaman ve emek almıştır, bundan dolayı eko-tasarım arka plana kaybolmuştur. Ancak Rönesans döneminde ve yirminci yüzyılın sonuna kadar eko tasarım sanatta çok önemli bir rol olmuştur. O zamandan beri, sanat tarihinde kalmış ünlü sanatçılar resimdeki iç mekanın özünü biliyorlarmıştır. Sanatçılar, günlük yaşamda kullanılan nesnenin veya formun ilginç bir tarihine ve mitolojisine sahip olduğunu düşünmüşlerdir. Herhangi bir nesnenin kökeninin ardında yapılmasıyla ilgili hikayesi vardır. Küçük tabak ve benzeri şeyler, ya da eko tasarım teknolojisini kullanarak yapılmış masanın inanılmaz geçmiş tarihi ve şimdiki halinin durumu kimi olsa da ilgisini çekecektir. Tim Noble, Sue Webster, Sayaka Ganz, Jacques-Louis David, Wilhelm Hammershoy, William Blake gibi ünlü sanatçıların eserlerinde, resmin yaratılışından önce, her nesnenin efsanesinin hikayesi vardır.

**Anahtar Kelimeler:** eko tasarım, iç mekan resmi, mitoloji, sanat, ressam

## 1. INTRODUCTION

Most of us, using the word "ecology", means pollution of the environment by smoking factory pipes, muddy drains, household garbage. In many ways, this shift in meaning has occurred due to the increasingly tangible consequences of human influence on the environment. Meanwhile, this concept is much broader and deeper. And it is used a lot in art and painting.

The term "ecology" was first proposed by the German biologist Ernst Haeckel in 1866 in his book *General Morphology of Organisms* (Haeckel, 1866). The classic definition of ecology: the science that studies the relationship between the living and inanimate nature. The modern meaning of the concept of ecology has a broader meaning. Ecology is connected first with ethics and culture, and then with art and interior.

Environmental ethics is a direction of philosophy in which not only the well-being and social ties of people but also responsibility for the welfare of future people and other forms of life are considered as human moral problems. Arising as a response to the challenge of the global threats of our time, primarily the environmental crisis, environmental ethics proposes a value reorientation of consciousness in the spirit of respect and love for nature, rejection of the currently prevailing consumer attitude of society (Ermolaeva, 2001).

Currently, humanity is facing a dilemma: to preserve the existing way of interacting with nature, which can inevitably lead to an ecological catastrophe, or to preserve the biosphere suitable for life, but for this, it is necessary to change the existing type of activity, and this is possible only under the condition of a radical restructuring of people's worldview, breaking of values in the field of both material and spiritual culture and the formation of a new, ecological, culture (Gorkin, Karelova, Katulsky, 2000)

In the conditions of an ever-increasing ecological crisis, the survival of mankind is completely dependent on itself. He can eliminate this threat if he can change the style of his thinking, his activities and give them an environmental focus. A person must also change the ecological culture, which will be based on the laws of conservation and reproduction of natural resources. The formation of a new ecological culture is impossible without transforming social relations in this direction, without humanizing relations between people, between countries and peoples, without humanizing the entire world community, without ecological ethics, and without a conscious environmentally-oriented activity of the whole society. Therefore, an indispensable sign of a high ecological culture should be the presence of certain moral and legal norms.

## 2. ECOLOGY AND ART, CONNECTION WITH MYTHOLOGY

Contemporary artists tackle the issue of the environment, for example, by collecting waste and transforming it into cultures, while photographers and filmmakers try to document industrial waste, relying on the strong impact of their work.

Trash-art is an art that uses old trash, spoiled or used things that other people send to the landfill (Stilik, 2011). The founder of this style is rightly called the German Kurt Schwitters, who, back in 1918, began experiments in the field of abstract art, sticking cigarette wrappers, scraps of tickets, and other scraps of paper with text on the surface of the work, replacing ordinary paints. Trash-art is an art that uses old trash, spoiled or used things that other people send to the landfill (Figure 1).



Figure 1. Kurt Schwitters. SchweinMerzBild №3. Still life. Germany. 1920.

Resource: <https://bit.ly/3AsLMwS>

Nowadays Thrash art is an "alternative art", a protest against patterns and rules. Artists of this style create unpredictable art objects using material found in a heap of waste paper, synthetic, etc. production and collected at the garbage dump. British artists and life-long spouses Tim Noble and Sue Webster, who have worked together since the early 90s, literally create their trash objects from a pile of rubbish, lighting it up so that it casts a shadow. And then the silhouettes of cities, people, animals, vehicles, and much more appear on the screen. This original technique allowed them to stand out from the works of the mass of other authors (Figure 2).



**Figure 2.** Tim Noble and Sue Webster. Installation shot. Shade

**Resource:** <https://bit.ly/2YCZxM3>

A shadow in the mythology of many peoples is a ghost or spirit of the deceased who is in the afterlife.

The image of the world where the dead life was quite widespread even in the days of the Ancient Near East. In the Hebrew language, there was a concept translated as "the shadow of death", an alternative to Hell. In the first book of Samuel, the Endor sorceress invoked - the spirit of Samuel (Boustan, 2004).

This work is one of Tim Noble and Sue Webster first 'shadow sculptures'. It shows rubbish on spikes which when back lit with a projector shows their heads. It shows perfectly the artists' genuinely original approach to sculpture and how they integrate themselves into their work and for that reason it is contended this image is essential for understanding their practice.

Japanese American Sayaka Kajita Ganz creates her delightful work in a completely different style. Her black-and-white compositions resemble graceful watercolors by ancient Japanese artists (Figure 3). Using reclaimed plastic household objects as her materials, Ganz' recent sculptures depict animals in motion. Ganz collects most of her working material from dustbins and charity shops, and the rest is donated by friends and family. Ganz uses various forms of thrown away plastic, from cutlery to sunglasses and baskets, and sorts them into many colour groups. Then she ties every piece of plastic to a wire armature, until she achieves the shape she first envisioned. Sayaka Ganz's works range from 18 inches to 8 feet long and the most complicated ones take up to a month to finish and can contain hundreds of pieces (Liarostathi, 2012).



**Figure 3.** Sayaka Ganz's Animal Sculptures. The Dragon

**Resource:** <https://bit.ly/3DsASZX>

Dragon is a collective name that unites several mythological and fantastic creatures. The mythological dragon symbolizes the test that must be passed to receive the treasure. It is associated with immortality, which can be obtained by invading the body of a monster (both from the outside and the inside, for example, by being swallowed by a dragon). The battle with the dragon is an initiation mystery with symbols of temporary death and rebirth. Many serpentine plots are based on initiation themes with an inversion of the relation initiator - serpentine patron of initiation (Abrahamyan,1986).

### 3. ECODESIGN IN THE INTERIOR

Design created not by man, but by nature itself - that's what eco-style values. Frankly, natural materials, a warm comfortable palette of earth, sand, and bark colors, simple, cozy furniture made of modest wood with an expressive play of lines on the saw cut of the board, coarse linen textiles admiring the unevenness of the thread woven into a matting - this is what the refined simplicity of an ecological style interior consists of . People living in such an interior become kinder and calmer, they begin to notice the beauty of the simplest things, because they are close to a person by nature, non-aggressive and romantic.

Eco-design is associated with the main feature of the style: all decoration is made of natural materials. This style invites us to appreciate the pristine beauty of wood, stone, vine, cotton, linen, wool, baked clay. And it is not at all necessary to overload these natural textures with various patterns, reliefs, bright colors, and original designs. Everything in this style is simple and natural. Let's analyze separately the features of the interior details.

Eco-style walls: wood panels, cork, simple paper wallpaper with a barely noticeable floral pattern, or better without a pattern at all, or wallpaper made from natural plant materials, you can add ceramic tiles (plain, or also with a plant pattern), finishing stone, use white plaster.

Eco-style ceiling: wood panels or a combination of wooden beams with a light ceiling (stretch or whitewashed) is an excellent solution for an eco-style interior.

Eco-style floor: laid out of stone or terracotta tiles in a natural shade. Wood parquet is no less in demand in eco-style, both from European species and exotic, bamboo or cork. An additional technique can be a combination of dark and light wood species.

Eco-style furniture: made of natural wood, better than solid wood, or natural veneer. Tables and stools made of saw cuts and a solid tree trunk, countertops made of natural stone or marble. There should not be a lot of threads. It is worth mentioning that eco-style furniture is not cheap. In addition to the fact that furniture made of natural wood is much more expensive than its artificial counterparts, eco-style furniture made of solid wood (solid wood without joints) is preferred. A cheaper alternative is Scandinavian-style furniture.

Doorways - lightweight solid wood doors or wood veneer doors. You can add glass interior doors in a wooden frame, curtains made of "beads" made from natural materials (shells, bamboo sticks).

Eco-style fabrics have never belonged to the category of "rich", traditionally they symbolized the common rural life. Today, mat curtains and mats are considered the height of sophistication. Adherents of ecological style assure that natural unpainted fabrics even have a different energy. Linen, chintz, canvas, matting, coarse wool are used for curtains and fabric decoration. Gray unbleached canvas is a very effective fabric for ecological interior decoration. It can be used to make curtains, tablecloths, upholstery for furniture. Wicker blinds-mats are suitable both for window decoration and simply as wall mats or dividing screens.

Eco-style decor items: glass vases (usually green) or clay, fresh flowers, wicker baskets, chests, tree branches, simple linen or cotton textiles, decorative fountains, wooden or straw fruit bowls, and salt shakers. In the eco-style kitchen, bunches of dried herbs and bunches of onions add special comfort. Every item in an eco-style interior should maintain a sense of natural touch, be it a painting or a composition of dried flowers.

Eco-style dishes should be plain and plain, soft colors. Intricate designs are not allowed, ethnic-style designs are best. The best material would be ceramic or colored glass. Wooden accessories, cotton napkins will be good.

Getting closer to nature, and therefore eco-style, will help the presence of not just a few flowers in pots, but a whole winter garden or its mini-version, when only one zone is made out with flowers. You can decorate





with separately lying stones or in the form of a garden of stones in a small area of the room. Decorate the interior of an aquarium, terrarium, or birdcage.

A room made in an eco-style should be well lit: it is not just light in it - it feels its weather, gloomy or sunny - it all depends on the mood. In addition to the above, there are many more techniques of materials and things that can complement eco-design. Items and decor in it should support the feeling of touching nature (Shimorina, 2020)

#### 4. ECODESIGN AND INTERIOR PAINTING, CONNECTION WITH MYTHOLOGY

Interior painting is an image on a canvas of the interior decoration of a room or building. Art critics have called this genre "indoor". In such works, artists show the size, design, and purpose of the room, emphasizing the elements of the era, as well as the national and social belonging of people. The genre reflects a person's life through the prism of the world of things that surround him. The philosopher Hegel called the interior "a kind of man's clothing".

Elements of the artistic genre appeared on the canvases of the Renaissance artists and emerged in a full-fledged direction at the beginning of the 17th century, primarily in Dutch painting. The bourgeois era created a kind of cult of things and glorified the everyday life of a person. After the images of people and saints, "portraits of the premises" arose. Until the end of the 20th century, interior painting became widespread in Europe and Russia, and plots, styles, and techniques of execution developed in close connection with historical events and social changes. The image of the interior made it possible to see the destinies of peoples, families or an individual through the prism of household items.

In their works, artists of the 17th century emphasized the poetry of the everyday life of a person, depicting characters among the furniture. The light from the window or the kitchen hearth became the heroes of the paintings, along with the static cooks or artisans. In the 19th century, interior painting became a chronicle of the era, recording the life and actions of people. The 20th century brought intellectual and technical manifestations of the creative search of artists to the genre, turned the interior from a portrait of a room into an allegorical portrait of personality and time.

In portrait and genre painting, the interior serves as a background for the heroes of the plot and is an accompanying theme. In historical scenes, it helps to convey the realism of the event, emphasizes the drama, and enhances the impact on the viewer.

"Indoor genre" requires a realistic depiction of objects and space, so artists are improving in the technique of conveying light and shadow, volume, texture, and perspective. Careful selection of colors and shades makes the interior lively, arouses the interest and confidence of the viewer.

Famous artists who depicted the interior in their works: Jacques-Louis David, Wilhelm Hammershoy, William Blake and other artists.

Sappho and Phaon is a painting by the French artist Jacques Louis David from the collection of the State Hermitage (Figure 4). Phaon is a character in ancient Greek mythology, identified with Adonis, the beloved of Aphrodite. The carrier received a vessel of incense from Aphrodite.



**Figure 4.** Jacques-Louis David. 225.3 cm × 262 cm. 1809. Hermitage Museum, Saint Petersburg

**Resource:** <https://bit.ly/3ap433t>

The picture illustrates the legend of the love of the ancient Greek poetess Sappho for the young boatman from Mytilene Phaon, whom the goddess Aphrodite endowed with unfading youth and captivating beauty. On Sappho's lap, the artist placed a scroll with her poem in Greek "Happy is he who will be like the gods in bliss, / Who sits close to you and sighs for you", these are the first lines of the first ode of Sappho; from above is read the dedication attributed by David to "Phaon", which is not in the poem and in general the name of Phaon is not mentioned in Sappho's famous verses. The very legend of Sappho's unrequited love for Faon, because of which she threw herself into the sea from the Levkadian rock, arose much later than the death of the poetess. The first mention of this appeared in Menander's *Leucadia*. David took this legend as a basis, which is felt even in detail (the mountain depicted in the depths of the picture most likely contains a hint of Sappho's suicide). David knew not only Sappho's poems in the Greek original but also the so-called Sappho letter addressed to Phaon and composed by Ovid ("Herodes"), which contains the development of the legend composed by Menander. A separate word can be said about eco-friendly interior design, everything that the artist wrote at that time was lively and vivid.

In the works of the artist Vilhelm Hammershøi the same interiors, gloomy, barely lit by the dim northern sun. A motionless female figure in dark - now at the window, now at the table. No plot, no action, and even the color are almost exclusively shades of gray. The most expensive Danish artist Wilhelm Hammersheim, a contemporary of Van Gogh and Cézanne, painted the room in which he lived all his life. His works are full of silence, peace, and melancholy. Images are mostly rendered in gray, white, green, or blue paint, as well as shades of these colors.

The works of Vilhelm Hammershøi seem to be aliens from the distant past, but in fact, he was a contemporary of such painting revolutionaries as Vincent Van Gogh, Paul Cezanne, and Henri Matisse. Researchers of Hammershøi's creativity have always been confused by its radical otherness and at the same time isolation within the same themes, motives, and what is there - interiors. It seemed that he arbitrarily cut himself off from all current creative tendencies, he lived, as if not knowing about the existence of modernist trends. One gets the impression that he was not influenced by either post-impressionism, or pointillism, or the daring color searches of the Fauves. In addition, his surviving correspondence did not contain any mention of exhibitions, meetings with artists, any of his reflections on modern painting, and in general Hammershøi's letters were dry and short, like telegrams (Egorova, 2020).



Figure 5. Vilhelm Hammershøi. Unknown.

Resource: <https://bit.ly/30dtjbg>

For example, his work under the title is not known (Figure 5), the artist painted a woman standing back, looking at the stain. This woman has a ghostly appearance. Vilhelm Hammershøi's work is similar to the movie "The Ring" (Figure 6). In a film with a gray tint, a woman spits on the mirror. It's like the director of the film stole the idea from the artist Vilhelm Hammershøi.



**Figure 6.** The Ring (2002 film)

**Resource:** <https://bit.ly/3aqBjaA>

Empusa or Empousa in Greek mythology, a mythical creature, a female demon, who is in the retinue of Hecate. resembling a vampire (ghoul). Appears in the form of a terrible ghost with donkey legs, one of which is copper. Also able to take the form of a cow, dog, donkey. But the most dangerous thing is in the image of a beautiful girl, in which she incarnates in order to lure people. The ancient Greeks believed that Empusa sucked blood from sleeping people at night, abducted children, lured and strangled young men and girls, and then drank their blood (Obnorsky, 1890-1907).

## 5. CONCLUSION

At the end of this research article, we can say that the link between eco-design and art plays an important role in human life. Little is known today about eco-friendly interior design and painting. And with eco-artists and sculptors, we haven't explored that much. The article shows a small part of what we have presented. Around this theme, there are many creative works related to eco-art and eco-design from the most famous artists in the world. You can create a separate group of artists by time or era since mythology and the history of its origin are present in the works of artists.

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