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# FUNCTIONAL TYPOLOGY OF VISUAL DOMINANTS IN PUBLIC INTERIORS

**Abstract.** ***The aim of the research*** is to identify the functional patterns of the use of visual dominants in existing public interiors based on the analysis of international experience and to determine their functional typology. ***The research methods*** involve a comparative analysis of contemporary public interiors implemented for various functional purposes. The research involved the analysis of sequential impressions of interiors and the identification of visual elements (accents, landmarks, and dominants) that form their own "composition within a composition," followed by their systematic investigation: analysis of their location, conditions of visual perception, level of interaction with visitors, and the functions they perform within the interior space, followed by the generalization and typological classification of the obtained information. ***The research results*** reveal that despite the variability of compositional and artistic solutions, the functional role follows recurring patterns. Based on the analysis of implemented public spaces, the author's functional typology of visual dominants is proposed. It includes three types: the "attractor" type, the "informative" type, and the "branding" type of visual dominants. Attractor visual dominants perform the function of directly engaging visitors with the space or with a specific area within the interior. They are predominantly located on façades, in display window areas, or within the first spatial perspective revealed upon entering the space. Informative visual dominants are intended to emphasise important information for orientation and interaction with users of the space. For maximum effectiveness, they should be located directly within the area where they are intended to be used by visitors. Branding visual dominants support brand visual identity and strengthen brand recognition among both loyal and new visitors. The creation of this type of visual dominant is based on the use of an already established visual language of the brand. ***Conclusions.*** Visual dominants in public interiors can be applied using functional criteria depending on the desired outcome. The proposed author's typology complements existing scientific approaches to analysing public interiors. It expands the understanding of the role of visual dominants in shaping the user experience of interaction between visitors and the space. The obtained results have practical value for the design of public interiors and the creation of consistent visual communication systems. They may also be applied in the education and training of design professionals.

**Key words:** public interior, spatial zoning, visual navigation, commercial interiors, planning solution, functional typology.

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# ФУНКЦІОНАЛЬНА ТИПОЛОГІЯ ВІЗУАЛЬНИХ ДОМІНАНТ У ГРОМАДСЬКИХ ІНТЕР'ЄРАХ

**Анотація**. ***Метою дослідження*** є виявлення функціональних закономірностей під час використання візуальних домінант в існуючих громадських інтер'єрах на основі аналізу світового досвіду та визначення їхньої функціональної типології. ***Методи дослідження*** полягають у порівняльному аналізі реалізованих сучасних громадських інтер'єрів різного функціонального призначення. Робота передбачала аналіз послідовних вражень від інтер'єрів та виявлення візуальних елементів (акцентів, орієнтирів та домінант), які формують власну «композицію в композиції»; їхнє послідовне дослідження: аналіз особливостей розташування, умов візуального сприйняття, рівня взаємодії з відвідувачем та функцій, які вони виконують у інтер'єрному просторі, з подальшим узагальненням та типологізацією отриманої інформації. ***Результати дослідження*** виявляють, що за варіативності композиційних та художньо-виразних рішень функціональна роль підпорядковується повторюваним закономірностям. Спираючись на аналіз вже реалізованих громадських просторів, запропоновано авторську функціональну типологію візуальних домінант. Вона охоплює три типи: атрактивну, інформаційну, ідентифікаційну (брендову). Домінанти атрактивного типу виконують функцію прямого залучення відвідувача до простору або до певної зони в інтер'єрі. Розташовуються переважно на фасадах, у зонах вітрин або в першій перспективі, що відкривається під час відвідування простору. Інформаційні

візуальні домінанти мають акцентувати увагу на важливих даних для орієнтації користувача в просторі. Для максимальної ефективності вони мають розташовуватися безпосередньо в зоні взаємодії з відвідувачем.

Ідентифікаційні візуальні домінанти забезпечують підтримання візуального бренду та формують його впізнаваність як серед постійних відвідувачів, так і серед нових. Створення такого типу візуальних домінант базується на використанні вже сформованої візуальної мови бренду. ***Висновки.*** Візуальні домінанти у громадських інтер'єрах можна використовувати, застосовуючи функціональні критерії залежно від бажаного результату. Запропонована авторська типологія доповнює вже наявні наукові підходи щодо аналізу громадських інтер'єрів, а також розширює роль впливу візуальних домінант на користувацький досвід взаємодії відвідувача і простору. Отримані результати мають практичну цінність для проєктування громадських інтер'єрів та створення послідовних систем візуальної комунікації, а також можуть застосовуватися в підготовці фахівців-дизайнерів.

**Ключові слова:** громадський інтер'єр, просторове зонування, візуальна навігація, комерційні інтер'єри, планувальне вирішення, функціональна типологія.

**Problem Statement and Relevance of the Research Topic.** Today, there is considerable competition for visitors among public establishments of various types. This encourages owners to create more complex and engaging interiors [1]. However, the desire to impress visitors is increasingly giving rise to a dense saturation of informational and visual elements that overstimulates the human sensory system [2]. Such cognitive overload reduces a person's ability to perceive the space, creating the effect of "visual noise," in which no element is perceived as a priority, and visitors' attention is scattered rather than being focused on functionally important areas and commercial objectives [3]. In this context, visual dominants become particularly important as key elements of spatial organisation that influence the correct perception, navigation, and interaction of people with the interior. However, in design practice, there is no clearly systematised methodology for the use of visual dominants – it remains largely intuitive and depends on the designer's experience. A clear understanding of the functional typology of visual dominants enables the effective management of people's attention, movement, and perception within a space, which directly influences the efficiency of the design process and the achievement of marketing objectives [4].

**Analysis of Recent Research and Publications.** Visual dominance as a category of scientific analysis is located at the intersection of at least two disciplinary fields: the theory of spatial composition and the psychology of perception. The issue of spatial perception as an interaction between a person, a sign, and architecture was studied by Passini as early as the mid-1990s. He noted that the key tools for creating comfortable environments are the planning structure and visual cues of the environment [5]. These studies emphasise the informational and cognitive components of navigation; however, visual dominants as a separate functional tool are not distinguished. In turn, further studies by Calori & Vanden-Eynden highlighted the importance of visual hierarchy in navigation systems of public spaces [6]. However, the main focus was directed toward information systems rather than spatial or planning solutions for interior organisation. Some studies consider specifically the influence of spatial configurations on user behaviour, demonstrating the notable effectiveness of visual markers for confident orientation within space [7]. Among Ukrainian researchers, the effectiveness of conscious compositional and planning solutions in different types of public interiors is actively studied [8; 9; 10]. Additionally, the application of artistic-compositional methods and art objects for creating memorable and aesthetically appealing interiors is explored [11]. Visual contrast, as a basic compositional tool, contributes to the creation of an expressive image of both the space and the brand [12]. The understanding that a contemporary interior has different levels of formation, ranging from architectural to artistic [13], creates research interest in finding optimal ways to integrate dominants into this space, ensuring that they align with business marketing objectives and are the most effective from the perspective of users' physical perception. The works of these authors have established a significant foundation for further research in the field of contemporary public interior design.

Research Aim and Objectives. The aim of the research is to identify the functional patterns of the use of visual dominants in public interiors and to determine their functional typology based on the analysis of contemporary design solutions. To achieve this aim, the following objectives were established:

– to analyse contemporary public interiors of different functional purposes to identify patterns in the placement and use of visual dominants;

– to determine the main functions performed by visual dominants within the structure of public interiors;

– to determine the functional typology of visual dominants based on the identified patterns.

**Presentation of the Main Material.** In interior design, a visual dominant acts as a compositional element that attracts the user's attention due to its high level of visual expressiveness. Its physical embodiment is based on the fundamental design principle of emphasis, which is achieved through contrasts in scale, colour, form, lighting, texture, or spatial position in relation to other interior elements [14]. Thus, a visual hierarchy of the space is formed, influencing the nature of its perception. However, there is an understanding that visual dominants should serve the design objective; otherwise, the visual expressiveness of the dominant becomes merely a decorative technique, losing its effectiveness as a tool for spatial organisation [15]. In this case, the key issue is not so much the formal means of creating a visual dominant (scale, colour, contrast) as its functional purpose – that is, the specific objective it fulfils within a particular space. Answering this question required referring to international practice, namely, analysing how visual dominants actually function in contemporary public interiors of different purposes. It also required identifying patterns in their placement and use, as well as understanding under what conditions the aesthetic expressiveness of a visual dominant truly serves the function of the space. The following criteria were considered in the analysis of international experience in the use of visual dominants: the location of the visual dominant; the conditions of its visual perception; the nature of its interaction with visitors; the function it performs within the space.

Based on the patterns identified through the comparative analysis, the next stage of the research consisted of: grouping; typological classification.

The analysis of international experience revealed recurring functional models in the use of environmental visual dominants, which formed the basis for the proposed typology. A total of 20 contemporary public interiors of different functional purposes were analysed, of which the most representative examples were selected for publication.

For the first group, examples of public interiors presented in (Fig. 1) were examined.

In the XYTS Shop project (Fig. 1, *a*), the visual dominant is created by means of a distinctive orange portal that emphasises the entrance area and creates a strong local compositional focal point, visible even when approaching the premises [17]. The spatial arch not only marks the entrance but also visually invites users to continue moving into the interior.

In the FOS store (Fig. 1, *b*), a similar function is achieved through the vivid colour scheme of the façade, which extends beyond the doorway and transforms the entire entrance plane into a visual element that attracts attention. The colour dominant begins to interact with potential visitors while they are still in the urban environment, creating their first impression of the establishment [19].

In the Nudake Sinsa space (Fig. 1, *c*), the compositional focal point is represented by a large-scale croissant. This exhibition object enters the field of view even from the street, as it is positioned within the interior to be visible through the display window. Such an unusual artistic solution arouses curiosity and encourages visitors to approach the object, namely, to enter the space [21].

In the Lynk & Co Club (Fig. 1, *d*), the attractor function is performed by a spatial composition revealed in the perspective of the entrance area. Although the visual dominant is not located directly at the entrance, it is clearly visible from the very first steps within the space. It encourages visitors to follow a specific movement path through the interior [23].

Despite the different functional purposes of these spaces, all of the above-mentioned attention-attracting elements, functioning as local visual dominants, are located within the entrance area, on the facade, or in the first spatial perspective of the interior. Regardless of their artistic embodiment, they perform the same function – to create the first impression of the space and encourage users to enter or continue moving through it. Based on the conducted analysis of visual dominants whose primary function is to attract the attention of potential visitors to a space or to a specific area within it, it is proposed to classify them as the «attractor» type of visual dominants.

For the second group, examples of public interiors in which the visual dominant is used directly within the interior were grouped (Fig. 2).

In the MUR.MUR Architectes restaurant (Fig. 2, *a*), the compositional dominant is represented by a large-scale menu placed on the wall. Owing to its contrasting colour scheme, large graphic elements, and central location, the information is clearly perceived from different points within the dining area and quickly attracts visitors' attention [25].

In the Chinese Box Club project (Fig. 2, *b*), the informative visual dominant is implemented through the illuminated «Orders» sign, which clearly indicates the ordering area. The contrasting lighting and concise graphic design allow visitors to identify the functional zone immediately [27].

In the House of Communication project (Fig. 2, *c, d*), the dominant element is a complex navigation system implemented through large-scale illuminated typography. The information is integrated into the

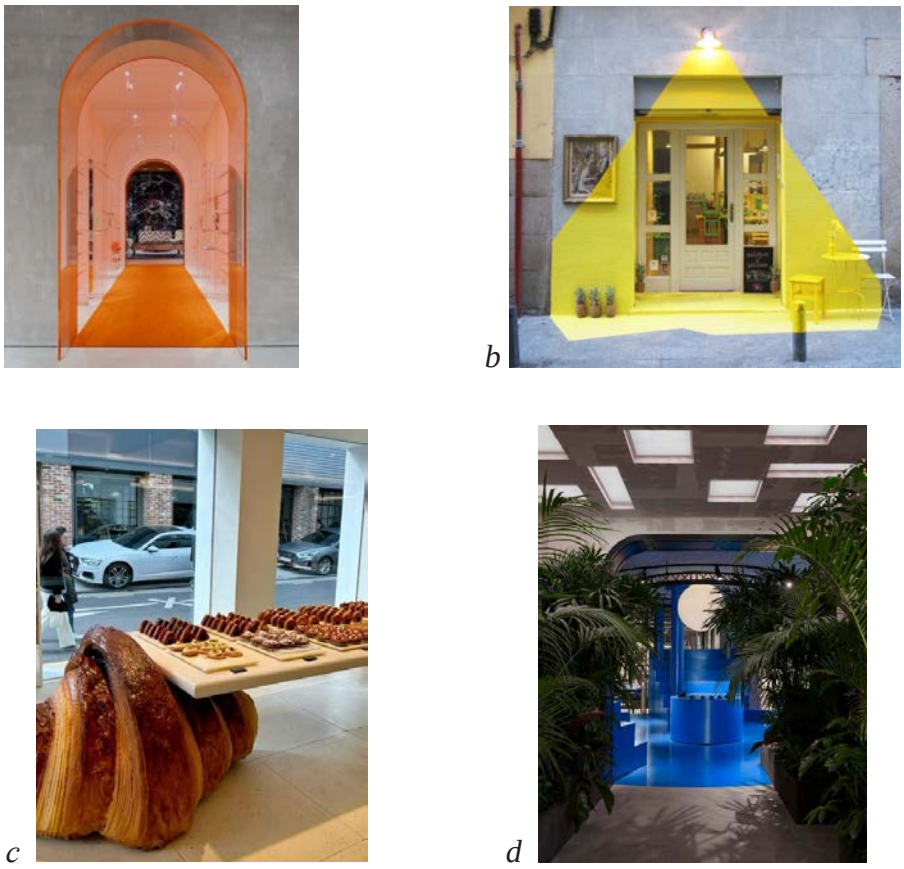


Fig. 1. Examples of attractor visual dominants: *a* – XYTS Shop. *2020*. [16]; *b* – FOS Flagship Store. *2013*. [18]; *c* – Nudake Sinsa. *2023*. [20]; *d* – Lynk & Co Club. *2021*. [22]

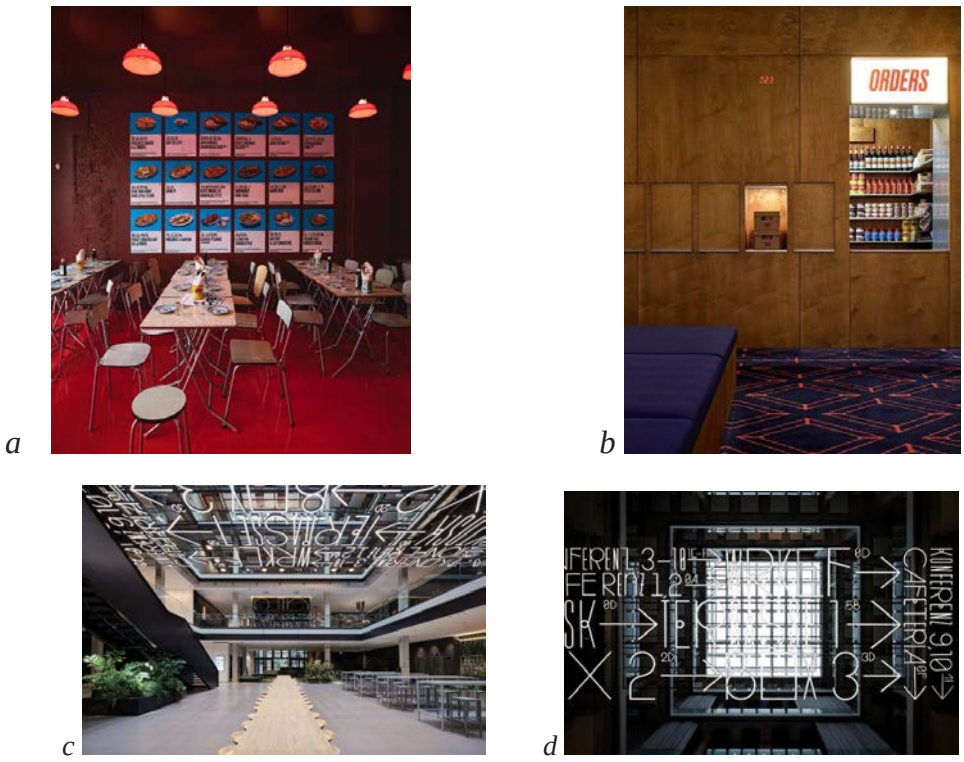



Fig. 2. Examples of informative visual dominants: *a* – MUR.MUR Architectes. *2023*. [24]; *b* – Chinese Box Club. *2019*. [26]; *c, d* – House of Communication. *2022*. [28]

interior composition and is perceived as one of its key visual elements, ensuring quick orientation of users within the space [29].

Despite the different functional purposes of the objects, all examples demonstrate the same principle: the dominant element concentrates visitors' attention on information that is important for orientation or interaction with the space. It is worth noting that although menus and navigation systems have different content, they serve the same purpose. Based on the conducted analysis of visual dominants whose primary function is to emphasise important information for users while ensuring the intended interaction scenario, it is proposed to classify them as the «informative» type of visual dominants.

The third group includes examples of public interiors presented in (Fig. 3).

In the New York Burger restaurant (Fig. 3, *a*), the dominant element is a large-scale typographic composition integrated into the interior. The integration of the establishment's name into the illuminated panel transforms the logo from a graphic sign into an architectural element of the space that constantly interacts with visitors [31].

In the Camper House of Shoes store (Fig. 3, *b*), brand identity is implemented through the large-scale use of corporate graphics and colour in visual merchandising. The brand name is integrated into the spatial composition and becomes one of the key elements of the interior, maintaining the integrity of the corporate image [33].

In the Campari Tocco Rosso space (Fig. 3, *c*), the local visual dominant is formed through product display, which simultaneously serves as the main compositional accent of the entire interior. The brand is represented not only through the logo but also through the repetition of corporate colour, packaging, and characteristic visual style.

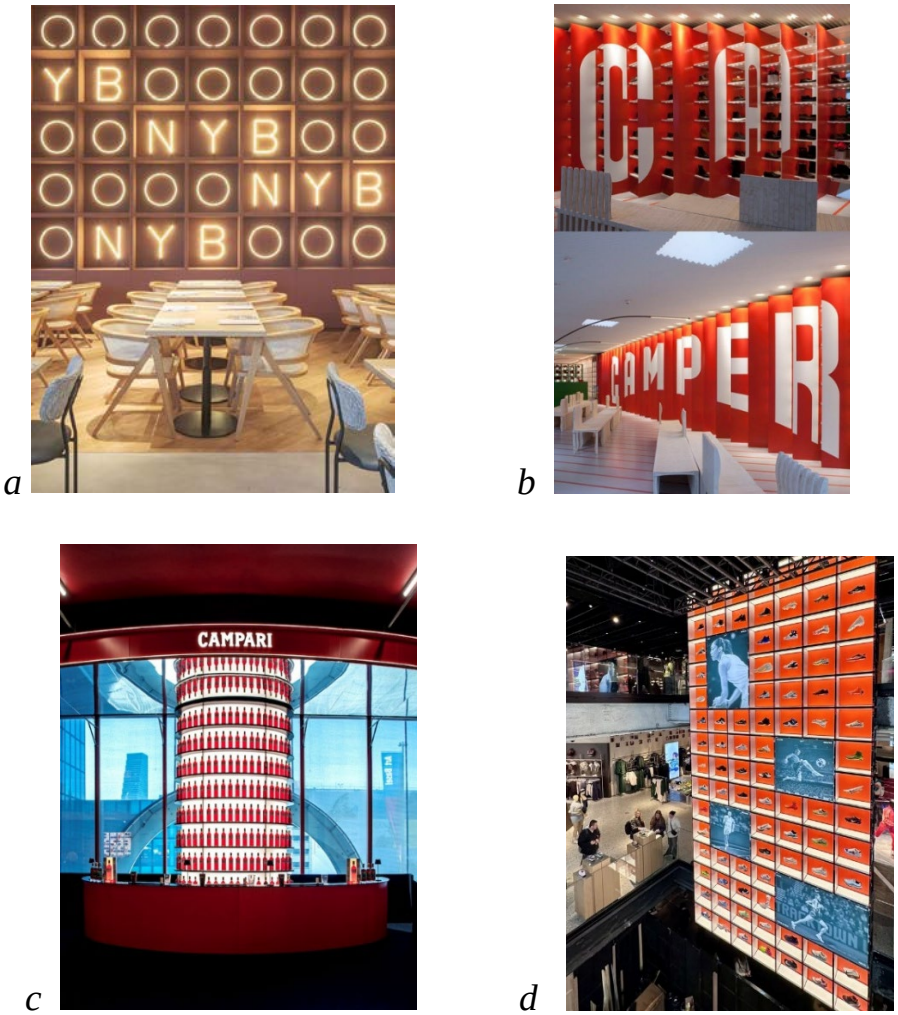



Fig. 3. Examples of branding visual dominants: *a* – New York Burger. *2018*. [30]; *b* – Camper House of Shoes. *2012*. [32]; *c* – Campari Tocco Rosso. *2023*. [34]; *d* – Nike House of Innovation. *2026*. [35]

In the Nike House of Innovation store (Fig. 3, *d*), the visual dominant is formed through a large-scale display of sneakers placed against a vivid corporate orange background. The compositional solution not only emphasises the products but also strengthens brand recognition through the use of corporate colours [36], a characteristic method of product display, and a consistent visual identity. In this case, the product itself becomes the primary carrier of brand identity.

Despite the different nature of the spaces, all examples demonstrate the use of compositional dominant elements to enhance brand recognition, its visual language, and values. These local visual dominants are formed through the integration of corporate identity elements or directly through the artistic display of products, which serve as key carriers of the brand image [37].

Based on the conducted analysis of visual dominants whose primary function is to support brand visual identity, form its recognizability, and create a stable associative connection between the space and the brand, it is proposed to classify them as the "branding" type of visual dominants.

**Conclusions.** As a result of the conducted research, the contemporary public interiors of different functional purposes were analysed to identify patterns in the use of visual dominants and to determine their functions within the space. The analysis of the examples showed that compositional and artistic implementation may vary; however, the functional role is the determining factor. Additionally, the existence of local, self-sufficient interior compositions that perform specific, separate functions was established. The function of a visual dominant itself became the main criterion of the proposed classification and is considered in the article as a tool for organising the perception of public space. Based on the results of the research, three functional types of visual dominants were identified: the *«attractor» type*, the main function of which is to engage visitors with the space itself or with a specific area within it; the *«informative» type*, aimed at attracting attention to important elements that ensure comfortable use of the space according to the intended interaction scenario; and the *«branding» type*, which supports brand visual identity, forms its recognisability, and creates a stable associative connection between the brand and the space. The proposed typology demonstrates, through examples, that the same function can be implemented through different artistic approaches in various spatial situations, and therefore, it does not depend on them. This confirms the relevance of applying a functional approach when establishing functional dominants in the creation of a design concept and during the design process, taking into account the specific characteristics of the space and commercial objectives. A promising direction for further research is the study of combined cases of visual dominant use, as well as the evaluation of their effectiveness: their influence on user behaviour according to the desired outcome of interaction with the interior environment.

***Information on the use of artificial intelligence.*** *During the preparation of this article, AI tools were used exclusively for grammar checking and translation, without generating any scientific or academic content. All ideas, analyses, data, and conclusions belong to the author.*

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