

Creative Space: Synergy between Interior Design and Textured Art Collections

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ABSTRACT

This study examines the synergy between interior design and the appreciation of texture art through the framework of Csikszentmihalyi's Creative Systems Theory, focusing on the interaction among individual, domain, and social dimensions in shaping the creative practices of collector-designers. A qualitative phenomenological approach was employed, with data obtained through semi-structured in-depth interviews with professional interior designers who are also active collectors of texture art. The analysis was conducted using a systematic thematic approach based on the three dimensions of the theory. The results indicate that the individual dimension is reflected in the integration of design principles and aesthetic sensitivity, flow experiences when interacting with artworks, and reflections on textural expressiveness beyond technical aspects. Domain interaction generates a new aesthetic framework, in which classical design principles enrich material interpretation and exposure to experimental art encourages a paradigm shift toward adaptive approaches. Meanwhile, the field dimension operates through networks with galleries, curators, and artists that facilitate creative dialogue and curatorial intuition. This study contributes to the understanding of cross-disciplinary creativity, showing that innovation emerges through dynamic interactions between individual combinatorial abilities, knowledge exchange across domains, and the support of a creative ecosystem that fosters collaboration and reflection in contemporary design and art practices.

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INTRODUCTION

Creativity is a complex phenomenon that transcends disciplinary boundaries, manifested through dynamic interactions among individuals, domains of knowledge, and socio-cultural contexts that shape creative ecosystems (Csikszentmihalyi, 1996; Gardiner, 2020). In the context of the built environment, the integration of art and design creates spatial experiences rich in meaning, where visual, tactile, and aesthetic elements function as media for transforming space into a vessel of creative expression that influences occupants' perceptions, emotions, and behaviours (Sadiq et al., 2025; Spence, 2020). The synergy between interior design practices and art appreciation, especially textured artworks, opens opportunities for interdisciplinary exploration connecting spatial design principles with artistic values, creating creative dialogues that enrich both aesthetic and functional experiences in residential and public spaces (Gardiner, 2020; Shofia & Harani, 2024). Research in this field holds global significance as it offers a deeper understanding of how interdisciplinary collaboration can generate innovations that respond to human needs for meaningful, inspiring, and responsive environments amidst the complexity of contemporary life (Glaveanu, 2010; Sawyer, 2012).

Although global trends indicate increasing interest in sensory-oriented interior design, such as sensory phenomenology, spatial storytelling, and multisensory design approaches, empirical studies that specifically elaborate the mechanisms of synergy between interior design and texture art remain relatively limited. Recent studies emphasise the importance of texture and materiality in shaping perceptions of depth, intimacy, and atmospheric spatial qualities, yet they tend to

focus on design scenarios or specific case studies of spaces without explicitly positioning creative actors as both collectors and designers (Sadiq et al., 2025; Shofia & Harani, 2024). On the other hand, literature on interdisciplinary design practices indicates that cross-domain integration, for instance between design, art, and technology, is key to innovation, particularly when creative processes are managed as conscious collaborations among diverse expertise (Moirano et al., 2020; Pei et al., 2024). However, how knowledge and aesthetic sensibilities from the domain of texture art are concretely integrated into interior design decisions by actors who simultaneously serve as collectors remains rarely explained systematically within a coherent theoretical framework.

To examine this phenomenon, Csikszentmihalyi's Systems Creativity Theory (1996) is particularly appropriate. This theory encompasses three main dimensions: (1) person, (2) domain, and (3) field. First, the person dimension includes cognitive, motivational, and personal experience aspects (collectors) that shape the creative awareness of individuals who are both collectors and designers. This includes the ability to achieve flow states, namely optimal engagement between challenges and skills in the creative process (Csikszentmihalyi, 1996; Gardiner, 2020). Individuals with experiences across various fields have been shown to possess strong combinatorial abilities, enabling them to connect ideas and knowledge elements across disciplines to generate innovation (Csikszentmihalyi, 1996; Vygotsky, 2004). However, there is limited research on how an interior design background influences perceptions of texture quality in artworks and how appreciation of texture art expands designers' sensitivity to spatial materiality. Second, the domain dimension encompasses systems of knowledge and aesthetic values that guide creative practices (Csikszentmihalyi, 1996). The field of interior design is grounded in principles of composition, proportion, and function, while the realm of texture art emphasises material expressiveness and multisensory experiences (Kwon, 2022). The interaction between these two forms creates an interdisciplinary space that encourages innovation and reciprocal influence between domains (Greef et al., 2017). Texture plays a crucial role in shaping spatial and emotional experiences. Texture is not merely a decorative element but a communicative medium that transforms how occupants perceive space (Franzini, 2011; Kwon, 2022; Merleau-Ponty & Landes, 2014). Nevertheless, a gap remains in understanding how collector-designers integrate these two domains to construct spaces that are both functional and stimulating to aesthetic imagination. Third, the field dimension is understood as the result of social interaction and creative dialogue within ecosystems involving creators, curators, critics, and audiences who collectively shape the value and meaning of artworks (Csikszentmihalyi, 1996; Gardiner, 2020). In the context of texture art, collector-designers build relational networks with artists, curators, clients, and design communities that influence taste, curatorial decisions, and creative identity (Csikszentmihalyi, 1996). Research on collaborative creativity shows that diversity of expertise can produce greater innovation when supported by effective mechanisms for managing conflict and integrating ideas (Greef et al., 2017; Sawyer, 2012). The private spaces of collector-designers function as idea laboratories where material experimentation and visual dialogue between art and design occur (Gardiner, 2020). Yet, the mechanisms through which tripartite dialogue among designers, artists, and clients shapes the integration process of textured artworks into interior spaces and bridges the worlds of fine art and interior design still require more comprehensive elaboration.

Thus, this study originates from a primary gap, namely the absence of comprehensive studies that specifically explain the mechanisms of cross-disciplinary creativity in the synergy between interior design and texture art collections using Csikszentmihalyi's Creative Systems Theory. This study offers a new contribution by positioning the collector-designer as a creative intersection located at the crossing of the three system dimensions (Person–Domain–Field) and by analysing in depth how their interactions shape the phenomenon of creative space as an integrative practice between fine art and interior design. This approach enriches design discourse by demonstrating that innovation emerges not only from exploring form and function in spatial design but also from relational configurations among creative actors, knowledge systems, and the socio-artistic ecosystem.

Based on this gap, the study focuses on the phenomenon of creative space, defined as the synergy between interior design and curated texture art collections by actors who hold dual roles as interior designers and collectors. Specifically, the objectives of this study are: (1) In what ways is the individual (person) dimension in systemic creativity theory reflected in the creative thinking processes, flow experiences, and self-reflections of collector-designers when selecting and arranging texture artworks in interior spaces? (2) What is the nature of the interaction between the domain of interior design and the domain of texture art? How does this interaction shape frameworks of aesthetic appreciation, texture

interpretation, and design innovation that integrate principles from both domains of knowledge? (3) In what ways does the field dimension (social environment and creative ecosystem) influence texture art collecting practices? This includes the role of communities, dialogue with artists and curators, and the function of private spaces as creative laboratories, bridging art and design worlds. Addressing these questions will fill existing knowledge gaps regarding mechanisms of cross-disciplinary creativity in art-design integration contexts. Furthermore, these questions contribute to the theoretical understanding of how different domains of knowledge interact synergistically in professional creative practices. The practical implications of this study are twofold. First, the findings are expected to inform the development of more holistic approaches in interior design education and art curation. Second, the findings are expected to provide insights for practitioners on how to optimise art integration within spaces to create transformative aesthetic experiences. This study was conducted through in-depth interviews with collector-designers who integrate texture artworks into their design practices, with analysis based on Csikszentmihalyi's three dimensions of creativity to reveal the complexity and richness of creative space phenomena as interdisciplinary synergy.

METHODS

This study employed a qualitative approach with a phenomenological design to explore the in-depth experiences of collectors who are also interior designers in integrating texture artworks into their creative practices (Chand et al., 2025; Xu, 2025). The phenomenological qualitative design is often used to understand how individuals experience and interpret a phenomenon in their daily lives, rather than testing hypotheses or measuring variables in a standard manner (Alhazmi & Kaufmann, 2022). In this study, phenomenology is placed within an interpretive paradigm, focusing on how interior designers who are also art collectors understand "creative space" through their subjective experiences in integrating textured artworks into interior settings (Frechette et al., 2020). The choice of phenomenological design is in line with three research questions, which aim to understand: (1) how the individual or personal dimensions in Csikszentmihalyi's Creative Systems Theory are reflected in the creative thinking, flow experiences, and self-reflection of collector-designers; (2) how the interaction between the fields of interior design and textured art shapes the aesthetic framework and design innovation; and (3) how the field dimension, or creative ecosystem, influences collecting and curatorial practices (Csikszentmihalyi, 1996; Glaveanu, 2010). Phenomenological investigation is particularly suitable when the main objective is to connect participants' life experiences with the underlying theoretical framework, in this case, Creative Systems Theory (Alhazmi & Kaufmann, 2022; Frechette et al., 2020). Informants were selected using purposive sampling, focusing on individuals who met two main criteria: they were professional interior designers and, at the same time, active collectors of textured artworks integrated into their design practices. Purposive sampling is a qualitative study that requires cases rich in information and capable of providing detailed and conceptually strong insights to answer specific research questions. In line with these recommendations, participants in this study had substantial interior design experience and a personal collection of textured artworks, enabling them to explain the synergy between interior design and art collection from the dual perspective of designers and collectors (Campbell et al., 2020). The qualitative single case study approach allows for deep immersion and contextual explanation, where a single information-rich case can yield significant theoretical contributions (Bantugan, 2025)

Data collection was conducted through interviews in environments familiar to the participants, such as their homes or studios, in accordance with recommendations in phenomenological research to collect data in authentic contexts that support natural reflection (Alhazmi & Kaufmann, 2022; Frechette et al., 2020). With the participants' consent, all interviews were audio recorded and transcribed verbatim, preserving the nuances of tone, emphasis, and tempo that are crucial for phenomenological interpretation. In addition, photographic documentation of selected interiors and textured artworks was collected as contextual material.

Data analysis used a systematic thematic analysis approach, beginning with the familiarisation stage, followed by initial coding, then focused coding, and finally the development of coherent and meaningful themes that represent significant patterns in the data (Ahmed et al., 2024; Ediyanto et al., 2025). Systematic thematic analysis begins with familiarisation with the data, initial coding, focused coding, and theme development based on Csikszentmihalyi's three-dimensional theory, with triangulation of sources (interviews + photos) for convergence of meaning and validation of initial interpretations directly with informants for confirmation of co-construction of meaning. This approach enhances

credibility by involving participants as co-constructors of interpretation (Dahal, 2025). In this study, the “synergy” between interior design and textured art collections was operationally defined analytically through several indicators based on previous research on spatial experience and multisensory design (Kwon, 2022; Spence, 2020). These indicators include: (a) the level of conceptual alignment between the interior design narrative and the themes of the textured artworks; (b) the perceived contribution of texture, materiality, and relief to the experience of depth, comfort, and flow within the space; and (c) the role of collaborative dialogue with artists, curators, and clients in shaping how artworks are selected, placed, and interpreted in the interior context (Gardiner, 2020; Greef et al., 2017). The final themes reported in the Results and Discussion section represent an interpretive synthesis of these coded patterns, rather than a mere grouping of topics, in line with the reflective thematic analysis approach proposed (Braun & Clarke, 2019). Data validity is ensured through the application of the four reliability criteria in qualitative research proposed by Lincoln and Guba, namely credibility, transferability, dependability, and confirmability (Ahmed et al., 2024; Guba & Lincoln, 1989).

RESULTS AND DISCUSSION

The interview findings addressing how individual, domain, and field dimensions in systemic creativity theory are reflected in creative thinking processes, flow experiences, and collector-designer self-reflections; how interactions between interior design and texture art shape aesthetic appreciation and spatial innovation; and how social environments and creative ecosystems influence texture art collecting and curation practices are presented as follows:

Individual Dimension: Creative Thinking Processes, Flow Experiences, and Self-Reflection of Collector-Designers

Interview results show that the informants’ creative thinking processes in selecting and arranging textured artworks begin with a deep understanding of interior concepts as the primary foundation. Informants stated that “in arranging or placing paintings within an interior, we must first understand the concept of the interior so that the painting placed in the space aligns with the interior concept, in terms of form, color, theme, and texture (*Refer to Picture 1*)” This statement demonstrates that collector-designers’ cognitive processes are systematic and integrated, where art selection is not conducted spontaneously but through rational considerations linking visual elements of paintings with interior design principles. Within Csikszentmihalyi’s Systems Creativity Theory, the individual dimension is shown through cognitive abilities to integrate knowledge from two different fields, namely interior design and fine arts, into coherent creative decisions.

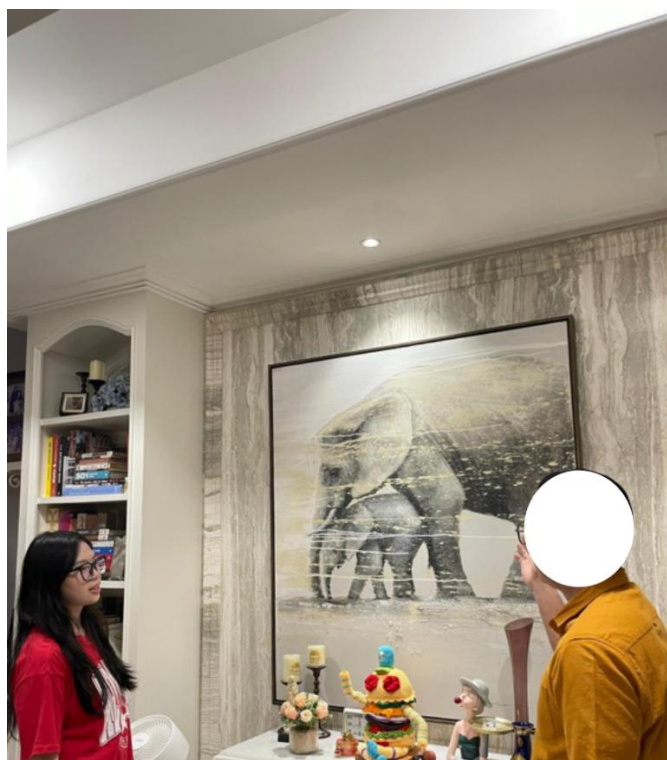
A professional background as interior designers, particularly specialising in American classic and European classic styles, shapes the informants’ aesthetic sensibilities toward detail and textuality. Informants explained that “I work as an interior designer, mostly in American classic or European classic styles, so I prioritise details in an interior or thematic concept, and textured paintings provide additional detail so that they blend with the interior concept.” This professional experience has exerted multifaceted effects on aesthetic preferences, fostering appreciation for texture art as an integral element, enriching design narratives rather than merely functioning as decorative additions. Technical expertise in interior design creates a unique framework for appreciating depth and materiality in artworks. Within this framework, texture is understood as a medium capable of providing visual depth and sensory richness to a space.

Flow experiences in creative activities occur during reflective moments after daily professional activities. Informants described flow moments as “after returning from work, being inside an interior with a collection of paintings that can be seen and felt, creating comfort and tranquillity that merge with the home interior.” This experience indicates that flow, within the context of texture art collections, does not always occur during active processes of arranging or selecting artworks. Instead, flow occurs during passive contemplation, where collector-designers experience emotional resonance with themselves, artworks, and spatial environments. These moments illustrate holistic integration among spatial function, aesthetic expression, and occupants’ psychological well-being, aligned with Csikszentmihalyi’s concept of flow as an optimal experience emerging from a balance between challenges and individual skills.

In assessing the balance between spatial function and aesthetic expression, informants applied contextual approaches considering specific room functions. For instance, informants stated that “if we have a dining area, adding paintings of

fruits or textured flowers enhances dimensionality, creating balance in colour and making the room more beautiful, vibrant, and visually appealing.” The selection of painting themes relevant to spatial functions demonstrates design thinking considering thematic and psychological appropriateness between occupant activities and visual narratives of artworks. Texture quality is perceived as added value, providing depth and enriching visual experiences through the depth illusion that creates spatial dynamics.

Self-reflection arising from interaction with textural artworks reveals appreciation for expressiveness and vitality conveyed by texture. Informants acknowledged that “the textured artworks I collect may not have very clear details or neatness, but this creates unique concepts or colours in each painting, making them feel more alive for me.” This indicates that appreciation for texture art extends beyond technical precision or meticulous execution. Rather, it is characterised by texture’s ability to present a unique character and a sense of vitality, enriching aesthetic experiences. Such reflections signify mature creative awareness, where collector-designers appreciate expressive qualities beyond traditional aesthetic conventions, demonstrating openness toward diverse artistic approaches in personal collecting and curation practices.



Picture 1: One of the textured artworks that matches the theme, colour, and concept of the interior
Author’s documentation [source]

Domain Interaction: Aesthetic Appreciation, Texture Interpretation, and Design Innovation

The interaction between the domain of interior design and the domain of texture art forms a unique framework of appreciation, in which design principles become a lens for interpreting the material qualities of artworks. The informant explained that “I work in the field of interior design, leaning more toward classical styles, so I need more detail in the design process. Textured paintings happen to provide details similar to the concept I have when working on an interior, making the 3D dimensions of a textured painting more visible (*Refer to Picture 2*). This statement shows that professional understanding of classical interior design details creates sensitivity toward the three-dimensional quality and materiality of artworks. In accordance with interior design principles that emphasise layering and visual complexity, texture is understood not only as a visual element but also as a medium that presents spatial depth.

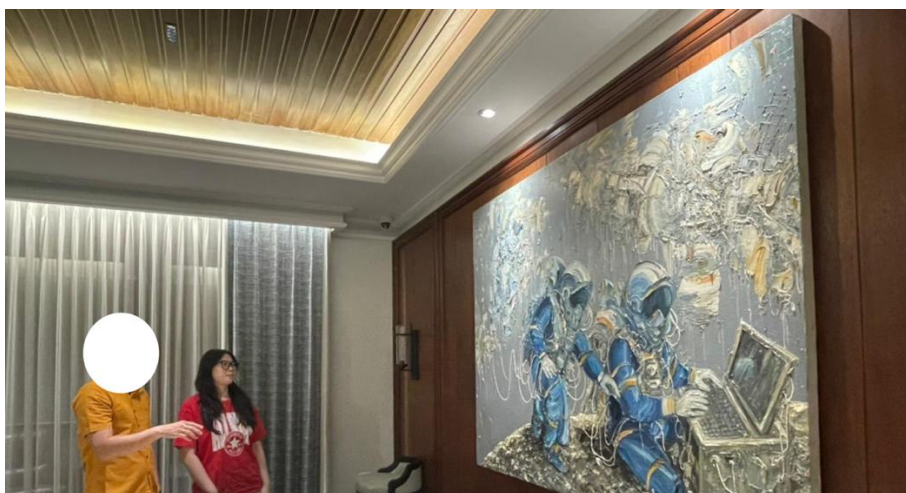
The relationship between design elements such as colour, form, and lighting and the artistic value of textured paintings is understood through an integrative approach that begins with concept. The informant stated that “first, in choosing a painting that I collect, I happen to be more interested in the initial concept of the painting. Once we see that this concept aligns with what I want, along with the form, colour, and concept presented in the painting, there is a desire to own it.”

This selection process indicates that appreciation for textured artworks begins with conceptual resonance, which is then strengthened by evaluation of formal elements. This approach reflects a synthesis between structured design thinking and intuitive artistic sensibility, where the decision to collect emerges from a combination of rational assessment and emotional response to the artwork.

In the context of contemporary aesthetics, texture art functions as a source of inspiration that encourages “out of the box” thinking in interior design practices. The informant described this influence by stating that “from the perspective of contemporary art, I see it as out of the box, perhaps through forms, bright colours, and others, which make me create interiors that are not merely plain. We can introduce ideas where something can be advanced or recessed, creating three dimensions, or combining more cheerful and colourful palettes in an interior so that it does not look boring.” Contemporary textured art, characterised by expressive freedom in form and colour, has the potential to expand the boundaries of interior design conventions. These conventions are often constrained by rules of proportion and classical harmony. Exposure to avant-garde artistic approaches has been shown to encourage innovation in interior design, enabling exploration of more dynamic spatial strategies, such as the play of visual depth and the use of bolder colour palettes.

Texture art is viewed as a medium that actively expands the boundaries of traditional interior design creativity by challenging conventional assumptions about what is acceptable in design. The informant reflected that “through textured art we can expand the boundaries of creativity in interiors because at the beginning, when working in interior design, we used to think that a design had to be this way or that way, the concept had to be fixed, and nothing new seemed possible. With the creativity found in textured paintings, we can think that something can be changed and still made better than what we had previously done.” This statement signifies an epistemological transformation in design practice. Exposure to texture art shifts thinking from a prescriptive approach, which follows fixed rules, toward an adaptive approach that is open to experimentation and innovation. Interaction between different fields facilitates reciprocal learning, where principles from one domain inform and transform practices in another.

The contribution of texture art in creating spatial atmospheres that stimulate occupants’ imagination and aesthetic experiences is recognised through professional experiences in design projects. The informant explained that “once we place texture art in a room, it feels as if the room becomes more beautiful and more valuable, and in terms of concept, when the space merges with the painting, the room certainly looks better. Based on my experience in designing, many of my clients also like rooms that incorporate textured paintings.” This acknowledgement indicates that texture art not only enhances the visual quality of a space but also adds intangible value perceived by both occupants and clients. The function of texture serves to create focal points that attract attention and trigger more active visual engagement. The transformation of space from a merely functional container into an environment rich in aesthetic stimuli and meaning is a central concern of this theory.



Picture 2: One of the textured artworks that makes the room more prominent
Author’s documentation [source]

Field Dimension: Community Influence, Creative Dialogue, and Collection Ecosystems

The field dimension in texture art collection practices manifests through networks of relationships with various actors in the art ecosystem, including galleries, curators, artists, and collector communities. The informant identified that “some galleries, some friends, and some curators may influence my decision to collect certain works, so perhaps we should visit galleries or art exhibitions more often, including contemporary art or painting exhibitions, so that we become more familiar with the artists, the concepts behind the paintings, sharpen our instincts in viewing artworks, and develop a desire to own collections from those artists.” This statement indicates that decisions in collecting artworks are influenced by dialogue and interaction with stakeholders in the art world, rather than being made in isolation. Participating in exhibitions and visiting galleries constitutes a social learning mechanism that develops visual literacy and the ability to evaluate both the quality and investment potential of artworks.

Interaction with artists and curators plays a crucial role in enriching the creative perspectives of collector-designers through knowledge transfer and curatorial insights. The informant explained that “we should understand or befriend artists and curators, because from them we obtain information about which artists or artworks are considered worthy of collecting, so that we can determine our steps or decide which paintings are most suitable or best for us to buy.” These relationships facilitate access to internal knowledge regarding artistic practices, the narratives underlying artworks, and evaluation criteria used by art professionals. Such contextual information deepens appreciation for the artworks and enables collector-designers to make more informed decisions, linking aesthetic value with an understanding of historical and conceptual significance within the context of contemporary art development.

Tripartite creative dialogue among designers, artists, and clients forms a collaborative process in determining the integration of textured artworks into interior design projects. The informant described this practice as follows: “Before choosing paintings to be installed in a client’s interior area, we must explain that this painting may suit the client’s room, so that the client first understands the value of the painting and considers it worthy of purchase. If we do not provide explanations about art that clients can understand, they will certainly refuse to buy the painting or artwork. Therefore, it is better to bring the artist in, allowing them to explain the concept contained in the artwork so that the client can accept and consider purchasing it (*Refer to Picture 3*)” This process reveals the role of designers as cultural mediators who bridge the art world and lay clients. They provide aesthetic education and facilitate appreciation of artistic values. This dialogue is both transactional and pedagogical; artistic knowledge is transmitted to clients, shaping their understanding and legitimising curatorial decisions.

Private spaces function as idea laboratories where creative experimentation occurs through repeated practices of placing and replacing artworks. The informant reflected that “in my own space, my personal room often undergoes changes where I replace several paintings, so it feels like giving new effects or new nuances to my personal space, so that it does not look boring. We might shift old paintings, try replacing them with new ones, or repeatedly change them to find what fits better, so we dare to experiment in interior design, realising that paintings are not placed arbitrarily. We think, ‘this fits better in this room, this suits this painting better,’ and playing with replacing paintings, for me, becomes a form of creativity in interior design.” This practice of rotating artworks reflects an experimental approach to personal curation, where private space becomes a site for exploring various visual configurations and testing the psychological effects of different compositions. This trial-and-error process has been shown to develop curatorial intuition and sensitivity to the dynamics between artworks and spatial environments, generating implicit knowledge applicable to professional practice.

Texture art collections are understood as bridges connecting the worlds of fine art and interior design within a broader context of cross-disciplinary creativity. The informant emphasised that “the world of fine art and interior design is interconnected because an interior without fine art would appear incomplete without such concepts. In my opinion, fine art is not limited to paintings but can include artworks, sculptures, or collections such as three-dimensional art and others. So, as interior designers, we not only recognise paintings, but we can incorporate other elements into interiors so that the interior merges with fine art.” This understanding reveals an integrative vision in design practice that transcends conventional approaches separating art and design as distinct fields. Rather than viewing art collections as mere decoration, this approach regards them as essential elements in creating spaces with conceptual depth and aesthetic

richness. This perspective reflects awareness of the interdependence among creative disciplines in producing meaningful and holistic spatial experiences.



Picture 3: One of the textured artworks that is adapted to the spatial layout
Author's documentation [source]

CONCLUSION

Based on phenomenological analysis of collector-designers' experiences, it can be concluded that the synergy between interior design and texture art collections is realised through close interaction among the three dimensions of creativity within the Creative Systems Theory. *First*, in the individual dimension, creative thinking processes appear in the ability to integrate interior concepts with the visual and textural characteristics of artworks, so that the selection and arrangement of paintings are not conducted spontaneously but through systematic considerations of spatial function, theme, colour, form, and texture. Flow experiences emerge primarily during contemplative moments when occupants emotionally interact with artworks within the space, affirming that textured art contributes to feelings of comfort, tranquillity, and unity between self, artwork, and space. Collector-designers' self-reflections show that texture is understood as a medium that provides vitality, visual depth, and "life" to paintings and spaces, transcending technical evaluations of neatness or detail alone. *Second*, in the domain dimension, findings indicate that interaction between interior design and texture art domains gives rise to a new aesthetic framework that combines classical design principles with the expressive freedom of contemporary art. Principles of composition, proportion, and interior function become lenses for interpreting material quality and three-dimensional depth of textured artworks, while exposure to experimental art encourages designers to move beyond prescriptive thinking toward more adaptive, experimental, and "out of the box" approaches. This interaction triggers design innovation through exploration of visual depth, bold colour palettes, and the use of texture as focal points that elevate space from merely a functional container into an imaginative and meaningful aesthetic experience. *Third*, in the field dimension, practices of collecting and integrating texture art are shaped by relational networks with galleries, curators, artists, and collector communities that strengthen visual literacy and curatorial intuition. Tripartite dialogue among designers, artists, and clients positions designers as cultural mediators, bridging the art world and client needs, while private spaces function as "creative laboratories" where rotation and experimentation with artwork arrangements refine sensitivity to art-space dynamics. Overall, this study shows that innovation in creative spaces emerges from individual combinatorial abilities, cross-domain interactions, and reinforcing social ecosystems.

The scientific contribution of this study lies in deepening the understanding of cross-disciplinary creativity in the context of synergy between interior design and textile art by applying Creative Systems Theory to the collector-designer phenomenon as an integrated system rather than two parallel domains. The findings add new nuance by showing that flow experiences in creative practice emerge not only during active production moments but also during passive

contemplation of spaces already filled with textured artworks, and that private spaces can function as arenas of continuous improvisation connecting fine art and interior design domains. Practically, the implications for design and fine art education include the urgency of developing more integrative curricula combining curatorial training, exploration of texture and materiality, and collaborative experiences with art communities to foster reflective and cross-disciplinary competencies among students. For practitioners, these findings emphasise the importance of strengthening visual literacy toward contemporary art, building strategic networks with galleries, curators, and artists, and utilising personal spaces or studios as arenas for testing art–interior integration configurations that can later be transferred to client projects in more holistic and meaningful ways.

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