The Idea Of Environmentally Sustainable Interior Design

Nathan Stegall once said that ‘The role of the designer in developing a sustainable society is not simply to create ‘sustainable products’ but rather to envision products, processes, and services that encourage widespread sustainable behaviour’ Sustainable design is the art of designing physical objects and the built environment in accordance with economic, social and ecological sustainability principles. It ranges from designing small objects for daily use to the microcosm of designing city buildings and the physical surface of the earth. In the areas of urban planning, architecture, interior design, engineering, graphic design and fashion, it is an increasing trend. The necessary objective of sustainable design is to produce spaces, products and services in a manner that reduces the use of non-renewable resources, minimizes the impact on the environment and connects people to the natural environment. Sustainable design, we can say, is the design that extends beyond just being effective, good-looking, on time and on budget. It is a design that cares about how distinct objectives are accomplished, how it affects individuals and the environment. An eco-conscientious professional is committed to continuously seeking methods to reduce the effect of design on the globe around us. In reaction to economic requirements that taxing the environment, interest in sustainable growth continues to grow. It makes sense for those people interested in living an environmentally friendly life to use sustainable materials for furniture.[12]

While environmentally sustainable interior design (ESID) has become a significant problem in the practice of interior design, the frequency with which interior designers make sustainable decisions in actual practice is still restricted in some areas, especially when it comes to material selection. Today there is a broad variety of GSFT (Green, Sustainable and Fair Trade) goods presently on the market (including fabrics, window treatments, surface materials, floors, walls and ceilings) and many of these materials and products could actually be obtained from the retail outlets surveyed during the studies. However, it was not possible to easily define GSFT products and the investigator commonly had to look through volumes of materials, relying on private information and literature from producers to determine the origin of the materials marketed. Product sourcing in this manner is inefficient and time-consuming and has been highlighted as an obstacle to literature involvement in ESID.

Only a tiny proportion of interviewed distributors actively urged their clients to buy GSFT. This reluctance to encourage GSFT may reflect a lack of data about the provenance of handmade products, but also their conviction that individuals are unaware of the advantages of either sustainable or green products and therefore are not involved in ESID. If they perceive increased demand for GSFT products, distributors may choose to be more effective in promoting these materials. The most effective way to deal with the issue of waste disposal is to produce less waste. This is an area where designers will play a very significant part and where excellent design can make a real difference. For instance, when selecting equipment and especially when launching fresh material, developers should consider the effect of this material on the eventual disposal.[13]