

Neosurreal Interior Design

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Surrealism, defined by founder Andre Breton in 1924, is pure psychic automatism used to express the true functioning of thought, free of any moral or aesthetic consideration. Although always comprising the unexpected, Surrealism has three general conventions: a juxtaposition of unrelated objects, incongruous changes in scale and the fetishism of bodies and objects. Surrealism's potential in interior design has been largely unexplored. Behavior is a function of a personality and an environment; by using surreal characteristics to change the environment, designers can affect a positive change in human behavior. It is therefore necessary to isolate the types of environmental change that will yield positive behavior. To evaluate this question, 100 students completed a survey in which they evaluated 30 surreal images for how much they liked the image and how it made them feel. The results indicated that students preferred scale then juxtaposition and then fetishism, and they most often felt 'happy, creative and free.' Pursuant to these results, one interior space was developed in each of juxtaposition, scale and fetish styles. In a second survey, students evaluated each space, preferring scale change environments and commercial settings, and having an overall 'happy' experience with the spaces.

Introduction

"That's it, Dinah! If I had a world of my own, everything would be nonsense. Nothing would be what it is, because everything would be what it isn't. And contrariwise, what it is, it wouldn't be, and what it wouldn't be, it would. You see?" (*Alice in Wonderland*).

With these words Alice embarks on her famous journey to Wonderland, the fantastic world created by the illogical, irrational and unrestricted realms of her dreams. This journey to Wonderland is the essence of the surrealist movement, which revolved around the deconstruction of the rational and the purposeful.¹ Surreal artists were fascinated by the creations and dimensions of the subconscious mind and strove to capture the illusory, and often disturbing, quality of dreams.⁹

Andre Breton, the founder of Surrealism, defined it as such: "Surrealism, noun, masc. Pure psychic automatism by which it is proposed to express verbally, in writing or in any other way, the true functioning of thought. Thought dictated in the absence of all control exercised by reason, outside all aesthetic or moral considerations."⁶ Surreal art was not dictated by a specific aesthetic style, nor did it care to be beautiful; it rather "identifi[ed] a state of being as much as a particular visual aesthetic."⁹ Despite lacking officially defined methodology, surreal works of art tend to share several characteristics in style and subject matter, such as a tendency toward a juxtaposition of images, incongruous changes of scale and fetishism of objects and bodies, as described by Ghislaine Wood in *Surreal Things* (2007). These characteristics often achieve a disconcerting, disturbing effect.¹

Dupuy discusses her work in JUROS's first online podcast.

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About the Author

Laetitia Dupuy graduated in June 2009 with a major in Textiles and Clothing with a focus on residential interior design and with minors in German, Women's Studies, and Art History. Her advisor was Dr. Susan Zavotka. She is joining the Peace Corps and will be teaching English in Kyrgyzstan starting late March of 2010.

The impact of Surrealism in contemporary design is described by the Color Association: "... what started out as an avant-garde movement has become an enduring influence on commercial art, fashion, architecture and interiors." As Surrealism continues to shape and influence contemporary design with a pervasion that the Color Association calls the "Surrealism bug," it becomes increasingly important to determine the place of Surrealism in interior design.⁸

The Surrealist movement officially died with Breton in 1966,¹ but it is making a comeback, which is evident locally in Peter Eisenman's deconstructivist architecture for the downtown Columbus Convention Center or the Wexner Center for the Arts. The surrealist movement was a politically charged artistic revolution which countered normative 'bourgeois' standards of beauty and design and created an eclectic new style. Surreal artists and designers reinvented the traditional, peaceful and pleasing uses of the design elements and principles – such as line, texture, color, rhythm, harmony and balance – that had dominated art and design since their inception. Surrealists sought self expression, self exploration and self definition through their unconventional use of the design elements in principles, which became the characteristics articulated by Wood (2007): juxtaposition of unrelated objects, incongruous changes of scale and fetishism of bodies and objects.

The advantages to using Surrealism in interior design include the liberated behavior that can be fostered by this change in environment. Behavior is a function of the person and the environment and the interaction between the two. Accordingly, changing an environment could have positive changes on human behavior, but only if the appropriate level of environmental pressure (press) is created for people with appropriate competencies. It is therefore necessary to determine both the aspects of Surrealism that may be best manipulated to yield these results, and the students who may be most inclined to react positively to Surrealism in interior design. The most and least popular of the three characteristics may follow the process-fluency theory, which asserts that the easier an environment is to understand, the better the response. Fluency may also be affected by factors such as education and repeat exposure. Also, whether a work is prototypical or exaggerated may affect fluency because a work that is exaggerated can create unexpected fluency, and a subsequent especially positive behavior.⁷ By being intellectually, visually and creatively stimulated by their environment, inhabitants of a space may gain psychological and behavioral benefits from their environments, such as increased outlook on life, creativity, social behavior or positive self-concept.

Purpose

The purpose of this research project was (1) to determine which of the surreal characteristics – juxtaposition, scale or fetishism – appealed to a selection of college students (phase I) (2) to create three interior living spaces based on these results (phase II) (3) to observe the emotional response the students had to Surrealism (phase II) and (4) to isolate characteristics that described those students who would be most inclined to like Surrealism in interior design (phase I and II).

Phase I: Instrument

In order to understand the students' reactions to these characteristics, a survey showing thirty surreal images was developed. The survey showed ten images representative of each of the three characteristics. The images were chosen mainly from historical Surrealism, including works of art by Salvador Dali, Man Ray, Meret Oppenheim and Rene Magritte. Several works were chosen from contemporary artists, like Studio Job, Viktor and Rolf and Jaime Hayon. To best preserve the integrity of the results, images were chosen that seemed to best exemplify one of the three characteristics. The thirty images were incorporated into a PowerPoint presentation in a random order.

A list of questions was developed for the students to answer in response to the thirty surreal images. Students were asked to evaluate how much they liked each image, how much they would want each image in their home and how much they would want the concept of each image in their home (not specific to the color, texture or subject of the work, but rather the idea behind it). The students evaluated these characteristics using the Likert Scale, with one equating a negative response (do not like at all) and five equating a positive response (like very much). In addition to these questions, the students were asked if they had seen the image before and to choose one option from three possible word banks describing how the work made them feel. The first word bank comprised of "happy, creative, free, surprised, relaxed," the second of "confused, disoriented, disturbed, stressed," and the third of "sad, uncomfortable, afraid, small, unhappy."

In order to determine the target market for Surrealism, students also answered a series of personal questions about themselves at the onset of the survey, including major/minor, rank, GPA and gender. They also used the Likert Scale to evaluate the number of art history classes they had taken, the community they were raised in (rural to urban), their family's economic class (lower class to upper class), how

much they liked Surrealism, how much they valued interior design, their international travel experience (never left to extensively traveled), if they enjoyed the feeling of culture shock, how much they liked to be in control, current mood and current attitude toward the unfamiliar. At the end of the survey, students were asked a second time how much they liked Surrealism, how much they liked the feeling of culture shock/disorientation, their current mood and their attitude toward the unfamiliar. The students also wrote their favorite and least favorite works from the PowerPoint and explained their reasoning in a free-response format. The final question asked the students how the images overall had made them feel.

Summary of Findings

The 100 surveys and the resultant data were analyzed for several qualities: (1) the most and least liked characteristics of Surrealism out of juxtaposition of unrelated objects, incongruous changes in scale and fetishism of bodies and objects; as well as whether students would most like to see a surreal image, to have it in their home or to have the concept of the work applied to their home (2) how Surrealism made the sample of students feel and (3) what characteristics seemed to best describe the students who most liked Surrealism (Table 1). After an extensive analysis of the data, the following trends emerged:

1. Scale had the highest scoring of all characteristics across all categories then juxtaposition then fetishism.
2. Students had a greater tendency to like a surreal work than to like it in their home or to like the concept of it applied to their home.
3. Most of the students' favorite works were in scale then juxtaposition then fetishism, while most of the students' least favorite works were in fetishism then juxtaposition then scale.
4. Students most often chose the group 'happy, creative, free, surprised, relaxed' to describe how the images made them feel.
5. More students had decreased scores than increased scores for mood, attitude to the unfamiliar, and how much they liked Surrealism after the survey. However, more students had increased scores than decreased scores for disposition towards culture shock at the conclusion of the survey.
6. Of the students, 77% reported having a neutral or better experience overall.
7. Of the 78 students who responded to how the survey made them feel overall, 14 wrote the word 'creative.'
8. Only exposure to art history associated to a higher evaluation of Surrealism.

Additionally, the students seemed to prefer scale when

it involved a beautiful object, such as the rose in the "Tombeau de Lutteurs." They preferred juxtaposition when it conflated normative and non-normative architecture, as in the case of "l'hotel George V." The students preferred fetishism when the women portrayed were still beautiful, as seen in "Ingres's Violin." Pursuant to these results, one interior space was developed in the style of each characteristic: scale, juxtaposition and fetishism. In keeping with the traditions of Surrealism, the spaces were designed in accordance with the first idea that came to the designer.

Description of the Spaces

The Self-Absorbed Bathroom, Juxtaposition Space (Figures 1,2)

After having randomly paired "bathroom" with "juxtaposition" via the paper-in-the-hat technique, I developed a French Rococo bathroom, where the swirling gold panels and ornate decoration would melt and swirl into the central point of a mirror. The mirror was reflective of historical and contemporary Eurocentrism, and of vanity in general. Historically, the French court had a megalomaniacal ego-

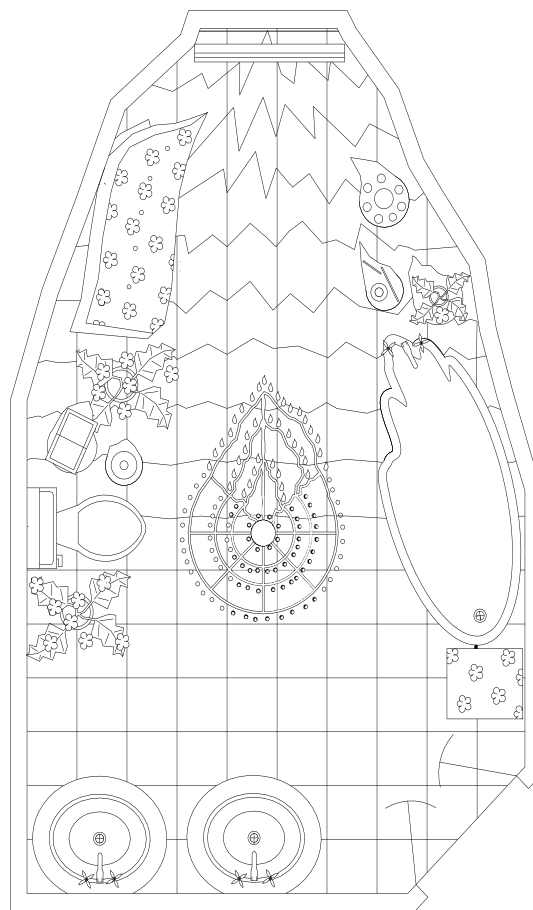








Figure 1. Floor plan, Self-Absorbed Bathroom, juxtaposition space.

Table 1. A Visual Summary of Phase I Survey Results for Favorite and Least Favorite Characteristic Across All Categories (Olga's Gallery).

Favorite Work	% of possible points 'like'	% of possible points 'concept'	% of possible points 'home'	'happy'	'confused'	'unhappy'	Amount of favorite works	Amount of least favorite works	Least Favorite Work
 L'hotel George V	60%	50%	51%	50%	36%	13%	26	16	 Magritte, The Lovers
 Magritte, Le Tombeau des Lutteurs	78%	63%	62%	72%	18%	10%	55	14	 Magritte, The Listening Room
 Man Ray, Ingres's Violin	53%	42%	42%	29%	46%	24%	20	63	 Magritte, Le Viol

centrism that led them to believe in their own deification and superiority. This warped perception of reality let them justify the colonization of other countries and the exploitation of the French people. The effects of Eurocentrism were plentiful, and included the white standard of beauty, the European standard of elegance and art, as well as other such linguistic and cultural impositions. This space was a commentary on this self-absorption, and a warning of how physically destructive it could be.

The inhabitants would enter the Self-Absorbed Bathroom through the angled French doors at the bottom right of the floor plan. To the left of them, the pedestal sink, mirrors, checkered flooring and gold wall panels would appear normal. The closer the inhabitants got to the mirror on the opposite wall, the more the elements of the room would appear to be melting and shifting into the center point of the

mirror, or the black hole of detrimental self-obsession. As the bathtub approached the mirror, it would begin to morph, as did the walls and the panels. The chaise next to the mirror would finish in an elongated point, aiming at the mirror. As a twist on the traditional pad foot of the cabriole leg, the far two legs of the chaise would be angled up, like a pair of feet fighting to stay put against a current trying to drag them away. The tiles on the floor would progress from a slight curvilinearity to a violent, crashing angularity. The chandelier overhead would begin as a beautiful crystal chandelier, whose shape and crystals would become distorted as they approached the 'qibla wall.' The paintings on the wall and the cherubs overhead would also melt towards the mirror, as would the decorative pedestals and the frame of the mirror itself. The goal of this space was to make the inhabitant acutely aware of self-awareness vs. self-absorption.



Figure 2. Elevation, Self-Absorbed Bathroom, juxtaposition space.

Chai, Scale Space (Figures 3,4)

When ‘scale’ and ‘dining room’ came to be associated, and the use of scale changes had to involve a traditionally beautiful object, I decided to alter dining room to tea room. The inhabitants would enter Chai through the spout; they would climb up a ladder leading from the exterior of the space to the top of the spout. At the top of the spout, the inhabitants would slide down a long silver spoon slide that would deposit them directly into a pit of silk pillows. The silk pillows would circumscribe a raised platform in the shape of a saucer, on which a table and chairs formed like giant teacups would host the main tea-drinking activities in the space. On the back wall, a kitchenette would provide an area for preparing tea and snacks. Storage would be provided above the kitchenette, in cabinets finished to resemble giant sugar bins and tea boxes.

Flanking the kitchenette would be bookshelves – tea and reading being quite compatible – and the space would be topped with a giant skylight. The lighting fixture would be a chandelier in the form of a giant tea bag, hanging low over the table. On the other side of the pillow pit, to the left of the kitchenette, there would be a reading space nestled into the handle of the teapot. Here, tufted silk padding, throw pillows and another skylight would provide the perfect ambience for an afternoon nap or a novel. The inhabit-

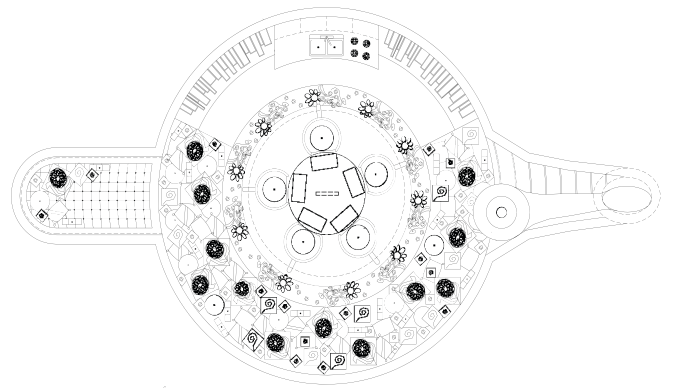


Figure 3. Floor plan, Chai. scale space.



Figure 4. Elevation, Chai. scale space.

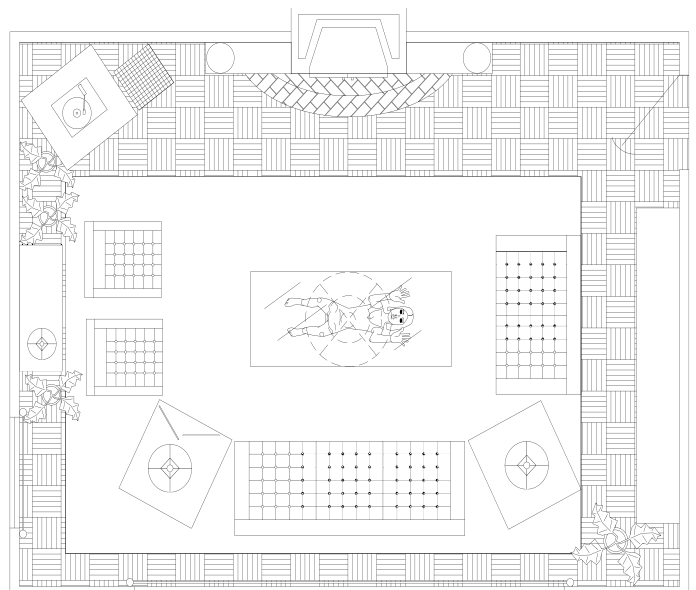


Figure 5. Floor plan, Zotheca Deballatoris, fetish space.

ants would return to the spout and use the ladder situated alongside the spoon to reach the top of the spout and exit the space. The goal of this tea room was to create a happy, fun and interactive space in which people could indulge in feeling and acting like children, or in imaging a world different than the one they inhabited. An ancient map of



Figure 6. Elevation, Zothea Deballatoris, fetish space.

the East India Trading Company would serve as a subtle reminder of the origins and struggles involved with every indulgence – from silk to chocolate to tea. Chai was, thus, also a commentary on the colonization of India by the British. It was a visual display of how monumental an impact this colonization had and continues to have on Indian culture and the billion people who comprise it.

Zothea Deballatoris, Fetish Space (Figures 5-7)

On a visit to Bangkok I attended a so-called ‘ping-pong’ show, in which I saw Thai women engaged in degrading and mortifying sexual acts on a stage for the benefit of American and Western European tourists. The women wore badges marked with numbers to facilitate the process of being rented out for the hour or the evening. For an hour, they smoked cigarettes, shot darts and opened bottles with their genitals. The women looked beyond sad or terrified – they looked dead; but their acts were sexy and entertaining to a collection of sneering businessmen and tourists. The repulsive “Dr. Jekyll and Mr. Hyde” dichotomy within



Figure 7. Elevation, Zothea Deballatoris, fetish space.

the consumers of sexual slavery motivated the creation of Zothea Deballatoris: these men led innocuous, nuclear-family lifestyles in the West, and then turned to the East to hunt women down like objects of pleasure and conquest. Thus, when the connection ‘living room’ and ‘fetish’ came about, my subconscious mind immediately brought to attention the grimacing faces of these Thai women. Pursuant to the results of phase I, these faces in their tortured grimaces remained the faces of beautiful women, much like the figure in Man Ray’s “Ingres’s Violin.”

The inhabitant would enter Zothea Deballatoris (Latin for ‘room of the conqueror’) from the doorway at the top right of the floor plan. The room was designed in a traditional style; a large bookcase flanked the wall to the left, and an arrangement of attractive tufted leather furniture sat on a Persian rug. In the background, family photos of father, mother, daughter and son crowned the walls. A statue of Buddha graced the console table, and carved mango wood vases housed leafy plants. A phonograph sat in the corner of the room, playing waltzes by Schubert while a fire crackled in the brick hearth. Lotus bud pillows adorned the couches, and metallic parge work ceilings brought to mind English smoking rooms as well as Thai vegetal temple iconography. The end tables by the sofa and the armchairs were supported on the backs and heads of the modeled wax figures of Thai women, thus manifesting the bodily oppression of the sexual slaves. The women wore suggestive outfits and sat in uncomfortable positions.

The coffee table consisted of a sheet of glass, supported on the palms and knees of a woman. The table represented not only the physical oppression of these women, but also the idea that they, like microorganisms, were under glass, to be examined, controlled and manipulated at the whim of whichever scientist happened to express interest. The scientists, here, were the Western tourists. On the far wall that housed the fireplace, the heads of prized game were proudly on display: the heads were not of deer shot on a hunting trip, but of Thai women, mounted onto mahogany plates and labeled according to date and locale of conquest. In a twist on the traditional caryatid (an architectural practice in which columns are sculpted to resemble women’s bodies, present since the time of the construction of the Athenian Acropolis), two young Thai girls held up the heavy mantle piece, their bodies nude and on display. In rings of sexual slavery in Thailand, young girls and virgins fetched a much higher price than women of ‘legal age.’

The goal of this room was to bring awareness to the struggle of oppressed women who were in bondage for the enjoyment of indifferent Westerners. It was also a commentary and warning on the dangers of fetishizing a people, as Asian women or African-American men frequently experi-

ence in the United States. Another goal of this space was to juxtapose the family portraits on the wall with the busts and bodies of the women throughout the space. Zothea Deballatoris would force the inhabitants to be aware of the issue of sex slavery in Southeast Asia, to question who were the consumers of this trade and to analyze their own sexual preferences.

Phase II: Instrument

In order to evaluate the students' responses to the three spaces, a survey showing the elevation(s), floor plans and concept boards for each of the three spaces was developed. The survey began with the Self-Absorbed Bathroom, proceeded to Zothea Deballatoris and finished with Chai.

A list of questions was developed for the students to answer in response to the three spaces. Students were asked to evaluate, using a Likert Scale, how much they liked each image and how likely they would be to live in the space, to have elements of the space applied to their home, to visit the space in a retail environment, in a culinary environment, in a hotel or in a museum/gallery space. They were asked if they would recommend visiting the space to their friends, and if so, in which of the capacities listed. The students were then asked to choose the group of words that best described how the space made them feel. The groups were the same groups as those in phase I, consisting of (1) happy, creative, free, surprised, relaxed (2) confused, disoriented, disturbed, stressed (3) sad, uncomfortable, afraid, small, unhappy. They were then asked to write a short answer describing how they believed they would behave in each space. In a second short answer, the students were asked to explain what they thought the space was about. Finally, the students evaluated on a Likert scale how confident they were in their interpretation of the meaning of the space, and how much of an influence their interpretation had on how much they liked the space.

To replicate the target market analysis begun in phase I, students answered in this second survey the same series of personal questions about themselves at the onset of the survey. The students stated their major, minor, academic rank and GPA. They indicated their gender and whether or not they had participated in the first survey. Next, they evaluated on the Likert Scale the number of art history classes they had taken, the community in which they were raised, their family's economic class, how much they liked Surrealism, how much they valued interior design, their international travel experience, if they enjoyed the feeling of culture shock, how much they liked to be in control, current mood and current attitude toward the unfamiliar.

After the evaluation of the spaces, students were then asked a second time how much they liked Surrealism, how much they liked the feeling of culture shock/disorientation, their current mood and their attitude toward the unfamiliar. At the conclusion of the survey, the students wrote their favorite and least favorite works and explained their choices in a short answer format. The students also answered in short answer how the spaces they had seen made them feel. Finally, the students were asked to select one of the three word groups from phase I: (1) happy (2) confused or (3) unhappy to describe how the spaces they had seen made them feel overall.

The students surveyed in phase II were 25 students in the residential interior design program at The Ohio State University. The students were all in the same kitchen and bath design class during the Spring Quarter of 2009.

Summary of Findings

The 25 surveys and the resultant data were analyzed for several questions: (1) the most and least popular surreal space and the ideal context in which to have a surreal space (2) how Surrealism made the sample of students feel and (3) what characteristics best described the students who most liked Surrealism. After an analysis of the data, the following trends emerged:

1. Chai was the highest scoring of all spaces across all but two categories then the Self-Absorbed Bathroom then Zothea Deballatoris.
2. Students most liked a surreal space in the context of a museum then in a hotel. Students would most often recommend their friends to a surreal space in the context of a museum and then a restaurant.
3. Students chose the group 'happy, creative, free, surprised, relaxed' to describe how the spaces made them feel 77% of the time.
4. More students had increased scores than decreased scores for how much they liked Surrealism, their attitudes towards culture shock, and moods at the conclusion of the survey. However, more students had decreased scores than increased scores for attitude towards the unfamiliar at the conclusion of the survey.
5. 100% of students reported having a neutral or better experience overall.
6. Of the 19 students who described their experiences with the survey, six wrote the word 'creative.'
7. Tendency to like Surrealism before participation in the survey and international travel experience were the only characteristics that seemed to correspond to a higher evaluation of the spaces.

Discussion

The purpose of this research project was (1) to determine which of the surreal characteristics – juxtaposition, scale or fetishism – appealed to a selection of college students (phase I) (2) to create three interior living spaces based on these results (phase II) (3) to observe the emotional response the students had to Surrealism (phase II) and (4) to isolate characteristics that described those students who would be most inclined to like Surrealism in interior design (phase I and II).

In the process of evaluating these questions, traditional Surrealism was morphed into a new kind of Surrealism via the conscious insertion of social and political commentary into the spaces. This was not included in historical Surrealism, which sought rather to express the subconscious mind with as little conscious intervention as possible. Henceforth, the style used in this research project will be referred to as Neosurrealism.

In accordance with the findings established in this research project, interior designers should employ Neosurrealism in their designs. As discussed at the onset of the project, behavior is a function of the environment and a personality. By making positive changes to an environment, positive changes can also be made on human behavior. The results of this research project indicated that Neosurrealism had the ability to affect these positive changes on human behavior, because the students responded well to the proposed changes in environment. Most of the students felt happy, creative, free, surprised and relaxed when they viewed the neosurreal spaces, and all of the students reported having a neutral or positive experience with the spaces overall.

Designers should most often use scale changes in their interior designs, because of the three characteristics of Surrealism and of the three spaces, scale had the highest evaluation by the students. Chai was also (by a significant margin) the most popular of the three spaces. Juxtaposition and the Self-Absorbed Bathroom also elicited positive reactions from the students, and should be used by interior designers, although perhaps with less frequency than scale changes. Fetishism and Zothecca Deballatoris fared the worst of the three characteristics and spaces, most likely because of its subversive, confrontational and often sexual nature. Although the students also reported most often feeling ‘happy’ and having positive experiences with fetishism, Zothecca Deballatoris was (by a significant margin) the least favorite of the three spaces.

An additional indication that the students responded well to the neosurreal designs was the improvement of their experiences between phase I and phase II. Although the students reported having an overall positive experience with

phase I, the response was markedly more positive for phase II. This may be because the spaces were designed based on what the students indicated they liked and disliked in phase I. It follows that if designers used the preferences indicated in phase II and in this research project as a whole, they would be able to design spaces that the inhabitants would particularly like. Because they would respond especially well to the environment change, the designer could also affect an especially positive change in human behavior.

Phase II also commenced to explore the most favored contexts for a neosurreal environment. Not surprisingly, the students preferred a commercial application over a residential application. A museum/gallery space was their favorite context for neosurreal design. By following the results indicated in these responses, designers may have continually more success in changing human behavior, because they will be able to offer the challenge of Neosurrealism in an environment where it is most desired. Because the students seemed most receptive to neosurreal design in a context where they expected to be viewing and contemplating art, designers may want to focus their use of Neosurrealism on these kinds of environments, in addition to other commercial settings. Within a residential setting, it is possible that Neosurrealism would be well liked in a transient space, such as a mudroom or a hallway, where the inhabitants did not have to be continually confronted with controversial issues within their homes. Future studies should further examine this possibility.

The students may have preferred a neosurreal museum space because they may have understood that the spaces were invested with social, political and/or historical commentary. This approach to interior design – as functional, livable installation art – is highly unusual. That the students were willing to consider having this kind of meaning invested into a livable space may have indicated that they were open to a new, intellectual/artistic approach to design. Because this practice is exploratory and unusual, these results raised several questions. As indicated in the students’ responses, this practice may not be well liked in a residential setting. The question then arose, where was the ideal place to have interior design laden with a heavy-handed social commentary, without the space becoming gimmicky and outdated?

A second question that arose was for whom should these spaces be created? For example, Zothecca Deballatoris was designed with the intent to force the consumers of fetishized, Southeastern Asian sexual slavery to confront their shameful habit, or at least to stop hiding it from their families. The presence of dismembered and oppressed female bodies would not have the same effect on people who were not guilty of this consumption. This latter group of people

may feel uncomfortable in the space, but the space may not elicit the same sort of introspective evaluation and personal discomfort. The spaces, then, were not entirely designed for this second group of people. But, for the consumers of this sexual slavery, would they be willing to sit in a space that confronted them about their habit?

Overall, the positive response that the students had to phase I suggested that historical Surrealism would forever remain relevant in the scope of art and design. The positive response to the second survey indicated the potential and even desire for a new Surrealism, a neosurreal approach to art and design, which more consistently included interior design.

Conclusions

Salvador Dali has said, "I try to create fantastic things, magical things, things like in a dream. The world needs more fantasy. Our civilization is too mechanical. We can make the fantastic real, and then it is more real than that which actually exists." As Surrealism makes its comeback in the 21st century, it is important to determine the appeal to the public of these magical, fantastic aspects of Surrealism. There is little research done on Surrealism in interior design in the 21st century. Therefore, this project is an important step in determining the place of Surrealism in contemporary design. This project can be used as a resource to make recommendations to designers and students about how to

use Surrealism and/or Neosurrealism in their living environments and in their careers. This project will help them to interpret Neosurrealism as a usable, if incredible, design style.

Neosurrealism will transcend interior design. The non-conformist nature of Surrealism will be replicated in the innovative thinking and solutions it inspires in all kinds of workers and environments. For example, it can be used as a tool by CEOs and business managers to invest in companies the creativity necessary to stay afloat in a competitive global economy. Some of these companies may then design products influenced by the psychological effects of Neosurrealism, and these products will then saturate the markets and affect the users as well.

The fantastic things that Neosurrealism can inspire may currently be hidden from society, but through the careful manipulation of surreal characteristics, interior designers can find the path to that wonderful place, Wonderland. "Alice in Wonderland, how do you get to Wonderland? Over the hill or under land, or just behind the tree? Alice in Wonderland, where is the path to Wonderland? Over the hill or here or there, I wonder where" (Alice in Wonderland).

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