

## Photographic Representations of Interior Space- Part-2

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### **ABSTRACT**

*Previously in research was not able only to write about how environment is perceived by us neither was able to make a comparison about real and representational space. Perception of real space and represented space is one that needs to be explored in order to come to some conclusion as to whether represented space can ever convey the same reminiscent as real space.*

*Experience is a cover-all term for the various modes through which a person knows and constructs a reality. These modes range from the more direct and passive senses of smell, taste, and touch to active visual perception and the indirect mode of symbolization.<sup>1</sup>*

### **KEY WORDS**

*Photographic experience, Techniques, Represent, environmental expectations, Psychology of Interior Space, human senses.*

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### **I. INTRODUCTION**

The research focuses on how photography represents practicality. This project will also deal with the different technique used in photography and also the various senses used in order to view photography images.

This project aims to investigate why photography cannot represent the various senses human use in order to view interior space.

The research was based on reviewing academic books and online articles about relevant subject area and different definition and information about what is photographic representation of interior space.

Have gathered evidence and relevant data both quantitatively and qualitatively and analyzed questionnaires and interviews conducted with artist and architect.

In order to satisfy main objective as mentioned above chosen to use interior architecture as a tool.

Photography is an important part in interior space design, if the photographic image is taken properly. In a view when photographic image is taken it should express the concept of experience and feeling.

So approach focuses on views or representation of interior space and whether the actual experience can ever be conveyed when viewing images.

### **II. METHODOLOGY**

Having studied certain reliable research evidence and based on the advice received during the research come to the conclusion about which methodology to use in research. As explained in introduction, the gathering of evidence and data using both the quantitatively and qualitatively methods in combination have allowed to gather sufficient and proper data to formulate opinion.

Research was based upon reviewing academics books about the relevant subject area, and including confirmation of the different definitions and information about what is defined as photographic experience and techniques that actually work on this very issue-representing an interior space photography properly.

Primary research included questionnaires and interviews with architects, artist and photographer, which were specifically planned in order to find how to convey human sense in representing photography in interior space.

<sup>1</sup> *Space and place: the perspective of experience.*

### III. LITERATURE REVIEW

People's perception of their environment influences their social interaction within that environment. Social interaction can be discussed in terms of four concepts: privacy, personal interaction levels, territoriality, and crowding.

Privacy is a central regulatory human process by which persons make themselves more or less accessible to others. In an office environment, privacy may be manipulated through the use of partitions, which protect the individual from physical, visual and acoustical intrusion. Definition of an individual's interaction levels is one mechanism used in achieving a desired level of privacy. Besides needing enough space to move about and perform various tasks, each person moves within a domain that expands and contracts to meet individual needs and social circumstances. The size of a space determines perceptions, experiences, and uses of that particular environment.

People inherently discern their relationship with others in terms of distances, or spaces, between them. Edward T. Hall defines four distinct distances at which interpersonal transactions normally take place. These are categorized as intimate, personal, social, and public.<sup>1</sup>

1. Edward T. Hall, *The Hidden Dimension* (Garden City, NJ: Doubleday & Co., 1990), pp. 122-125.

- Intimate space is that area immediately surrounding the individual's body. This area is the most private and involves both physical and emotional interactions.
- Personal space is that area within which a person allows only select friends, or fellow workers with whom personal conversation is mandatory.
- Social space is that area within which the individual expects to make purely social contacts on a temporary basis.
- Public space is that area within which the individual does not expect to have direct contact with others.

The more intimate the spatial relationship, the more people resist intrusion by others. Personal space factors are important in establishing privacy requirements for interior scheme. <sup>2</sup>

<sup>2</sup> Hall, pp. 7-10.

Territoriality is a means of achieving a desired level of privacy. It involves the exclusive control of a space by an individual or group. This control implies privileges and may involve aggressive actions in its defense. For the individual, territorial control provides security and identity and is communicated through personalization and definition.

Crowding occurs when personal space and territoriality mechanisms function ineffectively, resulting in an excess of undesired external social contact. Sociologically, people respond to crowding in different ways depending upon the situation. Sometimes humans tolerate crowding, though it may be unpleasant, because they know it is only temporary. In some situations crowding may be considered desirable, it may even be sought after if it is perceived as "part of the fun" or the expectation within a social setting. In either situation, however, psychological discomfort may be experienced if the crowding is perceived as too confining.

#### Psychological Response

Responses to the environment are complex and best understood in terms of three psychological stages of behavior: perception, cognition, and behavior.

The designer creates environmental stimuli to direct these psychological stages as well as the secondary processes of motivation, effect and development.

#### Psychology of Interior Space

Interior space impacts of humans activities and behavior, a real space is a vital element of interior design.

The psychology of space and environmental expectations, another determining element to be considered by the interior designer, are developed over time through experience and interaction with the environment. Sensations, in combination with expectations of the environment, define one's perception of a space.

The space that affects human mind and behavior even situation not be undemanding.

According to Chloe Taylor in **Psychology Tomorrow magazine**,

"Although the bond between interior design and our emotions has gained much attention in the last decade, this form of environmental psychology exists for thousands of years now – the Indian Vastu Shastra, the Chinese Feng Shui, etc. Because of the rise of neuroscience, scientists are doing plenty of research on this topic and finding the most incredible results. They have shown the ability of interior design elements to evoke a

positive or negative emotional response in people. These findings open the door to design spaces that consciously manipulate decorative elements with the goal of encouraging creativity, peace, and happiness.”

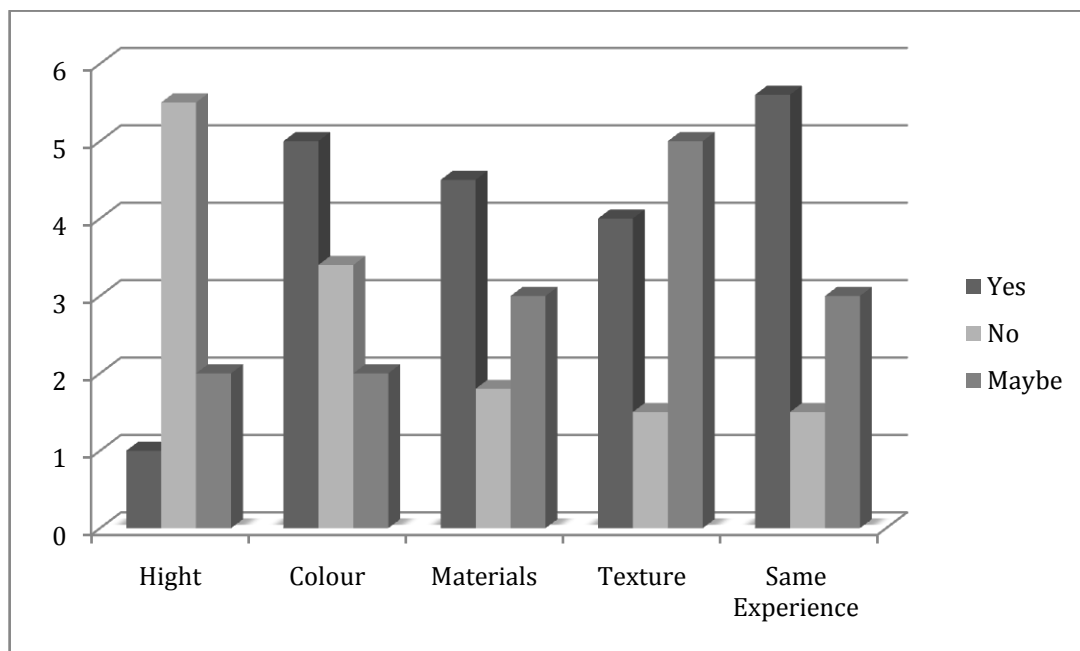
QUESTIONNAIRE SURVEY RESULT

The first part of research was to go the different places myself to gain experience and exposure to real space for myself. On the same day took many photographs of the same space. And did this for the three different places I visited, namely: The British Museum, Tate Modern and St Pancras station. On the second day of my visit to these different places I took the questionnaires and asked 12 different people firstly about the real space, I then showed the photographs of the space and asked those questions regarding represented space and finally questions about the photography.

The results surveys were that people had feelings of real space, they felt that they were in a different space 15%, the questions relating to second about represented space, is noted majority of people felt that they did not get the same experience in the represented space. 85% said it was because they were not able to use senses like touch, smell or hear.

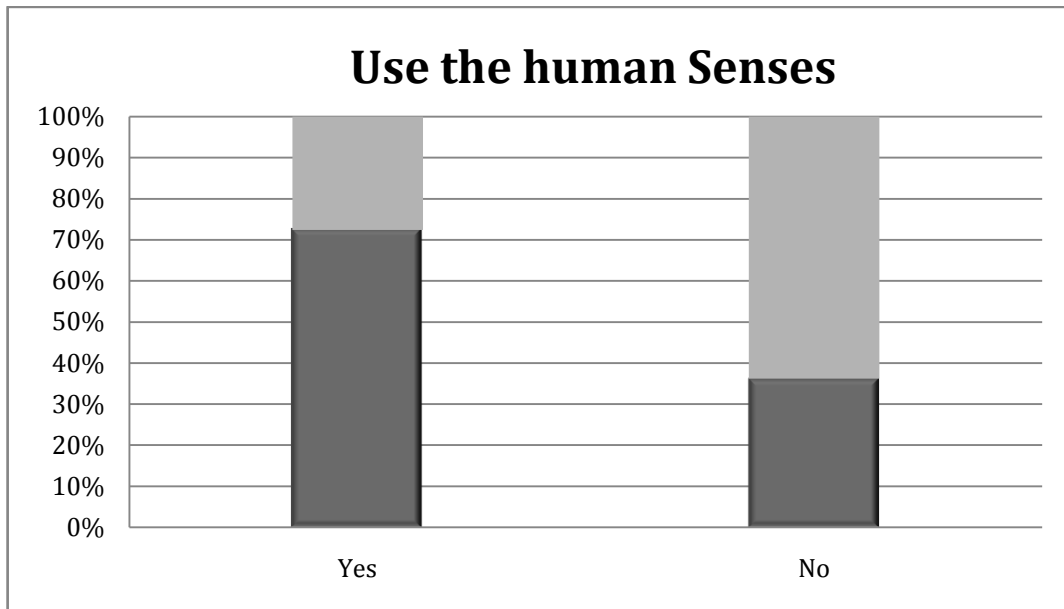
Recently, in visit to Belgium – Brussels, visited a sightseeing spot called Mini Europe and asked other tourist the following:

1. By viewing this, do you think it is possible to experience the actual space?



Survey 1 - Visitor's Respond

2. Is it possible to use the human senses in viewing this replicate of actual space?



Survey 2 - Visitor's Respond

Create a 3D model of interior space for those who are not able to visit the actual space and experience the actual space physically. Those who view the 3D models would be able to obtain the same experience of the actual space.



Image -1



Image -2

Mini Europe



Image-3

Through 3D models it is possible for images to be represented and for actual experience to be conveyed to viewers.



In current work essences in three aspects:

- i) Increase the visual and dimensional quality of the models by using more than one conveyed image in order to get 3D information directly from the images. In this case, it will be possible to combine the 3D information coming from the reality, in order to improve the 3D models. Geometry and accuracy.
- ii) Extend the perception planning technique to simultaneous solve for best image capture positions
- iii) Extract reality representations for seismic analysis of historical space and monuments. A further area of development is the seamless combination of the 3D models with real space.

Perceptive view of space



In carrying out this research was able to understand and conclude that the feelings one has when experiencing real space is not the same when the space becomes represented and the surveys carried out demonstrates that it was because of the different senses we are able to use in 3d paper modeling when viewing represented space.

#### The Proposed Solution:

This chapter will explain the proposed solution to the problems, which were discussed earlier; the solution will be in four parts:

1. For someone who has not viewed the actual space but will experience the actual space by viewing an image.
2. Use of human senses including such as sight, hearing, touch, taste and smell.
3. Experiencing real and image space and obtaining similar experience.
4. Not real space but like a real space.

#### Images Selection

For this part I would explain that when taking photographic image of a space, each part of the object and detail picture must be taken and then you would have to select which objects from the space you would use it in the photographic image exactly.

You would have to know the exact measurement of the space and then using paper models for the exact space it is possible for to convey the same experience. In this way photographic representations can convey actual experience.



2D View



Image :1-3D view



Image :2-3D view

The way 2D and 3D images are related, in the same way human psychology is related to interior space designs. Representation of images in the way of photographic images can convey experience through the height of space experience, size of space experience, colour of space experience. When one views an empty space, he or she is unable to understand the direction of the way one should move around in that space but when there are objects in the space then we are psychologically provided with directions as to how the circulation of space should be. For example where a bed is placed or a piece of furniture would provide one with circulation of space.

#### IV. DESIGN AND PROCEDURE

We used a 5 (pattern density)  $\times$  3 (room width)  $\times$  3 (ceiling height) factorial design amounting to 45 cells, according to the same procedure as in Experiment 1. Experiment 2 consisted of 270 trials and lasted approximately 70 min.

Display condition 2D rear wall was presented in two sessions while conditions 2D room and 3D room were presented in one session each. In each session, we presented all factorial combinations of pattern (7; 3 vertical + 3 horizontal + 1 plain), room width (2), and ceiling height (2) using the same design and procedure as in Experiment 3. In two blocks of 84 trials each, the 28 factorial combinations were presented three times in random order. In one block, subjects estimated the width of the simulated rooms in metric units. In the other block, subjects estimated the ceiling height. In display condition 2D rear wall, the patterns' luminance contrast was varied between sessions. The high-contrast patterns were presented in one session and the low-contrast patterns in the other. The order of width and depth blocks within each session and (in the case of display condition 2D rear wall) the order of luminance contrasts were balanced between subjects. Prior to each block, subjects completed six training trials (drawn at random from the 84 trials), which were excluded from the data analyses. The order of the display conditions was 2D rear wall—2D room—3D room and identical for each participant, such that the amount of spatial context information increased gradually during the course of the experiment. In total, Experiment 4 consisted of 672 trials, evenly distributed among four sessions, and lasted approximately 3 h. The time interval between two successive sessions was minimally 1 h and maximally 1 week.

#### V. RESULTS AND DISCUSSION

We conducted Experiment 4 to investigate influences of pattern luminance contrast and availability of spatial context on the observed effects of pattern density and pattern orientation on the perceived width and depth. We first analyse the data of display condition 2D rear wall with regard to effects of the pattern contrast and then report an analysis concerning effects of spatial context across all of the three display conditions (2D rear wall, 2D room, 3D room). 3

3. <https://journals.sagepub.com/doi/10.1177/1747021819876637>

#### VI. CONCLUSION

This project is photography and natural space in carrying out this research to conclude that the human attachment when experiencing actual space is not the same as when the space becomes represented. These experiments and surveys will assist in concluding whether there is a close relation between 2d view and 3d view to make a space real.

In next plan what want to explore is how experiences can be portrayed in real space and photographic images.

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