

# Interior Architecture & Its Effective Communication by Photographic Images.

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## ABSTRACT

To create photographic images of interior architecture which communicate the aesthetic nature of interior design and intentions of the designer. Accordingly, pilot surveys were carried out to understand the conceptions and intents of particular interior architects and how some photographs to the audience may not communicate the intent of the designer as intended.

**Key Words:** Photographic Image; Relation with Interior Architecture; Effective Communication

## I. INTRODUCTION

The relationship with interior architecture and photographed images when architects design a particular piece of architecture, be it a piece of furniture, a chattel or an arrangement in lighting, a lot of thought in regards to the message he/ she wants to convey goes in, feelings, emotions, colour, various shapes and form. The architectural piece will convey some symbolic message that another architecturally trained individual should understand and recognize. But when photographic image is taken it does not always convey the same feelings or emotions as intended by the creator. The aesthetic nature of a piece of architecture be captured in photography or does it stop at the point when an individual is able to understand or recognize but not convey it in photography. An individual ever captures the same aesthetic beauty or understanding in a particular piece of interior design as intended by its creator.

Modern works in interior architecture would be designed in such a way to conveyed feelings in their work piece. Photographic images of varied interior architecture arouse feelings in the audience. Interior architecture through a photographed image brings awareness about philosophy or history. Traditions, manners or culture are portrayed by the creator in a particular

piece of architect and are these influences captured on photographic images.

## II. LITERATURE REVIEW

Research into interior architecture in the mid nineteenth century England has triggered off interests into the works of architects such as Robert Kerr who was prominent in the use of architectural technique with focus on desire for domestic comfort. Kerr's commentary on the principles of design creates the various issues an interior designer inhibits when designing, including aspect and prospect, celebrity, the overbearing considerations of style which compromise values.

“Generally speaking, architects have to learn this golden rule-, ‘take care of the inside, and the outside ought to take care of itself’. - Architects must especially consent to provide for the furniture. - Nor must other minutiae be neglected nothing is too small to be seen when it is too late to mend”<sup>1</sup>. The last line in this quotation led me to think that the planning and thinking behind a design is phenomenal to the extent that “forms of interpersonal relation and forms of identity were displaced on to objects and furnishings that assumed a greater presence in the space pictured”.

The architects in the mid-19<sup>th</sup> century invaded and emerged a branch of architecture known as interior. Modern designers in 20<sup>th</sup> century have carried on the spirit. Designers in the present day such as David Hicks returned to designs with classical disciplines and historical shapes and forms with eloquence.<sup>2</sup>Combination of traditions and styles were adopted in interior designing as well as materials, texture and surfaces.

Even today in modern times the use of texture is important, it creates the life of a space. If a room was completely smooth or texture free, it would be boring and disinteresting. An interior space with texture can be stimulating and it is not only visual but it invites you to pause look and maybe also feel.

It is the purpose of my research to discover if through the use of photography, whether an interior design would inspire similar responses as intended by the designer. An architectural design of a room may communicate on an intellectual level and it is my intention to make findings as to whether a design remains inanimate and sterile or it arouses feelings.

“Modern Architecture – and specifically its domestic manifestations – only becomes modern in relation to mass media. In responding to Colomina’s work, the argument will be made that modern architecture could only link effectively with mass media through the conceptual apparatus of the interior

A book by Charles Rice, illustrates 2 photographs, the first one is an 1896 photograph of Hermann Muthesius and his wife Anna in a domestic environment in Hammersmith. The writer states “the photograph immediately inscribes gendered roles in a scene which can be understood in terms of the double register”<sup>3</sup>. Further to that “Anna pours the tea, offering comfort in a relational setting, and Hermann drinks in a state of comfortable repose. There is also a particular relation to objects enacted in a scene. It is not J.J Stevenson’s gloomy drawing room, where objects forsake a functional role and attempt only to stand for a neighbourly competitiveness in taste and wealth”. The writer goes on vividly describing the items and objects in the photograph.



From the vivid description, started questioning whether in the modern 21<sup>st</sup> Century, photographs of interior design projects created by British designers such as Tara Bernard (Target Living) and designers affiliated with Amok and Artillery Consultancy can also display the amount of detail which creates an understanding into the elements of design and regional and historical implications if any.

The real change occurred when I decided that in modern times, interior designers complete their project and instruct a photographer to take images and this photographer will not be architecturally trained and following on from that I will select different images of interior projects and get my peers to comment on the photographic image and what messages have been conveyed to them. I will also design some questionnaires for interior designers and also ask what they had in mind when designing. This will allow me to make comparisons between the audience and the interior designer and I will be able to make some conclusions as to whether aesthetic qualities are conveyed by photographers.

### III. PIECE OF DESIGN

Interior Architects forming a branch of Architecture, believes that any piece of design must have a meaning. The meaning is communicated through the detail, this could be in the choice of colour, material, surface and texture and size, in a piece of furniture or a chattel or arrangement in lighting. It is my intention to examine the various current works of modern interior architects, who can be described as the trendsetters in this branch of architecture and make some viable findings as to whether a photographic image taken by an individual can communicate the vary symbolic expression or feelings intended by the creator of the master piece.

The very reason why I have chosen an individual photographer as opposed to someone that is architecturally trained is that normally a person taking photographs of a piece of project will not have no training in architecture. It is my intention to make finding as to someone who lacks or has no training into understanding and insight into ideologies and perceptions of an interior

architect whether they could possibly convey some aesthetic qualities in their photography.

The use of materials in living room furniture such as Sofa/ Settee: an interior architect may choose to design one particular room space using leather sofas, in another room with fabric materials or it may consist of leather and fabrics.



Fig 1



Fig: 2

Fig 1 & 2 indicates - The use of colors in a fiber rug, on a wall or bold colours in furniture's will have been designed by an interior architect to give some meaning.



**Fig 3**

Fig 3 shows -Different surfaces and texture in interior architecture: use of ambushed ceramic tiles, stones and marbles in fireplace and wooden beams must be used by an interior designer for a specific purpose in mind.



**Fig 4**





Fig 5



Fig 6



Fig 7



Fig 8



Fig 9

**Designs in particular piece of furniture**

Fig 4,5,6,7,8 &9 indicates - Arrangement in lighting: in a modern apartment/ change of lighting, lighting within a bath tub and lanterns.

### Research Undertaken

In order to test the problem of the relationship between interior architecture and photography, hence draw some conclusions to the preliminary questions, out of 4 surveys, The first survey was related to individual piece of furniture designed by various interior architects. Each piece was given a name by its designer, the survey would test the audiences understanding of whether the photograph taken reflects what the designer intended.

In survey 1, did not feel to ask the designers what they were thinking when designing? As the webpage explained what the design was intended for and the title of a piece gave the design purpose away. The audience however was tested without the benefit of looking at the website and title of the piece to test whether an individual's design is clearly communicated when photograph image is taken of the piece.

In Survey 2, choose to the use of lighting arrangement by interior designers; the interior design company was called Artillery. Need to conduct this survey to gain an understanding into the use of lighting arrangement by designers. Questions were asked to both the audience and the designer to make some conclusions as to whether someone viewing the photographed images of the lighting properly understood the designer's intent.

Survey 3 was conducted on the use of texture and surface by designers to conclude whether the reasons why a designer has used certain texture in material to communicate a message. The survey was conducted on both the audience and designer.

Survey 4 was on varied designs of staircases used for different purposes. The survey was conducted on both the audience and designer.

### Mandatory Requirements

The final outcome must fulfill the following requirements:

- Provide designers and photographers with information about the current problems of message or designer intent not being communicated to the audience.
- Provide further examples of how photographic images can portray various messages such as cultural, historical intended by the designer.
- Provide details of whether an individual who takes photographic will be able to communicate designer's intent if they have some architectural knowledge.

-Provide an understanding into the different photographic techniques that can be used to improve communication of designer intent

### Next Developing Stage

For the next stage intend to develop pilot surveys. Although, the surveys have given some answers to contributory questions, further development into various methodologies will give an insight and provide some conclusion.

The first survey to carry out will include photographs from interior designer as well as photographs taken by students and lecturers. The interior designs will be selected and photographed by at least 5 students and 1 lecturer. The selected photographs will be categorized and surveys will be carried out to describe whether the photograph they had taken was a general or detailed view. The answers will be collated and put in a spreadsheet database and then analyzed. This study will allow me to encompass how many people taking photographic images take a general or detailed view of an interior design.

The second survey will involve four written questions and these will be given to those who have taken photographic images. This survey will be carried out to gain a broader understanding into the feelings/ empathy of the subject and its response of the taken image. This survey should be descriptive.

The third survey will be conducted amongst the students that will take the photographic images. The photographs will be in black and white and each person will have to respond to another's taken photograph. Black-and-white images will be chosen to test the students focus on interior design and objects without the influence of color.

The final survey will involve viewing slides of photographic images taken by the students and also organized by students simultaneously. This study will produce some dialogue and criticisms which will make some findings as to the record of interior architecture and if aesthetic qualities can be captured.

### Audience

The work will aim to improve interior architects / interior consultancy firm to make use of techniques to improve communication and conveying of aesthetic beauty in photographic images of interior architecture. It may also help individuals who take photographic images but are not from architectural background to apply

techniques and understanding of interior designers

when carrying out their job.

Complete Background Research	Interviews, Questionnaires and Data analysis	Further exploration Based on data analysis	Based on conclusions decide on a form of the object or other	Completing design and presentation
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Table 1 : shows the frame work to conduct the survey

#### IV. CONCLUSION

The aesthetic response to interior architecture and photographed images is complex, in that it involves the audience to have awareness or understanding of the aesthetic qualities. Survey 1 was the simplest of the surveys sent out to 10 different people but only 4 were completed. Picture 1 was called “elephant chair”, picture 2 was a “Christmas tree” shelf and picture 3 “banana fruit basket”. Out of the 4 people that completed the survey, only 1 was able to correctly name picture 2 as a “Christmas tree”, no one was able to describe picture 1 accurately, all 4 audience just described it as a chair and also picture 3 did not get any correct responses. Therefore, the results indicate that all 4 audiences had a general view. From the answers cannot conclude whether it supports my hypothesis as to the relationship between interior architecture and photographed images.

It was quite unfortunate that in the remaining 3 surveys to the relevant designers/ interior design companies’, did not get any response or acknowledgement to the surveys and therefore cannot make any conclusions as to what was intended by their respective designs and whether the photographic images conveyed that. Only 2 people complete the audience survey 2, 3 and 4. The response to majority of the questions was that they did not understand what aesthetic meant and secondly, they could not comment on the intention of the designer.

These studies and surveys will assist in concluding whether there is relation between interior architecture and photographic images and if aesthetic qualities can be embedded in photographic images of interior architecture.

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