

The Role of Photographic Representation in Interior Space

Jannatul Fardus Nela (Lecturer)

Dr. Masud Al Noor (Associate Professor)

Shanto-Mariam University of Creative Technology

Submitted: 01-05-2022

Revised: 04-05-2022

Accepted: 08-05-2022

ABSTRACT

The research focuses on how photography represents realism and also dealt with the different technique used in photography also the various senses used in order to view photography images. Main aim to investigate why photography cannot represent the various senses human use in order to view interior space.

Key Words : Photo graphic representation; interior space; varioussenses; photography images.

Finally, the effort has been to summarize, from all these studies, the available tools, innovative techniques and also the widely made mistakes and the horizon of possibilities that can be explored while representing an interior space properly through a camera, while preserving the spatial, material and sensual qualities of an actual interior space.

I. INTRODUCTION

In order to work out the strengths and weaknesses of photographic images in representing an actual three-dimensional interior space and tried to break the whole process down to its basic ideas and then study and analyze each step.

Firstly, gather knowledge of how the human vision works. This includes the optical characteristics of human vision as well as a few psychological aspects of it. How the eye perceives object, angles, colors, lights, distances, scale and other spatial components have been the area of study.

In later part, a study has been done on the basic ideas of representing any space in any sort of two-dimensional media. This includes human senses for example when a person sketches an image exactly the same as what he has seen it without the use of abstract or imagination. When one views merely a sketch but when viewing that sketch some experiences or feelings are aroused proper sketch. Also, the techniques generally need to use in sketches; paintings or photographs that make an object or a space look near-to-reality.

The very important thing that tried to explore is the basics of photographic techniques that actually work on this very issue-representing an interior space properly. To explore the tools like focal length, aperture, shutter speed, different lightings, and exposure trials and so on. To find out what tools the camera itself possesses to assist the purpose.

II. METHODOLOGY

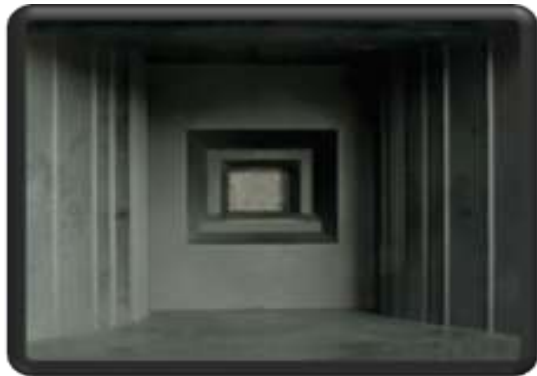
Research was based on reviewing academic books and online articles about relevant subject area and different definition and information about what is the roles of photographic representation in interior space. To gather evidence and relevant data both quantitatively and qualitatively and analyzed questionnaires and interviews conducted with interior designer, artist, architect and photographer. Main objective chosen to use interior architecture as a tool. Photography is an important part in interior space design, if the photographic image is taken properly and flows the roles accurately.

III. LITERATURE REVIEW

Apart from conducting a firsthand study (Personal observation) an important step in the research process was to study the existing literature available. First the available information on reality and the images, and representation with actual interior space. A number of case studies on various way finding systems was also referred to. A clear understanding of these systems as well as the concept of way finding was obtained. After understanding this it was essential to gain sufficient knowledge regarding the different elements of a way finding system such as color, Form, Line, Scale, Texture and lighting etc. All this was attained through an extensive study of the available literature.

“Some practitioners have re-considered the concept of an interior space by using unusual subject

matter. And ever creating and re-photographing their own spaces, Photographs of interior spaces appear almost as abstract forms, or ever perhaps studies of a futuristic spaceship. However, as the title- Camera Interiors- reveals, Arthur as turned the camera on itself to examine its inner workings, reminding the viewer that all cameras are in fact an elaboration of an empty, sealed space in which light can pass through.”



When there is a symmetrical image can one experience the height of the space. When there is an image like the second one, which is different, it is not possible to experience the actual space. That is why when one is taking photography they should concentrate on the experience in that particular space. When this is done the photograph will demonstrate an actual representation of space.



"The only impossibility to the art- if we are to believe some art critics who appear to have had little opportunity of observation- is that it can produce art; this little treatise contends that the camera is only a tool in the same that the brush is a tool, and one capable in the hands of an artist of conveying thought, feeling, expressing individuality, and also the usual attributes of art in their degree."-- Henry Peach Robinson 1830-1901

- ❖ When a person is standing in an interior space and takes photographic image of the exact image this then becomes document photography.
- ❖ when one that takes the photograph becomes imaginative, adds some sort of feeling or thinking that becomes photography and that photography is reality.
- ❖ When a person sketches an image exactly the same as he has seen it without the use of abstract or imagination, It is not a piece of art when one views a sketch but when someone conveys some experiences or feelings this is a piece of art and proper sketch.
- ❖ If the photography does not arouse any feelings or experience in its viewer this cannot be photography.
- ❖ In the human sense as vertigo may work when viewing interior space however this sense cannot be expressed in photography, but if this sense was possible through photography, the image would be more real.



In viewing these two images, 1stone is realistic, the image cannot convey the material of the texture or its touch and feel.



Since people cannot explore the world in order to observe interior space, Photography plays a major role in defining how we come to know it. Interior photography not only documents a place and time, it has the ability to tell a story about a realized interior space. As artists, interior photographers strive to create evocative images of structure, context and space. Their images transcend realized interior space a feeling and sense of place.

Problem analysis & surveys

The first part was going to the different places to gain experience and exposure to real space. On the same day photographs have been taken from many places, namely: The British Museum, Tate Modern, Victoria and Albert Museum and St Pancras station. On the second day of visit to these different places have taken the questionnaires and asked 20 different people about their experience of the real space, then showed the photographs of the space and asked those questions regarding real space and represented space and finally questions about the techniques in photography.

In doing this research able to some closer to the answer as to whether real space can ever have the same reminiscent.

In order to test the problem of the viewing images and whether it can be conveyed by actual experience, hence draw some decisions to the preliminary questions, set out 4 surveys. The first survey was related to individual piece of interior space such as 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 photographer intended.

In survey 1, no need to ask the architect what they were thinking when space 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 space design is clearly communicated when photograph image is taken of the piece.

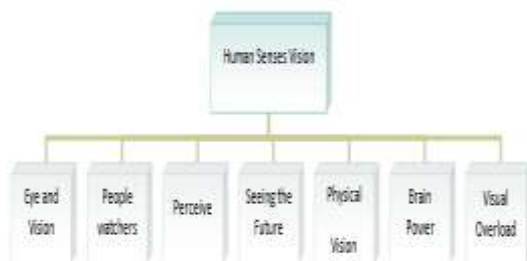
In Survey 2, most of the people chose the use of lighting arrangement by interior space; the interior space was British museum. to conduct this survey to gain an understanding into the use of lighting arrangement by designers. Questions were asked to both the audience and the designer to make some conclusions 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 how to represent in photography how a designer has represented 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.

Human Perception

There is a relationship between the eye and the brain. As we begin to explore perception, it is important to understand what perception means, and how it is related from sensation. Human beings both sense and perceive. Before we can perceive, we must sense something.



Sensations are the result of the activities of our senses. The ones we are most familiar with: touch, sight, hearing, taste and smell, are not the only senses we possess. Others include what are called somatic sensations - touch, heat, cold, and pain. The receptors for these sensations lie in the skin. We also sense hunger or thirst; those receptors are located within the body. When you move through space, all of your senses are working together.

Eyes are part of our sensory equipment; perception is a process that occurs in the complex interactions between eye and brain. Perception is not static—it changes in the individual over time. People are born with sensory tools such as sight, taste, hearing, smell and touch. There are many others too, from the sense of balance to the ability to sense temperature and air movement.

Perceiving Depth

Aperture of the eye or the lens decides the depth of field that is the area, which remains in focus. The size of the hole of the aperture allows the required amount of light entering in the eye or the camera, which results the focusing of a particular object of the whole view. The aperture of our eye is the

black spot in the center of the eye. It can vary from 1mm in the brightest light to 9mm at the nighttime. This is why this black spot shrinks when we move out in bright sunshine and expands when we enter a darkroom.¹



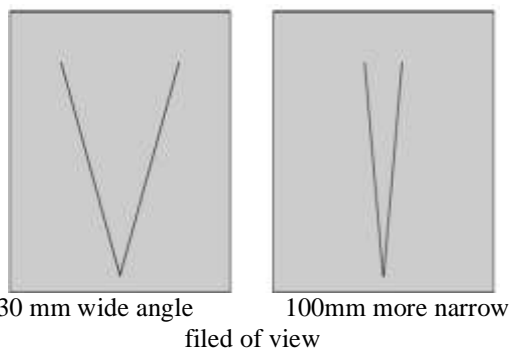
People have several ways of perceiving depth. Several exist because we possess two eyes that provide slightly differing views of objects. Others compare views of two different objects. One of the tools used, is called accommodation. Your eye can see only one thing, or a small group of things, in focus at any one time. When you look at something close to you, distant objects appear distorted. When you focus on something distant out a window, the window frame appears distorted.²

Photography in interior Space

Photographs have to be particular about the geometry of structures and the presentation. Photography is a creative art and you can get interesting and realistic photographs by trying different things. From different like camera technique that can help when taking photography. I've gathered some useful suggestion as follows:

1. Lenses
2. Wide Angle Lens
3. Perspective Correction Lens
4. External Flash
5. Make the most of available light
6. Use flash
7. Cover In Entirety
8. Process the images for finishing touch
9. Composition/ Framing
10. Shoot at varying Angles
11. Introduce Depth
12. Capture Shadows and Reflections
13. Interesting Details
14. Simplicity
15. Photograph out of Context Area

The examples below difference between tow focal lengths, 30mm and 100mm.



“The problems in photography are that you would need to learn and practice techniques in order to capture what the human eye represents. Also making a room as the subject is difficult; you would need to select a portion of the space to photograph, since it's virtually impossible to include an entire space in a single shot.”

Perceptions and Aesthetic

As stated above, perception of the environment, and consequently the aesthetic appeal of that environment, involves the acquisition of information through our five senses. A person's experience in the environment is very complex. Individual differences such as sex, age and health, to name a few, are important determinants of behavioral responses to an environment. The designer must take into consideration the individuality of various occupants of an environment, their likes, dislikes and personal histories.

Color proves to be an important factor in the perception of an environment's aesthetic. If used carefully and skillfully, it can positively influence mood and behavior. A full range of

psychological and emotional effects can be achieved through use of color. Color selection is an integral part of any project design, whether painting walls, installing floor coverings, upholstering furniture, or selecting art, plants, or graphics.

Perception of the relative size and appearance of a space is often related to color. The following are some generalities to remember about color, human perception and aesthetics.³

- ❖ Certain colors may make a space appear larger than it actually is, while others cause spaces to appear smaller.
- ❖ Certain colors may cause a space to seem warm, while others may make it seem cold.
- ❖ Colors have a definite effect on the mood of the observer. Some colors are motivating, others are relaxing.
- ❖ Colors that clash with each other may produce feelings of irritation or uneasiness

IV. CONCLUSION

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.

REFERENCES

- [1]. Mark Galer (1995) Foundations for art & design, Photography, a guide to creative photography, second edition.
- [2]. Edited by Colin Ford (1989) The Story of Popular Photography, The Kodak Museum.
- [3]. Anne Massey (1990) Interior design of the 20th century.
- [4]. Interiors Architecture the most innovative projects of the year.
- [5]. Nonie Noseband (1984) Interior designer, The Complete.
- [6]. Todor Mortimer (1977) The new interior decoration.
- [7]. Edward T. Hall, the Hidden Dimension (Garden City, NJ: Doubleday & Co., 1990)
- [8]. Richard Gregory Eye and Brain The psychology of seeing (Fifth Edition)
- [9]. Charles Rice (2007), the Emergence of the Interior, Architecture, Modernity, Domesticity.
- [10]. Pierre Bourdieu (1990), Photography, A Middle – brow Art.

- [11]. Edited by Liz Wells (1997), Photography, A Critical Introduction.
- [12]. How to Photograph Interiors - A Beginner's Guide- website
- [13]. How to Photograph Interiors - A Beginner's Guide- website
- [14]. http://wiki.answers.com/Q/Compare_the_parts_of_a_camera_to_the_human_eye
- [15]. Space and place: the perspective of experience.
- [16]. (<http://www.source.ie/learning/approaches/is52artmer01.xml>)