

# Photographic Representations of Interior Space

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## ABSTRACT

In working out criteria as to why certain images arouse feelings or give an experience of some kind and why others do not, an approach to photographing interior spaces could be established, these criteria will assist in producing photographic representations that are accurate in conveying the actual experience of those spaces. Need elaborate guiding principles one needs to follow when producing representations of interior space that provide the viewer an experience and will these experiences be reminiscent of the actual space.

**Key words** :Interior Space; Photography Composition; Human Perception; Photographic Sense

## I. INTRODUCTION

All the photographs have been taken of interior space in the images below are from one area. Tested the different ways the photograph can be taken. As it was interior space, natural light was not the focus of the image. Experimented with landscape and portrait and the reason why did that was because the area or composition working with was square and therefore could not work out what would be the best way. Image 5 is a portrait whereas 1 and 3 a landscape, the portrait does not work so well. It just gives the focus on the natural lighting or above, not dynamic in any case. But the other two images as a landscape image works well.

The other focus was on the subject matter and choosing a right view point especially as took the photograph of an immovable subject and therefore needed to choose the right angle. Although image 5 is taken from the opposite direction to all the photographs, it still does not make an excellent photograph because there is a lot of space that is not filled in with the subject matter. look at image 1 its fill in the whole area with subject such as people, lighting and natural light

and not just floor space. Image 1 represents the right composition consisting of viewpoint, subject matter, and the right shot being landscape and also the photograph does not just focus the subject in the centre but positioned correctly on the intersection.

### 1.1 Photography - Composition



Pic-1 Pic -2



Pic-3



Pic-4

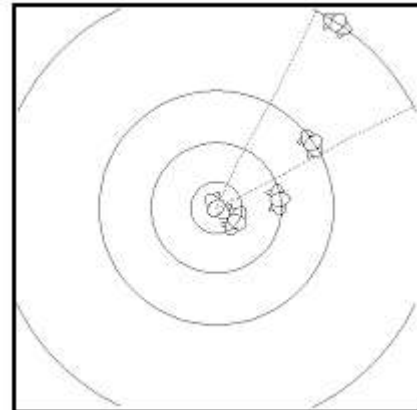


Fig 6 : Level of Space.



Pic-5

### 1.2 Human Perception

Perception of real space can only be understood by exploring the human response to environment and this can be complex. The picture above illustrates the levels of space; in the center is the most intimate of space that involves emotional and physical interaction. The next space after that is personal space which is only for selected friends and peers, the level after that is social in which temporary contact is made, the last level of space is public which does not require any direct contact.

How one responds to their environment is understood in three psychological stages, perception, cognition and spatial behaviour. “**Perception** of the environment, in its most strict sense, refers to the process of becoming aware of a space by the acquisition of information through the sensations of sight, hearing, smell, touch, and taste. **Cognition** is the mental processing of this sensory information. This may involve the activities of thinking about, remembering, or evaluating the information. **Spatial behavior** refers to responses and reactions to the environmental information acquired through perception and cognition”.

### 1.3 Context

The photographs below were taken of space at Tate Modern and British Museum. The designers of these places must have created some sort of environment stimuli in order for the person with the experience to perceive the space.



Fig 7 : Tate Modern

The “perception of the environment, and consequently the aesthetic appeal of that environment, involves the acquisition of

information through our five senses”.<sup>1</sup> “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”.<sup>2</sup> I can describe my feelings or experience of the spaces below, for example in the British Museum I felt like I was in another country and may be in another history of time, this may have been because of the style of the pillars and the color which made the space larger than what it is.



Fig 9 : British Museum



Fig 10: St. Pancras station

One of my known coffee shops (a café) is an interesting place, I view the whole space as one that is social but, on another level, personal because where I visit the area where I only interact with employees and customers and the space that I view from the sitting area is one that is social. “Each person responds uniquely when confronted with a specific situation or experience. These responses fall into three categories—sociological, psychological and physiological—all of which are

influenced by factors within the interior environment”.<sup>3</sup>



When one is in an office their response to the interior environment would differ to when one is in a public space. “**Visual privacy** addresses the ability to limit other's view of oneself. Inherent in human behavior is the tendency to avoid situations in which one can be watched without being aware of who is watching. Visual privacy can be achieved through the use of furnishings, partitions or walls. In a private space or an office, people will often orient their desk in order to visually control the doorway and achieve a visually private space on one side of the desk”



Fig : Visual control is a key to visual privacy.





Fig : Physiological determinants affect our physical comfort in a space.

All the photographs have been taken are representations of actual space. Previously there were 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.

#### 1.4 Experience

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

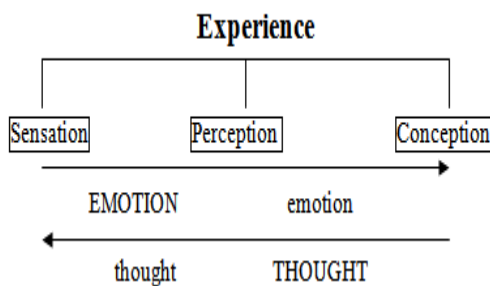


Fig 11: Perception of 3D rendering space elements.

There are many compositional elements in photography, “Rectangular shapes, for example, are perceived as oblique: following size gradients, they are placed on the vanishing lines of the perspective represented. These objects, which appear to be in perspective, are actually deformed, as when a wide-angle lens is used, the effect of which is to distort visual objects, making them appear slanted and volumetrically altered”.<sup>4</sup> “Needless to say, perceptual gradients are responsible for the construction of **three-dimensional space**”.<sup>5</sup>

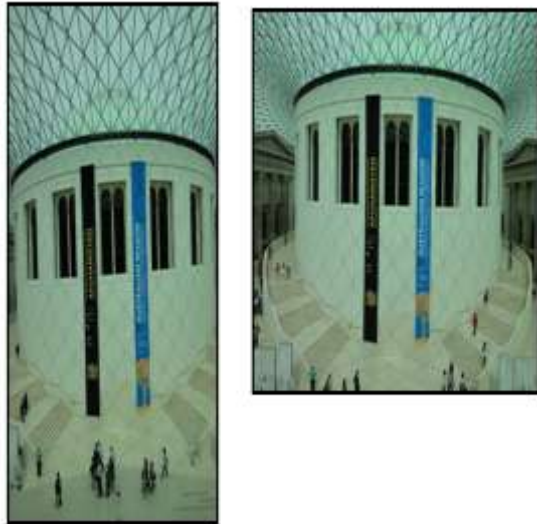


Fig 12: Perception of perspective view, the above images that have been created by process of rendering.

#### 1.5 Perception of Framing

Other elements of photography include orientation, contrast and break up of proportions. “**Proportion is a compositional concept that also alludes to the subject/object relation represented, and the representational space itself.**”<sup>6</sup> The quantitative dimensions of the photographic motif remain in proportion with the

dimensions of the frame of the image. Likewise, the proportion established between the sides of a photograph should also be taken into account”.



Perception of Framing

“Location in the interior of the frame may increase or decrease the weight of an element in a composition. A central location contributes to a greater symmetry in the composition. Generally speaking, the nearer an element is to the top right-hand part of the frame, the greater its weight is considered to be. This is profoundly cultural, with its roots firmly in western iconic tradition”.

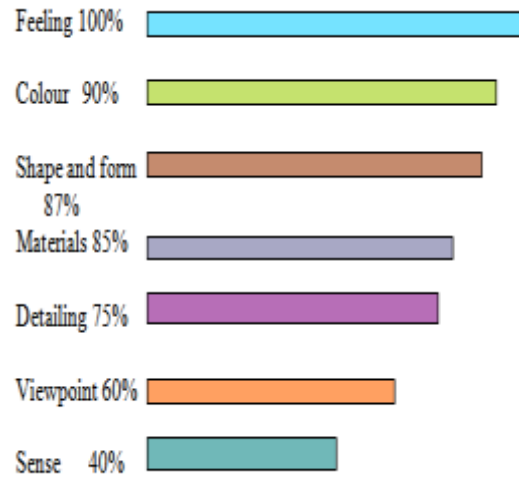
The first part of my research was to go the different places myself to gain experience and exposure to real space for myself. On the same day I took many photographs of the same space. I did this for the three different places I visited, namely: The British Museum, Tate Modern and St Pancras station. On the second day of my visit to these different places I took the questionnaires and asked 10 different people firstly about their experience about the real space, I then showed the photographs of the space and asked those questions regarding represented space and finally questions about the techniques in photography.

In doing this research I would be able to come closer to the answer as to whether real space can ever have the same reminiscent. It would also allow me either regard or disregard “Photographic space is space to be taken, as selection and removal that operates in block. “Put another way, beyond all intention or all compositional effect, the photograph, from the start, always cuts, slashes, wounds the visible. Every view, every take is an

inescapable blow of the axe that retains a piece of reality and excludes, rejects, strips its surroundings bare”.

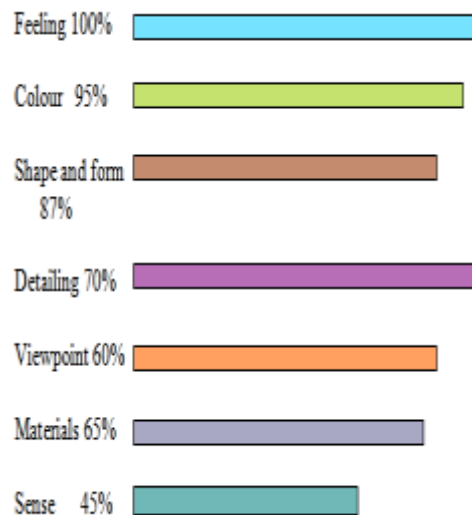
## II. FINDINGS

### 2.1 British Museum



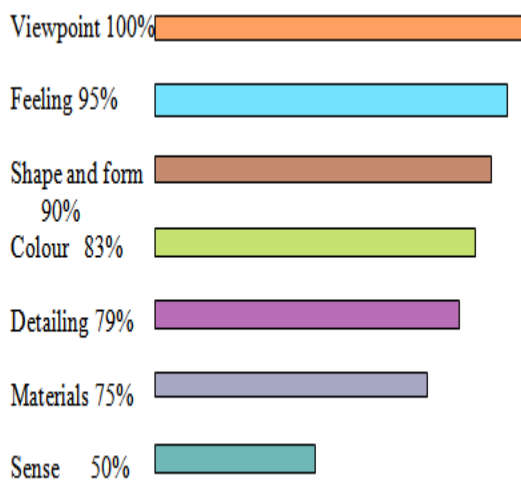
The results for British Museum were that people had feelings of real space, they felt that they were in a different era 100%, the questions relating to second part about represented space, specifically question 6 and 7, is noted that majority of people felt that they did not get the same feeling in the represented space 60%. The answer to question 7, 100% said it was because they were not able to touch or hear.

### 2.2 TATE MODERN



The results for Tate Modern were that people had feeling of real space and peaceful space, they felt that they were in a different modern and hi-tech space 100%, the questions relating to second part about represented space, specifically question 6 and 7, is noted that majority of people felt that they did not get the same feeling in the represented space 60%. The answer to question 7, 100% said it was because they were not able to touch or hear.

### 2.3 St. Pancras



The results for St. Pancras were that people had feeling of real space and meeting space, they felt that they were in a different modern and historical 95%, the questions relating to second part about represented space, specifically question 6 and 7, is noted that majority of people felt that they did not get the same feeling in the represented space 95%. The answer to question 7, 85% said it was because they were not able to touch or hear.

### III. CONCLUSION

In carrying out this research to 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 may not be able to use when viewing represented space. both real and represented space as being two distinct elements and carry out further tests as to why they are two distinct as opposed to one convention.

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