

LB/DORI/10/18

The Influence of Graphics on Contemporary Commercial Interiors in Sri Lanka

LIBRARY
UNIVERSITY OF MORATUWA, SRI LANKA
MORATUWA

C. J. S. Weerasinghe

Chamila Jayangani Seneviratne Weerasinghe

138560G

Master of Science Interior Design

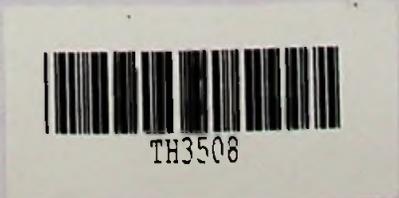
*TH 35081
CD 2012*

Dissertation – AI 7020

Department of Architecture
University of Moratuwa
Sri Lanka

*72 "16"
747(043)*

March 2016

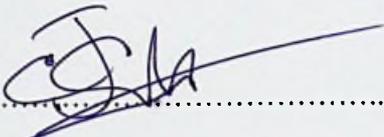


TH3508

DECLARATION

I declare that this is my own work and this thesis/dissertation2 does not incorporate without acknowledgement any material previously submitted for a Degree or Diploma in any other University or institute of higher learning and to the best of my knowledge and belief it does not contain any material previously published or written by another person except where the acknowledgement is made in the text.

Also, I hereby grant to University of Moratuwa the non-exclusive right to reproduce and distribute my thesis/dissertation, in whole or in part in print, electronic or other medium. I retain the right to use this content in whole or part in future works (such as articles or books).



Signature

21.03.2017

Date

Chamila Jayangani Seneviratne Weerasinghe

Department of Architecture,

University of Moratuwa.

March, 2017

The above candidate has carried out research for the Masters dissertation under my supervision.

UOM Verified Signature

Signature of the supervisor:

Date:.....21.03.2017

Archt. D.P. Chandrasekara

Programme Coordinator,

Department of Architecture,

University of Moratuwa.

DEDICATION

To my parents

For raising me to believe that everything is possible.

ACKNOWLEDGEMENT

Firstly, I would like to express my gratitude to my internal supervisor architect Dr. M.N.R. Wijetunge for his outstanding guidance and support during my dissertation work providing resources and keeping my thinking process in line with the research topic. Encouraging me to improve and go towards the completion of research study. His encouragement and motivation have been valuable throughout my research work. Also would like to express my gratitude to architect D.P Chandrasekara (Programme coordinator Msc. Interior design, University of Moratuwa) for guiding me towards the completion of dissertation work and professor Kelly Beaverford (Associate professor, University of Manitoba) for her guidance in selection of topic and finding resources for the dissertation work and making this research work a dream come true during difficult times.

Secondly, I would like to thank Interior designer and architect Sharon Jayasuriya (PWA Architects) for providing me with references, guidance and support in collecting all the drawings and details through field visits and guiding me with all the necessary information to construct my research for both Dialog Head office Union place and Crown Spa & Salon. Also I take this opportunity to thank architect Shamin from SSJ Associates for providing me the resources and details during my field visit to Manhattan Fish Market. Without all these resources and details this research study would have been a dream.

Thirdly, artist Thenuwara for his humbleness and knowledge transferred through during his interview on background theories of fine art and graphics in Sri Lanka. Background of the first chapter was based on the facts retrieved from his valuable interview information on social, political and economic influences of fine art in the context of Sri Lanka.

Lastly my husband for helping me to collect information and data for the user survey on my research study with motivation and guidance, my mother encouraging me to stay focus during hard times and balancing my office work with studies and fulfilling the most important responsibility as a mother of a baby.

ABSTRACT

Graphics as a subject was established in the higher education sector in Sri Lanka during and after 2000 with the expanding industry expectations and technological evolution in the industry of print and advertising. With the immergence of television in 1980's and the availability of video cameras in the country in 1990's, the influence of installation art graphics and theatre rapidly grown over technology. However graphics for commercial interiors not well established in Sri Lanka until 2010, with the developments in print industry and technological application graphic application for contemporary commercial interiors has become a new pathway of graphic implication for living and commercial spaces.

In the universal context graphics as a visual communication language was established with modern art. The immergence of graphics as a communication medium evolved into workspace or environmental graphics, which eventually developed as a subject for commercial interiors. Research question of this study spans from the understanding graphics as a communication language for commercial interiors and its functionality as a feature of the design. The aim of the study is to investigate social and economical values involved in commercial contemporary interiors in Sri Lanka. To achieve the aim of the study the objective of the research is to understand the influence of graphics for commercial interiors. Whilst in the process of influences a background study of modern art in Sri Lanka and its reflection on graphics from street art to interiors leads to connect with the next objective which is the understanding of graphics as a visual language and its functionality in commercial interiors.

This paper discusses the history of graphics in Sri Lankan context and its application for commercial contemporary interiors with a study of fundamental theories from both interior design and graphics. Although graphics had been merely treated as software that develops images or simply text in the context of Sri Lanka - creating a methodology specifically for the study concentrating on qualitative methods by a comprehensive theoretical study of both subject disciplines interior design and graphics, lead to well-established criteria of 8 factors to evaluate commercial interiors for the research study. This criteria was then justified with a quantitative study of user experience to understand the effectiveness of graphics for commercial interiors.

Selection of case studies is limited to contemporary commercial interiors with graphic elements. Results established through the evaluation of criteria leads to an interesting path of how recently the technological expectations have been met with graphics in the commercial interiors and its implication not only restricted to aesthetic appearances but rationalistic approach due to social and economic changes of the country. The findings of the study leads to a path establishing a criteria to investigate interior case studies concentrating graphics as a primary feature and the background of evolution of graphics in the context of Sri Lanka questioning the implication of graphics as a medium of communication for commercial interiors. These contributions for the subject graphic design and interior design in the context of Sri Lanka, leads to a subject path evolving new technology applicable for interiors 'Experiential graphics' which has been thoroughly discussed over online resources in universal context.

KEY WORDS: *Graphics, interior design, semiotic theory, digital art, experiential graphics*

Table of Contents

DECLARATION	i
DEDICATION	ii
ACKNOWLEDGEMENT	iii
ABSTRACT	iv
Table of Contents	v
LIST OF FIGURES	viii
LIST OF TABLES	xiii
CHAPTER 01: INTRODUCTION	1
1.1 Modern art in Sri Lanka	2
Graphic design in Sri Lanka	5
What is interior design in Sri Lanka	6
Use of graphics for interiors in Sri Lanka	7
1.2 Research Question	7
• Aim	9
• Objective	9
• Scope	9
• Study Limitation	10
CHAPTER 02: LITERATURE REVIEW	12
2.1 Background	12
2.2 Principles, Practices & Philosophies	14
2.3 Original Contribution	17
2.4 Approaches to Research.	19
CHAPTER 03: THEORETICAL FRAMEWORK.....	22
& METHODOLOGY	22
3.1 Modern Art and Graphics	22
3.2 Graphics as a Visual Language	23
3.3 Digital Art and Graphics	25
3.4 Digital Art, Graphics and Interior	26
3.5 Fundamentals of interior space	28
3.6 Implications of Semiotic Theory in an Interior Space	31
3.7 Adaptation of Criteria for Assessing an Interior	34
3.8 Methodology.....	36

Approach to literature survey and theoretical framework.....	36
Method of preparation of the questionnaire.....	37
Method of data collection	40
Sampling method	40
Pilot testing	41
Method of data tabulation and presentation.....	41
Fieldwork documentation	41
3.8.1 Feeding the Case Studies	42
3.8.2 Method of Data Analysis and Interpretation.....	43
CHAPTER 04: CASE STUDIES, USER EXPERIANCE.....	45
AND ANALYSIS	45
4.1 Selection of Case studies	45
4.2 Crown Hair and Beauty – Spa & Salon.....	46
4.2.1 Assessed criteria as a table.....	58
4.3 Manhattan Fish Market – Rajagiriya (2013)	61
4.3.1 Assessed criteria as a table.....	77
4.4 Dialogue Axiata Head Office (2014).....	80
4.4.1 Assessed criteria as a table	94
4.5 User Experience	97
Pilot research	97
Final research - User experience.....	100
4.6 Observations and Analysis	101
1. Interior design brief	102
2. Concept.....	104
3. Spatial quality.....	105
4. Material.....	107
5. Language of the interior space	108
6. Mood of the design space.....	109
7. Space planning	110
8. Special design features	111
CHAPTER 05: CONCLUSION	112
References.....	117
Appendix I - Crown Hair and Beauty, Spa and Salon -.....	
Space plan and furniture layout	120

Appendix II - Crown Hair and Beauty, Spa and Salon –Exterior	121
Appendix III - Crown Salon and Spa – Floor finishes.....	122
Appendix IV - Crown spa and Salon – Space planning and	
graphics implication for interior	123
Appendix V - Crown spa and Salon –	
Crown Salon & Spa –Reception counter Fit out drawing.....	124
Appendix VI – Crown Salon and Spa – Section.....	125
Appendix VII - Manhattan Fish Market – Space planning – Upper floor	126
Appendix VIII - Manhattan Fish Market – Space planning – Ground floor.....	127
Appendix IX - Dialog Axiata Head Office –CPU Holder and detail acoustic panels .	128
Appendix X - Dialog Axiata Head Office –Floor finishes on 8 th floor.....	129
Appendix XI - Dialog Axiata Head Office –Workstation elevation and plan view ..	130
Appendix XII - Dialog Axiata Head Office –Elevator cube - Plan view.....	131
Appendix XIII - Dialog Axiata Head Office –Elevator cube elevation 1	132
Appendix XIV - Dialog Axiata Head Office –Elevator cube shelving for storage.....	133
Appendix XV - Dialog Axiata Head Office - 8 th floor lighting layout.....	134
Appendix XVI - Dialog Axiata Head Office – Furniture layout	135
Appendix XVII – Criteria evaluation	136
Appendix XVIII – Survey responses in charts – 1	140
Appendix XIX – Survey responses in charts – 2	141
Appendix XX – Survey responses in charts – 3.....	142
Appendix XXI – Methodology Application for the Study	143
Appendix XXII – Theoretical Framework.....	144
Appendix XXIII - Interview – Artist Thenuwara	145

LIST OF FIGURES

Figure 1: Theoretical Framework.....	37
Figure 2: Crown Hair and Beauty, Spa and Salon – Space.....	47
plan and furniture layout	
Figure 3: Crown Hair and Beauty, Spa and Salon –Exterior.....	47
Figure 1.1: Crown Salon and Spa - Reception and retail display.....	48
Figure 1.2: Crown Salon and Spa – Passage with illuminating.....	48
led lights and Sculpture (Roots).	
Figure 4: Crown Salon and Spa – Floor finishes.....	49
Figure 1.3: Crown Salon and Spa - Reception and retail.....	50
display- tile and polished cement floor. (Original in colour)	
Figure 1.4: Crown Salon and Spa – Spa treatment.....	50
room – Graphics. (Original in colour)	
Figure 1.5: Nail Spa and retail display. (Original in colour).....	50
Figure 1.6: Nail Spa – Furniture translucent blinds.....	50
and foliage boxes. (Original in colour)	
Figure 1.7: Crown Salon and Spa – Kids section (Original in colour).....	52
Figure 1.8: Crown Salon and Spa – Shampoo area.....	52
with graphics on the wall	
Figure 1.9: Crown Salon and Spa – Hair cutting gents section.....	52
Figure 1.10: Crown Salon and Spa – Manicure spa and passage way.....	53
Figure 1.11: Crown Salon and Spa – Facial and spa treatment room.....	53
Figure 1.12: Crown Salon and Spa – Pedicure area through.....	53
manicure section behind translucent blinds	

Figure 1.13: Crown Salon and Spa – Kids section – Graphics.....	54
Figure 1.14: Crown Salon and Spa- Hair cutting Gents – Graphics.....	55
Figure 1.14.1: Crown Salon and Spa- Hair cutting gents – Graphics.....	55
Figure 1.15: Crown Salon and Spa- Facial room – Graphics.....	56
Figure 5: Crown spa and Salon – Space planning and graphics.....	56
implication for interior	
Figure 1.16: Crown spa and Salon – LED strip lights.....	57
hidden inside skirting	
Figure 1.17: Crown spa and Salon – Passage with Barcelona Chair –.....	57
LED Lights creating illuminative effect on wall	
Figure 6: Crown spa and Salon – Crown Salon & Spa – Reception.....	58
counter Fit out drawing	
Figure 7: Manhattan Fish Market - Website Graphic.....	62
Figure 8: Manhattan Fish Market - Menu Graphics.....	63
Figure 9: Manhattan Fish Market – Cozy Corner Picture Frames.....	64
Figure 10: Manhattan Fish Market – Cozy Corner	
Custom made furniture.....	64
Figure 11: Manhattan Fish Market – Existing Front Elevation.....	64
Figure 12: Manhattan Fish Market – Refurbished Entrance.....	65
with Monopole branding	
Figure 13: Manhattan Fish Market – Market Place and Bar –.....	66
Interior finishes with furniture and fittings	
Figure 14: Manhattan Fish Market – Market place –.....	66
Wall Graffiti and finishes with fittings	
Figure 14.1: Manhattan Fish Market – Market Place –.....	67

wall Graffiti and finishes with fittings

Figure 15: Manhattan Fish Market – Market Place Bar–.....67

Signage and Graphics

Figure 16: Manhattan Fish Market – Cozy Corner–.....68

Signage, furniture, Fittings and Graphics

Figure 17: Manhattan Fish Market – Time Square –.....69

Interior finishes with furniture, Graphics and fittings

Figure 18: Manhattan Fish Market – Doodle room –.....69

Interior finishes with furniture, Graphics and fittings

Figure 19: Manhattan Fish Market – Brooklyn Bridge Room –.....70

Interior finishes with furniture, Graphics and fittings

Figure 19.1: Manhattan Fish Market – Brooklyn Bridge Room –.....70

Interior finishes with furniture and fittings

Figure 20: Manhattan Fish Market – Doodle Room –.....71

Interior finishes with furniture and fittings

Figure 20.1: Manhattan Fish Market – Doodle Room –.....71

3D image: wall Graphics and black board

Figure 21: Manhattan Fish Market – Cozy Corner –.....72

Seats and Timber floor Finishes.

Figure 22: Manhattan Fish Market – Space planning –.....74

Upper floor (not to scale)

Figure 23: Manhattan Fish Market – Space planning – Ground floor.....74

Figure 24: Manhattan Fish Market – Stair case Graphics –.....76

Symbolic replication of Statue of Liberty torch

Figure 25: Manhattan Fish Market – Picture frames at Cozy Corner.....76



Figure 26: Manhattan Fish Market – Menu Graphics –.....	76
Style implemented for Interior spaces	
Figure 27: Manhattan Fish Market – Furniture and.....	77
floor timber textures	
Figure 28: Dialog Axiata Head Office: The Graphic Cube and work.....	81
space with maximize view, 3D images	
Figure 29: Dialog Axiata Head Office – 3D execution of Colour.....	82
variation for ceiling on each level	
Figure30: Dialog Axiata Head Office –.....	83
Digital Water wall – Reception	
Figure 31: Dialog Axiata Head Office – Reception and reflection of.....	83
Graphic sculpture Constructed With cables	
Figure 32: Dialog Axiata Head Office – Reception – Digital screens.....	83
Figure 33: Dialog Axiata Head Office –Elevator waiting area.....	84
floor plan access menu	
Figure 34: Dialog Axiata Head Office –CPU Holder and.....	85
detail acoustic panels	
Figure 35: Dialog Axiata Head Office –Floor finishes on 8 th floor.....	86
Figure 36: Dialog Axiata Head Office –Workstation.....	86
elevation and plan view	
Figure 37: Dialog Axiata Head Office –Elevator cube.....	87
Figure 38: Dialog Axiata Head Office –Elevator cube elevation 1.....	87
Figure 39: Dialog Axiata Head Office –Elevator cube.....	88
shelving for storage	
Figure 40: Dialog Axiata Head Office- 8 th floor lighting layout.....	90

Figure 41: Dialog Axiata Head Office- Lounge and Graphics.....	90
Figure 42: Dialog Axiata Head Office – Material board A.....	91
Figure 42: Dialog Axiata Head Office – Material board B.....	91
Figure 43: Dialog Axiata Head Office – Furniture layout.....	92
Figure 44: Dialog Axiata Head Office –Floating light.....	93
sculpture –Reception (Original in colour)	
Figure 45: Dialog Axiata Head Office- Floating light.....	93
sculpture – Full Length (Original in colour)	
Figure 46: Pilot research result –Time period of interior.....	99
Figure 47: Pilot research result –Interior language of the space.....	99
Figure 48: Pilot research result –Material application relevance.....	99
Figure 49: Pilot research result – Space circulation and progression.....	100

LIST OF TABLES

Table 1: Methodology application for the study.....	47
Table 2: Crown spa and Salon- Collective summery of criteria.....	58- 61
plan and furniture layout	
Table 3: Manhattan Fish Market – Collective summery of criteria.....	77 - 80
Table 4: Dialog Axiata Head office – Collective summery of criteria.....	94 – 97

CHAPTER 01: INTRODUCTION

In universal context Esquivel (2009) in her article for the book '*1000 ideas by 100 Graphic designers*' (p.14) explains the theories of graphics, in the shoes of a graphic designer in practice.

“ The first pillar of the tips is an accumulation of years of practice and knowledge on composition on structures, values on visual literacy, about semantics characteristics. Degrees of iconicity, frameworks or in a nut shell a mastery of visual grammar”.

Barnard (2005) in his book *Graphic Design as communication* (p.21-p.23) describes, communication through graphic design with theories of semiology as to how images are meaningful, how layouts arrangements of image and text of a page are significant in communication.

In Sri Lanka it is prominently discussed in the advertising and print industry yet hardly any resources with academic value to justify the use of graphics into commercial interiors. This paper discusses the understanding of graphics in the Sri Lankan context and its development with the evolution of art due to social, economic and political waves across the country with its new implication on branding for contemporary commercial interiors.

The significance of graphics as a visual medium or language for commercial interiors has involved creating environmental appearance or language of design to a space and creates a personal sense of space for its user. Nagraj (2016) explains,

“interior designers and architects who still think of space's, graphic program as merely providing a basic way finding system are missing the opportunity to connect with end users and spread the brand message.”

In this light work space can be thought of as a medium of communication space. Clients are interested in how their product is communicated through spaces for the end-user. Her explanation as an interior designer in practice justifies the use graphics as a visual medium not only for aesthetic experience but as a brand communication language that communicates with the user.

Use of graphics in architecture isn't new - think about the facades of centuries old cathedrals and how their sculptures tell a story - today, the ways in which graphics are being incorporated into interiors and architecture run the gamut from dominant typography or large-scale photographs to interactive installations and digital signage both in the interiors as well as the façade. It is clear that graphics are not some sort of images on the wall they communicate, provide information and create interactive language with user whilst creating a visual story with a 'unique aesthetic experience'

(Nagraj, 2016).

Moreover 3m product website reveal branding solutions and the aesthetic experience graphics can create for its customers with strong graphic images on walls pillars and ceiling. (3M, 2014)

Meggs (1983) reveal that there is a distinct overlapping of advertising art, graphics and fine art. They share same elements such as theories, principles, practices and languages. Furthermore Meggs explain that the ultimate goal of advertising is the sale of goods and services whilst graphics, the essence is to give order to information, form to ideas, and expression to artifacts that explain human experiences. (p.8-20,p.160 - 188)

1.1 Modern art in Sri Lanka

Dissanayaka (2012, p.6-p.17) discusses that Sri Lankan art can be divided into three unequal parts from the way of life of the people at that time. The first longest period is 'Antiquity' that covers all the religious sites to impositions of the west. Secondly the colonial period comprises of Portuguese, Dutch and British occupations from 1505 until independence in 1948. Thirdly 'Post-Independence' which can be divided into

two subsets 'Ceylonese modernism from 1930's to 1980's followed by unnamed period of artists from 1980's to present.

According to Dissanayaka ancient arts in Sri Lanka were everywhere, religious temples shrines, monument sculptures, temple wall paintings, village crafts and rituals. They were part of village life. Vesak lanterns, gokkola decorations were done by villages with their own creativity. 'Fine art' when considered as a study or profession small exhibitions of paintings by local artists were held at Lionel Wendt Memorial Theatre or the Alliance Francaise and similar cultural centers. (p.7)

During colonial period in village 'craft persons made secular and sacred artifacts' for daily use and ritual use. Traditional crafts and arts were combined with rural life. In the coastal areas due to Christianity to some extent, people followed western ways. By nineteenth to twentieth century under British rule fine art became influential among the rich and educated elites in Colombo and Jaffna first in the 'Colombo Drawing Club' later 'Ceylonese Societies of Arts'. The academic style of painting in the England introduced to Ceylonese ladies and gentleman in Victorian attire. (Dissanayaka, p.8)

In 1943 Colombo, a group of avant-garde male artists called themselves 43 group brought in Ceylonese paintings into modern world. Against 'academism' they brought in methods and effects of European painters such as Gaugin, Cezanne, Picasso, Braque and Matisse who's work they had seen in reproduction. The intension of these artist were integration of European art with Sri Lankan cultural and artistic traditions. Result creating an art both distinctively modern and Ceylonese. The 43 group hoped to encourage artistic taste and knowledge in the public and encourage new talent. 43 Group were the representatives of what can be labeled as 'Ceylonese Modernism'. Many others with interest and talent in the art were inspired by the 43 group. (p.8-p.9)

The two organizations that kept the 'Modernist legacy' of the 43 group from 1970 to present Sapumal foundation founded by Harry Pieris (1904-1988) for the purpose of promoting and supporting the arts in Sri Lanka. George Keyt Foundation founded by Cedric and Sita De silva with similar purpose. Artists outside this privileged group

were also affected by western taste and changes but also sustained by local customs and practices. (p.11-p.12)

When considering the social, political issues that influence the modernism in late pre independence period Tamil artists in Jaffna formed 'Winzer Art Group' in 1938 and in 1959 influenced by Indian temple wall painting and Hindu religious and literary themes. Indian nationalist art movements and styles such as Bengal school painters, work of Raja Ravi Varma, Tagore and Jamini Roy were also other styles that influenced the paintings in Jaffna. Furthermore Dissanayaka (2012) discusses elitism of 43 group reflected an "unacceptable social inequality" as its members lived in the comfortable world. 'They could enjoy a sense of common purpose and a general knowledge of their space.' The current status of popular arts and traditional arts "debased and impoverished" describes Dissanayaka with an example of reproduction of George Keyt's paintings after his death in 1993 in media advertisements for tobacco and insurance. (p.17)

According to artist Thenuwara (2015) art forms started after 1960 -70 in Sri Lanka. Changes in the world context such as minimal approach, fluxes of political social impact did influenced the modern art in Sri Lanka. The postmodern art after the revolution of 1968 influenced the lower level of art forms such as poster, graphics, video, water colour photography and other digital mediums. It started questioning almost every aspect of art. Printing was regarded as a commercial art form. Pop art movements like 'Neo Dada' from Germany criticized conventional art and used digital art forms to express their theories. These technologies include video installation, graphics, sound and theater performances. In 1980's is the time that television was introduced to Sri Lanka. In the period of mid 1990's video cameras were available in Sri Lanka. The influence of technology change with the art forms were then rapidly implied to art.

"With the introduction of the digital art it became the kind of democratic form of art material that anybody can buy low cost material and use for art or any expression or recording things. (Thenuwara.2015)

Furthermore Thenuwara reveals that in mid-2000 digital art forms may have started in Sri Lanka with the use of installation art for exhibitions by himself and other artists such as Jagath weerasinghe. Later on using television to show moving images and the use of smart phone screens by Kingsley Goonetilaka to show his video installations has inspired a limited crowd of people who admired art. It was quite expensive to this kind of art at the beginning as video cameras and other equipment were expensive from the start. Later on became inexpensive and repetitive and brought down the value of paintings by creating a group of street artists with limited skills through production of abstract paintings for interiors that can be changed continuously to meet up with trends. (Thenuwara, 2015)

Graphic design in Sri Lanka

Due to lack of tangible resources on the subject graphic design as a design study in Sri Lanka, online websites and discussions with academics in the subject were the only means of resources to collect information. What is graphics? How it started as a design study in Sri Lanka and the understanding of graphics in the society and in the industry?

Academy of Design the international design campus in Sri Lanka on its official website (2015) explains,

“Graphic design is about communication in its purest form. Through the creative presentation of images, facts and ideas, graphic design tells a story, delivers a message and makes an impact combining creativity with commercialism, tradition with technology and information with imagination” (AOD, www.aod.lk/degrees/bachelors-graphics-design/)

An interview by journalist Senal with AOD founder for the Sunday Education times (2014) on “Potential of graphic design as a future career in Sri Lanka” explains, whilst building up design education in the country the growth of graphic design and the shortage of professionals were visible. According to her understanding (Linda), shortage of what graphic design means and people playing around with photoshop and layouts hired to do serious graphic design jobs with unresolved results have caused for

this situation. Comparatively interior design and fashion design attracts more students than graphic design resulting,

“ the potential of graphic design and the amazing role they can play as a graphic designer contributing both socially and businesswise is unknown. ” (Linda, As sighted by Senal, 2014)

As per the current situation Sri Lankan businesses need to compete globally and therefore having a brand's corporate brand identity and individuality to have a competitive international platform is essential to reach the market.

“Whether it is a tea company exporting to Europe, clothing companies shipping to the US or a cosmetics company catering to clients in SL and abroad, design solutions are needed by all to stand out among competitors and reach the consumer” (Linda, as sighted by Senal, 2014)

According to Linda

“Graphic design does not mean some mouse-clicking, doing some Photoshop or playing around with a computer; it is really is about communicating through visuals. Graphic designers are the professionals who create visual identities for brands by designing logos, colours and letters that will suit the brand. E.g. Every time you see the Coca-Cola logo, letters or sometimes even just the colours, you identify that brand.”

Furthermore she describes Colour psychology shapes meaning and different target markets with background knowledge and market research is a plus point for a graphic designer and it is a rewarding career for qualified professional.

What is interior design in Sri Lanka

The shortage of resources for the interior design as a profession and subject in Sri Lanka as a design discipline, academic resources for the practice of interior design in the country was not clarified in many resources however for the understanding of the subject and its nature in Sri Lankan context, Sri Lanka Institute of Interior Designers

(2015) reveal “Interior design or designing is a relatively new or a modern day function that has been deviated from architecture.”

Artist Thenuwara (2015) debates that digital art forms and current art movements have evolved contemporary commercial interiors in Sri Lanka. Street artists and computerized graphics has definitely applied in to the development of Interior design in a positive or negative way.

Use of graphics for interiors in Sri Lanka

Architect Shamin explains (26.06.2015, SSJ Associates, Interview) the use of graphics for interiors have evolved in past five years. The technology parameters and usage has been comparatively strong in practice although graphics has been introduced to the country in 1990's with computer usage.

According to artist Thenuwara (2015, Interview) use of fine art in to interiors with paintings and sculptures due to political and economic changes in global context, street art has majorly influenced interiors in Sri Lanka. The digital art forms and evolution in technology has been influencing the thinking of conventional artist and has incorporated the digitized concepts into mass market needs.

1.2 Research Question

The influence of art and graphics for interiors where graphics in architecture is not new, ‘interiors for religious practices, facades of centuries old cathedrals, sculptures and frescos tells a story’. These examples from the history brings the fact not only aesthetic appearance of those sculptures and paintings were commissioned by the king or priest, yet to inform the user and make recordings of the incidents they have been carefully placed. In this light this research study spans from graphics as a visual metaphor and communication medium in broader aims that are presented below. The aim of the study will subsequently answer the questions in broader sense of understanding.

1. The primary question is to what extent graphics as a property of art form has been used for interiors?

In order to gain answers for the main question sub questions should be drawn to organize the facts in both subjects for deeper understanding.

Today, the ways in which graphics are being incorporated into interiors and architecture run the range from dominant typography or large-scale photographs to interactive installations and digital signage both in the interiors as well as the façade.

In this light:

- a) The first sub question of this research study is, what is the function of graphics as a visual language?

Theoretical understanding of both studies, the fundamentals of Interiors and graphics will be explored to understand the similar elements of the two areas and will be explored in order to create a research criteria for the study.

- b) How graphics and interior design has similar elements to compare?

Final question would be,

- c) Why objects and signs of interest become important to a graphical solution for a particular interior design brief when achieving a spatial quality of the space?

Therefore this research interest spans from visualizing a graphical solution for a particular design brief with a study of objects and signs (semiotic theory) of interest for the project using a criteria established from the theoretical literature, to explore graphics shaping a branded sense of space or contemporary commercial interior. It is a study that simply explore the influence of graphics for creating a spatial quality of contemporary commercial interiors in the period of the use of advance printing and digital technological evolution in Sri Lanka from the period of 2000 (Thenuwara, 2015, Interview) to the present day.

- **Aim**

This study aims to reflect economic and social values of Sri Lankan contemporary commercial interiors by evaluating the fundamentals of Interior and graphics in theoretical backgrounds and establishing a criteria to investigate case studies as examples for the focused area of interest. And the compared evaluation will be tested with user experiences to justify the reflections of socio – economic values involved in graphics for contemporary commercial interiors.

- **Objective**

There are three objectives in order to achieve the aim of the study.

- a) First objective is exploration of history on modern art in Sri Lanka and its influence for graphics and commercial interiors. To understand the background history of the focused area of interest. Periods of changes in fine art, movements and groups that influenced the modern art scene is explored with interviews and literature.
- b) The second objective is the significance of graphics as a visual language. With theoretical background which will eventually lead the study to understand graphics as a developing means of communication language through technology.
- c) The proposed third objective for this study is to investigate the influence of graphics in Sri Lankan contemporary commercial interiors with the importance of graphics, as a visual language creating an identity in the design process of interior design practice in Sri Lanka, emphasizing the aesthetic values and conceptual values as a communication means for commercial interiors.

- **Scope**

Scope of this study expands from modern technology usage for interiors as a communication device and aesthetic appearance of spatial quality creating a new

pathway of design profession and education called 'Experiential Graphic Design'. Which is largely discussed online yet less in the scholarly resources.

- **Study Limitation**

Graphics and interior design are two design studies that has never been discussed in combination prominently in scholarly resources in Sri Lanka. It was a tedious task to explore elements that shared by both studies for the focused area of research work. It was a challenging endeavor to narrate the topic combining both studies to justify the requirement. However finding scholarly articles or tangible resources for the study were largely dependent on internet resources, books and journal articles available online as design journal articles were not available to access through database. EBSCO database provided by American Centre was a useful resource that came in handy to explore universal context of both studies considering the focused area of topic. The topic of interest with the geographical restriction was a challenging task to achieve due to lack of scholarly resources written in the context of Sri Lanka.

The focused area of interest for the paper is limited to contemporary commercial interiors that has influence of graphics involved in the interiors. Therefore selection of projects were limited to Colombo suburbs and brands that has a distinct language created for the consumer to engage within. Since graphical approach for interiors had been quite new in practice for architecture with reference to architect Shamin from *SSJ Associates*, it may have been in use probably within five or six years' time as production methods were not established prior to this time of period in Sri Lanka. (26.06.2015, Interview) The number of case studies had been limited to three projects due to availability of focused area of study in practice.

Due to corporate restrictions on authorization of drawings and documents or photographs in case studies for clarification of information certain drawings, photographs and fit out plans were not included and such information omitted with instructions from the design firm or client. Therefore this will affect the research work obtaining a comprehensive study.

Background information for the study was largely dependent on interview with designers and artist, along with books and new paper articles. Some interviews planed out to progress with renown personalities in the art, advertising and commercial areas due to restrictions on recordings and written consent for details such resources were omitted from the study. With corporate and personal restrictions it was challenging to record certain social, political and economical issues pertain the development of research study.

CHAPTER 02: LITERATURE REVIEW

2.1 Background

The introduction for the research paper was structured in order to understand the background history of the subject graphic design in Sri Lanka and its various implications on focused area of study, Contemporary interiors when conducting the research work on the background of fine art and its influences towards the development of new age of contemporary art, scholarly literature is something that shortages on the selected area of topic 'influences of fine art, towards the development of the subject graphic design in Sri Lanka'. Therefore Interview with selected renowned artist like Thenuwara (2015, *Vibhavi Academy*), web articles from Design schools in Sri Lanka (AOD) and newspaper articles online (Sunday Education Times, 24.09.2014) were used to extract up-to date information for the background research work on the focused area of study in the particular geographical area (Sri Lanka). However the book of *Sri Lankan Art 1943-2012* (Coombe J. 2012, Sri Serendipity House) also provides some invaluable information for the introduction of the study on influences and revolutions that took place in the development of fine art to modern age of art after independence in Sri Lanka.

In universal context graphic as a visual language, Barnard (2005) describes the theories of semiology and implications of layout arrangements of images and meaning and how these principles creates a discipline of a visual language that communicates. This resource is a very useful book for graphic design research studies for further reading on elaborated context graphics as a visual language the metaphoric implications of typography and image creating brand properties, the socio- economic and cultural implications on semiology theories¹ how it is more appropriate to the subject of graphic design.

Cossu (2009) compiles a collection of visually stunning text book for graphic Designers with principles, theories and disciplines practiced by 100 graphic designers and summarizes as 1000 ideas from 100 graphic designers. This resource is extremely valuable as a text book for graphic designers in practice and brings out the fact that

semiotic implication of creating an identity and graphical language is important for a graphic designer in practice. (*1000 Ideas by 100 Graphic Designers*, p30). Article for the book by Esquivel in ‘understanding design from a design perspective (p14- 17) also brings out the fact that graphic, functions as visual grammar in the shoes of a graphic designer.

Nagraj (2016, Accenture) explains the importance of graphics as a visual language for commercial interiors and refer to it as work space graphics. This resource is a valuable online resource that brings out the emergence of work space graphics for commercial interiors and highlights the fact graphics is not merely some sort of image but they communicate and create language that brings out brand properties creating aesthetic experience as well as information.

Dissanayaka (2012) for her article on ‘The power of Art: Ceylonese Modernism in its time’ (Coombe, 2012, *The Power of Sri Lankan Art 1943 – 2012*) reveals the uprising of modern art in Sri Lanka through social, economic and political changes by explaining the British colonial influence and the start of 43 Group and its development creating an identity for the elite, war and open economy and its influences on art and craft creating a lifestyle of its own. This article provides some useful facts on the development of modern art in Sri Lanka and its influences through social, economic and cultural changes.

In terms of graphic design in Sri Lanka due to lack of scholarly articles and resources on the subject this research paper had to largely rely on online resources and discussions with academics. However professionals in the field were not available for interviews and preferred not to be recorded in any form. Therefore design school website from Academy of Design and articles from the founder and principle of the design School published on Education Times (Interview, 24.09.2014, *Potential of Graphic Design as a future career in Sri Lanka*) was used to extract information for the focused area of subject. The Interview on Sunday Education Times with AOD² Founder Speldewinde by Senal (24.09.2014) provides facts on what is Graphics? How it started as a design study and understanding of graphics in the society and industry in the context of Sri Lankan market. The official website of Academy of Design also

provides a definition on graphic design as a visual communication study (AOD,2015, <http://www.aod.lk/degrees/ba-hons-graphic-design/>). Role of a graphic designer and global aspect of the profession and technical literacy of the professional practice is also explained to depth in the Interview with AOD founder which provides some valuable facts on social and economic views on the subject in the focused area of the market in Sri Lanka.

As interior design education is fairly new to Sri Lanka especially for tertiary level of studies, tangible scholarly articles or resources were not available to extract information on what is Interior design as profession or design study in the context of Sri Lanka. On this occasion web resources comes handy to extract one definition of interior design in practice in the context of Sri Lanka by 'Sri Lanka Institute of Interior Designers available on: www.sliid.lk (22.09.2015). Interview with artist Thenuwara (17.01.2015) is also one useful resources to understand the technological influence and modern art influence of Interior design in terms of currant socio-economical change of the society.

Finding facts on incorporation of both interior design and graphic studies and its practice as a profession in the country is a tedious task to achieve. For this matter two interviews done with permission of the professionals had been used to extract information. Interview with architect Shamin (15.06.2015) from SSJ Associates and artist Thenuwara (17.01.2015) provides some important facts as to which period of time and the technology and incorporation of graphics combined with fine art. According to Thenuwara socio-economical changes did influenced changes in both fields in Sri Lanka in the period of 1990's and according to architect Shamin the use of graphics into contemporary interiors is fairly new due to technological gap.

2.2 Principles, Practices & Philosophies

When exploring modern art and graphics, postmodern art in Sri Lanka and changes in the Europe and its influence with minimal approach to art world and development of modern art into digital art and graphics were discussed with the names of veterans by

artist Thenuwara³ which is an original contribution to this study (17.01.2015, Interview). Eckler and Manucdoc (2006 – 2015, www.smashmagazine.com) discusses some modern art movements that influenced graphic styles and logo designs in the universal context which is a useful resource to understand the modern movement influences of graphic design and brand identity. This will also help to understand the influence of modern art movements that helped to develop graphics.

Another book that brings out the relationship between commercial art, graphics and fine art is 'A history of Graphic Design'. (Phillip B.M., 1983, New York) which concentrates on the similar elements that can be found on these subject areas such as principles, practices, theories and languages. (p.98-p.460)

Goldscmidt (2003, *Backtalk of self-generated Sketches, p72*) explanation on effectiveness of graphic production in communication, Lieberman (11.01.2016, Massachusetts Institute of Technology, Cambridge Mass. USA) discussion on new technology immerging into graphics and communication, Manske and Wylde (2001) discussion on postmodern graphics and clean concepts with rational oriented designs creating a universal language, Mc Coy's (1998, *Rethinking Modernism, Revising Functionalism*, High Ground Design, P.49)⁴ explanation on punk art influences with clean, strong grid designs, and Wong W.S.(2001, Massachusetts Institute of Technology. Vol 17)⁵ findings on immergence of western style in to Chinese graphic design creating a universal language in commercial graphics are some valuable resources providing facts and information on graphics as a visual language.

Resources on the subject digital art and graphics, Drucker, Johanna and Mc Varish on encyclopedia online (2009, *Wikipedia*) discussion in graphic design as a method of visual communication and Paul (2008, *Digital Art*, Thames & Hudson, UK) explanation on technology and art creating digital forms and images were the only two resources that could be used to abstract the essence of digital art and graphics. These two subjects and its relationship had been not discussed prominently through scholarly articles and resources. Therefore further research study on the relationship between digital art and graphics could be another area of research study that can be an elaborated subject of interest.

The relationship with digital art, graphics and interiors explored with the artist Thenuwara (17.01.2015, *Interview*). His explanation with decorative minimalistic style with architects such as Bawa, Anjalendran period and the historical influence of art in to interiors go back to historical study. In global context of digital art forms in to contemporary commercial interiors Killifer (2014, *restaurantdevelopment+design*)⁶ reveals some stunning examples of retail outlets and restaurants transformed in to large digital wall screens with graphics. Further exploration on graphics and digital art in to interiors in universal context brings back to Memphis Group (World Association of Technology Teachers, 21.07. 2015)⁷ an Italian group of designers that made a mark with the leading designer Sottsass challenged the principles of modernism in design.

In terms of relationship between graphics and interior design, Prust (2010,p.83-p.93) explanation on graphics as a communication study and Ching and Binggeli (2012, p. 122-p.146) in interior design as a design discipline share same principles in practice for production. These two resources are valuable to understand the theoretical similarities in both study areas hence implied into case study findings in coming Chapters to interpret data.

EGD or Experiential graphic design is discussed as a future endeavor of graphics with the discussion by Dixon “What is Experiential Graphic Design?” (2015, SEGD Org.)⁸. This resource provides some useful facts on the development of graphics in to architecture has invented a new area of design profession in practice as ‘Experiential Graphic Design’ embracing many other design practices such as industrial design and landscape architecture.

When exploring fundamentals of Interior space Coles & House (2007, “Fundamentals of Interior Architecture”, AVA Publishing, Switzerland) discusses them as “sensual stimuli of sound, touch, smell and sight”. This book is a direct resource that comprehensively explain all the fundamentals of an interior space with examples, diagrams and relevant photographs. A useful text book for the study of fundamentals of Interior space that eventually helped to identify the elements that can be compared with the fundamentals of graphics and establish a criteria for the collection of data on case studies. (p.44-p.135)

Implication of semiotic theory into interior spaces, was concentrated and discussed by Perolini for her research study on 'Interior spaces and layers of meaning' (2011, "Design Principles & Practices", p.164 –p.169)⁹. Hall's discussion on semiotic theory also provides a solid definition of semiotic theory as a system of analysis. (1997, "Representation – Cultural Representations and Signifying Practices", Sage Publications, London, p.31-33, 36-40) Furthermore discussion on objects as icons with a thorough description of objects and symbolic meaning, Nachbar, Jack, Lause & Kevin (1992, "Popular Culture: An Introductory Text, Bowling Green State University Popular Press, Ohio, p20-31)¹⁰ provides some useful examples and figures. Theoretical implication of semiotic theory in practice for interiors can be explored in 1957 to 1962 post-colonial French interiors with interesting photographic study done by Sherman in his journal article on "Post-Colonial Chic: Fantasies of the French Interior 1957-62" (2004, Associate of Art Historians, p.770-805)¹¹.

Another valuable resource on patterns involved in shop window displays and galleries in twentieth century by Knlonk (2003) in his journal article reveal 'ornamentation' and 'abstract pattern making' was implemented to reach modern urban life in city window shops in order to break the monotonous war environment especially in Germany and Berlin. With two styles revealed by Knlonk, "Structural ornament highlights the functional differences of the individual elements as well as simultaneously subordinating these differences under one unified spatial impression. Pattern making was never challenged in the market place for example pattern ornament as it appears in Bernhart's design for Bahlsen- Red, white and blue design of Leibniz cakes. What made Bahlsen's initiative successful was not illusion but the striking pattern created in the displays. This resource was helpful when evaluating the space planning and product display aspect in commercial interiors.

2.3 Original Contribution

The first Chapter of the study provides a historical discussion of the fine art and its political social and economical backgrounds that evolved in the development of art into modern art with evolutionary involvement in technology in the context of

Sri Lanka. The interview with Thenuwara (2015, Interview) reveals that with involvement of Street art and digital art modernism in art in the country evolved and made art an easy access means of material to decorate interiors. Installation art and Digital art were prominent in the art scene with the access for new technology. In architecture a decorative style was established in the Bawa- Ajalendran period where Kandian motifs and traditional elements were incorporated. The evolution of art and technology in Sri Lanka is systematically revealed in this interview and is a main source of information for the study of the background of research work. Since the research study extends its exploration on the implication of art, technology and interiors this resource is an original contribution in its own right for the study and could be a useful source of information for further historical evaluations of art, technology and interior architecture in Sri Lankan academic history. The above quantity of material would be an invaluable resource for further research study of its interest for graphic and interior design students in the context of Sri Lanka.

Secondly a theoretical backing of semiology from both graphic and interior design was discussed and implied by exploring historical examples of French Colonial Interiors. This effort of exploring semiology theory as a unique study for both disciplines open up a new way of thinking in exploring semiology as a theory to study interior case studies. It also provides ideation theories in the process of design in practice when generating the rationale for the design concept, which will eventually help the Interior designer to understand the gaps in the design.

Finding similarity in theoretical elements of design from both graphics and interior design is also helpful through literature review for this study. This is a unique exploration of theories to study interior case studies established through literature review which is a significant contribution to both graphic design and interior design in Sri Lanka. Lack of resources in establishing a criteria for the study of interior design case studies were compensated through textbook resources from both studies by Prust Z.A.(2010), Coles and House (2007), Peglar M.(2015), Ching F.D.K. and Binggeli C.(2015).

2.4 Approaches to Research.

Basic Approaches in Qualitative research (Online, p.8-p.9, Sage publications) explains basic approaches for qualitative research and quantitative research processes. Primarily for the first phase which is gathering information on the application of graphics for commercial interiors by designers of research study this resource was much helpful to generate and understand the process.

When preparing the questionnaire for interviews on case studies Peglar M. on "Designing the Brand Identity in Retail Spaces"(2015, p.4-p.81), Coles & House (2007,) were valuable to make the structure of questions. Principles of graphics and brand principles such as language of space and visualizing elements added to the research criteria established through these resources and adopted to the base of the questionnaire in order to collect information in case studies.

Background information study to understand the research topic and its nature of context, interview with artist Thenuwara (2015) focusing on post-colonial trends in the art industry and its development towards technological influences was an important primary resource for the study. Literature discussed in the review by Coombe J.(2012,p.6-p.47) was used as precedent in this exercise.

In terms of data analysis and interpretation for the research study, Peglar M. (2015, p.4-p.81), Coles & House (2007, p.44-p.135), Cossu M(2009, p.30-p126) and Phillip B.M. (1983, p.98-p.460) explains the implications on both studies in practice to analyze case studies and a similar approach discussed with examples by Peglar M. (2015) were useful resources to notify in the process.

When establishing a research criteria for the study, comprehensive study done by Peglar (2015) with 300 case studies on "Designing the Brand Identity in Retail Spaces"¹²(P.4-p.81), In graphics, practicing graphic designers Cossu, (2009) and Coles & House.(2007) on Fundamentals in Interior Architecture, with Perolini's study on 'Interior spaces and layers of meaning' (2011, p.164) also provided some valuable theories on implication of semiotic theory for interiors and interpretation of objects in commercial interiors.



Interviews, voice notes with respective designers for case studies also compensated facts on economical and sociological issues that impact on the design process which eventually help to identify the aim of the research study. Collection of Photographs, explanatory drawings and illustrations are contributions for this study, to establish a comprehensive analysis and is another significant contribution to Interior architecture in the context of Sri Lanka.

NOTES

1. See summary of the theory, a debate between communication theory and semiology theory Smith M.C (1994), Culture is the Limit: Pushing the boundaries of Graphic Design Criticism and practice, Visible Language, 297 – 315
2. AOD – Academy of Design. Northumbria University School of Design (United Kingdom) University has selected AOD campus to offer its world renowned fashion and design degrees in Sri Lanka. Online resource available on: www.aod.lk
3. Chandraguptha Thenuwara (Interview, 17.01.2015, Vhibhavi Academy)

This original resource was focused with the intention of understanding the influence of fine art and its influence on digital medium in the context of focused area of study. However his thoughts were more on changes of fine art and its development through levels of art forms in Sri Lanka and into street art and its influences in to digital medium and interiors as a commercial art form. Indirect resource, yet useful in terms of understanding the background and social cultural, economical changes in the society that influenced the art industry in Sri Lanka. Further research on installation art and its influence for interiors may help to understand the influences of digital medium for interiors.

4. Essay. 1998. High Ground Design. Online resource available on: www.highgrounddesign.com/mccoy/km3.htm
5. Journal Article by Wong W. S. (2001), Detachment and Unification: A Chinese Graphic Design History in Greater China Since 1979, Massachusetts Institute of Technology, Design issue: Volume 17, Number 4 Autumn. This resource is indirect yet provide some valuable facts on social economical changes that influenced Graphics in China and how it has created a universal language for commercial art. Valuable resource for the study of traditional elements in to commercial art and social-economical, political changes that influenced the development of Graphic Design as a design profession in China.
6. Valerie Killifer, Contributing Editor. 2015. restaurant development + design. Online Magazine. Available on: <http://www.rddmag.com/development/features/267-what%E2%80%99s-on-your-walls>
7. Online resource. Available on: <http://www.design-technology.org/memphis1.htm>

8. Online resource. Available on: <https://segd.org/what-experiential-graphic-design>. This resource is a useful resource that directly engage with the researched topic, Influence of Graphics for contemporary interiors tying up possibilities of technology and its development providing a new wave of design profession.

9. Perolini P.S, 2011,Interior Spaces and Layers of Meaning, DESIGN & PRACTICES: AN INTERNATIONAL JOURNAL. Available on: www.Design-Journal.com
Common Ground Publishing LLC, USA
Direct resource that discusses semiotic implication into interior spaces.

10. Indirect resource. Useful text and examples to understand semiotic implications and theoretic background. Objects as icons. Semiotic theory is an analysis method to extract meaning of objects and symbols.
A sign = Signifier (the object) + the Signified (the cultural meaning).
An object without cultural meaning is not a sign. (p.170 – 173)

11. Art History, Vol 27, No 5. Copyright by Blackwell Publishing Limited.
Available on EBSCO. American Centre. Sri Lanka.

12. Peglar(2015) Case Book showcasing 300 examples from 48 brands, discusses the case studies in three main titles. Titles are Design Objective, Design Solution and Conclusion in brief. Easy to read with photographic and illustration examples. A useful book for further research on Branding for contemporary commercial interiors.

CHAPTER 03: THEORETICAL FRAMEWORK & METHODOLOGY

3.1 Modern Art and Graphics

Art forms started after 1960's to 1970's influenced postmodern art in Sri Lanka. (Thenuwara, 2015, Interview) In Europe changes of performance art, political, social changes had an impact over modern art after the minimal approach to the art world. Modern art questioned about materials, subject matter, style and eventually the term postmodern art comes into use. Thenuwara believes the term 'digital' as a medium came into use after the 1968 revulsion of street point of the artist. Further he exposes photography, graphics, poster illustrations, video, TV these are lower level of hierarchy in art forms. After the introduction of Television in 1980's to Sri Lanka he believes the development of graphics involved in production. With the introduction

of digital art in early 1990's to mid 1990's it became the most democratic art form that made the artists use art for installations at a low cost. Jagath Weerasinghe, Kingsley Goonathilaka and Thenuwara used digital art forms for their installation art during this period. (Thenuwara, 2015, *Interview*)

Eckler and Manucdoc for Smashmagazine (2006-2015, www.smashmagazine.com) discusses the impact of modern art movements such as Bauhaus, Art deco, Blaxploitation, Dadaism, hard edge painting, Light painting, African art, Art Nouveau, Cubism, Pop art, and Tibetan art for the colour, strokes and shapes of logo graphics. In this light modern art has not only created the base for graphics of the logo designs but a visual language for commercial art.

Phillip for the book on 'A History of Graphic Design' reveals an overlapping and a distinct relationship between advertising art, graphics and fine art. (1983, New York) Furthermore he discusses that these subjects share same elements such as theories, principles, practices and languages. For graphic design, he concentrates that the essence is to give order to information from ideas to form, information and human experiences. (p.98-p.460)

3.2 Graphics as a Visual Language

In my personal understanding graphic as a visual language communicates ideologies of a culture as well as meanings and concepts through images, sculptures, objects, sound and various visual elements. Therefore graphics as a visual language spans from its principles in layout balance, visual hierarchy, semiotic theories in use of images and typography. By studying the evolution of graphics in modern and postmodern era, brings out the linguistic qualities of graphics as a visual language.

Goldschmidt (2003, Backtalk of self-generated Sketches, p72) discusses the effectiveness of pictorial representation by graphic production rather than linguistic representation when it comes to communication and reasoning.

Graphic designers and other visual problem solving experts are influenced by the new technology. As a result basic principles of layout design have been communicated through books for beginners in design, and style has been practiced through various computer based tools and image editing programs. Development of new technology immersed a new question of how the design knowledge could be communicated between humans in graphic design. (Lieberman, "The visual Language of Experts in Graphic Design", Massachusetts Institute of Technology)

Since modernism emphasized the importance of cleanliness and grid structured rational oriented designs new era of thinking explored by the help of "Swiss Artists" in architecture. Postmodernism in graphic design followed the same concepts and that helped to break all the rules invented by modernism following the footsteps of architecture around 1970's.(Manske & Wylde, 2001, "Postmodern Graphic Design")

Rational functionalism, clarity and cleanliness, strong grid ordered page structures are purposely avoided by the designers who were influenced by the Punk Art and various other changes that happened due to cultural economic and political change. (Mc Coy,1998) Pop art combined the lines between conventional art and commerce. Conceptual art challenged the boundaries of visual art by working on style improved

after mastering the Macintosh computer to work on principles through layout design. (Manske & Wylde, 2001)

Around 1960's crossbreeding of artistic disciplinary was another fact that influenced the postmodern graphic design. Designer's artists and composers believed in unity of art and life, research and exploration to this concept developed globalism and futurism (Manske & Wylde, 2001).

Due to cultural change authority of traditional institutions re questioned architects and designers to combat the fact that was rejected by modernism which are historical reference, decoration and the language by adopting as resources to develop possibilities in design and establishing International style. (Manske K &Wylde N, 2001).

The anti-design movement of London street style 'punk' contributed considerable influence to postmodern design with consumer graphics in 1980's by the work of Neville Brody who tamed punk into consumer Graphics establishing his own style with typographic experimental work which later on became essential part of retail marketing. (Manske K & Wylde N, 2001)

Postmodern design was influenced by the 'New Wave' which was using photographic and electronic technologies to loosen up the old concepts making graphics more informal and refreshing. Instead of forming a strong grid system this approach made 'complex relationship' of meaning through arrangement of text and images rather than linking them. This approach often lead to an ornamental view on the design rather than expressing the meaning. (Manske & Wylde , 2001)

Radical graphics disturbed those who believed that the designs mission is to only assist the message. Radical graphics required involvement of viewer to figure out the outcomes and rejected the idea of modernism that everybody should understand the language communicated by the design and work was concentrated on a specific context which was the opposite theory of conventional designers who believed in practice of art rather than design or style. The future direction is more on interactive, require models for organizing and distributing information (Manske & Wylde , 2001).

Cossu (2009,p.256-p.262) discusses, graphic designers Goldchmit and Onufszak's beliefs in practice which are portfolio, reading the brief, client and ideal client, self promotion and contacting studios, general ideas for a project, Organization, presentation and visualization, purpose of design such as solutions in text and image treatment to design elements – typography should have a semiotic relationship, favorite finishes such as materials, view of design such as rationale and appropriately designed solutions. These factors will particularly will be in handy to include the criteria to explore case studies. (Ex. Treatment of space, relationship with finishes – material, rationale, brief)

Few designers in China made a revolution in graphic design by incorporating traditional Chinese elements such as Chinese calligraphy and images into western style that made the development of Chinese commercial graphic design in terms of international recognition. (Wong, 2001) Designers in China were greatly influenced by the political and economic issues. During the open economy period international style was incorporated into traditional graphic arts in China which brought international recognition of graphic design in China. This blend of international style and conventional Chinese design created a universal language of design rather than representing local identity. Chinas development in Graphic design before 1979 basically relied on commercial graphic design continued under the British colonial rule in Hong Kong. Which made modern design style a successful approach. The foreign influence made the local designers to develop their concepts in design and create a combination of conventional art and international style, which was not encouraged by the traditional arts and crafts. (Wong, 2001)

3.3 Digital Art and Graphics

As graphic design is the method of visual communication and problem solving through type, image, space and colour, it is a subset of the field visual communication and communication design (Drucker, Johanna and McVarish,2009). Graphic designers use various methods to combine images type, symbols to create visual representation

for ideas and messages. Furthermore online encyclopedia explains that Graphics are visual images. (Drucker, Johanna and McVarish, 2009, *Wikipedia*)

Digital art is the combination of technology and art involved used to create images or visual representation. Digital technology has revolutionized the art we reproduce today. Traditional forms such as printing, painting photography and sculpture been transformed by digital techniques and media. (Christiane Paul, 2008, *Digital Art*, Thames & Hudson, UK)

In this light graphics is a part of digital art as graphics are been created by using software programs to reproduce images for printing and representation of visual communication in digital form. However the relationship between graphics and digital art has not been discussed prominently as supportive fields of studies.

3.4 Digital Art, Graphics and Interior

In Sri Lanka 'decorative style' and 'minimalistic approach' for interiors were visible during the time of Bawa and Anjalendran period. According to artist Thenuwara, Bawa is not a minimalist but he uses art for his architecture and he has probably got his influence from Europe. Bawa has combined Sri Lankan elements with architecture for his interior creations he initially helped his friends to organize interiors. Post Bawa influence, Anjalendran and Waruna, Madura Premathilaka and Channa Daswatta continued this style with their projects. (Thenuwara, 2015, *Interview*)

Decorative motifs were in use for interiors from Kandian period and old down south houses later on it became a style to combine European elements with traditional motifs by Ratnavibushana. This became a new wave of Architecture. (Thenuwara, 2015, *Interview*). Architects like Minette De Silva and Bawa used art work from Lucky Senanayaka and other artists that elite could accommodate for their interiors. Social and political changes of society influenced the newly rich class who could travel overseas and bring collectables for their interior displays which was classified as 'Kottu Designs' by artist Thenuwara (2015, *Interview*). However art has become decorative pieces for walls with the emergence of street artist in Sri Lanka and

therefore art painted or printed on canvas or digitally produced art on canvas has become popular for interiors due to mass production. (Thenuwara, 2015, *Interview*)

In global context retail outlets and restaurants transform interior walls into large digital wall screens functioning as interactive art canvas for the consumer to engage within. Best examples for such projects are Dassara Brooklyn Ramen restaurant design by Ralph Jacobus founder of Rramenwerk Interior Design Technology firm based in New York and Andrea's at Encore restaurant with a 16-foot LED screen behind the bar overlooking the dining room that displays a stylized close-up image of Andrea Wynn's eyes in pop-art colors. (Killifer V. Jul16,2014, *restaurant development+design*)

Exploring the similarities in both Graphics and Interior design theoretically by evaluating the literature from Purst Z.A.(2010,p.83-p.93) and Ching F.D.K. & Binggeli C.(2012, p.122-p.146), it is clear that both studies share similar elements when it comes to design layout and finished product such as:

- a)Balance (symmetrical/ asymmetrical/
centered/ economy)
- b) Contrast
- c) Unity
- d) Texture
- e) Rhythm and proportion.(language/ mood)

When considering graphics and digital art for interiors in practice, Memphis Group formed by Italian designers lead by Sottsass is a remarkable group of interest that influenced graphics, digital art, interior and restaurant design. They challenged the principles of modernism, which dominated design. This was not just a question of change sake, but perceived as a need that change was essential to design freedom. In early 1980's Memphis shocked the design world with their bold use of colour and

surface patterns (laminated tops), strange forms, and semiotic play with materials. (World Association of Technology Teachers, 2015)

The future of graphic design as a practice combined with architecture has evolved into EGD or *Experiential Graphic Design*, is a design profession embracing many design disciplines including graphic design, Architecture, Industrial design and landscape architecture. Practitioners in this field are concerned with the visual aspects of way finding, communicating identity and brands, information design, and shaping a sense of place. The word environmental refers to graphic design as part of creating the built environment, not to the natural environment or environmental engineering. Because of the confusion between the two, the field is now becoming known as "Experiential Graphic Design" The field was developed with practitioners of signage and branding that needs to be familiar with communication design and information design with relevant materials, processes and fabrication in addition to building codes and project specific standards. (SEGD Org, 2014, *What is experiential Graphic Design*)

3.5 Fundamentals of interior space

Coles and House (2007, p.8-p.9) discusses for the introduction of the book *Fundamentals of Interior Architecture* 'as you enter an interior space in a building you will experience a response to the space without mindful effort. They are result of senses which are sound, smell, sight and touch. Brain analyses them with previous experience. These senses are psychological analysis with proportion to balance, light colour and acoustics. Often very personal reaction. These sensations are incorporated by the designer to a particular interior that we experience as we enter an interior space. Despite theoretical experience with skills and practice designer creates a space with appropriate environment and functionality to support the needs of its users.'

In this light sensual stimuli of sound, touch, smell and sight could be identified as essential parts of interior experience.

- a) Form of a space,
- b) Functionality (site),

c) Materials (texture),

d) Light or mood of a space can be considered as the fundamentals of an interior space. (Coles & House, 2007, p.44-p.135)

Understanding the space, or sense of space or form and its spatial context is an essential facet of the design process. Interior architect, the role could be repurpose or transform the space to 'breath new life' or to redefine existing character of history to match the social, economic or simply the existence of change of identity. In order to achieve transformation, designer should fulfill the practical and aesthetic requirement of the design brief to respect and engage in a dialog with the building space. In terms of atmosphere and personality of the space plane, scale, proportion, vista, movement, transition, accessibility are key elements in creation of a space or form of a space (Coles & House, 2007, p.15)

Functionality of the space allows to understand the position, history, building typology, orientation, structure and services. Analyzing the context with its surroundings in relation to rout ways, visual and physical connections with adjacent buildings is important to understand constraints and possible noise sources, shadow patterns, aesthetic links and access possibilities. Exploring the site with various weather conditions is essential to identify building character. History allows to understand the physical and social position of the building environment. Functionality or site is an important fundamental of an interior to inform the design of the building and its future functionality. (Coles & House, 2007, p.44-p.49)

Understanding the form of the building or space, we relate to,

a) colours, b)textures and c) materials

that have been used for the space. Ultimately it relates to visual relationship. Previous experiences of materials and finishes in different context inform the designer to employ materials and finishes in an unexpected way to achieve unusual results. (Coles & House, 2007, p.76-p.77). In terms of decision making in the process of design, consciousness for every element in the interior environment is considered. Making

decisions towards preservation, treatment and alteration of design environment are some of the elements. When defining the style and purpose of the original building material and construction of the fabric is an essential fact. (Coles & House, 2007, p.76-p.77) Therefore material and textures becomes an important fundamental of interior architecture.

Light or mood of an interior space is an essential fundamental of an Interior space as the designer can create most appropriate elegant spaces with exquisite materials and colours without proper lighting the mood of the space is not attainable. Functionality and the aesthetic appearance of the space is achieved by lighting. Light creates shadows and forms by its absence and helps perceive textures and form. (Coles & House, 2007, p.118-p.119) Use of natural day light and artificial light for interiors makes the space alive. Shape of windows, depth of walls the space is housed matters the amount of light and effects of light. Light control is an essential functionality for a commercial space. Blinds, shutters and curtains have a role to play in controlling the light of a space. These devices can be made with a variety materials, colours and shapes. Architecturally it's the absence of light that creates the three dimensional form and creates the character of a space. (Coles & House, 2007, p.129-p.133)

Apart from fundamental elements of an interior key stages of designing an interior space is an essential factor when analyzing a project. These key stages of designing are the brief and design analysis, information gathering and design concept, design implementation, project management and the building process.

For the brief and design analysis the client outlines the task need to be done by the designers and the requirement whilst the designer explain the contribution that could be expected through the design practice. The formalized document of the sequence of the process is the design brief and the analysis.

Understanding the building and its context, (building survey) the existing building form and quality along with the clients requirement and design analysis will help the designer to form a design concept. The concept will be presented as a design

presentation to the client. Agreement from both parties the client and the designer is essential to progress through the next stage of the design.

For the implementation of design working drawings, product specifications (assembled as tender documents and presented to potential builders, contractors authorizing them to supply quotations), necessary approvals for the building works by the local authorities are the information and documents required to transform the design concept in to reality of the project. Agreement with the client and the contractor for the building work is considered as an important role through implementation of design process. (Coles & House, 2007, p.148-p.150)

Designer or professional project manager may undertake project management of the scheme. Schedules of work and procurement schedules are considered who ever responsible for the project management. A planning supervisor will ensure the formal handover of the building to the client. (Coles & House, 2007, p.148-p.150)

3.6 Implications of Semiotic Theory in an Interior Space

Perolini's study on 'Interior spaces and layers of meaning' (2011, "Design principles & Practices", *International Journal*, p.164) discusses, a theoretical framework would allow different interpretations of complexity of an interior space. Semiotics and phenomenology theories helps to understand the human response to environment and how this will inform to design spaces. (Perolini P.S, 2011, p.168)

Perolini discusses that design did made a significant difference over time from objects to cities, to nations, to cultures. Perolini's review on Lefebvre's *The Production of Space* is that 'space is directly produced and its not waiting to be filled but a product that cannot be separated from human functionality.'(p.167). Perolini reveals that social space is produced by a pattern of 'social interaction'. Further Lefebvre's discussion on interpretation of a space in three levels as discovered by Perolini is an important interpretation of semiotic implication in an interior space.

The three levels of interpretation are

a. Representational Space:

Space of inhabitants and users. The space is symbolic and representational of its user and inhabitants. Heavily influenced by ideological thoughts and theories. This kind of space overlays the physical space with the use of symbolic objects. (p.168) This kind of space has spatial codes and changes over time. Representational spaces of everyday life are produced by contemporary spatial codes and express intricate symbolisms.

Ex: Village Church, Village Squire, Graveyard

b. Representations of Space

Formal conceptualized space of planners, scientists, Urbanists and architects. These spaces takes a physical form and can be described as maps, plans and models. Lefebvre's interpretation reveals that representations of a space is about history and ideologies. It is a conceptualized space without life.

Ex: Blueprints, Plans, Earth, the cosmos

c. Spatial Practice

Is the final interpretation. This space is a socially produced space. Rather than how architects and planners perceived a space, spatial practice by the society creates the space. Spatial practice is what we do. Lefebvre (as sighted by Perolini) brings an example on invention of the perspective on landscape painting and the sense that have been created by those paintings of a 'true space'. Spatial practice embraces production and reproduction such as roads connecting towns and waterways and cities. (p.168)

Perolini discusses that there are several theories as to how designers understand the human interpretations of the built environment. Semiotic theory is one study that examine the language of human interpretations. (p.169) As sighted by Perolini in *The production of Space* (Lefebvre,1991) "the importance of recognizing built environments are analysed as cultural constructions that can be read and interpreted as having different meanings." (p.169) Furthermore he discusses a statement made by Hewlett (1985,p.10) interior designs most serious purposes are not visual,

technological, object oriented, or materialistic but rather interiority. Perolini reveals that 'interiority is a process within a person that reflects an individual's unique awareness of the world and a psychological relationship to the world in ways specific to individual consciousness.'(p.169)

What is semiotic theory? Hall (1997) discusses that semiotic theory is a system of analysis that views language as a system of signs. Sign is anything that has meaning. Sign has two parts which are signifier the object and signified the cultural meaning. ("Representation – Cultural Representations and signifying Practices", p.31-33, p.36-40)

When consider objects as icons and representational elements of social representation, the symbolic value of objects as icons and functionality divides them into three categories such as cultural icons, religious icons and mythical icons. Furthermore icons can be division and explained as pure personal icons such as tattoos and family pictures that has no function, functional personal icons - trends, patterns that has both functional and symbolic meaning, pure local icons – community bars/ tavern/ logos/ radio stations objects that has a symbolic role representing beliefs and values, functional local icons, pure cultural icons, and functional cultural icons for example objects that have use in addition to their symbolic role representing beliefs and values. Personal icons has an importance of personal value to a group or individual (Nachbar, Jack & Lause, Kevin, 1992, p.20 -31, p.169- 175)

However the theoretical implication of semiotic theory in practice for interior spaces, was visible in post-colonial French interiors as a practice of interior decorating in cultural representation from 1957 to 1962. Sherman for his journal article on post-colonial fantasies of the French interior (p.770 – 805) discusses Interior decorating as a collective fantasy, Showcasing 'Ethnographic arts' – primitivism and the market for representational objects for interiors. Aesthetic choices representing social position and creating identities by bringing memories of objects, simply using objects of interest through traveling from one civilization to another and association of indigenous artifacts for interior spaces reveals the symbolic implication of memories associated with the user of the space. European travelers with the people they

encountered in the Pacific in 1950's Primitivism is a concept that played an important role. In 1957 to 62 magazine publications on interior decorating played a significant role in marketing ethnographic art representing primitivism visually as an object of consumer desire. (p.778)

In 1950's traditional colonial style was incorporated into French interiors with blackface figurines, rattan furniture, and decorative wall papers depicting exotic scenes dating back to early 19th century. Elements of this style found their way back to the modern interiors. Miniature pagodas, pictures of plantations with cheerful native workers, hunting trophies, souvenirs of a family's past as traders, missionaries, soldiers, sailors, or administrators.

Traditional dwellings held a powerful attraction as a symbol of social integration during 1950's to 1960's in France with juxtaposition of objects from Africa, Oceania and the pre-Columbian Americas with contemporary art and furniture. Neo colonialism brought international character of association style offering global status on the basis of international cultural expertise rather than imperial domination. (p.776-794) A living room with African masks, Oceanic objects and abstract paintings presented its owner as at once determinedly modern, embracing France's dynamic present and future, and in touch with the spiritual values that modernity placed at risk.

These were definitive examples of semiotic theory implied into interiors of France in post-colonial period as a practice of interior decorating, representing culture and economy.

3.7 Adaptation of Criteria for Assessing an Interior

When investigating factors to establish a criteria from literature for this study, combining the principles and practices from both areas graphics and interiors, was a unique feature of the study.

Evaluating the principle areas on both studies in the design process with the comprehensive study done by Peglar (2015) with 300 case studies on "Designing the

Brand Identity in Retail Spaces”¹²(P.4-p.81) was useful to summarize the criteria into eight sections to deliver a comprehensive study.

The elements of criteria were:

- a) *Interior design brief,* e) *Language of the interior space*
- b) *Concept,* f) *Mood of the design space*
- c) *Spatial quality,* g) *Space planning*
- d) *Material,* h) *Special design features.*

In graphics, practicing graphic designers reveal (Cossu, 2009)

1. a) Design brief b) Concept c) Finishes in terms of material d) space balance for typography and e) layouts - planning of text and images on a layout are essential theoretical elements.
2. Coles & House (2007) reveals on fundamentals of interiors, the same elements as discussed in graphics for a layout in terms of spatial elements for Interiors including a) space planning b) Language of the interior space c) mood of the design space and d) spatial quality.

The criteria is established to collect data of an interior project with the fundamentals of Interior (Coles & House.,2007, *Fundamentals in Interior Architecture*,) and graphic design (Cossue,2009).

3. semiotic theory and interpretation of objects in interiors. Perolini’s study on ‘Interior spaces and layers of meaning’ (2011, “Design principles & Practices”, *International Journal*, p.164) also provided some valuable theories on implication of semiology theory into assessing an interior with meaning and implication of special design features.

Data for each criteria is collected through interviews, photographs and observation. The selected projects for case studies were considered with the respective importance

of topic investigated, which is the influence of graphics for contemporary commercial interiors. Selection of case studies were limited to three projects considering the focused area of graphics involved in commercial interiors.

3.8 Methodology

Approach to literature survey and theoretical framework

This study employs qualitative methods of research in the form of in-depth interviews, case studies, structured questionnaire through email, experiences and individual observation to collect basic background information through field visits, photographs and drawings in terms of analyzing the case studies with a criteria established through reviewed literature. (*“Basic Approaches in Qualitative research”*, p.8-p.9, Sage publications) A qualitative method focusing on experiences and individual observation (*“Basic Approaches in Qualitative research”*, p.8-p.9, Sage publications) is used to analyze the contemporary interiors by looking at fundamental qualities revealed from the literature identified through graphic and interior to analyze commercial interiors (Peglar M., 2015, p.4- p.81). This documentation of case studies with interviews, photographs (original and referenced) and drawings from respective designers and architects will be analyzed through a table established from the research criteria through fundamentals of both studies, considering social and cultural aspects.

When collecting literature and theories to construct a structure for literature survey, geographic concerns were main factors to consider as the research was based on Sri Lankan context. Therefore a background research on modern arts, graphics and visual language was investigated with literature and interview with local contemporary artist. (Thenuwara, 2015). Universal context of graphics and movements also considered for the theoretical background to understand the fundamentals of graphics. (Manske K &Wylde N, 2001). The relationship between digital art and graphics, digital art and interiors individually explored with literature to construct an understanding with each area of study and its relationship to commercial contemporary interiors and implication of graphics. Theoretical framework was constructed based on these findings through

literature investigating fundamentals of graphics, interior and implication of semiotic theories with the findings of literature review. Based on these fundamental theories a criteria with 8 factors established to collect data on case studies to reveal the influence of graphics for commercial contemporary interiors.

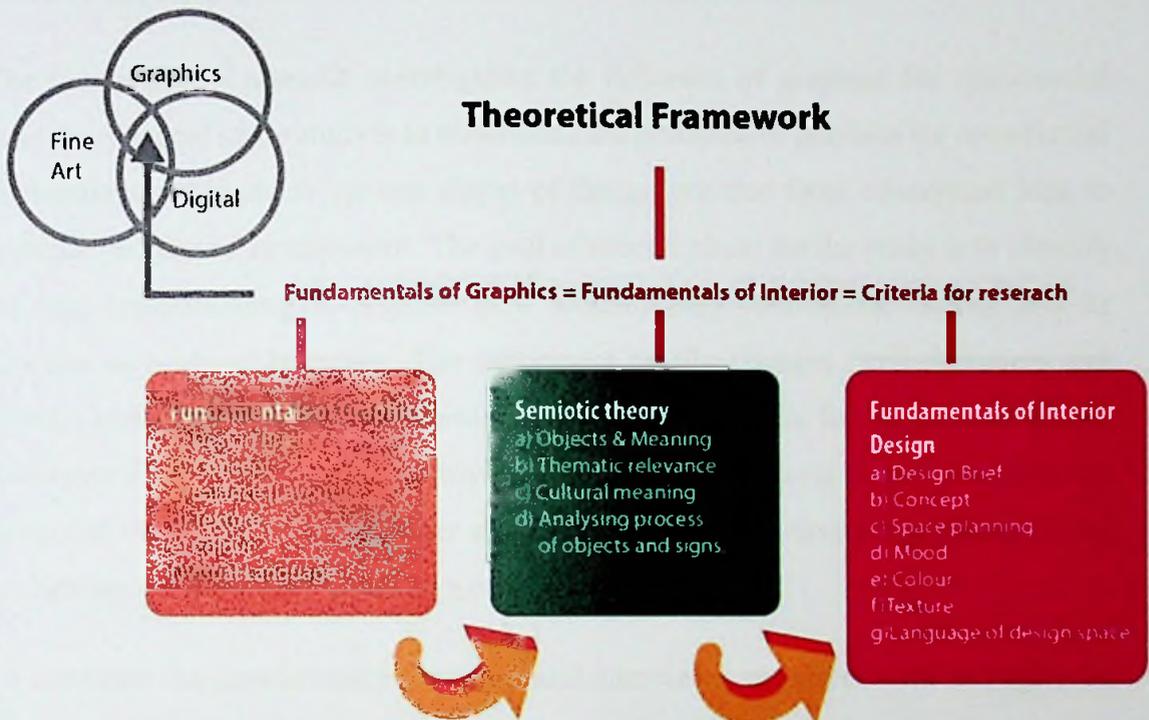


Figure 1: Theoretical Framework

Method of preparation of the questionnaire

The research method of this study span from investigating the influence of graphics for Interior architecture from the designer's viewpoint, and the impact of graphics on users of the interior space. Therefore establishing a criteria to investigate the influence of graphics for commercial interiors as a design concept is the first phase of the methodology. The second phase would be to test the design with users of the contemporary commercial spaces chosen for the study.

For the first phase of research study a criteria should be established through literature to investigate the influence of graphics for commercial interiors. The criteria will be tested with each selected case study by interviewing or emailing the designers and

architects involved in the project. The second phase of testing the designs with users of the space is conducted through a survey. The purpose of this survey is to establish the influence of graphics for commercial interiors and its potential on users to communicate brand qualities as a visual language. Therefore the survey questions were based on the criteria factors that is established through literature.

The first phase of research investigating the influence of graphics for commercial interiors, the goal of the study is to understand the influence of graphics for commercial contemporary designs in various stages of design practice from conceptual idea to material and layout arrangement. The goal of second phase for the study is to identify the user understanding of graphics in a contemporary commercial interior and its function as a visual language. The participant profile changes from designers and interior architects for the first phase and customers or users for the second phase. Questions for this part of survey was also based on the criteria in order to tally the designers view points and the user experience of space to investigate the practical application of the design space for a commercial interior.

To construct the questionnaire for email and interviews, resources such as Peglar on “Designing the Brand Identity in Retail Spaces”(2015,Bloomsbury Publishing Inc, p.4-p.81), Coles & House (2007, “Fundamentals of Interior Architecture”, AVA Publishing, Switzerland) were useful. Other semi structured questions were planned considering the issues and facts covered by the designers and architects involved in the case study projects that will be discussed in the coming sections. Although comprehensive study of case studies were not possible on such background, basic information from these interviews provided some valuable information for the background studies. Available information on web resources for respective case studies were also used as background information to elaborate on the resources collected through respective designers which will be discussed through in coming sections.

The focused questions that made the path to the research question were planned and incorporated to the case study questions and structure of the case study outline through fundamentals as discussed in the theoretical section of the literature review and will

be evaluated and explored through the findings utilized in the case study writing and analysis. The most relevant questions presented at the interviewees covered an assortment of areas such as background information for the study, basic project brief and client involvement, project objectives and basic socio-economic issues involved when designing the interiors, available material, conceptual process of designing, technological influences, design possibilities and creating an identity for specified target group.

Interviews involved with designers and architects that provided above information which was reflected in the case studies with relevant drawings and authorization were generous to provide access for field visits and observation which helped to conceive required information fulfilling the structured criteria established for the collection of information on case studies. Information extracted from field visits and observation was instrumental in establishing technological influences and graphical influence in production visible on the case studies reflecting socio-economical changes and response to the design in creating an identity for a contemporary commercial interior following a concise comparative analysis for each case study. However related information such as material and conceptual relevance to certain elements were not shared due to corporate restrictions and therefore a comprehensive study of the focused area is not established with extracted information through interviews.

Basic background information for the study was collected within the interview process especially the contribution with the interview carried out with renowned artist Theuwara (17.01.2015) providing post-colonial trends in the art industry and its development towards technological influences, street art and development of industry as commercial property towards research question. During interview process semi structured questions were used to extract basic information and periods of importance with the individual expertise in consideration (Theuwara – Artist), to establish the development of technological influence and the focused area of study which is graphics and contemporary commercial interiors. For the ease of breaking down the formal barrier between the interviewer and interviewee, this approach was useful to extract much information as possible. Literature discussed in the review by Coombe

("The Power of Sri Lankan Art 1943-2012", 2012,p.6-p.47) was used as precedent in this exercise.

Method of data collection

For the first phase of research on influence of graphics for commercial contemporary interiors from designer's perspective, the data will be collected through plans, sections, photographs and interviews with respective architects and designers. Field visits also helps in gathering information and understanding the concept. The questionnaire will be based on considering the criteria established through literature to investigate the commercial contemporary interiors. Email discussions using the same criteria as a base study would be also used to gather information from architects and designers worked on respective project.

For the final approach of testing the influence of graphics for commercial interiors with the users, a questionnaire is prepared considering the established criteria as a base theory of structure for the questions. The questions will be focused on interior atmosphere and its functionality delivered to meet up the satisfaction of the consumer or user.

Sampling method

The sample for this research study to collect data on the influence of graphics for commercial contemporary interiors will be focused on designers and architects on respective projects to gather information on conceptual information and design process of each project. The sample selected for gathering information on the result of the use of graphics for interiors will be focused on consumers or users of the respective interiors. For the user survey questionnaires, a random sample will be selected to gather information.

Pilot testing

A pilot research will be carried out with a number of 6-15 users of respective interior spaces and a primary sample questionnaire will be presented through online transaction to investigate the appropriateness and effectiveness of the questionnaire. After evaluating the results of the sample questionnaire, a final questionnaire with revised questions will be presented to a sample of minimum 30 participants to gather information on the influence of graphics and its functionality for the design and appearance of commercial contemporary interiors.

Method of data tabulation and presentation

Data collected from the first phase (case studies) will be presented under each criteria of factors established through literature review and theoretical framework. These factors for each criteria will be presented in a table format to tally comparison between each case study based on respective designers and architects data. Photographs and plan drawings will support the data revealed.

Data collected from second phase through responses from users online, will be presented through charts and graphs with percentage for each response.

Fieldwork documentation

The field work carried out in Colombo suburbs as discussed earlier, the selected case studies were in the heart of the Colombo city due to relevance of the subject matter 'the influence of graphics for commercial contemporary interiors'. The three locations of the case studies are, Dialog Head Office on Union Place - Colombo 02, Crown Spa on the Parkstreet – Colombo 02 and Manhattan Fish Market in Rajagiriya.

By exploring these case studies the expected outcome is to understand the socio-economical influences that impact on the process of designing for contemporary commercial interiors and how these influences created elements of architecture and

ambiance in order to create a visual language for a specified target group of audience for commercial interiors in creating an identity.

Comparisons between the contemporary commercial interiors selected for the case studies considering the main argument of study, the influence of graphics was one limitation to find least number of projects as graphics into interiors is fairly new approach in practice for commercial interiors in Sri Lanka.

Theories explored in Chapter 03 were implied into a framed discussion of establishing a criteria in Chapter 02 and carefully explored in Chapter 04 considering each criteria of case study extracting elements for each entry of criteria and being compared with all three case studies in the analysis. These findings will be discussed with the main argument framed in line with theories in the last Chapter.

When collecting the information for the analysis of case studies, making notes, detailed photographs, related drawings and section plans, voice notes, literature in certain projects and journal articles online with scaled set of drawings for each case study were obtained along with appropriate authorization for a comprehensive study.

3.8.1 Feeding the Case Studies

Interview with Arch. Shamin and email questionnaire to Designer Malisha from SSI Associates (2015) for Manhattan Fish Market were valuable information provided for the case study. Interviews, phone conversation and voice notes with designer and interior architect Sharon Jayasuriya (2013,2015) from PWA Architects were also invaluable feeding both case studies The Crown Spa and Dialog. The important fact is that these two projects consider lot of attention to detail on the framed argument influence of graphics for interiors.

Online resources from www.life.lk (Manhattan Fish Market) and www.thearchitect.lk (Crown Spa) compensate information for the shortage of introduction and photographic documentation.

Primary information were provided with email questioners and Interviews with respective designers as discussed earlier whilst secondary information fill in the gaps with online resources listed above. Material listed in Appendix I- XV are useful in this exercise.

3.8.2 Method of Data Analysis and Interpretation

The analysis is a study through case studies within the criteria established and comparatively extracting the results through socio-economic and political backgrounds concentrated on each case study. The interviews mentioned prior in the literature review for respective case studies facilitates this task. The interpretation reflects the analysis carried out.

The interpretation will use the table and semiology theory as its intellectual property to discuss the results within the main argument of study. Further the drawings and section elevations will be analyzed according to theories of graphics and interior along with semiology interpretation of objects. The criteria established (Discussed Prior in the literature review) through literature will assure clarity within the case studies and will lead to the objective of understanding socio economical issues influenced on the design process of contemporary commercial interiors with graphical influence. In terms of theoretical interpretation, Peglar (2015, p.4-p.81), Coles & House (2007, p.44-p.135), Cossu (2009, p.30-p126) and Phillip (1983, p.98-p.460) explains the implications on both studies in practice to analyze case studies and a similar approach discussed with examples by Peglar (2015).

For the second phase of study which is the user experience a quantitative method with a pilot research will be carried out through online and the responses will be analyzed using 5 to 6 participants. Results from pilot research will be used to analyze the questions and responses and accordingly the research questions will be refined and presented online for a larger group of participants to analyse the user experiences of each interior project and will be compared with the case study analysis in order to interpret the design solution given by the designers and architects with a graphic solution. Graphs and charts with user responses will be used to present responses to

communicate a broader perspective of influence of graphics for commercial contemporary interiors.

Research Question	Type of Data	Method Employed (Tools)	Sample Size	Objective
What extent graphics as a property of art form has been used for interiors?	Qualitative - Transformation of fine art to digital art and graphics.	- Interviews - professionals - Books. - Journals. - Online resources	Random	a) Influence of modern art for graphics & commercial Interiors
a) what is the function of graphics as a visual language? b) How graphics and Interior design has similar elements to compare? c) why objects and signs of interest become important for spatial quality?	Qualitative - Phylsophies - Principles - Theories	Qualitative - In depth Interviews. - Structured questionare through email - Case studies - Feild visits - Drawings - photographs	4-5 designers 3 case studies (Projects with graphics as a design feature)	b) Significance of graphics as a visual language.
What extent graphics as a property of art form has been used for Interiors? b) How graphics and interior design has similar elements to compare? c) why objects and signs of interest become Important for spatial quality?	Qualitative - Designer views - User experlance - Case study analysis - Comparison between user and designer application. Quantitative - User experlance In numbers.	Qualitative - In depth interviews. - Observations - Plans - Photographs - Feild visits Quantitative - Qustionare - Charts - Analysis	4-5 designers 3 case studies Pilot study 5-6 (Randomly picked) Actual study 80 (Randomly picked)	c) Influence of graphics on contemporary commercial Interiors in Sri Lanka.

Table 1: Methodology application for the study.

See Appendix XXI

CHAPTER 04: CASE STUDIES, USER EXPERIANCE AND ANALYSIS

4.1 Selection of Case studies

The research study is conducted with special reference to the influence of graphics for commercial contemporary interiors as a visual language creating a considerable impact on the brand or services in ambiance and as a brand communicator for an interior design solution. Therefore case studies were limited to three references due to the importance of focused area of study and practice in the current market requirements. Selected projects also limited to Colombo city suburbs to suit the clientele and consumer behavior in practice. The selected case studies also has a volume of focused subject matter which is Graphical influence and contemporary style for commercial retail outlets to analyze the cases and obtain a reliable conclusion. Limitations of authorization for access and photograph, to obtain drawings and sketches for analysis purposes and materials that have been used for the projects were not communicated through, to maintain corporate restrictions of sharing information. These limitations may cause for a conclusion that may not be comprehensive as expected. However detail description of interior projects will be discussed through with available information and experiences through field visits.

Selected case studies for the research work are

- a) Crown Hair and Beauty - Spa & Salon – Parkstreet, Colombo 02 - (2011)
- b) Manhattan Fish Market – Rajagiriya, Colombo – (2013)
- c) Dialog Head Office – Union Plac, Colombo – (2014)

The importance of these selected case studies also reflect the implementation of technology and economical requirements to achieve harmonious yet stylish design solutions with primary implication of Graphics for commercial interiors.

4.2 Crown Hair and Beauty – Spa & Salon

Crown Spa & Salon is a tasteful implementation of two styles which are British colonial architecture and contemporary interior style to create a relaxing yet stylish interior balancing all elements whilst renovating the warehouse elements into luxurious functional space. Refurbishment operations for the structure and interior solution for the project was handled by PWA Architects. Specialty of this project is the reflection of British Colonial Architecture in combination with contemporary interior solution with custom made furniture and selected areas with graphics making statements for the customer to indulge with the atmosphere, set on a 5000sqft floor area located in a prime area in Park Street Colombo.

Interior design brief

Clients brief was to use the existing building with a refurbishment plan and turn the space into a contemporary up-to-date spa and a salon for male and female customers with a kids section. A relaxing atmosphere with a rejuvenating world-class experience is the comprehensive brief client had in mind. Constraints of this project is to achieve the complete architectural and interior solution with furniture designs in 6 months within the budget. (*Budget was not permitted to mention in the study.) To renovate and the restore the quality of the British colonial elements of the building was also expected whilst combining the contemporary look and feel. An architectural constraint such as unconventional linear proportions of the floor area was also considered to achieve in the contemporary space planning with completion of civil work of the building. The scope of the project was to fully renovate the British colonial era warehouse to a contemporary Spa & Salon retaining some colonial elements of the existing space and combination to create a relaxing space for the upmarket customer.

Interior designer should come up with a solution by analyzing the space and fit into the client requirement as much as possible. Restoring the intricate moldings of the colonial structure by retouching and complement the functional spaces with contemporary elements were the primary requirements of the brief.

Designing custom made appropriate furniture to make a character of space whilst using functional imported furniture such as salon furniture within the design was also a requirement of the brief. Figure 1 and Figure 2 reveals the functional spaces and space planning with section elevation of the exterior and colonial elements of the structure.

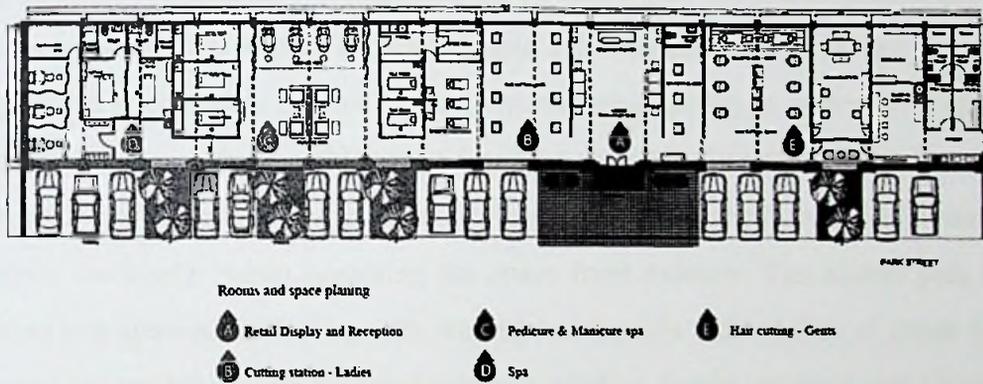


Figure 2: Crown Hair and Beauty, Spa and Salon – Space plan and furniture layout.
Source: PWA Architects [See Appendix I, for scale drawings]

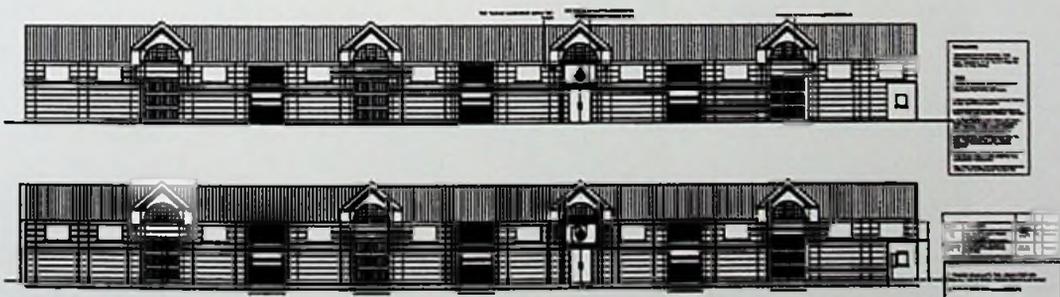


Figure 3: Crown Hair and Beauty, Spa and Salon –Exterior.
Source: PWA Architects [See Appendix II, for scale drawings]

Concept

The concept of the interior design is the contemporary style combined with the traditional colonial architectural elements to make a relaxing atmosphere having in mind 'repair and restore' in an attempt to preserve the colonial elements (See Figure

2) creating 'a glow with a new found life' as a design element inspiration. Overall celebrity style with space for exclusive services.

Spatial quality

Spatial quality of the space gives a contemporary celebrity style, which has a grand colonial essence of sophistication in the selection of fixtures and furniture pieces which are custom made for the project. The furniture and fixtures gives the essence of sculpture pieces inside the interior. Graphic visuals which was earlier pasted in sticker medium was later on painted on wall creates a demarcation of space and personality bringing out a whimsical touch of space. Rejuvenating quality is achieved by spacious space planning and grand ambiance of furniture and light fixtures with sculptures and illuminating effect created with lights, foliage and translucent blinds. The warehouse elements are visible when exploring the space from exterior. The access path to the spa area was spacious and calm with white interior walls and touches of green foliage and pebbles combined with timber doors and window frames creating an experience of warmth.



Figure 1.1



Figure 1.2

Figure 1.1: Crown Salon and Spa - Reception and retail display.

Figure 1.2: Crown Salon and Spa – Passage with illuminating led lights and Sculpture (Roots).

Material

The materials and selection of furniture and interior sense was carefully created achieving the quality of the existing warehouse building structure and retain few elements of intricate British Colonial style complementing with contemporary features using current high quality materials such as wood finishes (kempus for structural and spa area deck, See Figure 3). Granite and tiles in timber texture (Excel tile) with cut finish cement flooring creating spacious yet contemporary relaxing space with indoor plants and pebble elements. Graphical elements refining each space were also implemented to create the expected personality of the space which was a sticker medium at the start of the project imported from overseas (laser cut digital printed sticker) and later on executed on the walls with acrylic paints for ease of maintenance. Translucent shear fabric for blinds and spa treatment areas also complement the celebrity concept of the design. Light fixtures with handloom fabric shades and led strips for highlights behind the high skirting panel along the corridor, with industrial steel pendant lamps for the cutting station complement the celebrity concept of the design creating a luxurious relaxing ambiance with fixtures and textures. Wood sculptures and little ornaments in the retail display reveals the sense of the space in a semiotic manner.

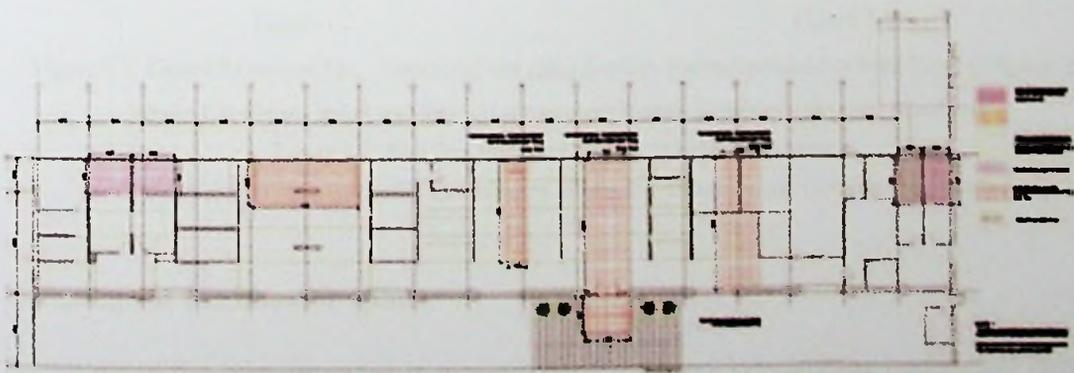


Figure 4: Crown Salon and Spa – Floor finishes
Source: PWA Architects (Not to scale, See Appendix III)



Figure 1.3



Figure 1.4

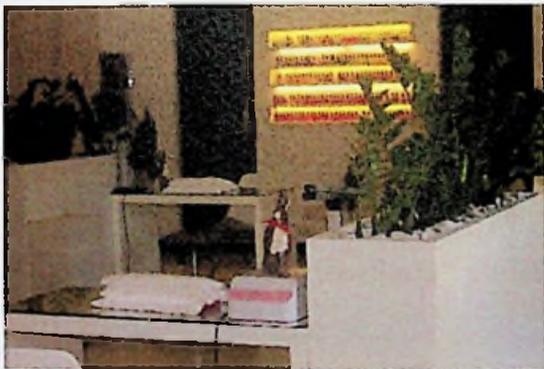


Figure 1.5



Figure 1.6

Figure 1.3: Crown Salon and Spa - Reception and retail display- tile and polished cement floor. (Original in colour)

Figure 1.4: Crown Salon and Spa – Spa treatment room – Graphics. (Original in colour)

Figure 1.5: Nail Spa and retail display. (Original in colour)

Figure 1.6: Nail Spa – Furniture translucent blinds and foliage boxes. (Original in colour)

Language of the interior space

Language of the Interior space is modern contemporary keeping the traditional British colonial architectural elements complementing each other to create a relaxing free space. Celebrity style is a prominent feature of the furniture and furnishing material. Language comprises contemporary style and rococo style keeping the colonial essence of the architectural elements. Graphics with statements made by celebrities like

Audrey Hepburn and Barcelona chairs for the waiting areas in the passage way add on to the celebrity language of the space.

Mood of the design space

Mood of the space brings out luxurious yet relaxing space with a touch of modern contemporary features. The high end look and feel which ultimately brings out the celebrity concept, is visible with the space planning and selection of material and furniture. Spacious open plan justify the relaxing mood of the space. The distribution of light and shadows created by illuminative LED strips behind the raised skirting along the passage and Spa area also add on to the ambiance.

Space planning

The space was planned to be a spacious clutter free space with simple yet modern contemporary elements and neutral colour palette with a touch of fashionable purple and earthy brown. Floor space was linear in proportion and the space did not flow in a conventional form. To create the free space distinctive features were added such as foliage, sculptures and translucent curtains with a touch of graphical visuals on the wall creating a whimsical touch.

The goal of the whole space was to create making 'an ordinary space, extraordinary'. The linear space of the corridor makes access to the each section of the spa whilst the entrance with a comfortable arrangement of media provides a spacious lounge to wait. The cutting station adjacent to the entrance is creating a contemporary space with functionality adding a spacious circulation for the task. See Figure 1 (Appendix I)



Figure 1.7



Figure 1.8

Figure 1.7: Crown Salon and Spa – Kids section (Original in colour)
Figure 1.8: Crown Salon and Spa – Shampoo area with graphics on the wall



Figure 1.9



Figure 1.10



Figure 1.11



Figure 1.12

Figure 1.9: Crown Salon and Spa – Hair cutting gents section

Figure 1.10: Crown Salon and Spa – Manicure spa and passage way

Figure 1.11: Crown Salon and Spa – Facial and spa treatment room

Figure 1.12: Crown Salon and Spa – Pedicure area through manicure section behind translucent blinds

Special design features

The furniture and light fittings were specially designed for Crown Spa & Salon except for the existing salon furniture. The colour palette was specially selected for each design piece and the concept for furniture was highlighting them as sculpture pieces inside the interior. The graphic visuals on the wall define the space for each individual personality, creating a whimsical touch of design. During the first execution of the project these graphic visuals were sticker based and was imported especially for the project due to lack of availability of laser cut digital stickers and now these laser cut stickers were replaced with hand painted graphics using acrylic paints by an artist. See Figure 1.13, 1.14 and 1.15 For Plan view spaces where Graphics were placed in interior, see Figure 4.

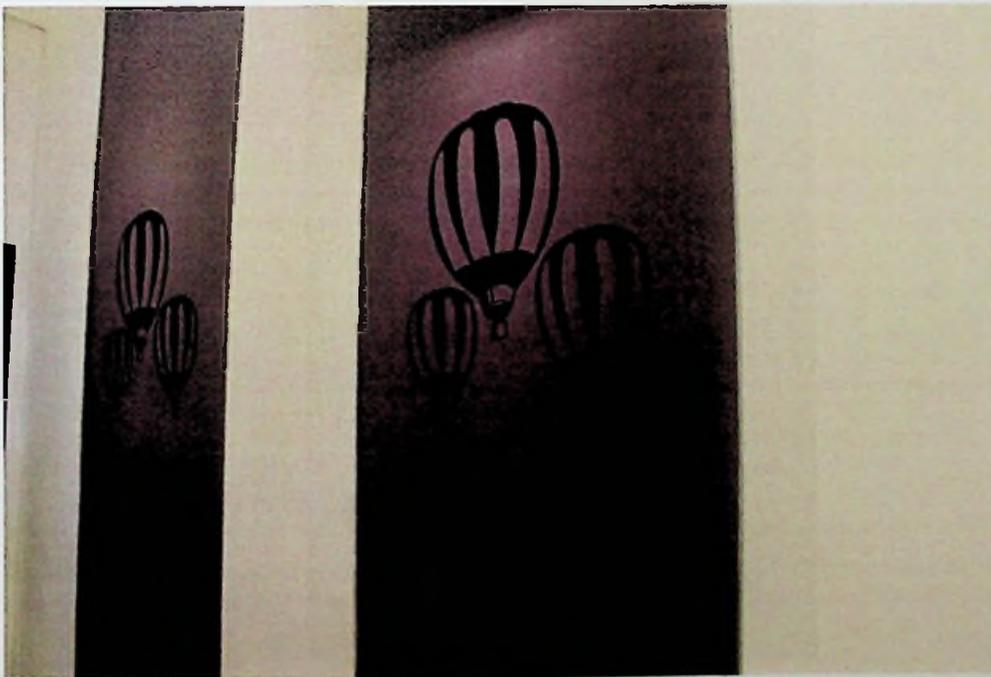
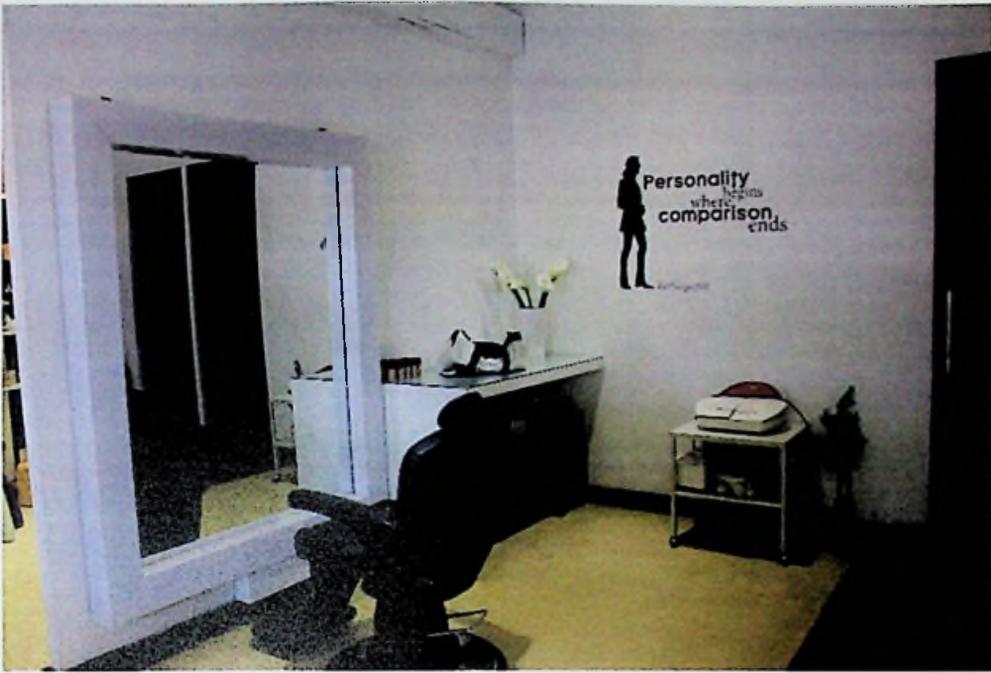
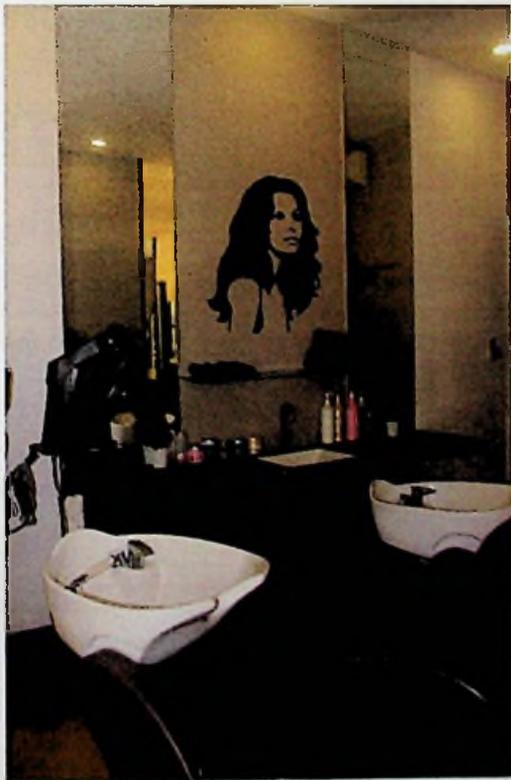


Figure 1.13: Crown Salon and Spa – Kids section - Graphics



Figurel .14: Crown Salon and Spa- Hair cutting Gents - Graphics



Figurel .14.1: Crown Salon and Spa- Hair cutting gents - Graphics



Figure 1.15: Crown Salon and Spa- Facial room - Graphics



Space planning and Graphics implication

- A Retail Display and Reception
- C Pedicure & Manicure spa
- E Hair cutting - Gents
- B Curing station - Ladies
- D Spa
- g Graphics

Figure 5: Crown spa and Salon – Space planning and graphics implication for interior

Source: PWA Architects [Not to scale, See Appendix IV]

Oversized Skirting with hidden lights eliminates the walls to highlight different textures used to create the spaces such as timber fittings (Kempus flooring for the spa), tile floor and sculptural furniture designs. See Figure 1.16 and 1.17



Figure 1.16: Crown spa and Salon – LED strip lights hidden inside skirting



Figure 1.17: Crown spa and Salon – Passage with Barcelona Chair –
LED Lights creating illuminative effect on wall

The grand reception counter that also reflects the sculptural look and feel of furniture is a custom-made furniture piece, unique to the concept of Crown Salon & Spa.

Multimedia unit, control unit and cash register with adjustable shelving is embedded with the reception counter design. A detail fit out drawing on Figure 1.18 (See Appendix V) is presented to explain this furniture piece.

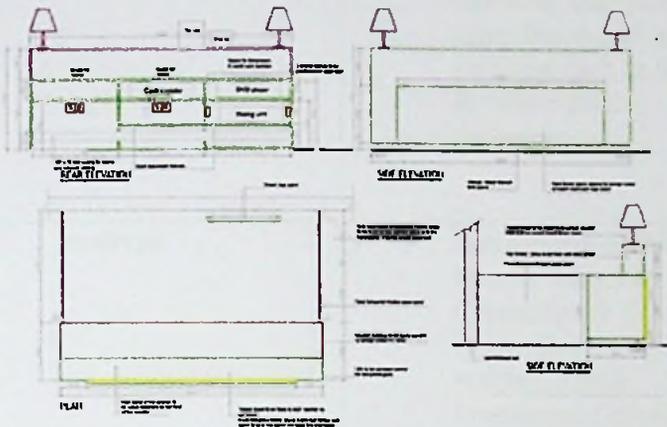


Figure 6: Crown spa and Salon – Crown Salon & Spa – Reception counter Fit out drawing
Source: PWA Architects (Not to scale, See Appendix V)

4.2.1 Assessed criteria as a table

Criteria	Crown Spa
<p>Interior design brief</p>	<ul style="list-style-type: none"> • Clients brief was to use the existing building with a refurbishment plan and turned the space into a contemporary up-to-date Spa and a Salon for male and female customers with a kids section. A relaxing atmosphere with rejuvenating experience. A World class experience. Client had a comprehensive brief. • Interior brief was to analyze the space and fit into client's requirement as much as possible. Restore the intricate details of the Colonial structure such as moldings (Retouch) and complement the functional spaces with

	<p>contemporary elements. Extend main salon for men's section. Design appropriate furniture for the space to make character and whilst using functional imported furniture such as Salon furniture within the design.</p>
concept	<ul style="list-style-type: none"> • The concept of the Interior design for The Crown Spa & Salon is the Contemporary style combined with Traditional Colonial Architectural elements to make a relaxing atmosphere 'to glow with a new found life'. "Repair and restore, in an attempt to preserve something of the colonial - architectural flavor of the building" said the Chief Interior Designer at PWA. Celebrity • style with space for Exclusive services and maintain the services.
Spatial quality	<p>spacious yet contemporary relaxing space created with sheer curtain dividers, neutral earthy colours, Fashionable colours like purple as a pop out colour. Celebrity feel with sculpture like furniture pieces and Barcelona chairs for the lounge area.</p>
Material	<p>High quality materials such as wood finishes, Granite and tiles with cut finish cement flooring creating spacious yet contemporary relaxing space with indoor plants and pebble elements with sheer fabric.</p>
Language of the interior space	<p>Modern contemporary keeping the traditional British colonial</p>

	<p>architectural elements complementing each other to create a relaxing free space. Celebrity style. With sculpture style furniture pieces and illuminating lighting systems with foliage and artistic sculptures for circulation areas.</p>
<p>Mood of the design space</p>	<p>Contemporary space. Relaxing free space. Created with customized contemporary furniture and variety of materials to achieve diversity. Foliage, pebbles and artistic natural sculptures to achieve the ambiance of relaxing quality.</p>
<p>Space planning</p>	<p>The space was planned to be a spacious clutter free space with simple yet modern contemporary elements. The goal of the whole space was to create making 'an ordinary space, extraordinary'. The linear space of the corridor makes access to the each section of the spa whilst the entrance with a comfortable arrangement of media provides a spacious lounge to wait. The cutting station adjacent to the Entrance is creating a contemporary space with functionality adding a spacious circulation for the task.</p>
<p>Special design features</p>	<p>The furniture and light fittings were specially designed for Crown Spa & Salon except for the existing salon furniture. The colour palette was also specially selected for each design piece and the concept for furniture was highlighting them as sculpture pieces inside the interior. The Graphical visuals on the wall define the space for each individual personality, creating a whimsical touch of design. Oversized Skirting with hidden lights eliminates the walls to highlight different textures used to create the spaces such as timber</p>

	fittings, tile floor and sculptural furniture designs.
--	--

Table 2: Crown spa and Salon- Collective summary of criteria

4.3 Manhattan Fish Market – Rajagiriya (2013)

Manhattan Fish Market is a franchise restaurant chain, a subsidiary of Bright Group of companies. This restaurant is a casual dining upmarket brand that specializes in serving American style seafood with a range of their signature dishes. Inspired by the Fulton fish market that comes one of the finest international seafood franchises it is best described as casual dining experience with premium cuisine. Specialty of this particular outlet in Rajagriya is the contemporary interior mixed with rustic textures and materials in combination, fixtures and furniture along the same theme of concept to symbolize fish market atmosphere and the visual merchandising within the platform of the brand Graphics, emphasizing the Manhattan Fish Market menu Graphics memorizing the look and feel of the menu with the interior concept. This project is also a refurbishment project focusing on the Interior architecture and brand properties within the identity created by the brand communication for the franchise.

Interior design brief

Specialty of Manhattan Fish Market brief is that it is an International brand 40 outlets in East Asia. Sri Lanka is the first country in south Asia to have an outlet, guide lines to be within branding. The retail identity is already established; anything the design team wants to create should be within guidelines. Plaques and picture that will be used for the interiors are manufactured in other countries. Finishes should identify the guidelines and should be within the specifications of the brand. Designers had to get pre approval for all the finishes and refurbishment operations. Finishes of interior should be within the guidelines from Singapore. Interior finishes should match the specified brand guidelines. The guidelines were only made for shopping mall outlets therefore Designers from Sri Lanka had to create new guidelines to cater the local

consumer and get approval from the brand creators. Design area is 1000-1500sq ft floor area.

Concept

The concept of Manhattan Fish market Rajagiriya was specifically focused on creating a casual fine dining experience within the brand guidelines. The designers had to make sure that the end result is not as low as parallel franchise brands, the atmosphere itself should encourage groups that enjoy fine dining. The brands falls within the fast food and fine dining category. Within these limitations the designers were inspired by the menu Graphics created by the Brand designers for the franchise, following the unique style it has created with the 'graffiti' look and feel. The interior finishes based on this style combined with rustic raw natural feel to suit the fish market look and feel inspired by the reputed Fulton Fish market with spaces created for the restaurant such as 'The Bridge Room' memorizing Brooklyn bridge, The Doodle room and 'The Times Room' were initially planed out as spaces for private dining and fun spaces ranging from teenage to family groups.



Figure 7: Manhattan Fish Market - Website Graphic

Source: www.manhattanfishmarket.com



Figure 8: Manhattan Fish Market - Menu Graphics

Spatial quality

Spatial quality of the space was restricted to brand communication. Renovations and refurbishment operations were done in order to meet the brand standards. Overall rustic textures with vintage furnishing and fittings with graffiti kind of Graphics have been used to bring out the character of the space. Double height finishes structural work has been done in order to achieve the casual fine dining appearance of the space. Custom made furniture had been used to fit within brand guidelines, created by Singaporean brand guidelines. Plush yet casual look and feel is retained with the rustic and vintage look and feel. See Figure 8 and 9 for vintage picture frames and custom made furniture at the 'cozy corner'.



Figure 9



Figure 10

Figure 9: Manhattan Fish Market – Cozy Corner Picture Frames

Figure 10: Manhattan Fish Market – Cozy Corner Custom made furniture

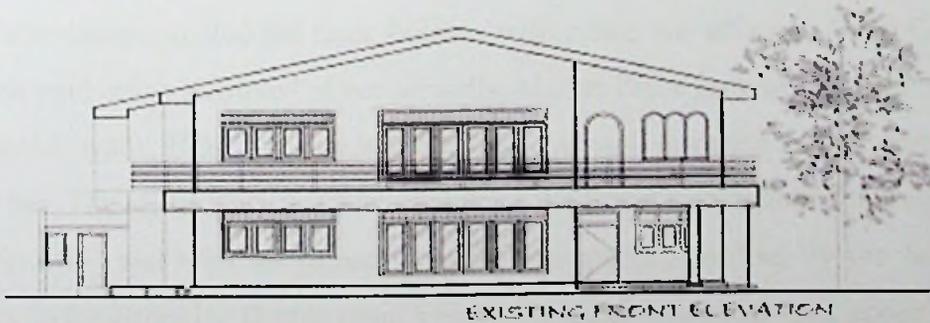


Figure 11: Manhattan Fish Market – Existing Front Elevation
Source: SSJ Associates



Figure 12: Manhattan Fish Market – Refurbished Entrance with Monopole branding
Source: SSJ Associates [3D image]

Material

Some of the materials have been specified by the Franchise communication such as picture frames and plaque that is sued for the dishes (Prawn). Branding signage colours have also specified by the brand designers. Monopole signage and floor finishes were selected according to the requirements specified by the Interior designer. Floor finishes vary from each section area to general circulation.

Market Place natural cement finish, Cozy Corner HDF Laminate, Brooklyn Bridge room HDF laminate and Time Squire room with cement rendered natural finish. Wall finishes also complimented the floor finishes with rustic raw effect on Cozy Corner with brick sand rough plastered effect on walls, Market Place general areas had rough cement finish walls, HDF flooring had been used as wall covering as a feature wall near the bar. The 'distinctive and fun' quality of the brand was included through the use of 'graffiti' and wall art (brand graphics) to spaces specified by the Interior designers. In the Brooklyn Bridge room a natural brick cladding was used in one room as well as a 20-foot wrought iron installation of a bridge to go with the room's 'Brooklyn Bridge' theme was executed with wall graffiti. Doodle room also had the quirky and fun wall graffiti (brand graphics) hand drawn with acrylic paints to suit



**Figure 13: Manhattan Fish Market – Market Place and Bar –
Interior finishes with furniture and fittings
Source: SSJ Associates**



**Figure 14: Manhattan Fish Market – Market place –
Wall Graffiti and finishes with fittings
Source: SSJ Associates**



Figure 14.1: Manhattan Fish Market – Market Place –
wall Graffiti and finishes with fittings
Source: SSJ Associates

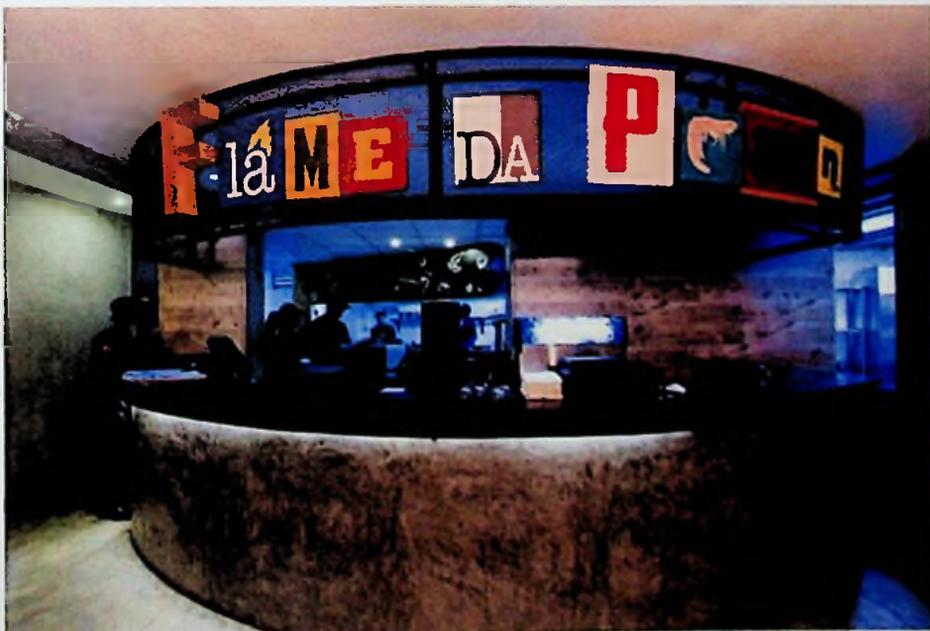


Figure 15: Manhattan Fish Market – Market Place Bar–
Signage and Graphics
Source: SSJ Associates

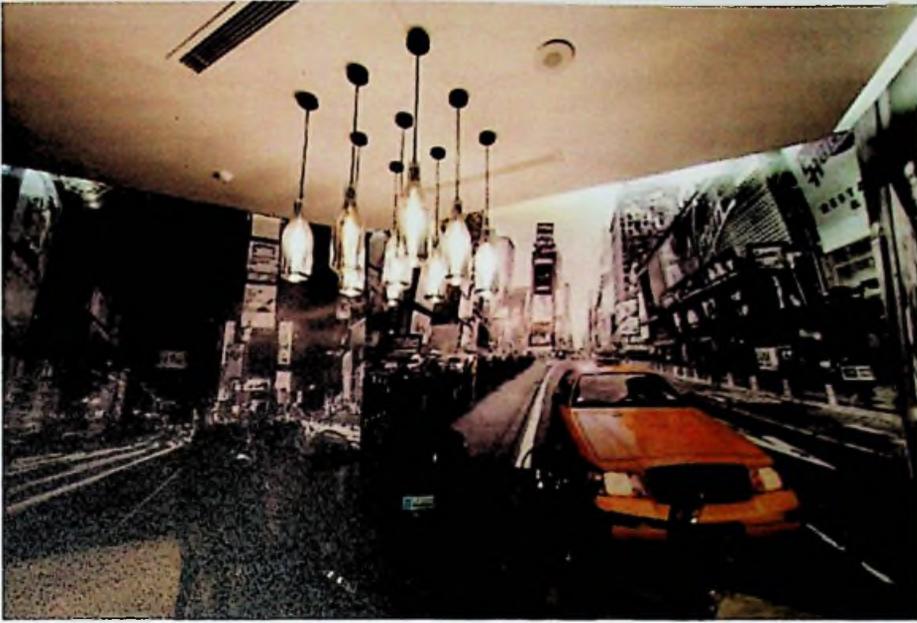


Figure 16: Manhattan Fish Market – Cozy Corner–
Signage, furniture, Fittings and Graphics –
Source: SSJ Associates

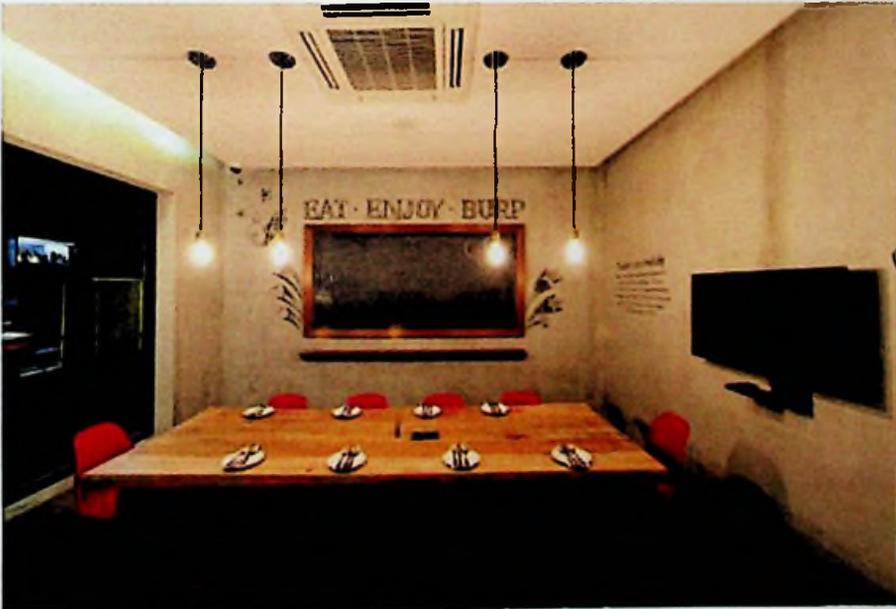
Doodle room also had the quirky and fun wall graffiti (Brand Graphics) hand drawn with acrylic paints to suit the requirement of the designers conveying the conceptual though of the space fun and energetic and young capturing the teenage target group. Time Squire room has a sticker-based images fixed on the walls giving the atmosphere of busy time squire in the New York City.

Brand colours were specified by the Singapore Brand designers for interior signage with acrylic materials. Signature artwork in photo frames, quotes and pictures - prescribed by parent company in Singapore.

For brand communication such as bar signage in the Market place 'Flame the Prawn' plaque was sent from Singapore (Not allowed to manufacture) various materials such as Timber, PVC, plastic with stick work etc, mounted on a steel meshwork frame.



**Figure 17: Manhattan Fish Market – Time Square –
Interior finishes with furniture, Graphics and fittings**
Source: SSJ Associates



**Figure 18: Manhattan Fish Market – Doodle room –
Interior finishes with furniture, Graphics and fittings**
Source: SSJ Associates



Figure 19: Manhattan Fish Market – Brooklyn Bridge Room –
Interior finishes with furniture, Graphics and fittings
Source: SSJ Associates



Figure 19.1: Manhattan Fish Market – Brooklyn Bridge Room –
Interior finishes with furniture and fittings
Source: SSJ Associates

Material used for the furniture vary from each space planned out. Cozy Corner tables and furniture has a rustic look and feel with textures experimented on ‘Maara’ wood with sanding process using different tools. Several layers of paints also used to achieve the desired rustic look and feel by the designers. Chairs and sofa seats also had the same rustic textured surfaces in this space with red leather furnishing. Material used for the furniture vary from each space planned out. Cozy Corner tables and furniture has a rustic look and feel with textures experimented on ‘Maara’ wood with sanding process using different tools. Several layers of paints also used to achieve the desired rustic look and feel by the designers. Chairs and sofa seats also had the same rustic textured surfaces in this space with red leather furnishing. ABS plastic molded chairs were used for the Market place and general area. Aluminum steel lightweight chairs

were used for various spaces like Brooklyn Bridge room and other spaces. Sofas were upholstered in Polyurethane for easy maintenance and for the most realistic leather look and feel. Red was selected to add a pop of colour to an otherwise neutral colour palette specified for the interior.



Figure 20: Manhattan Fish Market – Doodle Room – Interior finishes with furniture and fittings



Figure 20.1: Manhattan Fish Market – Doodle Room – 3D image: wall Graphics and black board
Source: SSJ Associates



Figure 21: Manhattan Fish Market – Cozy Corner –
Seats and Timber floor Finishes.

Language of the interior space

Interior space communicates the language created by the creators of the brand from Singapore. The interactive menu which had the pictures of food images had the look and feel of rustic style combined with graffiti which was implied with the finishes of the interior design and furniture. The up market fine dining concept was implied with these rustic style combined with contemporary light fittings and furniture elements creating fun oriented quirky lifestyle space. The graphics rendered straight on the cement walls and custom made designs for the brand highlight the language unique to the brand culture created with graffiti and branding.

Mood of the design space

Casual fine dining fun oriented space for families and groups, is the mood of the design space. Doodle room dedicated to teenage groups is a unique concept created for Sri Lanka the first third generation restaurant from menu, built in Sri Lanka. The Bridge Room is also dedicated to this concept with an installation created for the ambiance and feel of interactive fun aspect of the brand by providing seats with large tables encouraging groups. See Figure 18 and 18.1

Space planning

Space planning for the restaurant had been focused on the concept of group entertainment and fine dining. Doodle Room dedicated to the teenage group events with lively doodles and sketches illustrated on walls. Brooklyn Bridge Room, Time Square Room, Market Place and Bar and Cozy Corner were the dedicated spaces for private group entertainment showcasing symbolic aspect of New York city, the iconic Brooklyn Bridge and the reputable Fulton fish market. 'The Bridge' room and 'The Times Square' room allow guests to feel as if they are dining in the razzle and dazzle of The Times Square. The two storey structure reflects a clean cut look and feel with lower storey arranged as a typical dining area with snug seating arrangement and bright lighting. Second storey is compartmentalized to three areas, similar setup to lower storey with fewer seating. A private room for corporate meetings and cozy meals along with third outdoor area extends to a balcony setup. Each of the three compartments reflects a unique ambiance with varying degrees of privacy. A fish tank and cozy red leather seating at the entrance with a menu stand gives a simplified waiting area feel for the target group. The market place and bar gives the circulation of a generic dining in space. See Figure 12,14 and Figure 22 for space planning.

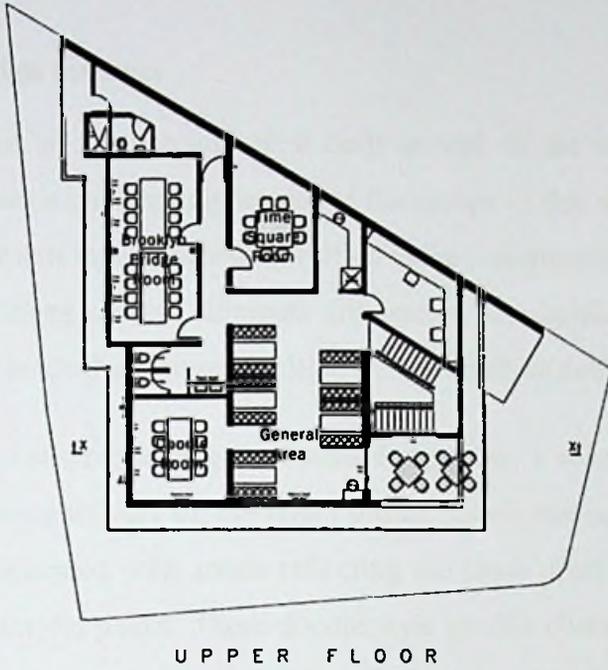


Figure 22: Manhattan Fish Market – Space planning – Upper floor (not to scale)
 See Appendix VII
 Source: SSJ Associates

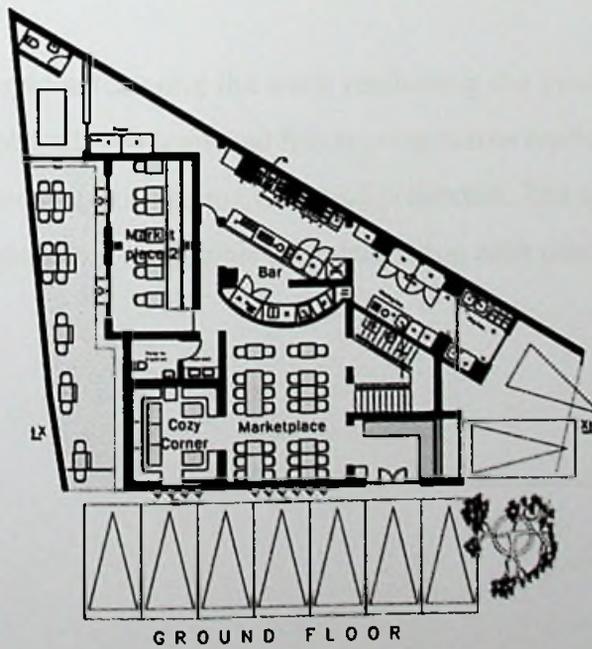


Figure 23: Manhattan Fish Market – Space planning – Ground floor (not to scale) See Appendix VIII
 Source: SSJ Associates

Special design features

The fish tank at the entrance with built in tank in the wall at the entrance of the restaurant was a challenging feature of the design as this was not according to Third menu restaurants that have been specified in the franchise-branding manual. Therefore client restrictions were to eliminate this feature yet clarification from designers (SSJ Associates) made the feature highlight in the franchise design.

Graffiti on walls replicating the menu design also a special feature connecting the brand with interactively on the target group. These characters were brand properties and were replicated with artists reflecting the same illustration style straight on the walls with acrylic paints. These doodle style graffiti characters brings the quality of fun and quirky aspect of the brand. See Figure 13 and 13.1

The installation at the 'Bridge Room' is also a unique feature made with rot iron structure and brick wall bringing out the rustic, vintage feel of the brand. The custom-made wood –textured furniture also acts as symbolic sculpture pieces along with steel and fancy light fittings highlighting the sleek fine dining outlook and feel. See Figure 18 and 18.1

Stair case image of graphics featuring the torch replicating the symbolic New York city icon, the torch graphically implemented fish moving across replicating fume from the torch is also an iconic image reflecting the brand properties. The timber railing and rot ironwork apply the doodle style graphic complementing each other. See Figure 23.



Figure 24: Manhattan Fish Market – Stair case Graphics –
Symbolic replication of Statue of Liberty torch



Figure 25: Manhattan Fish Market – Picture frames at Cozy Corner



Figure 26: Manhattan Fish Market – Menu Graphics –
Style implemented for Interior spaces

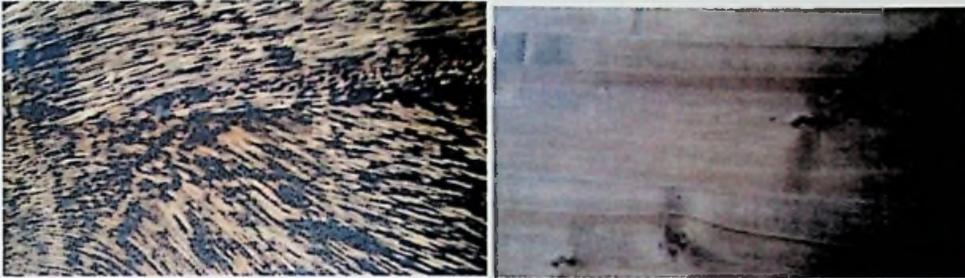


Figure 27: Manhattan Fish Market – Furniture and floor timber textures

4.3.1 Assessed criteria as a table

Criteria	Manhattan Fish Market Rajagiriya
Interior design brief	<ul style="list-style-type: none"> • International brand 40 outlets East Asia. Sri Lanka is the first country in south Asia to have an outlet, • guide lines to be within branding. The retail identity is created, anything you create should be within guide lines. • Plaques and picture frames manufactured in other countries. Finishes should identify the guidelines and should be within the specifications of the brand designers had to get pre approval for all the finishes and refurbishment operations. • Finishes of interior should be within the guidelines from Singapore.

	<ul style="list-style-type: none"> • Interior finishes should match the specified brand guidelines. The guidelines were only made for shopping mall outlets therefore Sri Lanka had to create new guidelines to cater the local target group and get approval from the brand creators. • 1000-1500sq ft floor area.
Concept	Brand limitations and food, fine dining. Casual fine dining not as low as franchise brands middle of fine dining and fast food encourage groups. spaces private dining rooms. More fun spaces between teenage to family and groups.
Spatial quality	Restricted. Renovations refurbishment project. Structure work volume double height finishes furniture restricted to fit within brand outline created by Singaporean brand guide lines.
Material	<p>pvc sticker/ sand blast Base material hv to have red sofa detailing local. Few materials specified. Cement new concept. Branding signage specific up to colour. How you pick the monopole designers had freedom.</p> <p>Prawn plaque they send specifications, design according to brand guide lines.</p>
Language of the interior space	Inspiration from menu interactive menu. Relationship with the

	<p>menu design bringing identity of Manhattan fish market. Cement and wood rustic timber inspired from menu and branding.</p> <p>Young, Energetic, up market fine dining away from fast food concept. Stair case, artists who can draw straight on cement. Custom done designs for the brand graffiti is a replica of those branded designs.</p>
<p>Mood of the design space</p>	<p>Casual fun, fun place family and groups. Preparation methods especially prawn dish. Interactive ex. Doodle room is special for Sri Lanka dedicated spaces conceptually first third generation restaurant from menu built in Sri Lanka. Manhattan bridge room.</p>
<p>Space planning</p>	<p>Private rooms/ doodle room bridge room these are the spaces created for the brand by the Sri Lankan design team and these spaces were included in the brand manual for other south Asian outlets. Linear approach was taken when considering the furniture plan. (See Plan)</p>
<p>Special design features</p>	<p>Built in fish tank - had to build wall around it is a challenging big feature that was not included in the franchise brand manual. Graffiti on walls replicating the menu graphics on walls also</p>

	<p>created an interactive connectivity with brand and consumers. Rot iron bridge installation at the bridge room is also a unique feature adopted for the third menu franchise design of the brand. Fancy light fittings for each space creates a character of its own for each space.</p>
--	--

Table 3: Manhattan Fish Market – Collective summary of criteria

4.4 Dialogue Axiata Head Office (2014)

Dialog Head Office on Union Place is a project where both interior and the building services have been combined to create the functionality and aesthetic appearance in line with brand expectations. Unlike two case studies that was presented Dialog Head office building was constructed by architect Bernard Gomez and the Interior was handled by interior architect Sharon Jayasuriya. All the materials for the flagship new building were chosen and sourced in line with ‘Leeds’ green building gold standard requirements. The objectives of the building design was achieved by the interior concept with acoustic requirements for various spaces and colour coding with material variation have been tackled to create aesthetically pleasing environment for the work force. Floor area of the space is 7000 Sqft. Per floor. There are 15 floors with car park from ground floor to 6th floor. 7-13th floor is the general office area with elevator cube.

Interior design brief

The initial brief was to highlight the core values of the brand and aesthetically pleasing interior to break the order of the atmosphere for the employees. Therefore some of the interior colours were picked from the brand colours. Freedoms for such selections were granted, as dialog did not have brand outline guide for the interiors. The main objectives of the design are to change the traditional approach of rooms and cubicles into an open plan office concept, to keep the teams working together in close proximity

and uniformity in space allocation with a significant demarcation based on work priorities, to maximize arrangements to accommodate as many on each floor, Comfort - lighting levels and energy efficiency throughout, all materials and finishes to be environmentally friendly in compliance with Leeds certification, design to be cost effective and budget, anthropometric considerations.

Concept

The concept of the Dialog Head office interior spans from the futuristic approach to a telecommunication brand that has the functionality of the communication aspect therefore open plan concept using colours and materials to demarcate areas instead of traditional cubicles was communicated through breaking the monotonous corporate environment. Dynamic and comfortable work spaces by using colours on the wall and ceiling for each floor creating a linear strip of colour on each floor leads to circulation, maximizing views with open plan concept. To create a corporate identity within the building by graphical approach and flexibility of changing the images with functionality as an iconic feature in the building 'The Graphic Cube' as a mobility source and brand communicator with storage space featuring corporate image with core values of the company ads on to the open plan concept brining dynamism and sense of the brand. Digital screens on each floor creates the flexibility of changing images for corporate communication adding dynamism with corporate image and information.



Figure 28: Dialog Axiata Head Office: The Graphic Cube and work space with maximize view
3D images

Source: PWA Architects

Spatial quality

Spatial quality of the space is expected to achieve with colour coding for each floor creating circulation with a strip of colour running through the ceiling and floor creating dynamic effect from a distance. Three colour schemes Mustard, Blue and Green has been used that was picked up randomly to stand alone brand colours and demarcate each floor with a strip running through the ceiling in line with colour strip along the carpet floor. The futuristic quality of space is achieved by using multimedia screens with moving images on each level along with graphical interpretation of corporate core values and maximize views of space. Water wall created with changing colours on wall and the graphical floating sculpture made with acrylic also add on to the futuristic features of the spatial quality.

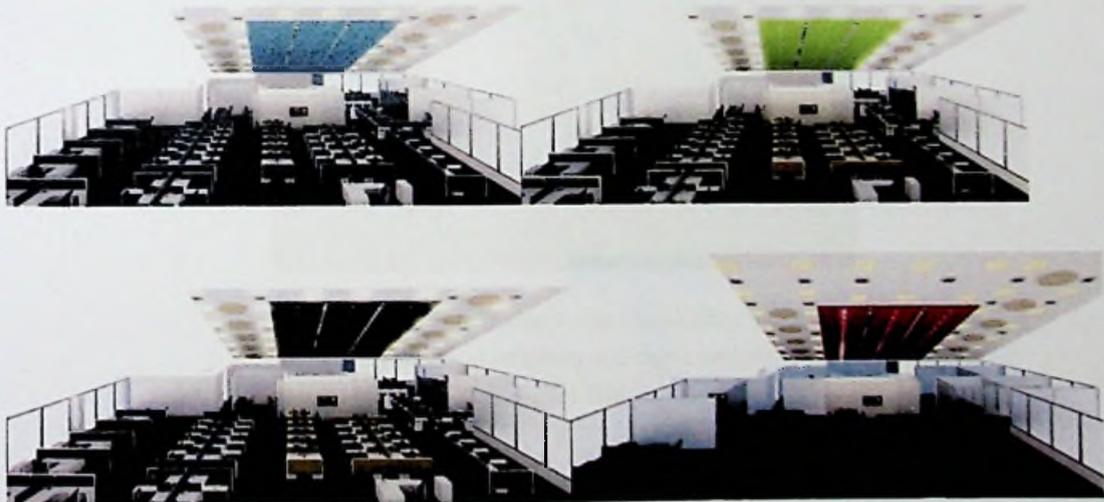


Figure 29: Dialog Axiata Head Office – 3D execution of Colour variation for ceiling on each level



Figure 30: Dialog Axiata Head Office –
Digital Water wall – Reception



Figure 31: Dialog Axiata Head Office –
Reception and reflection of Graphic sculpture
Constructed With cables



Figure 32: Dialog Axiata Head Office – Reception – Digital screens



Figure 33: Dialog Axiata Head Office –Elevator waiting area
floor plan access menu

Material

Materials that have been used for Dialog Axiata Head Office interior is specifically selected in line with Leeds certified non-toxic materials such as eco friendly paints, glue, fabric, carpet, gypsum, glass and light fittings. Materials used for the construction of elevator cube are powder coated thick iron framework with tempered glass and white sticker inside. From outside printed graphic sticker base with acid free materials. Shelving inside the elevator cube was built with 18mm thick iron framework with black melamine slotted iron framework. MDF internal walls with steel and aluminum framework and support bars have been used for the structure. Acoustic fabric panels and Rockwool insulation used for the areas that sound proofing is a concern.

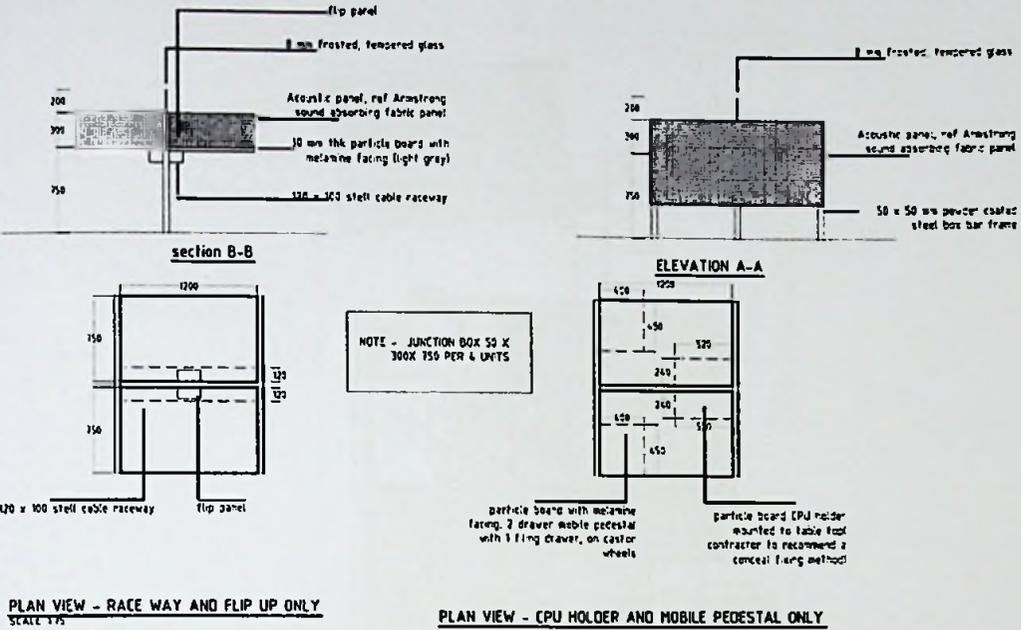


Figure 34: Dialog Axiata Head Office –CPU Holder and detail acoustic panels
See Appendix IX

For the floor finishes polished Regal tile, timber tiles, thick anti statistic high pressure laminate covering suitable for the server rooms, Leeds certified nylon carpet tiles with 8mm thickness, broad loop carpet died nylon to specified color has been used. Furniture fabric finishes and furnishing finishes has been specified for different levels and departments according to specified differentiation requirement for each team.

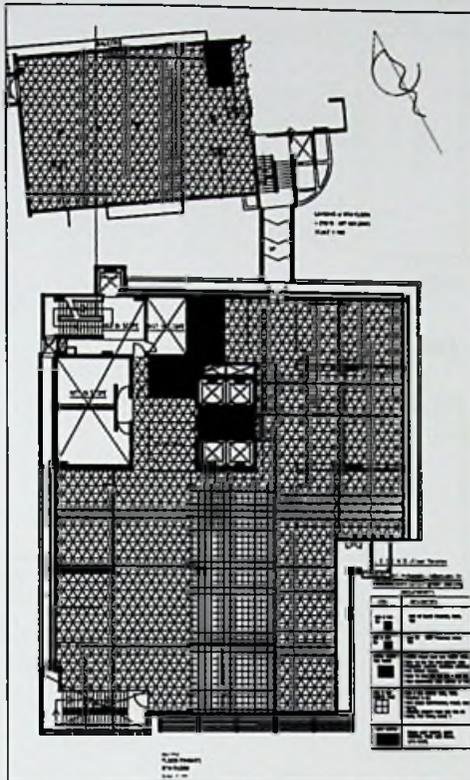


Figure 35: Dialog Axiata Head Office –Floor finishes on 8th floor
See Appendix X

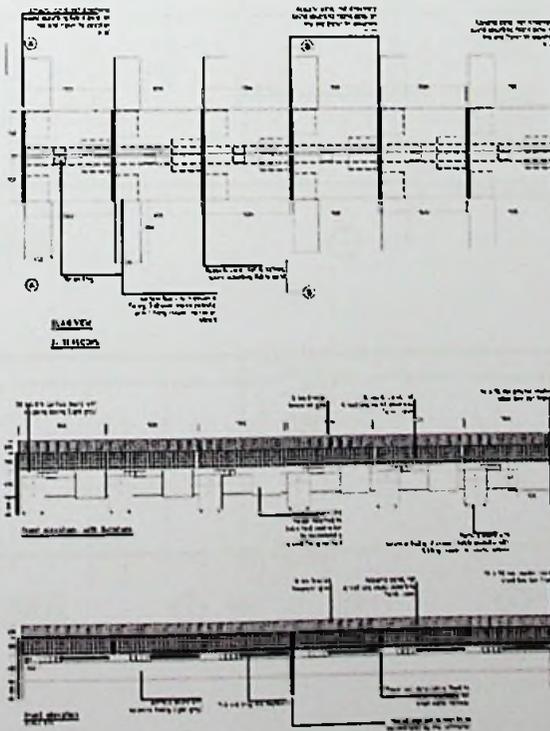


Figure 36: Dialog Axiata Head Office –Workstation elevation and plan view
See Appendix XI

Figure 36 and 37 reveals the Graphic elevator cube and materials that have been used in construction. Whilst Figure 41 reveals the material that have been used for the furniture and the use of acoustic paneling for workstations.

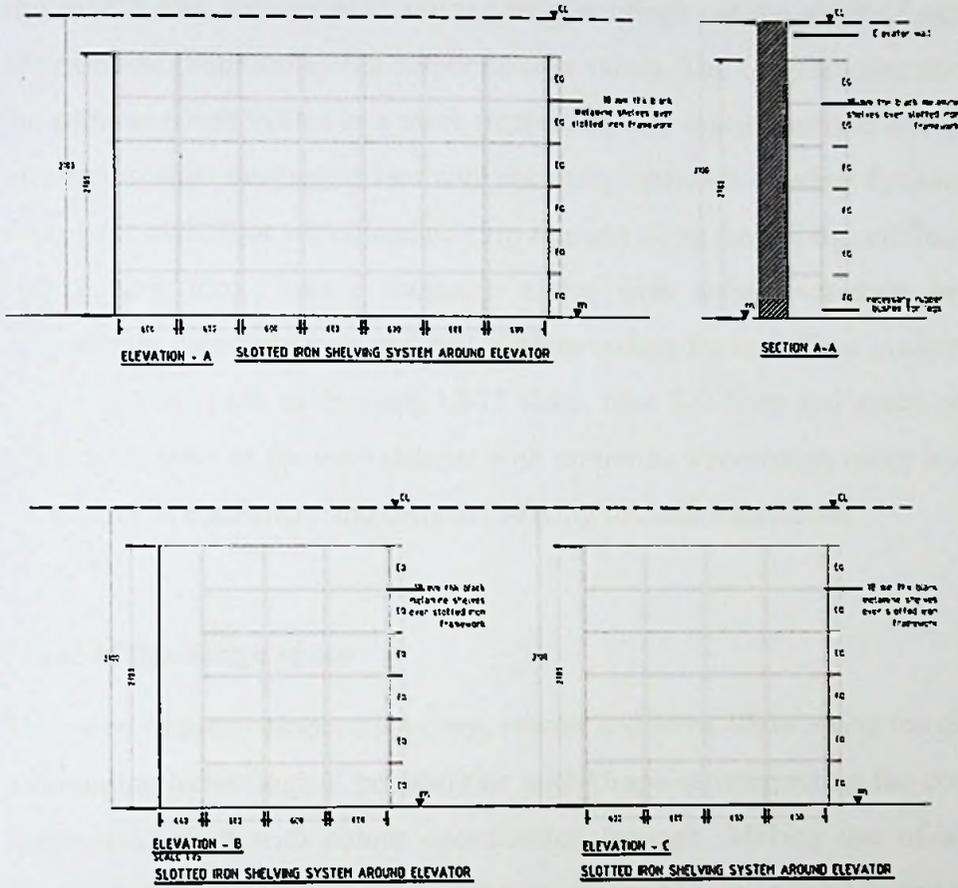


Figure 39: Dialog Axiata Head Office –Elevator cube shelving for storage
See Appendix XIV

Fiberglass circular acoustical clouds have been used for the 8th floor with 1200 x 1200mm sound scrape.

Language of the interior space

Language of the interior space brings out the futuristic appearance with aesthetically pleasing work atmosphere. Water wall, Graphic sculpture at the entrance and multimedia screens with moving images brings out the spirit of aspiration and achievement promised by the corporate core values. The Graphic cube also highlights the company core values in a more interesting way using futuristic and aesthetically pleasing manner keeping in line with the techy approach creating dynamism. Colour coding for each floor with dynamic strip running along the ceiling and floor in parallel also creates the dynamic language along with colour variation breaking the monotonous corporate look and feel. Colour coding for each floor mainly focus on 3 colour moods such as mustard 12-13 floor, blue 8-9 floor and green on 7-8 floor. Maximize views of the workstations with minimize workstation cubes also add on to the quality of dynamism and constant striving towards excellence.

Mood of the design space

The mood of the workspace is young, vibrant and alive. Showcasing the digital aspect of branding technological possibilities with Graphics interpreting the company core values visualized with colour coordination through. Making use of screens with moving images the young accent of the brand was cleverly played in line with interior atmosphere. Whilst colours play an aesthetically vibrant feel, graphics on the elevator cube with different colours on each floor creates the lively, young essence of the mood. Lighting systems and water wall at the reception with colours also add on to the vibrant accent of space. See Figure 29, 30 and 31. Colour variations on each floor function as aesthetical aspect as well as differentiator for team functional operations such as teams that require confidential atmosphere with information sensitivity. Lighting layout of each floor is identical in concentration to working environment and illuminative lights around the cube is visible on each floor bringing out the centralized feature.

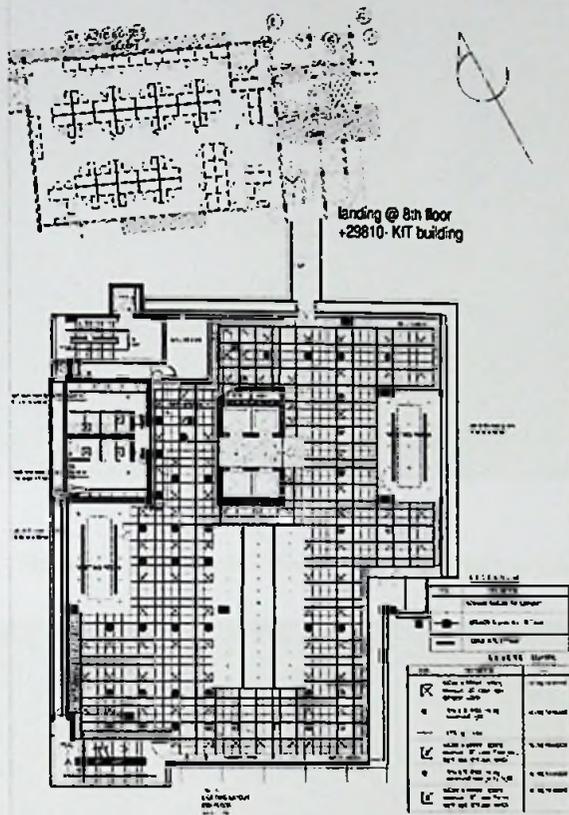


Figure 40: Dialog Axiata Head Office- 8th floor lighting layout
See Appendix XV



Figure 41: Dialog Axiata Head Office- Lounge and Graphics

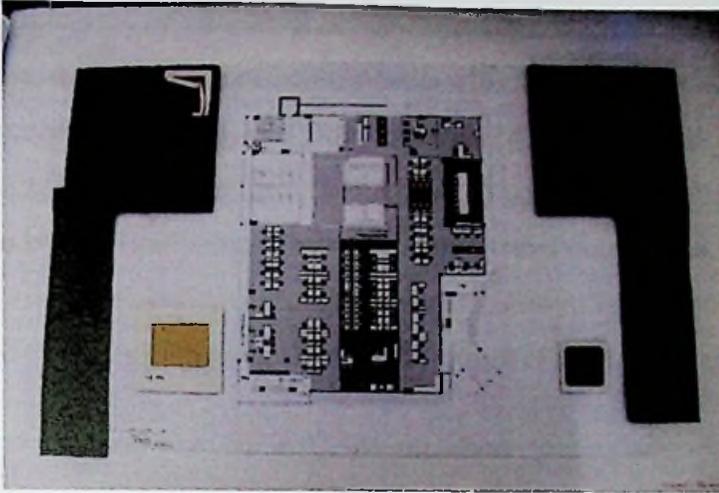


Figure 42: Dialog Axiata Head Office – Material board A

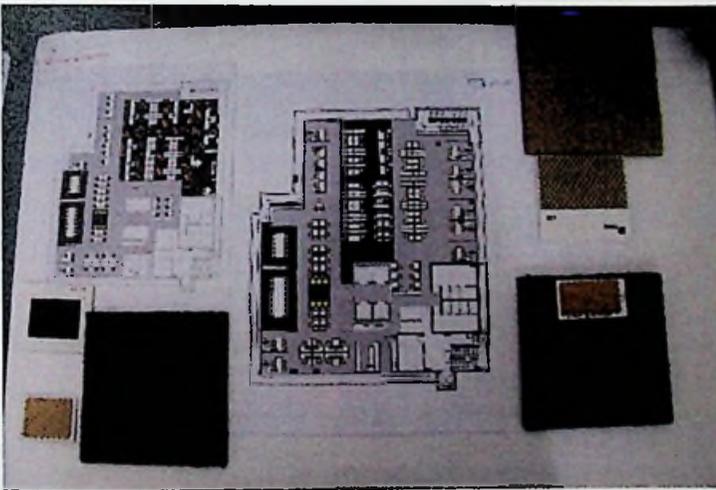


Figure 42: Dialog Axiata Head Office – Material board B

Space planning

Maximized view with open plan concept is visualized with minimized cubicles and shared workstations between general staff and field staff. Ground floor to level 6 function as the car park. From level 6 -15 general office, lounge areas with cafeteria and other entertainment areas have been spread out. From level 7-13 Elevator function as storage space and mobility space along with Graphic cube concept highlighting company core values with Graphical representation differentiating each floor with colours Level 12-13 mustard, level 8-9 blue the rest of the general office floors have been used with green hues compared to brand colours standing out from the brand

colours. Each floor area of each level is 7000 sqft. Standardized measurements have been used for the office cubicle and seating areas with furniture. A visual demarcation of colour strip along the ceiling and floor is balanced on each level with respective colours mentioned earlier. These areas were planned according to functionality of the staff prioritized by the Company. Whilst the central strip function as a main element deciding on space functionality rest of the elements surround the space on each level. See Figure 28 with 3D executions to visualize the 4colour strip on the ceiling and floor.

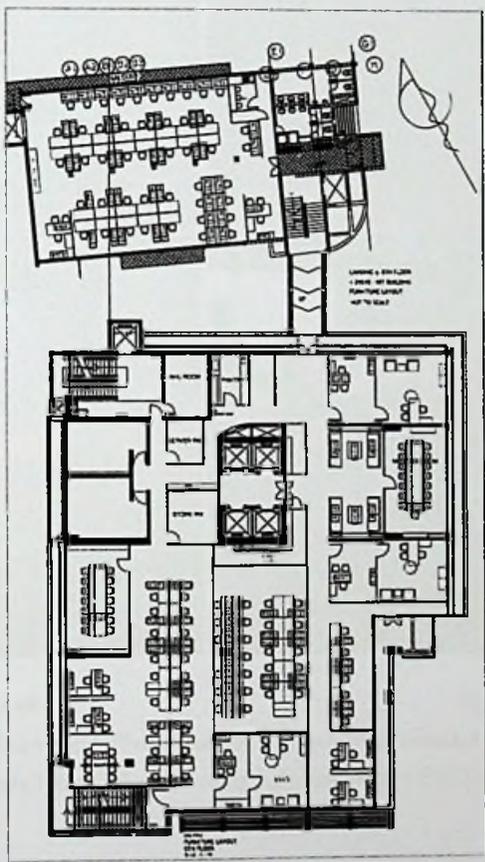


Figure 43: Dialog Axiata Head Office – Furniture layout. See Appendix XVI

Special design features

A floating light sculpture designed to resemble the shapes of the logo elements with multicolor perspectives at the entrance is a special design feature creating a visual language of branding and its application for aesthetic appearance. Sunlight falls into these perspectives and reflect glimpse of colour on the floor and walls. See figure 44 and 45.

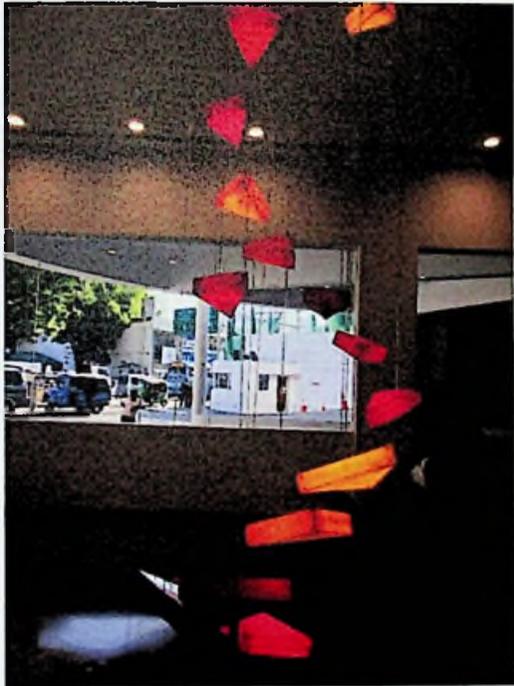


Figure 44

Figure 44: Dialog Axiata Head Office –Floating light sculpture –Reception (Original in colour)

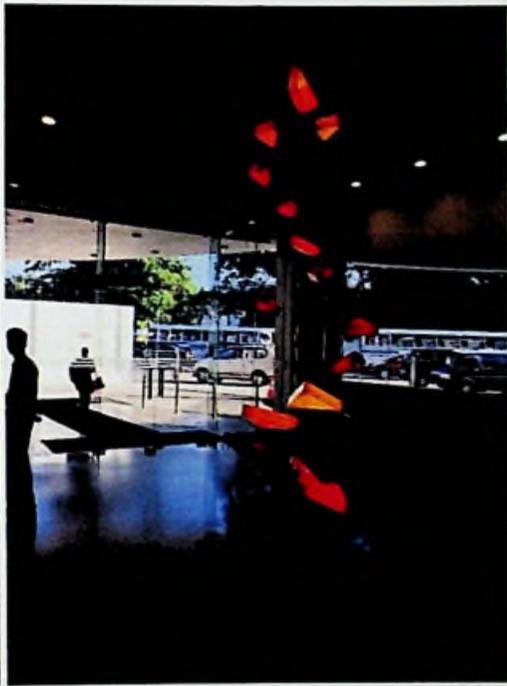


Figure 45

Figure 45: Dialog Axiata Head Office- Floating light sculpture – Full Length (Original in colour)

The special feature of this interior project is the ‘graphic cube’ that function as mobility and as a storage space on each floor serves as a central feature highlighting brand core values and graphics complementing different colour on each floor. The lit up cube on each floor, also brings out the techy presence of interior and serves as a central feature on each floor. See figure 27 and 40.

The maximized view of space with minimized workstations also add on to the contemporary interior work environment with centralized strip over ceiling and floor a central ceiling strip originating from the cube runs the length of each floor of the building highlighted by a coloured carpet running along the floor completing the central feature and acting as a visual demarcation of spaces adding dynamic essence of space. See figure 34.

The 'water wall' at the reception with changing colour hues is another special design feature adding harmonious quality of space, as circulation of this space is busy and moving. See figure 29.

4.4.1 Assessed criteria as a table

Criteria	Dialog Head Office
<p style="text-align: center;">Interior design brief</p>	<ul style="list-style-type: none"> • To change the traditional approach of rooms and cubicles into an open plan office concept. • To keep the teams working together in close proximity and uniformity in space allocation • To maximize arrangements to accommodate as many on each floor • Comfort, lighting levels, energy efficiency throughout • All materials and finishes to be environmentally friendly • in compliance with Leeds certification • Design to be cost effective and budget

	<ul style="list-style-type: none"> • Anthropometric considerations
concept	<p>Open plan concept using colours and materials to demarcate areas instead of traditional cubicles.</p> <p>Dynamic and comfortable work spaces, maximizing views. To create a corporate identity within the building</p> <p>By graphical approach and flexibility of changing these images.</p>
Spatial quality	<p>Dynamic yet comfortable, contemporary furniture and finishing. Dynamic look and feel with colour furnishing such as colour carpeting and graphical use of images with dynamic strip of colour on the ceiling connecting both floor and ceiling as a centralized feature creating circulation of floor. Comfortable lounge on each floor revealing warm and welcome atmosphere. Undisturbed view from every side of the interior revealing the dynamic appearance of work force on the floor with graphical visuals of corporate identity.</p>
Material	<p>Leeds certified materials. Environmentally friendly paints, glues, fabrics, lights, carpets. gypsum, glass,</p>
Language of the interior space	

	<p>The language speak of team work of aspiration and achievement. Constant striving towards excellence. Dynamism. The graphic elevator cube is the main feature on each floor connecting technology and corporate practice of the brand showcasing dynamic graphics around the cube highlighting company core values with an illuminated lighting effects on each floor. This feature also function as a storage space highlighting brand ethics. Moving LED screens with images also contribute the dynamic techy atmosphere.</p>
<p>Mood of the design space</p>	<p>Young, Vibrant and alive. Colour demarcation strips on the floor carpet and ceiling works as a dynamic strip across the floor balancing vibrant yet centralized effect on layout. Maximize views of the floor brings out the vibrant graphic surroundings of brand identity on LED screens. Sleek sofas and foliage brings out the live feeling and warmth of the space on each floor.</p>
<p>Space planning</p>	<p>open plan space planning, (see visuals). Maximize views close proximity work space. No barriers or demarcation physically and each department. Graphical influence of colour demarcation works as a key for each department. Shared field staff workstations create circulation compact yet minimize space functioning.</p>
<p>Special design features</p>	<p>A floating light sculpture designed for the interior, complementary to the dialog logo.</p>

	<p>lit up cube on each floor serves as a central feature on each floor</p> <p>a central ceiling strip originating from the cube runs the length of each floor of the building highlighted by a coloured carpet running along the floor completing the central feature and acting as a visual demarcation of spaces.</p>
--	---

Table 4: Dialog Axiata Head office – Collective summary of criteria

4.5 User Experience

Pilot research

Pilot research questionnaire was carried out to investigate the user experience of each interior project. The first question for all three projects was based on the first impression as you walked in. User responses for this question was open ended. Classic, relaxation was the two responses given for Crown spa and colourful yet clean were the responses given for Manhattan Fish Market. For Dialog sense of age was one of the given responses with colorfulness. However since the questionnaire was open ended responses were restricted to one word.

Second question based on interior atmosphere while waiting for the service, responses were enjoying the art and vintage surroundings and mirror interior whilst reading magazines and books and browsing through personal phone. For Dialog responses were colourful and engaging with screens, personal tv for each table at Manhattan Fish market with vintage graphics and a walk through the history of the company were the responses.

Time period for each interior suggested by users: Crown – Modern contemporary, Manhattan Fish Market –Vintage rustic, Dialog – Modern. 60% responded for vintage period on Manhattan and Crown Spa. Whilst 20% on Modern contemporary and no response for futuristic. (See Figure 46)

Fourth question based on interior language for each project, 60% responded for open plan on Crown and Dialog whilst 20% each on contemporary modern and rustic for Crown spa and Manhattan Fish Market. (See Figure 47)

Fifth question based on the mood of interior (open ended), Dialog and Crown – open, spacious and creative were the responses. Happy and calmness were responses for Manhattan Fish Market.

Sixth question on colours and graphics and its appealing sense were responded with appreciation and was commented that gold and copper effects in Crown spa reflects the luxurious effect. For Dialog responses were normal and appealing.

Seventh question based on suggestions for branding was not responded with relevance as the only response was that people upload pictures through social media and therefore branding with relevant business should be present.

Eighth question relating to material was positively responded with all the materials were applicable for each concept of interior. See Figure 48.

Furniture arrangement and walking space inside was the last question relating to layout and special progression of interiors. For this the response was that mostly organized and one response ‘organized to a certain extent’ (See figure 49)

The overall result of pilot research out of 15 participants 5-6 responses and 9 users were not interested to respond due to unfamiliarity of subject area and terms.

Below figures of multiple-choice questions reveal the percentage of each responses whilst the remaining responses were that multiple choice questions are preferable with generic terms to understand and saves time.

The interior suggest references to which time period (6 responses)

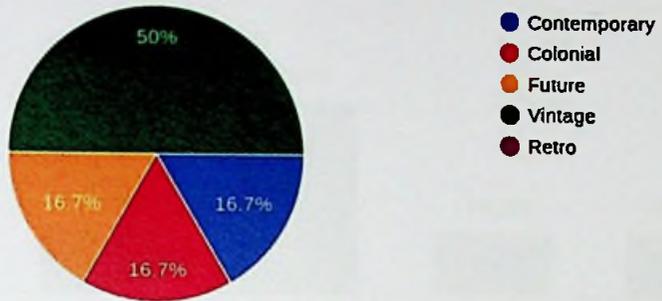


Figure 46: Pilot research result –Time period of interior

The language suggested by the interior language of the space (6 responses)

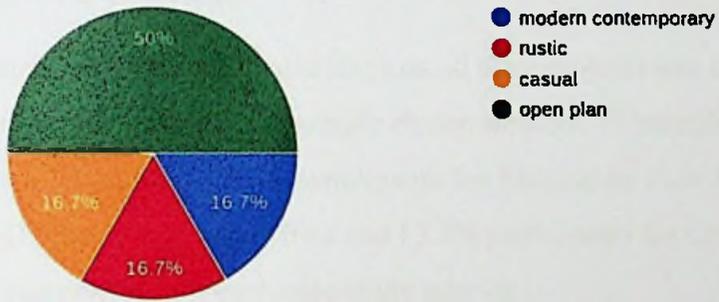


Figure 47: Pilot research result –Interior language of the space

Do the selected material for the interior are applicable and support the design of the space (6 responses)

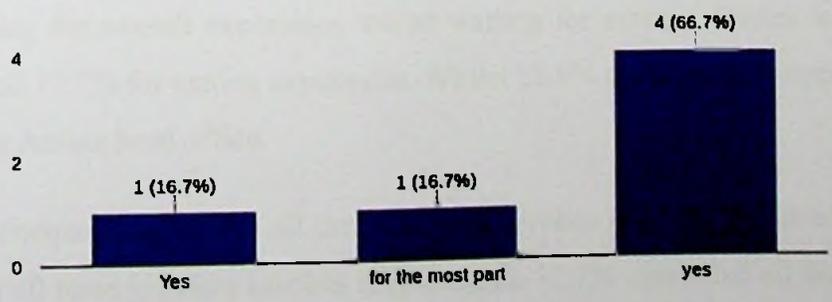


Figure 48: Pilot research result –Material application relevance

Is the walking space and interior furniture arrangements organized or unorganized
(6 responses)

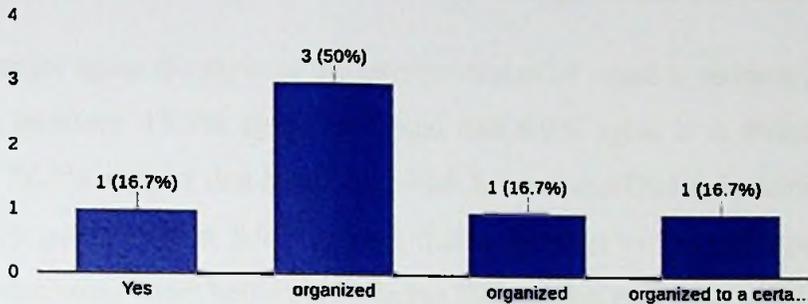


Figure 49: Pilot research result – Space circulation and progression

Final research - User experience

Final survey responses for the user experience on all three projects was 99% successful after refining the questionnaire with multiple choice answers. 79 participants out of 80 responded the survey online. 50.6% participants for Manhattan Fish Market, 35.4% participants on Dialog Axiata head office and 13.9% participants for Crown Salon and Spa responded respectively for each case study interior.

For all three projects majority of participants (60.8%) agree on neatness as first impression whilst 34.2% agree on colorful interior. Lower than 10% agree on disorganized and dull interior.

For Crown Salon and Spa and Manhattan Fish Market responses were between playful and existing for overall experience whilst waiting for service. Which is 64.6% for relaxed and 17.7% for exiting experience. Whilst 13.9% agree on monotonous interior for Dialog Axiata head office.

48.1% participants agree that all three projects invokes peaceful mood whilst 32.9% agree that all three interiors invokes happy mood. 12.7% agree that all three interiors invokes fun mood.

67.1% participants believe that the organization of furniture, accessories and décor within the space of all three interiors are stylish and organized. 19% agree that it is rationally organized. 11.4% agree that some form of organization is evident.

78.5% responses agree the style of the interior design of space is modern in all three commercial interiors. 13.9% agree its casual and 8.9% agree it is formal in style. Majority of 78.5% suggest that Manhattan Fish Market and Dialog interior belong to contemporary period whilst 8.9% believe dialog belongs to futuristic period. It is remarkable that some users believe Manhattan Fish market and Crown spa belongs to retro period.

67.1% believe that appealing and engaging nature of graphics in all three projects is good. Whilst 26.6% believe it is excellent. 63.3% believe that the interior design is relevant in all three projects. 20.3% believe that all three projects are iconic. 15.2% believe the design is relevant to a certain degree.

65.8% users agree that the material used in all three projects support the design qualities. 24.1% agree that the materials are very much supportive to express the design qualities whilst 10.1% agree that the materials chosen are distantly supportive. [See Appendix XVII – XIX, p136 – p138.]

4.6 Observations and Analysis

As discussed in the beginning of 4th Chapter the three case studies were chosen with special reference to the subject matter graphics, influenced in contemporary commercial interiors. These projects were carefully selected and data was collected through eight elements established through literature. In this section these eight elements of criteria on each project will be evaluated in order to discover the influence of graphics for contemporary commercial interiors. To test these eight factors with user experience a survey is conducted to receive the outcome of each project from user perspective. Each factor will be explored with user responses in this section to analyze the qualitative outcome with quantitative results from the receiver of the design which are users of the space.

1. Interior design brief

Crown spa and salon interior project was started in 2011 and is the most updated project that has been doing changes within the concept time to time. This has been observed in the previous sections with the change of laser stickers to hand painted graphite and furniture changes with movement of product shelves to the reception area. The brief was to refurbish the existing building 5000sqft floor area, and retain the colonial elements by analyzing space available and plan the space with client requirement. Restore intricate elements of the building and compliment with functional elements. Design appropriate custom made furniture and functional imported salon furniture in combination to fit in the design. Crown spa is a refurbishment project where few structural changes were expected to match the functional expectations of the brief. The brief sort of restrict the designers to be within the colonial elements.

Manhattan Fish market is an international franchise chain and therefore brief was restricted to franchise requirements being the first country in South Asia to have an outlet. Guidelines were made to be within the franchise requirements of the brand. The plaque for the main dish prawns and the picture frames with graphics and imagery were imported from countries specified by the brand. Finishes of the design should be identified by the guidelines from Singapore. Sri Lanakan outlet had to change slightly from the guidelines as the guidelines were made for shopping mall outlets. Therefore new set of guidelines had to be made for the Sri Lankan outlet considering the local target group and obtains approval from the brand creators. Manhattan Fish Market is another refurbishment project where existing house converted to a restaurant considering interior refurbishment requirements to fit in the restaurant functional operations. Floor area of the restaurant space is 1000 – 1500sqft. The fine dining experience for Sri Lankan consumers in a franchise brand environment was a difficult task to handle. However brand property such as graffiti from the menu which is iconic to the brand was executed with material finishes such as textured rustic wood furniture and cut cement floor with brick walls and wood finishes for the flooring first time for third generation menu restaurant in South Asia.

Dialog Axiata Head office on union place colombo is a new building designed by architect Brian Gomez and the interior project was handled by Sharon Jayasuriya PWA architects. Other than Crown spa and Manhattan Fish market the brief was not restricted to refurbishment requirements or brand guidelines as this project is the first of its scale and the guidelines for brand interior was created before for work environment. Interior brief focuses on changing the traditional approach of rooms and cubicles into an open plan concept creating minimized cubicles for required areas. Making the teams work in close proximity areas and uniformity in space allocation was also expected. Comfort lighting levels, energy efficiency and Leeds certified materials finishes had to be used for this project. All materials had to specify within LEEDS requirements. Anthropometric considerations were expected. Dynamic, comfortable contemporary fun workspace was expected.

When investigating the three interior design briefs it is clear that all three briefs fall into three different requirements, which are refurbishment requirement and retaining the colonial elements to fit functional aspect with no guidelines but to create upmarket functional spaces whilst keeping the intricate details of building for interior of Crown spa & salon, create a design to match brand franchise requirements whilst refurbishing the existing building and to be with specifications getting preapproval for each designed space with franchise designers from Singapore (Manhattan Fish Market) to make sure the design is in line with brand requirements and Dialog Head office brief is to create open plan working space with freedom to achieve comfortable efficient working space with Leeds certified materials and requirements. In all three briefs contemporary space was expected through the design brief whilst finishes and materials chosen for the brief is based on the design look and feel that was expected. Conceptual application of the design and elements were visible. Upscale design executions were expected.

By evaluating the user experience survey majority of users agree that all three interiors are relevant to its product and services and unique and iconic. [See Appendix XX]. 63.3% users reveal that the requirements of the design and its functional aspect is relevant for the product or service. Whilst 20.3% reveal its iconic.

2. Concept

The second criteria 'concept' plays an important role in all three projects. Crown spa & salon concentrates on 'glow with a new found life' combining contemporary style with traditional colonial architecture. Restoring colonial elements of the building connecting with the conceptual thought 'repair and restore' preserving colonial architecture. Celebrity style was incorporated to maintain the exclusive services provided by the salon & spa.

Manhattan Fish Market concept revolves around casual fine dining unlike other franchise fast food chains it's an up market casual fine dining experience giving the young fun loving group entertainment sort of atmosphere. For the Sri Lankan target group fine dining should have some kind of a twist to retain the quality of level at all aspects from cutlery to furniture and atmosphere. Therefore the third menu design manual for shopping mall restaurants was not applicable for the local target group (Shamin, 2015). High end finishes such as wood, cut polished cement, rot Iron Bridge, ornamental light fittings were used to create the ambiance of fine dining aspect of the interior concept. The concept encourages group dining as well as fun spaces between teenage to family and groups. Therefore spaces dedicated to group dining such as time squire, doodle room, market place and bridge room created to establish the group fine dining aspect of the concept.

Dialog Axiata head office interior concept is an open plan concept using colours and materials to demarcate work hierarchy instead of cubicle work stations. Since Dialog is a telecommunication brand dynamic and comfortable workspaces with maximized views had been created keeping corporate identity throughout the design with graphical approach and flexibility of changing images using screens. With the open plan concept dynamic view is created with colourful graphic cube, which is the center of space circulating all the elements of space connecting with dynamic strip of colour through ceiling and floor. See figure 23 and 24. The conceptual application of interior concept in all three briefs focuses on contemporary up market interiors. Crown spa & salon have taken through the celebrity concept with finishes, furniture, linear space

planning and with rich material such as wood, polished cement and ornamental figurines, light fittings and sculptures reflecting the celebrity style. Manhattan Fish Market also taking forward the fine dining concept with selected material and finishes using texture colour and space planning. The significant feature of the concept execution is the graffiti on selected spaces which was inspired by the designers from the menu and have executed directly on walls with commissioned local artists. This was a prominent feature for local outlet, which was not carried through Singaporean outlets. See figure 4,9, 15 -15.1, 16 -18. Dialog head office concept brings out the futuristic approach with moving screens and the graphic cube on each floor with different colour graphics highlights the futuristic open plan concept reflecting dynamic sense of place. See figure 23 -24 and 33. The water wall at the reception and the floating sculpture at the reception also reflects the futuristic and dynamic concept creating circulation and variety with continuation. See Figure 36, 37 and 38.

Analysis of concept with reference to observation and designers perspective is tested with user experience survey. According to user experience on individual case study responses [See Appendix XXII] the colonial celebrity style of Crown Spa, Futuristic dynamic approach of Dialog was absorbed by less than 10% of users . However the contemporary modern style of concept on all three projects were received by 73.4% of users [see Appendix XIX]. Therefore it is clear that some of the conceptual elements that were designed by the interior architects were not absorbed appropriately by the users of the space.

3. Spatial quality

Spatial quality of Crown spa focuses on creating a contemporary celebrity style. With custom designed furniture and spacious relaxing atmosphere. The shear furnishing, comfortable lounge areas with Barcelona chairs and root sculptures with illuminating light effects creates a soothing space with foliage, graphics and pebbles adding a warm touch of space. A well-balanced spacious layout serves the warm contemporary atmosphere. Graphics on selected spaces creates a statements of its own on each space reflecting fashionable statement. When inquired from the designers how these graphics

were used in the design application it was clear that graphics were only selected to create aesthetic appearance however conceptual application was not considered.

Manhattan Fish market had its own restriction with creating the spatial quality required by the franchise brand. Therefore contemporary fine dining experience was reflected with brand graphics and images approved by the Singaporean designers. Sri Lankan outlet reflects some unique features of spatial quality as the project was mainly focused on refurbishment operations and achieving the franchise guidelines. The double height structure of the space with rustic wood finishes on furniture and cut cement floor and wood floor reflects the fine dining experience of spatial quality. Graffiti adds a fun property of design at the doodle corner and the stylish contemporary light fittings with red seating add touches of character of space. Fine dining experience is carefully created to match the Sri Lankan market with unique features like the fish tank and the Bridge room promoting group dining experience with a casual atmosphere. Manhattan experience was created with photo frames and pictures at the time squire room. Overall contemporary fun space was created within brand guidelines established by Singaporean designers to match Sri Lankan target audience.

Dynamic comfortable office space was created for Dialog Axiata Head office with open plan concept creating minimized cubicles with maximized view and visual demarcation of space with dynamic colour strips running parallel along with ceiling and floor creating a futuristic graphical movement of space. The moving images of digital screens complement the space created with dynamic quality of space.

Eye movement with the parallel lines on floor and ceiling also complement the futuristic and dynamic feel of space. The graphic theories of layout balance into spatial balance discussed in the second chapter is visible in this project. The application of graphics with brand colours to create a visual ambience is cleverly represented with graphic cube which is a main design feature of the space. Circulation and functionality is well balanced reflecting quality of space which is dynamic, futuristic and contemporary space.

These three interior spaces basically create a contemporary spatial quality with warmth and up market ambiance. In all of these spaces graphics serves as an aesthetic element creating interactive experience with the target audience defining spatial quality of each space. User experience of the above three interior spaces on spatial quality is evaluated with three questions, question 5, 6 and 8. [See Appendix XIX]. 67.1% believe spaces are stylish and organized whilst 19% believe its rationally organized. 73.4% believe spaces are modern whilst 13.9% and 8.9% believe spaces are casual and formal respectively.

Spatial quality of all three interiors were well received by users with 64.6% responses on relaxed interior and 17.7% responses on exiting interior. Relaxed spatial quality of both Crown spa and Manhattan Fish Market was agreed by majority of users on individual responses. (See Appendix XXII)

4. Material

Crown spa Interior has widely used wood finishes and cut cement finishes with granite and tiles for the floor. Indoor plants and wood plant boxes with pebbles have been used. Shear fabric for blinds and foliage has been used to create a relaxing experience. Acrylic paints for the stylized graphics has been used.

PVC sticker and sand blast window stickers has been used for graphics and window signage for Manhattan Fish Market. All the materials have been specified for branding and signage including the colour specifications. Cut cement finishes for the floor is a new concept for Sri Lanka. The local design firm specified material for fish tank on the wall and monopole.

Dialog head office is designed with Leeds certified materials and therefore environmentally friendly material such as paints, glues, fabric, light fittings, carpets, gypsum, glass have been used for the interior. Brand names and product details not communicated due to client restrictions. The materials for the graphic sculpture at the entrance and materials not communicated.

Material have been carefully selected and used to create a spatial quality for all three projects. Graphics for interiors have been directly painted with acrylic on wall or printed on sticker base material and pasted.

User survey reveals that the material used for each interior project supports the concept of the design. [65.8% supportive, 24.1% very much supportive, See Appendix XX]. Whilst 10.1% agree that its distantly supportive.

5. Language of the interior space

Language of Crown spa reflects modern cotemporary rejuvenating, free space with celebrity style interior elements. The refurbished interior with colonial elements complementing the contemporary interior keeping functional aspect of the space priority with spacious circulation around. Passage leading to salon and spa reflects soothing experience with foliage boxes filled with pebbles and natural roots displayed as sculptures. Repetitive large wood window frames adds a touch of contemporary feel to the British colonial structure. Graphics on walls complement the celebrity style to create a personalized experience with statement. Manhattan Fish Market interior was mainly inspired by the menu graphics. Cement and wood with rustic look and feel complement the menu design with graffiti look and feel. Young, energetic. Up market and fine dining experience was achieved with the rustic wood finishes, ornamental vintage light fittings and vintage graphic picture frames creating touches of young and fun atmosphere encouraging group dining experience with private dining space experience. Custom illustrated graffiti in doodle room and bridge room, imagery on time square and the rot iron bridge reflects the casual dining experience in a fun and engaging manner. The semiotic implication of concept is visible with variety of furniture and doodle graffiti. The rot iron bridge symbolically connecting the Manhattan Bridge also brings out the fun engaging aspect of semiotic implication on spatial language. Dialog Head office interior speaks of team work aspiration and achievement. The open plan concept using maximized view and having shared workstations creates close operations between teams. The graphic cube also creates dynamism connecting with dynamic colour strips along the ceiling and floor creating

centralized layout reflecting aim and dynamism. Digital screens with moving images highlighting products and core values of company also add on to the aspiration, achievement and dynamic aspect of interior language.

In all three projects graphics have played a significant reflection on respective target group or its user engaging in an interactive way symbolically or aesthetically creating an atmospheric accent of language.

64.6% users agree that the atmosphere is relaxed whilst 17.7% agree its exiting. 73.4% agree on all three interiors are modern and 13.9% believe its casual whilst 8.9% believe formal. The futuristic language of Dialog head office was not received by users. [See Appendix XIX]

6. Mood of the design space

Crown spa creates a relaxing, rejuvenating mood of space with variety of materials used for the interior and the aromatic essence of products that is been used for the salon operations. Especially the spa has a very luxurious ambiance using shear blinds, foliage, sculptural elements and pebbles. The illuminating LED hiding the LED strips creating illuminative effect on the floor also gives the ambiance of floating relaxing mood of space. Manhattan Fish Market has a fun casual dining experience. The mood of the space is young and casual group entertainment. The signature dish created by the brand prawn platter and its preparation technique presenting the dish with fire torch burning in front of the customer is also a fun aspect creating the live and fun mood of space. The doodle room is dedicated to the first third generation menu restaurant in Sri Lanka which was especially proposed by the Sri Lankan design team. The private dining spaces with respective variety of furniture and wood finishes creating rustic high end mood with graffiti and photography reflects the semiotic implication of fun and casual mood of space. Dialog interior reflects young essence with moving digital screens and imagery, vibrant with colour coding and graphic cube visualizing bright colours of brand the illuminating lights from graphic cube and interior lighting systems also reflects the live and vibrant mood of space.

User experience on mood of space reveal majority of 48.1% on peaceful on all three interiors, 32.9% on happy mood and 12.7% on fun mood of space. Individual responses for Dialog, majority suggests peaceful, Crown spa - peaceful and happy and Manhattan Fish Market peaceful and happy mood of space. (See Appendix XXII)

7. Space planning

Crown spa is planned to be a spacious clutter free space as explained earlier the goal of the space plan is to create 'ordinary space extraordinary'. The linear pattern of space planning is visible when studying the furniture layout of the plan. See figure 1. Spacious lounge earlier created with media and comfortable seating fixed with contemporary celebrity style light fittings creating grand ambiance now converted with branded products showcasing large size wood racks on either side of lounge space the entrance to the spa & salon. See Figure1.2 The linear space of the corridor making access to each section of the spa makes it a long walk and circulation of space that creates a bit of emptiness at the far end with a sculpture of roots placed to create an ambiance of nature. Spacious circulation for spa and salon operations is visible in every corner. Manhattan Fish Market has dedicated all spaces for private dining experience for the young and family group entertainment. (See Figure 13.1, 15, 16,17 and 18) Dialog interior has been focused on open space planning with maximized views. By creating minimized cubicles and shared workstations. Standardized measures have been used for work stations for the purpose of circulation and ease. See Figure 43 for the furniture layout and work station plan in section view.

User experience on space planning for all three projects, majority 67.1% believe stylish and organized, 19% believe rationally organized, 11.4% believe some form of organization is evident. Individual responses majority suggest furniture, accessories and décor within the space is stylish and organized within the space. For Manhattan Fish Market many users believe its rationally organized. See Appendix XXII.

8. Special design features

The sculptured like furniture pieces and light fittings specially designed for Crown Spa except for the salon furniture is a special design feature bringing out the celebrity concept that was the theme for interior concept. The graphic visuals on the wall defining space for each individual personality creating a whimsical personalized touch of space is also a special feature of design for the project. Oversized skirting with hidden LED strips eliminating walls to highlight different textures such as timber and tile floor finishes with furniture designs.

The graphics painted straight on the wall from brand graphics done for the menu inside doodle room is a fun, whimsical feature of the space that is unique to Manhattan Fish Market branding crating a young and casual space for fine dining. The fish tank built inside restaurant at the entrance is a unique feature for third menu restaurant specially design for the Rajagriya outlet. This feature was challenging as the wall was built surrounding the tank making the feature a challenging big one. Wrote iron bridge sculpture made for Bridge room is also another unique feature for the design. The picture frames forming up a collage of the Manhattan streets and the city is also a whimsical approach of design keeping the young and lively essence of the space.

Floating light sculpture designed with acrylic transparencies for the reception complementing the dialog logo is a special design feature for the project reflecting sunlight hues to walls and floor around which brings a whimsical feature for the space. The big special design feature of the project is the graphic cube on each floor which functions as the mobility device and as a storage space functioning as the central feature of the space. See Figure 27 and 36. A central ceiling strip originating from the cube runs the length of each floor highlighting visual demarcation and circulation of the floor completing the central feature acting as a visual demarcation of space, which also acts as a special design feature.

Special design features on user experience was collected from question number eight. 67.1% believed that appealing nature and engaging aspect of colours and graphics were good. 26.6% believe its an excellent use of colours and graphics and its engaging. Less than 10% believe its poor attempt.

CHAPTER 05: CONCLUSION

Chapter four presents the three case studies that explore the answer for the main research question on study, to what extent graphics involve in contemporary commercial interiors? The 8 criteria of elements that has been explored and investigated with selected case studies the Crown spa & Salon (2011), Manhattan Fish Market (2013) and Dialog Axiata Head office (2014) is presented in summarized table format for the ease of comparison with user experience on each factor. (See Appendix XVII.) The comparison of the selected case studies in chapter four on each criteria is analyzed with observations and interviews on each case study. At this stage revealing the findings of information compared and observed will ensure the result of the research study whether 'graphics has a remarkable influence for contemporary commercial interiors by tallying the designer implication reviews and analysis with user experience data.

Observations through field visits reveal, at the production stage from design aspect to the special design features economic and social issues have been involved when choosing the materials and finishes for all three interior projects. It is visible that the change of interior finishes at Crown spa and the furniture replacement during time is due to maintenance and economic issues such as replacing laser cut graphic stickers to graffiti with acrylic paints straight on wall and changing furniture finishes from time to time. The product display changes may have changed due to social and economic reasons such as product consumption when displayed directly at the lounge and the availability and expertise of techniques for printing for graphics and advertising has developed from time to time (Thenuwara,2015). Manhattan Fish market is a franchise chain established by Singaporean brand and developed for a fast food experience with a different perspective. Economic issues have an impact on developing the brand for Sri Lankan market and therefore restrictions were made to be within the brand guidelines. Certain material and finishes had to approve by the brand creators. Yet features that are applicable to Sri Lankan market such as wall embedded fish tank, sand blast stickers with graphics, graffiti on walls and private dining spaces were unique to Rajagiriya outlet which was first made for the franchise in Sri Lanka.

(Shamin, 2015) Social aspect such as group family dining experience was considered in making the interior space planning. Dialog head office had all the freedom to create the open plan concept for contemporary office interior. Social and economic issues such as Leeds certification was considered in choosing the material for the project. Brand projection in all mediums were assured keeping with economic goals such as highlighting brand core values in the main feature 'graphic cube' and digital content for digital screens.

Majority of 65.8% of user responses suggest the materials that have been chosen support the qualities of design concept and 24.1% very much supportive with design concept. Whilst 10.1% believe distantly supportive in all three projects.

Overall the usage of graphics have been considered as an aesthetic property of design. Semiotic values of graphics have not been used for concept application in all projects except for Dialog Interior. Some of the elements such as symbolic representation (ex: Crown furniture, Manhattan Bridge), layout balance (ex: Crown Spa, Manhattan, Dialog), visual hierarchy and brand graphics into semiotic implication (ex: Dialog floating sculpture, graphic cube) and colour in graphics were visible however deep understanding of graphic influence in conceptual implication was not visible in all projects. The social responsibility of graphics as a medium of communication is not established with all projects.

User experience with use of graphics and colour integration, 67.1% believe a good use of graphics and colour in all three projects. 26.6% believe excellent use of graphics and colour in all three projects. [See Appendix XIX] The complete analysis of designers perspective of case studies and user experience compared considering eight criteria established for the study as a table is presented on Appendix XVII for further clarification in comparison with user experience.

In overall understanding graphics have been used for interiors to avoid clutter on selective spaces where designers believe that user interaction is essential to create liveliness of space. Also to enhance the design concept of space. (Crown Spa & Salon). Graphics have been used as a communicator of spatial quality by designers (Dialog

Head office – Graphic cube). In Manhattan Fish Market graphics have been used as a brand communicator and to enhance aesthetic appearance by the designers to avoid clutter and also to communicate the young group entertainment experience of space. Graphics as digital print and screen for Dialog head office, graphics as wall graffiti and texture with semeiotic resemblance of objects for spaces have been incorporated for Crown Spa & Salon and Manhattan Fish Market. Graphics as a visual connector with spatial progression have been used for Dialog head office through floor and ceiling with a colour coding system and usage of materials for different levels.

Secondly when investigating functionality of graphics as a visual language for interiors, it is clear that in all three case studies graphics have been used as a communication of brand and to differentiate the spatial quality out of clutter. Relaxation, fun loving space was also expected from designer's perspective. From user experience it was always perceived as a communication of brand or aesthetic appearance of brand or service. (67.1% good use of graphics, 26.6% excellent use of graphics). Dialog head office interior have been mainly focused on graphic cube concept connecting with conceptual thought of futuristic appearance of space. Which was not well received by user.

In terms of how graphics and interior design share fundamentals in creating a criteria for the research study, Author Prust (2010, p83-p93) explanation on graphics as a communication study with Ching & Binggeli (2012, p.122-146) on interior design as a design discipline share same theoretical practices and principles in both studies, Coles & House (2007, "Fundamentals of Interior Architecture", AVA Publishing, Switzerland) provides information to establish a criteria for the case study findings revealing the fundamentals. Fundamentals of interior spaces were reviewed by Coles and House (2007, p.8-p.9) for the book *Fundamentals of Interior Architecture*. According to Coles and House sensual stimuli of sound, touch, smell and sight could be identified as essential parts of interior experience. Considering the space, or sense of space or form and its spatial context is an essential facet of the design process. The fundamentals spans through space, functionality, form of the space (colours, textures, materials) and light or mood. These theories established from Theoretical framework

explains the similar theories for the question of how graphics and interior design share similar fundamental elements. (See Appendix XXII) Thenuwara's (2015) interview on evolution of fine art in Sri Lanka and its developments with modernism into digital and graphic art eventually moving into street art and interior design is an interesting research resource revealing political economic and social changes related to evolution of graphic art and interiors in Sri Lanka.

When investigating the relevance of objects and signs for an interior, Perolini discusses the implications of semiotic theory in an interior space with a concern of interpretations of complexity of an interior space. He concentrates that semiotics and phenomenology theories help to understand the human response to environment and it informs the design space. (2011, p.168) furthermore he explains that there are three levels of interpretations which are representational space (Space of inhabitants and users), representations of space (Formal conceptualized space without life such as maps, plans and model) and lastly spatial practice (socially produced space - production and reproduction such as roads connecting towns and waterways and cities). According to Hall (1977) semiotic theory is a system of analysis. ("Representation – Cultural Representations and signifying Practices", p.31-33, p.36-40). Theoretical implication of semiotic theory in practice for interior spaces was visible in post-colonial French interiors as a practice of interior decorating in cultural representation from 1957 to 1962. Semiotic theory implied into interiors of France in post-colonial period as a practice of interior decorating, representing culture and economy (Sherman, p.770 – 805). Research study also reveals that symbolic representation of signs and objects also important when creating a spatial quality for an interior. User experience on relevance of material, colours, furniture and objects for all three case studies, 65.8% reveal that it supports the concept whilst 24.1% reveal its very much supportive. Symbolic representation of Manhattan Bridge, futuristic acrylic sculpture and graphic cube of Dialog head office and celebrity statement graphics for Crown Spa & Salon with furnishing elements were fine examples of use of semiotic theory in practice for commercial interiors.

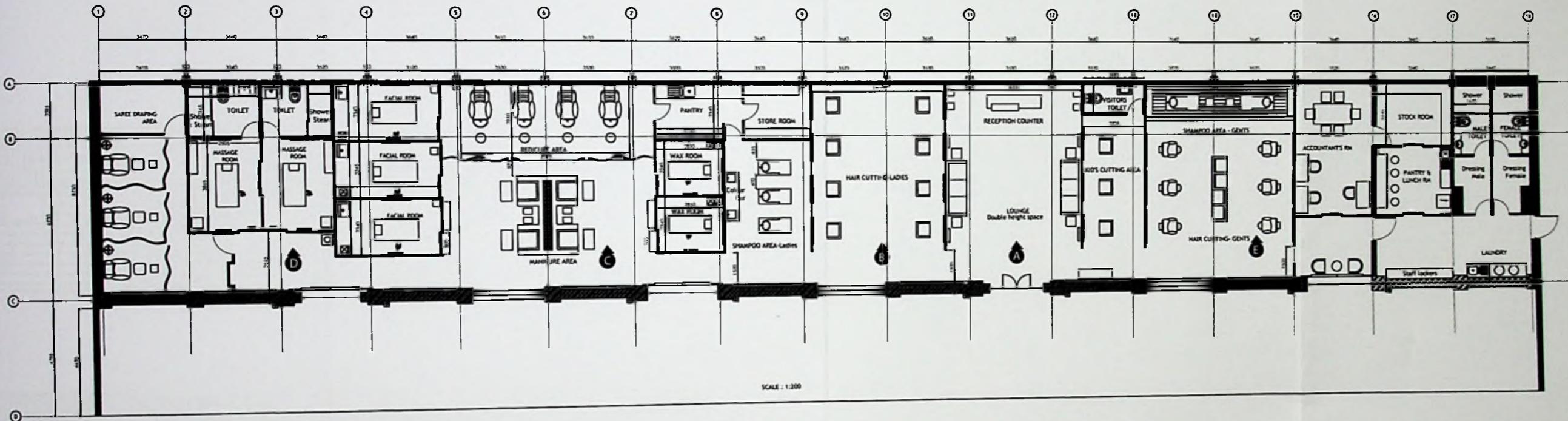
A further investigation of graphics into architecture should be evaluated considering graphics as a medium of navigation system of architecture and interactive medium of branding for architecture, exploring a new pathway of design profession and education called 'Experiential Graphic Design' which is less visible on scholar articles in the context of Sri Lanka. Limitations in developing graphics and interior design into experiential graphic design in the context of Sri Lanka will lead to technical knowledge transfer and materials involved in execution due to economical restrictions and social issues such as using graphics in built environment as a way finding navigation system and adaptation of graphics as a primary design feature for built environment using ecofriendly inks and resources concentrating on sustainable design development.

References

- AOD, www.aod.lk
- Art History, Vol 27, No 5. Copyright by Blackwell Publishing Limited. Retrieved from EBSCO. American Centre. Sri Lanka.
- ASID National, 2014.09.12, *What is interior design?*, DSA Publishing & Design.Inc Retrieved from: <http://asidva.org/about-asid/what-is-interior-design/>
- Barnard M, 2005, *Graphic Design As Communication*, Routledge, NY, USA
- Christiane Paul, 2008, *Digital Art*, Thames & Hudson, UK
- Cossu M., 2009, *1000 ideas by 100 Graphic designers*, Rockport Publishers
- Coles and House, 2007, *Fundamentals of Interior Architecture*, AVA Publishing, Switzerland.
- Coombe J, 2012, *The Power of Sri Lankan Art 1943-2012*, Sri Serendipity House
- Coles and House, 2007, *Fundamentals in Interior Architecture*, AVA Publishing, Switzerland
- Ching F.D.K. and Binggeli C. 2012, *Interior Design Illustrated*, Third Edition
- Drucker, Johanna and Mc Varish, 2009, Wikipedia
- Dixon P, 2016, SEGD Org. Retrieved from: <https://segd.org/what-experiential-graphic-design>
- Eckler D, Manucdoc G, 2006 – 2015, Retrieved from: www.smashmagazine.com
- Goldschmidt, 2003, *Backtalk of self-generated Sketches*
Hall, 1997, "Representation – Cultural Representations and Signifying Practices", Sage Publications, London
- Killifer V. 2015, *restaurantdevelopment+design*
Retrieved from: <http://www.rddmag.com/development/features/267-what%E2%80%99s-on-your-walls>

- Klonk Charlotte, 2003, PATTERNS OF ATTENTION: FROM SHOP WINDOWS TO GALLERY ROOMS IN EARLY TWENTIETH-CENTURY BERLIN, Patterns conference at the Max-Planck Institute for the History of Science in Berlin, Blackwell publishing limited
Retrieved from EBSCO. American Centre. Sri Lanka.
- Lierberman 2016, Massachusetts Institute of Technology, Cambridge Mass. USA)
- Meggs P. B & Purvis A. W, 1983, History of Graphic Design
- Manske and Wylde, 2001, Postmodern Graphics
- Mc Coy's , 1998, Rethinking Modernism, Revising Functionalism, High Ground Design.
- Memphis Group , 21.07. 2015, *World Association of Technology Teachers*
Retrieved from: <http://www.design-technology.org/memphis1.htm>
- Nagraj, 2011, Communication through workspace graphics, Accenture
Retrieved from:
<http://www.casuk.com/Microsites/vaahini/Opinion/Pages/brand-communication-through-workspace-graphics.aspx>
- Nachbar, Jack, Lause & Kevin (1992, Popular Culture: An Introductory Text, Bowling Green State University Popular Press, Ohio
- Novin G, (2015 August 13th) Chapter 73: Traditional Graphic Design versus Digital Graphic Design.
Retrieved from: <http://guity-novin.blogspot.com/2013/12/traditional-graphic-design-vs-digital.html>
- Peglar, 2015, Basic Approaches in Qualitative research, Sage publications.
- Phillip B.M, 1983, *A history of Graphic Design*. New York
- Paul. C. 2008, Digital Art, Thames & Hudson, UK
- Prust Z.A, 2010, *Graphic Communications*, 5th Edition
- Perolini P. S, 2011, Interior spaces and layers of meaning, *Design Principles & Practices*
- Peglar M.M, 2015, *Designing the Brand Identity in Retail Spaces*, Bloomsbury Publishing Inc,

- Senal, 2014 August 24th , Potential of Graphic Design as a future career in Sri Lanka, Sunday Education Times
Retrieved from: <http://www.educationtimes.lk/print-edition-1/2717-potential-of-graphic-design-as-a-future-career-in-sri-lanka>
- Sri Lanka Institute of Interior Designers, 2015,
Retrieved from: www.sliid.lk
- Shamin, 2015, SSJ Associates, Interview
- Sri Lanka Institute of Interior Designers, [22.09.2015].
Retrieved from www.sliid.lk
- Sherman D.J, Post-Colonial Chic: Fantasies of the French Interior 1957-62” (2004, Associate of Art Historians)
- Smith M.C (1994), Culture is the Limit: Pushing the boundaries of Graphic Design Criticism and practice, Visible Language
- Thenuwara,17.01.2015, Interview
- www.life.lk
- 3M, 2014,Wall Graphics, Available on: 3m.com
- 2013, The Architect, Retrieved from: www.thearchitect.lk
- 2015, Qualitative Research, Defining and Designing, Sage publications
Retrieved from: http://www.sagepub.com/sites/default/files/upm-binaries/48453_ch_1.pdf



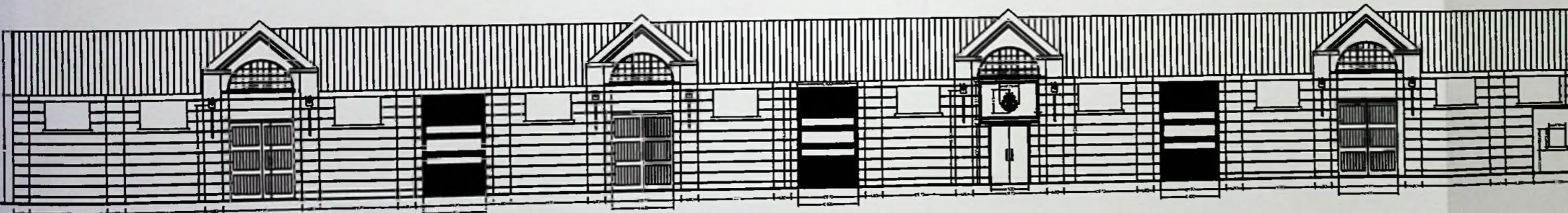
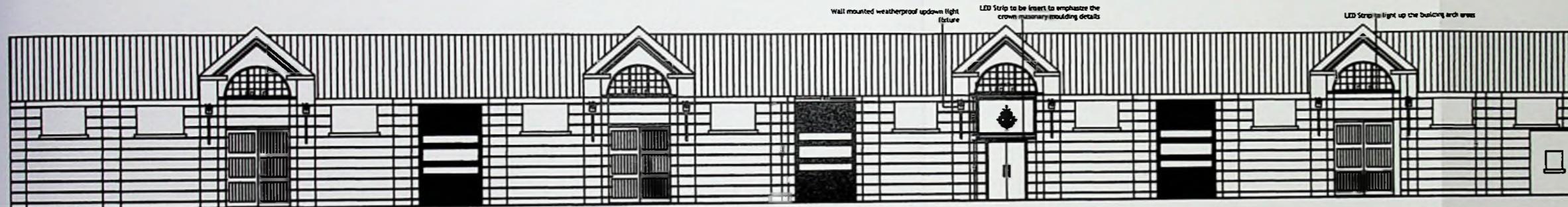
Rooms and space planing

- A** Retail Display and Reception
- B** Cutting station - Ladies

- C** Pedicure & Manicure spa
- D** Spa

- E** Hair cutting - Gents

Appendix I,
 Crown Hair and Beauty, Spa and Salon – Space plan and furniture layout.
 Source: PWA Architects



SCALE : 1 : 200

SPECIAL NOTES

CONFIRMATION AND APPROVAL TO BE OBTAINED FROM THE CITY ENGINEER FOR EACH INDIVIDUAL PLUG, TEL. & TV POSITION PRIOR TO FINAL WRING

NOTES

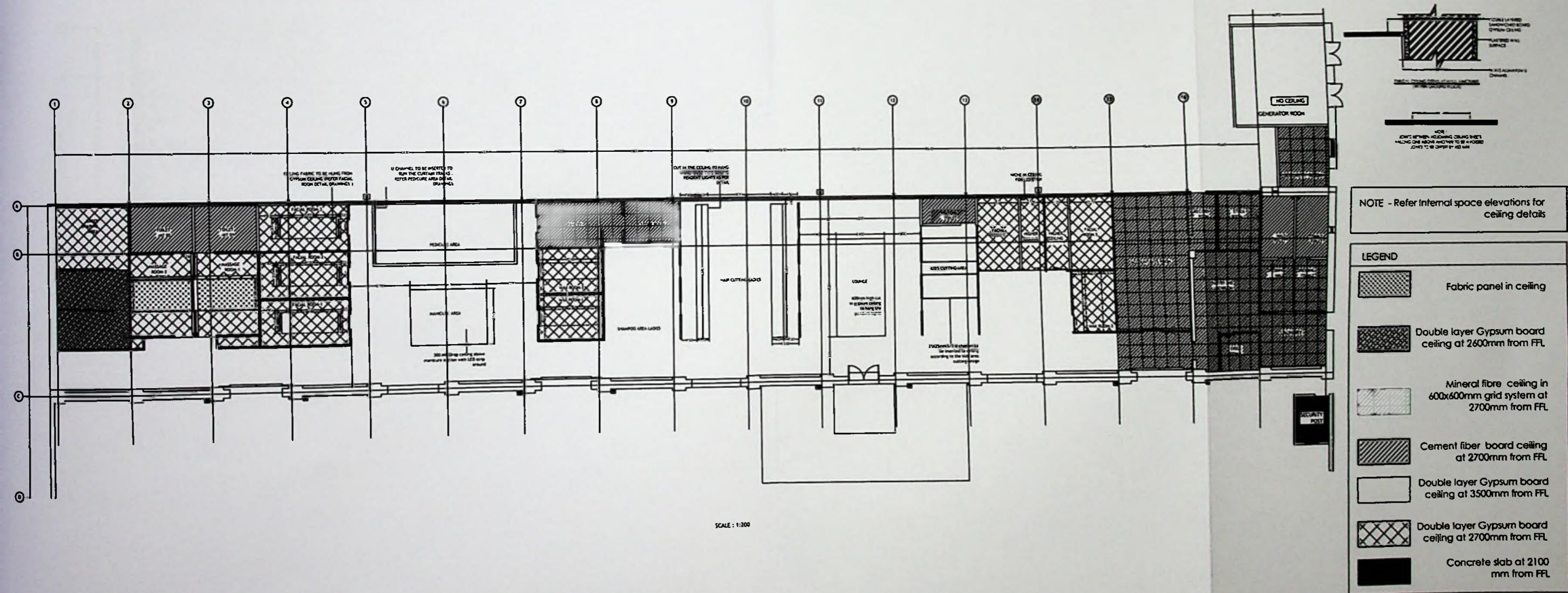
1. HEIGHT OF SWITCHES TO BE 1600MM ABOVE FFL UNLESS OTHERWISE NOTED (INCLUDES HEIGHT OF SWITCH BOX)
2. REFER INTERNAL ELEVATIONS FOR EXACT POSITION OF WALL SWITCHES & PLUGPOINTS
3. DISTANCE BETWEEN ADJOINING SWITCHES/PLUG POINTS TO BE 120MM UNLESS OTHERWISE NOTED
4. ALL PLUG POINTS AND SWITCHES CLOSE TO WALL EDGES TO BE 100 OR 200MM (IF COLLARS EXIST) FROM WALL EDGES UNLESS OTHERWISE MENTIONED IN DETAILED WALL ELEVATIONS
5. REFER INTERNAL & EXTERIOR ELEVATIONS FOR EXACT POSITION FOR WALL LIGHT FIXTURES POSITIONS TO APPROVED BY THE EXTERIOR ARCHITECT
6. EXTERIOR FRONT FACADE UPDOWN LIGHT POSITION TO BE DOUBLE CHECK AT SITE & POSITION TO BE APPROVED BY THE ARCHITECT
7. ALL FRONT FACADE LIGHT POSITIONS TO BE DOUBLE CHECK AT SITE & APPROVED BY THE ARCHITECT

SYMBOL	DESCRIPTION	HEIGHT OF FITTINGS	CITY	SUPPLIER
	WALL MOUNTED WHITE POWDER COATED UPDOWN LIGHT EXTERIOR FRONT FACADE	2470mm above FFL	8	ECO SOL VE
LED - F	WEATHERPROOF LED STRIP TO BE INSTALLED TO FRONT FACADE ARCHIVE BASE	4200 mm above FFL		ECO SOL VE

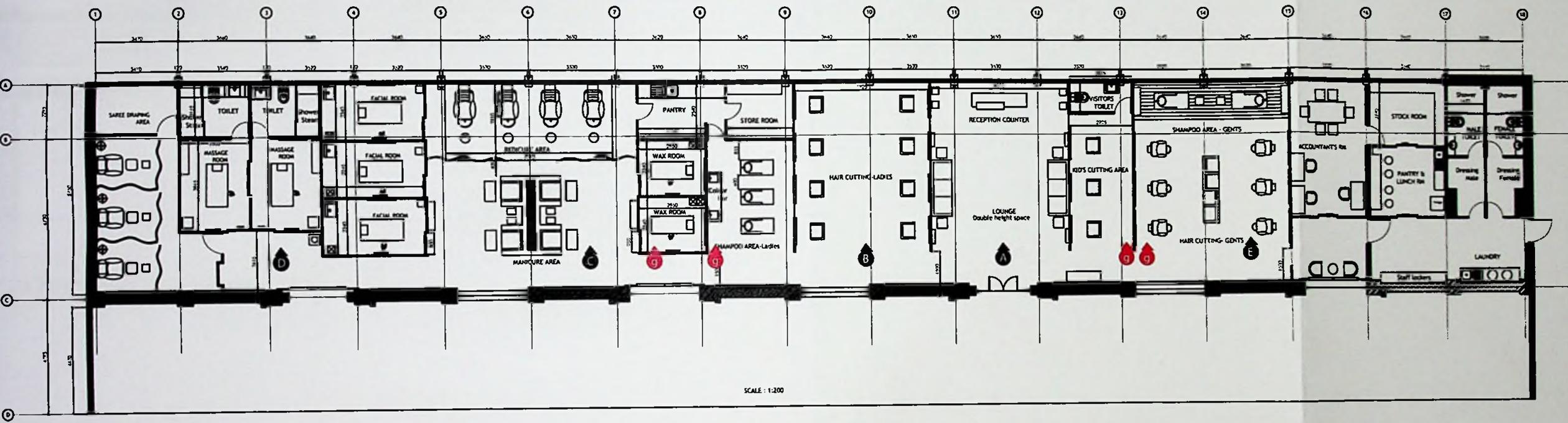
NOTE:

1. PLEASE CALCULATE THE LINEAR FEET CITY FOR ALL LED STRIPES FOR EXTERIOR & INTERIOR
2. PLEASE TAKE SITE MEASUREMENTS

Appendix II
 Crown Hair and Beauty, Spa and Salon –Exterior.
 Source: PWA Architects



Appendix III
 Crown Salon and Spa – Floor finishes
 Source: PWA Architects



Rooms and space planing

A Retail Display and Reception

C Pedicure & Manicure spa

E Hair cutting - Gents

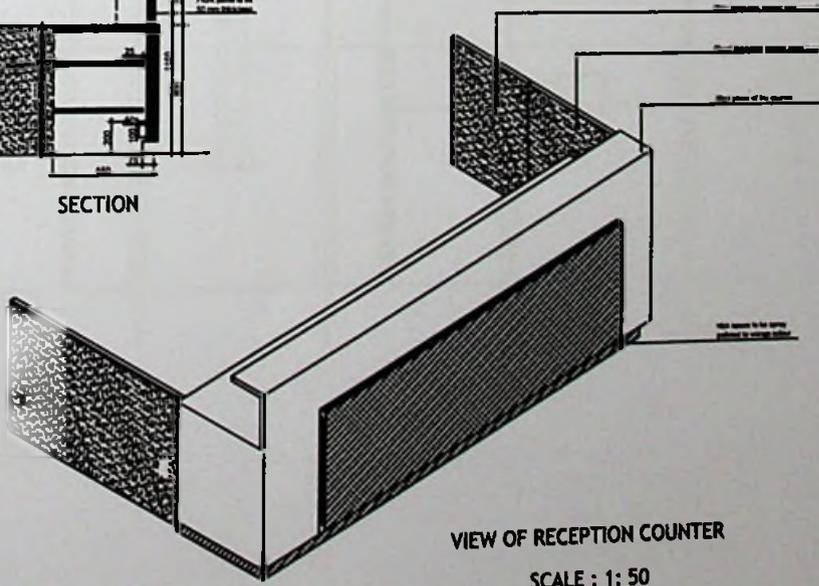
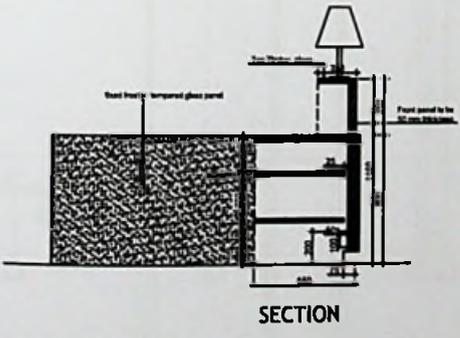
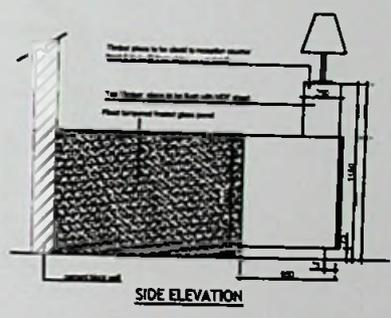
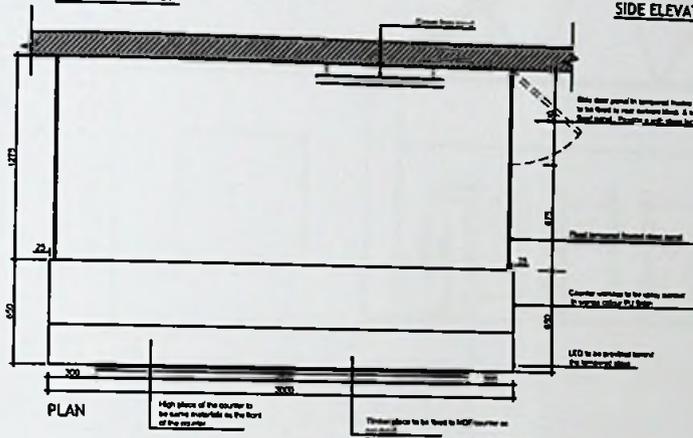
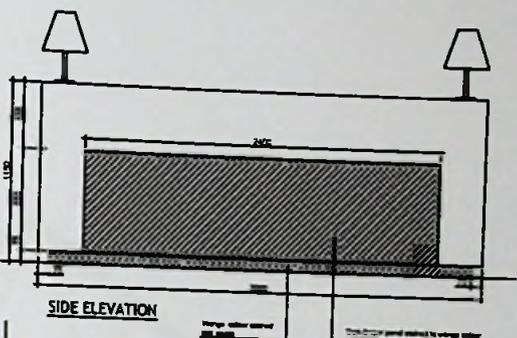
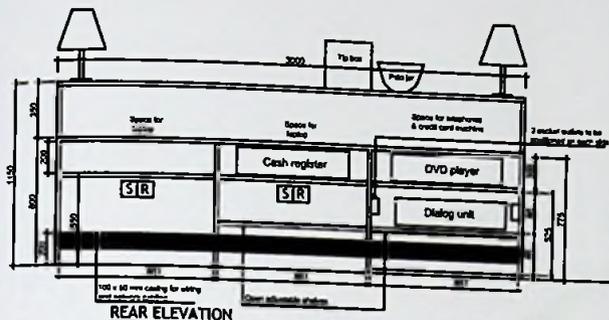
B Cutting station - Ladies

D Spa

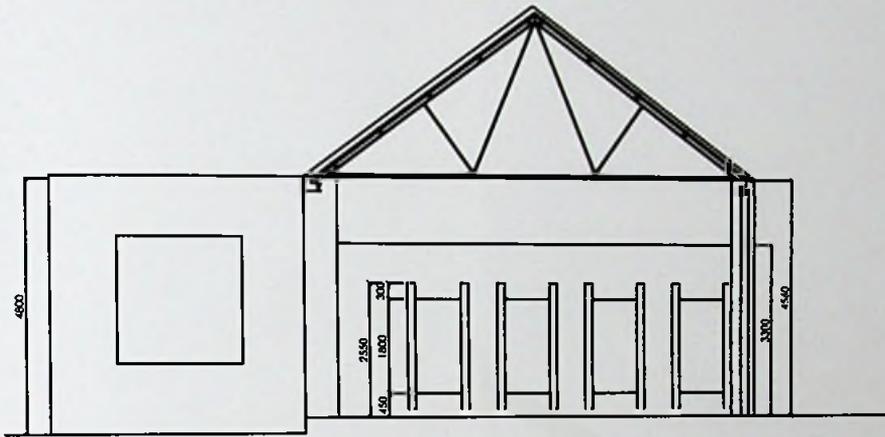
g Graphics

Appendix IV,
Crown spa and Salon – Space planning and
graphics implication for interior

Source: PWA Architects



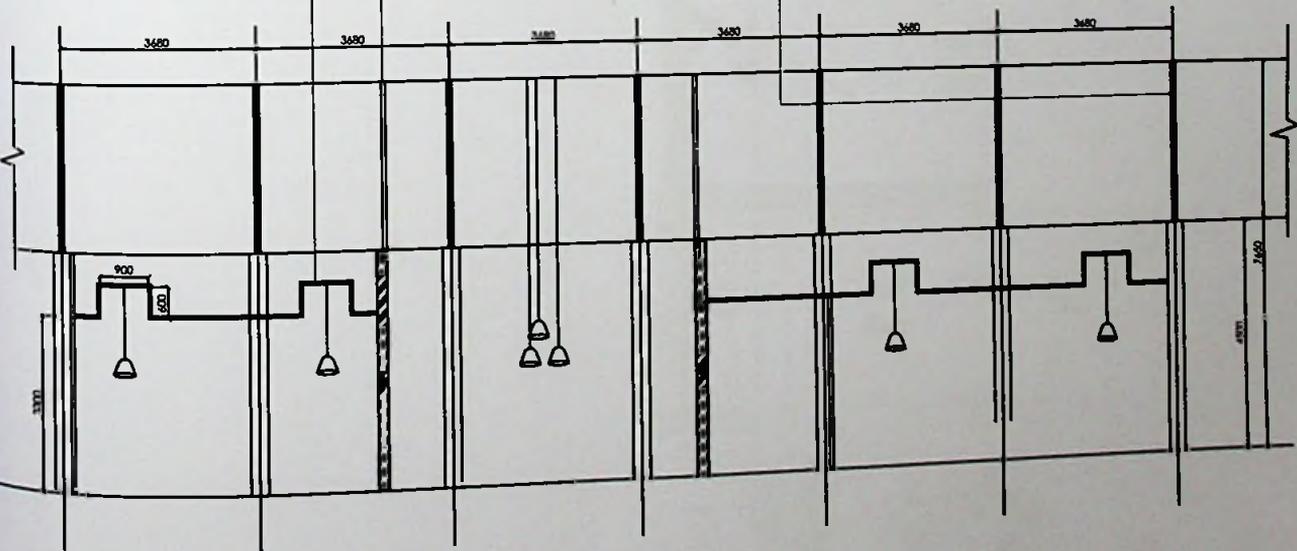
Appendix V
 Crown spa and Salon – Crown Salon & Spa –
 Reception counter Fit out drawing
 Source: PWA Architects
 124



Niche in ceiling to hang the ware house steel light fixtures

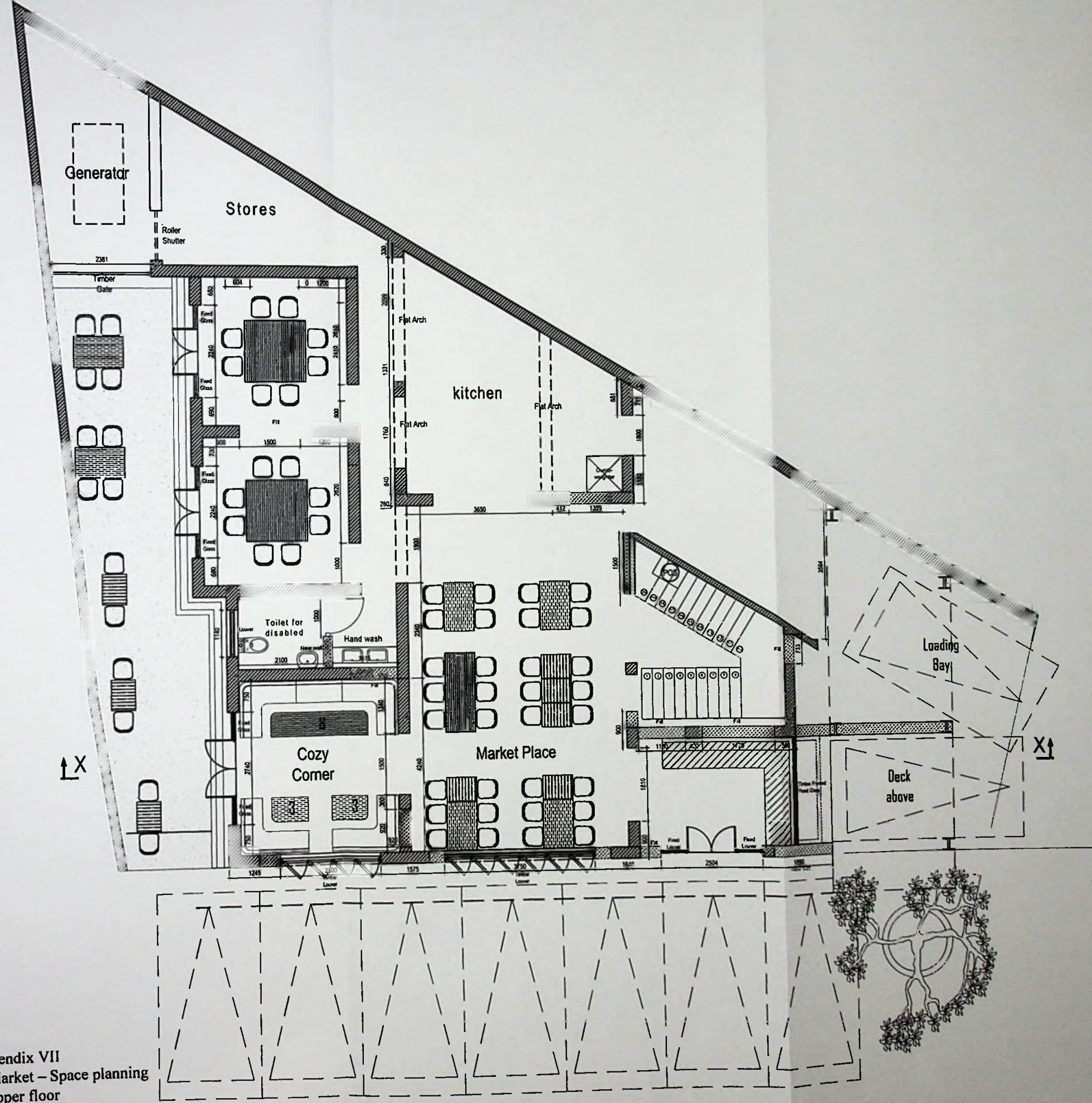
Gypsum partition wall upto roof level

Existing truss system



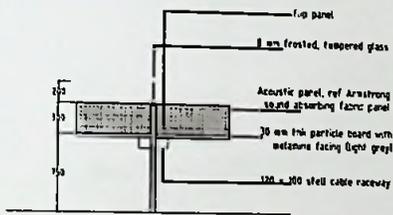
SCALE : 1:150

Appendix VI
 Crown spa and Salon – Crown Salon & Spa –Section
 Source: PWA Architects
 125

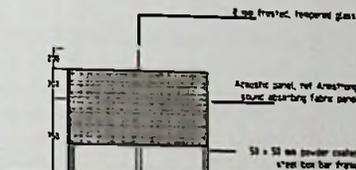


Appendix VII
 Manhattan Fish Market – Space planning
 – Upper floor
 Source: SSJ Associates

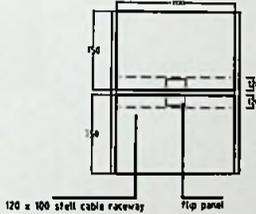
G R O U N D F L O O R



section B-B

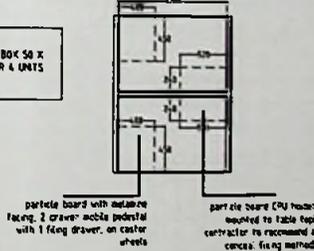


ELEVATION A-A



PLAN VIEW - RACE WAY AND FLIP UP ONLY
SCALE 1/5

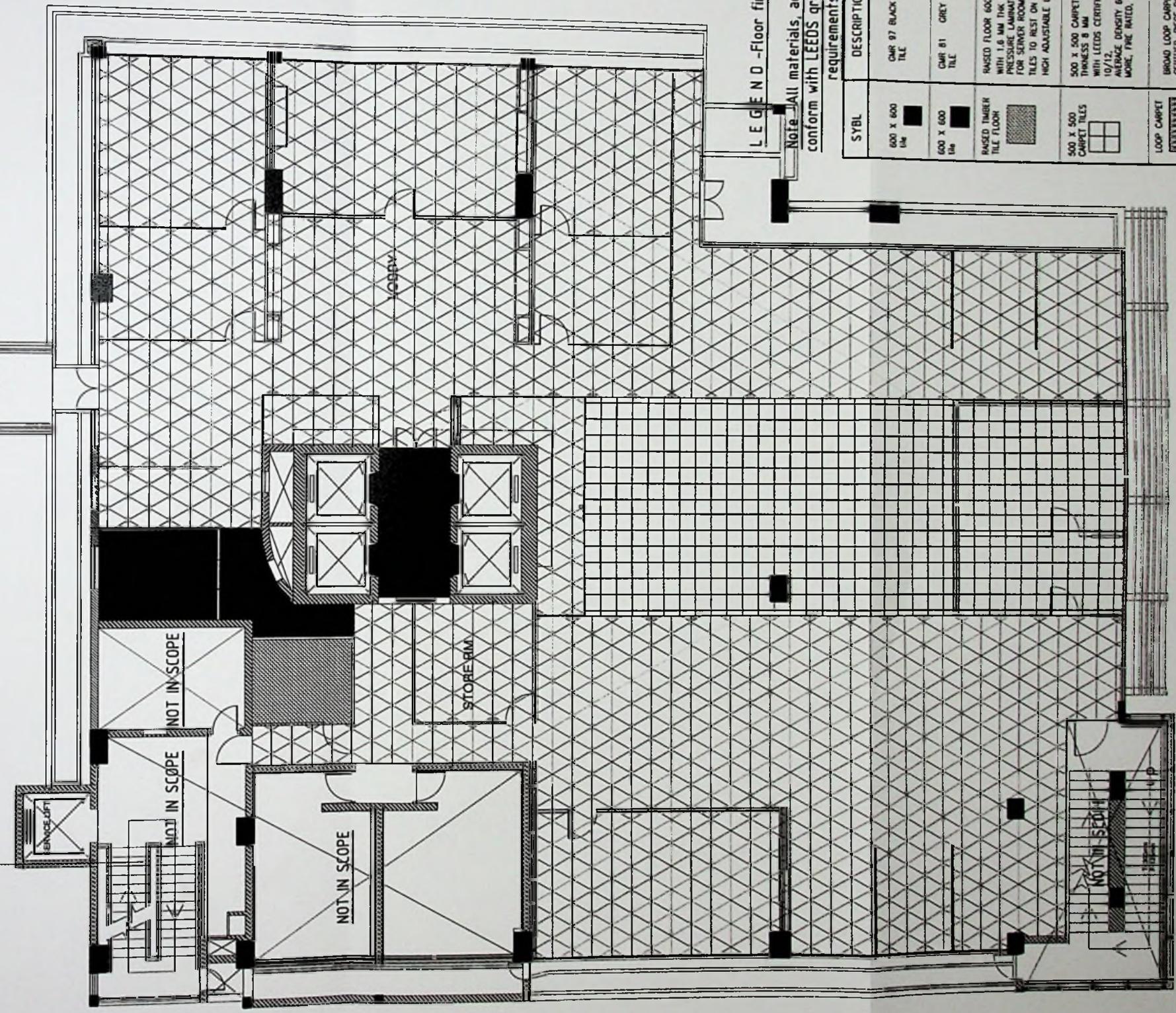
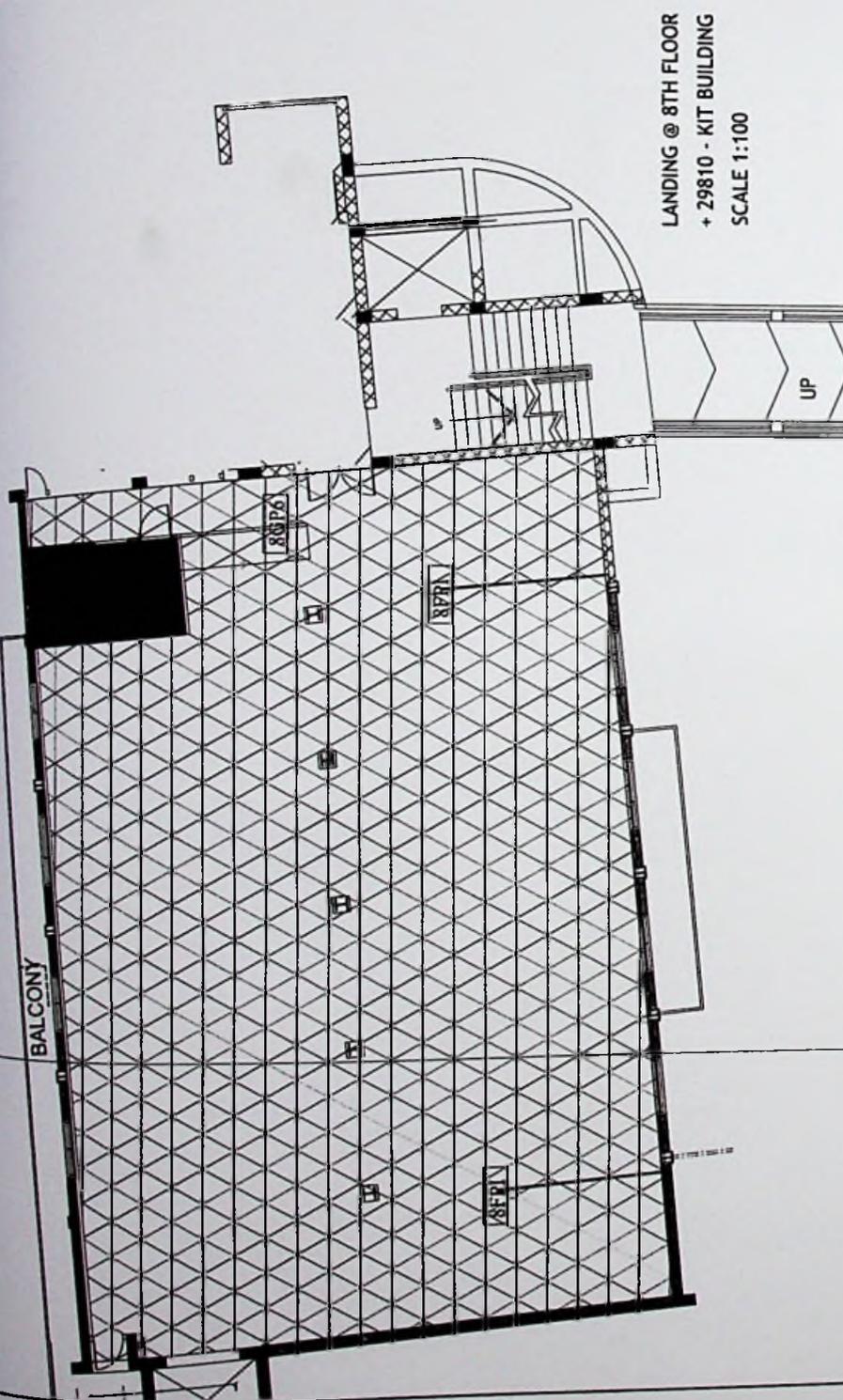
NOTE - JUNCTION BOX 50 X 300 X 750 PER 4 UNITS



PLAN VIEW - CPU HOLDER AND MOBILE PEDESTAL ONLY

Appendix IX
Dialog Axiata Head Office -
CPU Holder and detail acoustic panels

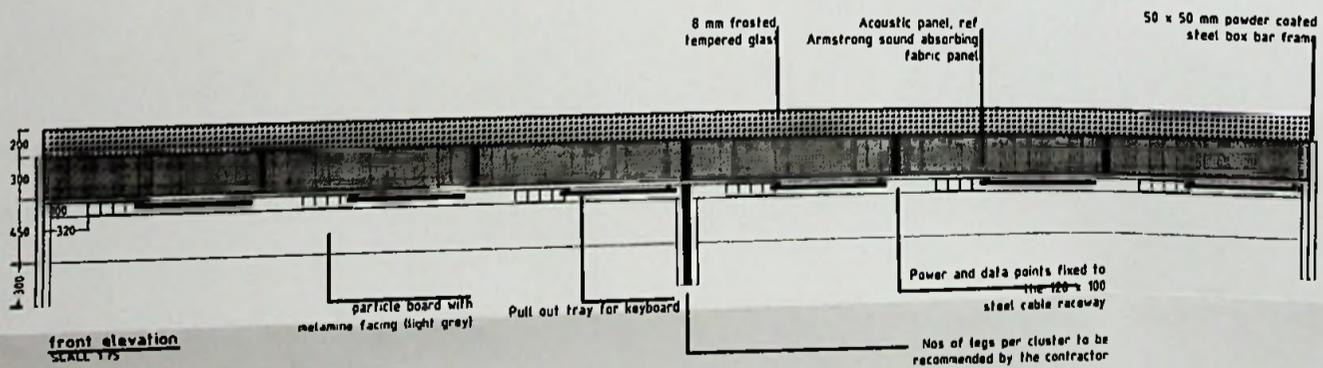
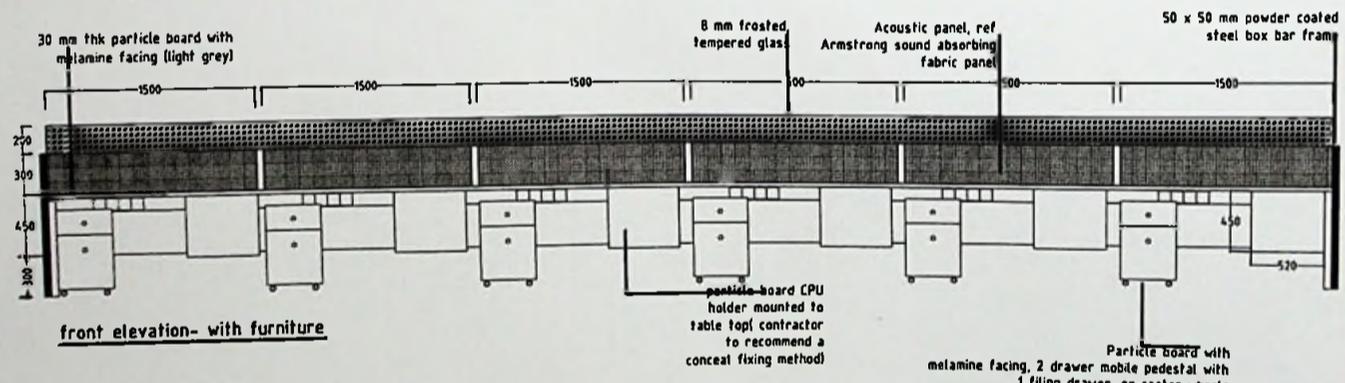
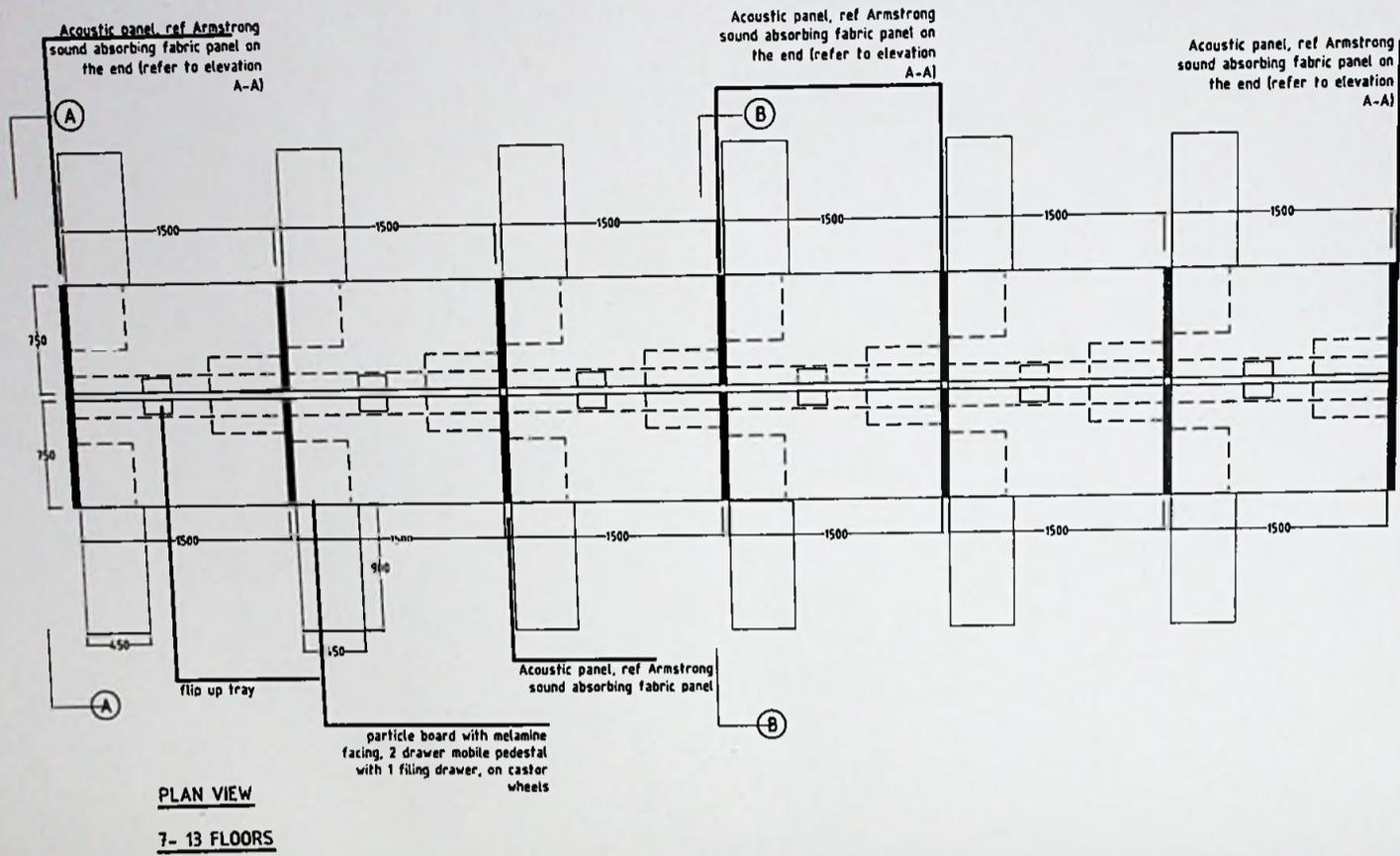




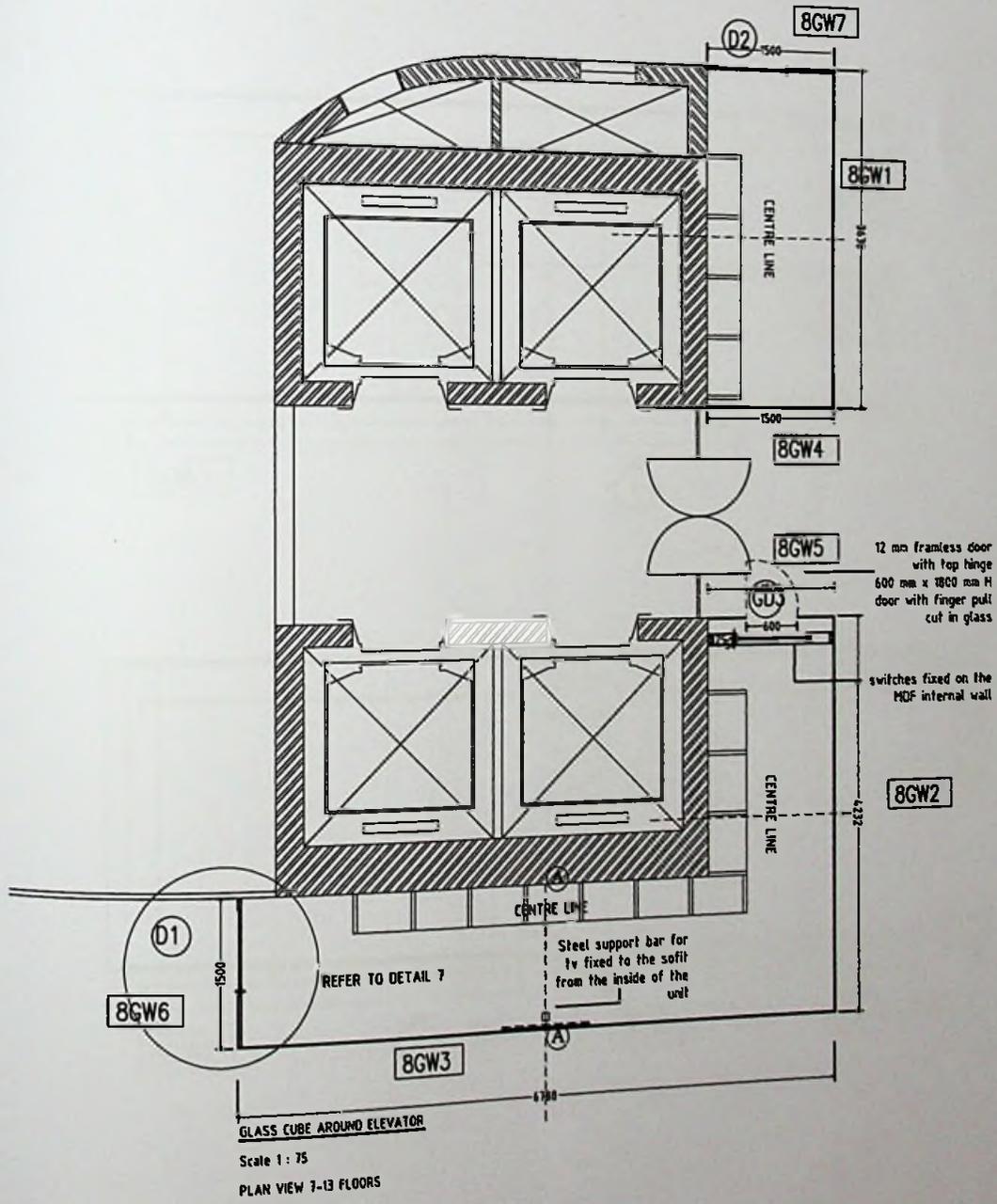
LEGEND - Floor finishes
 Note: All materials, adhesives to conform with LEEDS green building requirements

SYBL	DESCRIPTION
600 x 600 tile	CMR 97 BLACK POLISHED, RECTAL TILE
600 x 600 tile	CMR 81 GREY POLISHED, RECTAL TILE
RAISED TIMBER TILE FLOOR	RAISED FLOOR 600X 600 TIMBER TILES, WITH 1.6 MM THK ANTI-STATIC HIGH PRESSURE LAMINATE COVERING SUITABLE FOR SERVER ROOMS. TILES TO REST ON 150 MM - 200 MM HIGH ADJUSTABLE LEGS BOLTED TO FLOOR
500 x 500 CARPET TILES	500 x 500 CARPET TILES, TOTAL THICKNESS 8 MM WITH LEEDS CERTIFICATION, NYLON, GAUGE 10/12, AVERAGE DENSITY 6000 G25 T03 OR MORE, FIRE RATED, CLASS 1
LOOP CARPET	BROAD LOOP CARPET, LEEDS CERTIFIED, PILE DIED NYLON, 1/10 GAUGE.

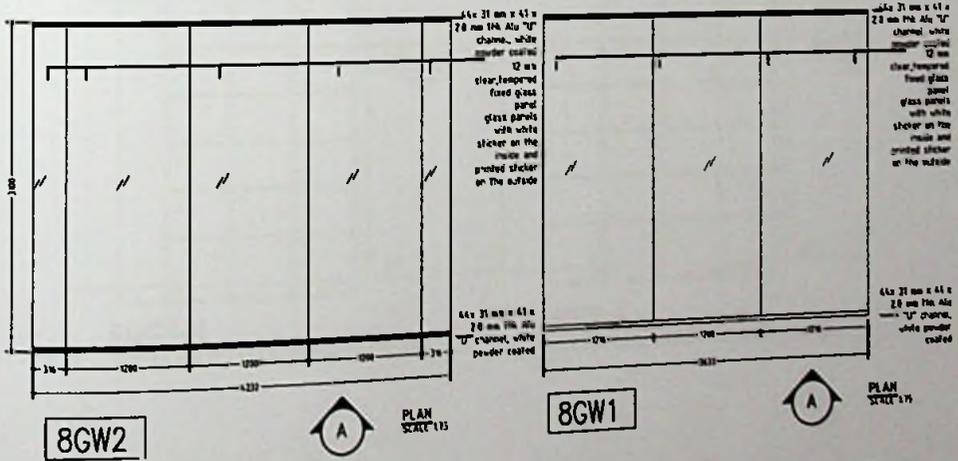
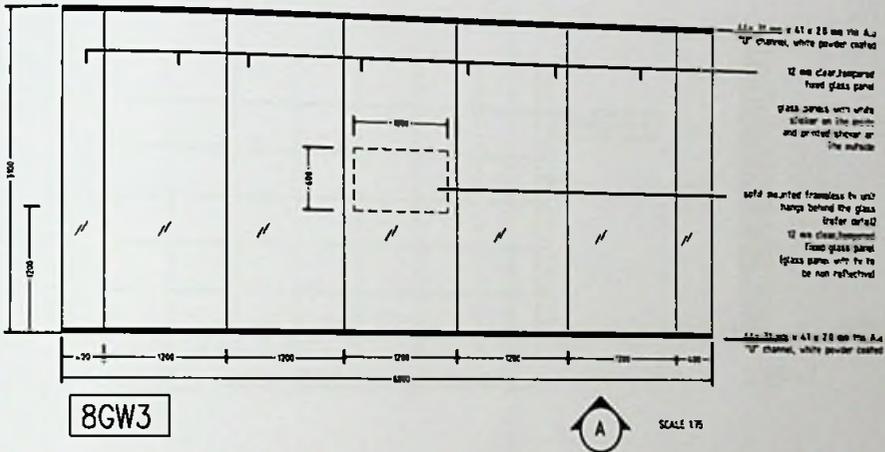
DRG TITLE :
FLOOR FINISHES
8TH FLOOR
 SCALE : 1 : 150

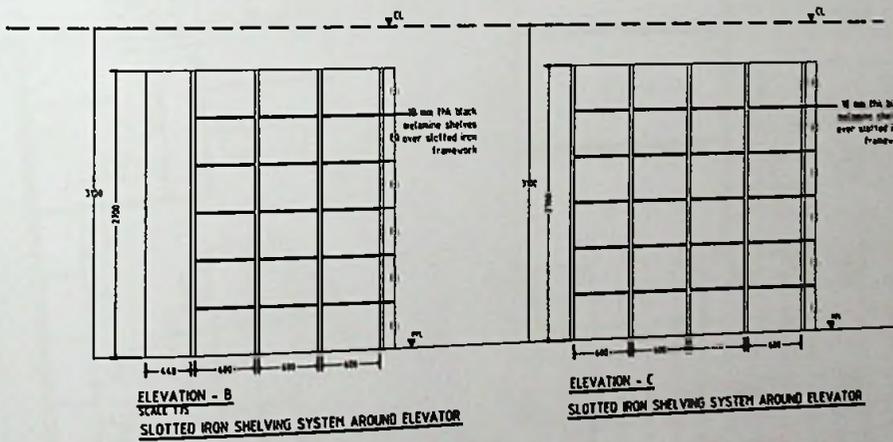
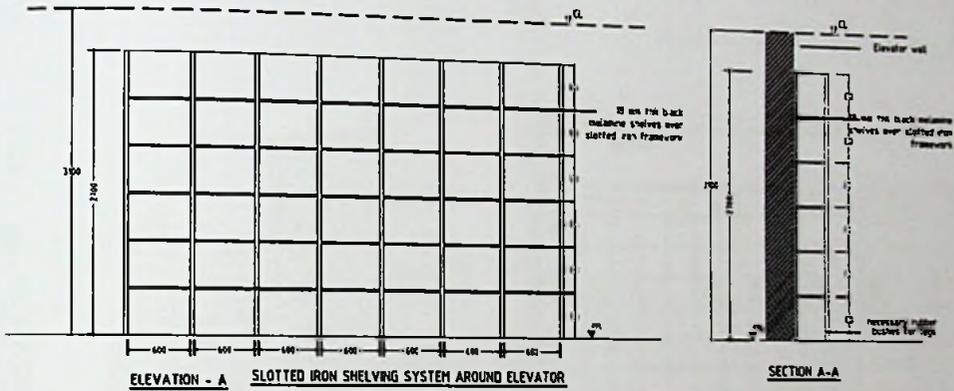


Appendix XI
Dialog Axiata Head Office –
Workstation elevation and plan view

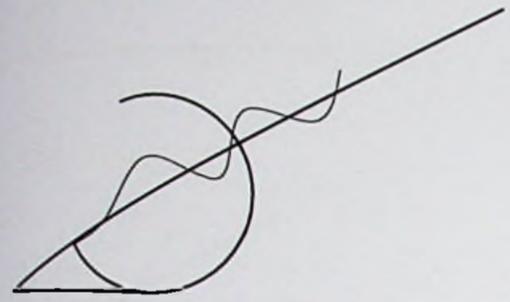


Appendix XII
 Dialog Axiata Head Office –
 Elevator cube - Plan view

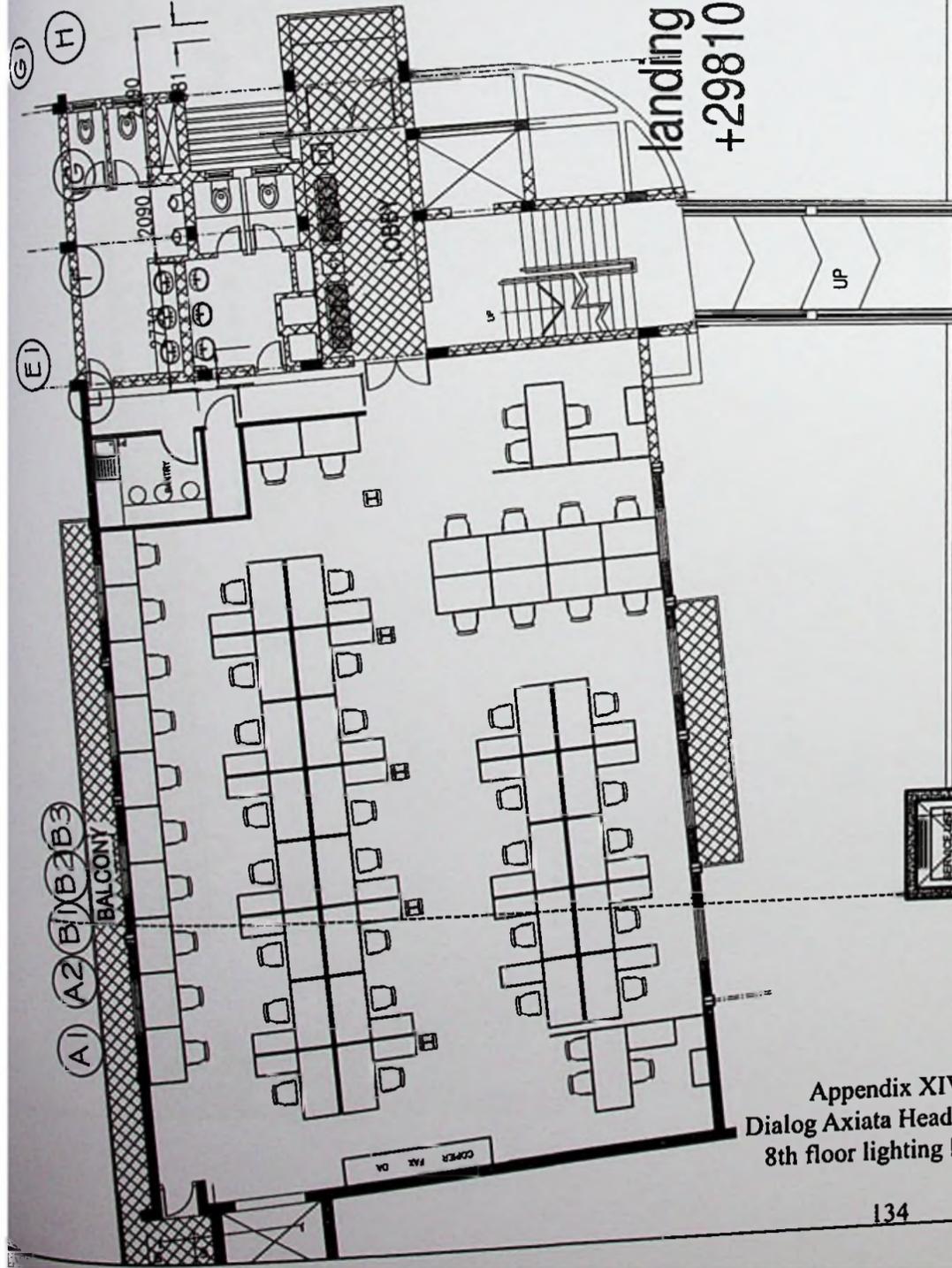




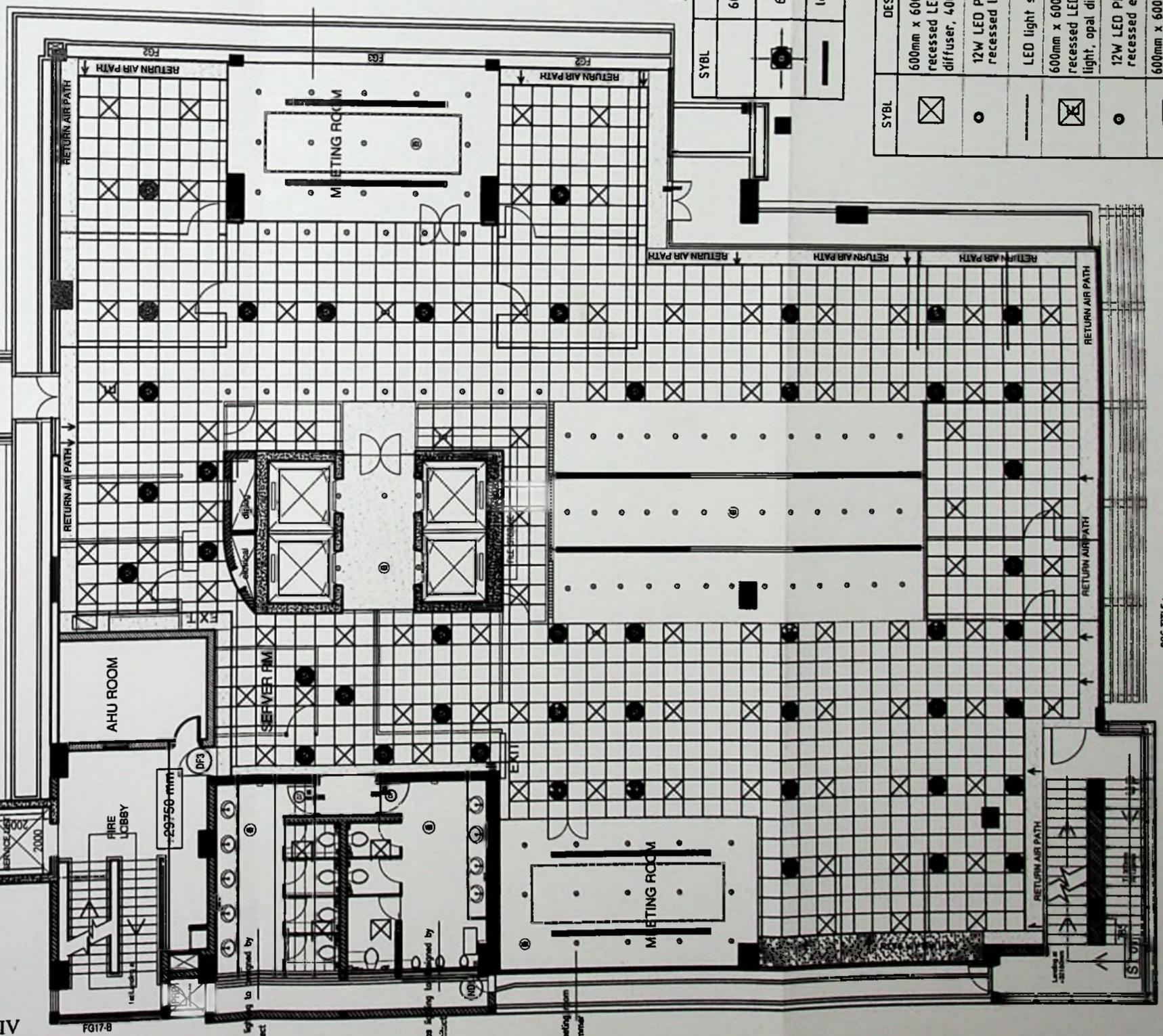
Appendix XIV
 Dialog Axiata Head Office –
 Elevator cube shelving for storage



landing @ 8th floor
+29810- KIT building



Appendix XIV
Dialog Axiata Head Office-
8th floor lighting layout



work room areas lighting to be designed by the project architect

work room areas lighting to be designed by the project architect

Lights in the meeting room to be on a dimmer

LEGEND - AC

SYBL	DESCRIPTION
	600x600 Return Air Diffuser
	600x600 Supply Air Diffuser
	leaner A/C diffuser

LEGEND - LIGHTING

SYBL	DESCRIPTION	TYPE
	600mm x 600mm ceiling recessed LED panel, opal diffuser, 4000k	ceiling recessed
	12W LED PRO ceiling recessed light	ceiling recessed
	LED light strip	ceiling recessed
	600mm x 600mm ceiling recessed LED panel Emergency light, opal diffuser, 4000k	ceiling recessed
	12W LED PRO ceiling recessed emergency light	ceiling recessed
	600mm x 600mm ceiling recessed LED panel Sensor light, opal diffuser, 4000k	ceiling recessed

DRG TITLE :
LIGHTING LAYOUT
8TH FLOOR
SCALE : 1 : 150

	Dialog Head Office	Crown Spa	Manhattan Fish Market Rajagiriya	User Experience
<p>Interior design brief</p>	<ul style="list-style-type: none"> • To change the traditional approach of rooms and cubicles into an open plan office concept. • To keep the teams working together in close proximity and uniformity in space allocation • To maximize arrangements to accommodate as many on each floor • Comfort, lighting levels, energy efficiency throughout • All materials and finishes to be environmentally friendly • in compliance with Leeds certification • Design to be cost effective and budget • Anthropometric considerations 	<ul style="list-style-type: none"> • Clients brief is to use the existing building with a refurbishment plan and turned the space into a contemporary up-to-date Spa and a Salon for male and female customers with a kids section. A relaxing atmosphere with rejuvenating experience. A World class experience. Client had a comprehensive brief. • Interior brief is to analyze the space and fit into client's requirement as much as possible. Restore the intricate details of the Colonial structure such as moldings (Retouch) and complement the functional spaces with contemporary elements. Extend main salon for men's section. Design appropriate furniture for the space to make character and whilst using functional imported furniture such as Salon furniture within 	<ul style="list-style-type: none"> • International brand 40 outlets East Asia. Sri Lanka is the first country in south Asia to have an outlet, • Guide lines to be within branding. The retail identity is created, anything you create should be within guide lines. • Plaques and picture frames manufactured in other countries. Finishes should identify the guidelines and should be within the specifications of the brand designers had to get pre approval for all the finishes and refurbishment operations. • Finishes of interior should be within the guidelines from Singapore. • Interior finishes should match the specified brand guidelines. The guidelines were only made for shopping mall outlets therefore Sri Lanka had to create new guidelines to cater the local target group and get approval from the brand creators. • 1000-1500sq ft floor area. 	<p>N/A</p>

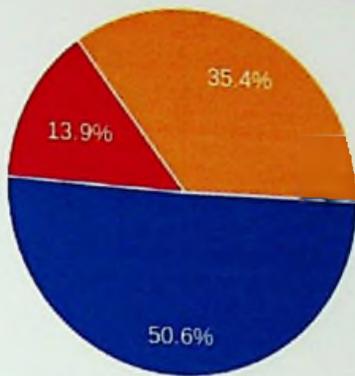
		the design.		
concept	<p>Open plan concept using colours and materials to demarcate areas instead of traditional cubicles.</p> <p>Dynamic and comfortable work spaces, maximizing views. To create a corporate identity within the building</p> <p>by graphical approach and flexibility of changing these images.</p>	<p>The concept of the Interior design for The Crown Spa & Salon is the Contemporary style combined with Traditional Colonial Architectural elements to make a relaxing atmosphere 'to glow with a new found life'. "Repair and restore, in an attempt to preserve something of the colonial</p> <p>- architectural flavor of the building" said the Chief Interior Designer at PWA. Celebrity</p> <p>style with space for Exclusive services and maintain the services.</p>	<p>Brand limitations and food, fine dining. Casual fine dining not as low as franchise brands middle of fine dining and fast food encourage groups. Spaces private dining rooms. More fun spaces between teenage to family and groups.</p>	<p>Iconic and relevant</p>
Spatial quality	<p>Dynamic yet comfortable, contemporary furniture and finishing. Dynamic look and feel with colour furnishing such as colour carpeting and graphical use of images. Comfortable lounge on each floor revealing warm and welcome atmosphere. Undisturbed view from every side of the interior revealing the dynamic appearance of work force on the floor with graphical visuals of corporate identity.</p>	<p>spacious yet contemporary relaxing space</p>	<p>Restricted. Renovations refurbishment project. Structure work volume double height finishes furniture restricted to fit within brand outline created by Singaporean brand guide lines.</p>	<p>Colorful/ neat/ organized</p>

<p>Material</p>	<p>Leeds certified materials. Environmentally friendly paints, glues, fabrics, lights, carpets. gypsum, glass,</p>	<p>High quality materials such as wood finishes, Granite and tiles with cut finish cement flooring creating spacious yet contemporary relaxing space with indoor plants and pebble elements</p>	<p>pvc sticker/ sand blast Base material hv to have red sofa detailing local. Few materials specified. Cement new concept. Branding signage specific up to colour. How you pick the monopole designers had freedom.</p> <p>Prawn plaque they send specifications, design according to brand guide lines.</p>	<p>Support the design qualities and concept</p>
<p>Language of the interior space</p>	<p>The language speak of team work of aspiration and achievement. Constant striving towards excellence. Dynamism. The graphical elevator cube is the main feature on each floor connecting technology and corporate practice of the brand showcasing dynamic graphics around the cube with an illuminated lighting effects. This feature also function as a storage space highlighting brand ethics.</p>	<p>Modern contemporary keeping the traditional British colonial architectural elements complementing each other to create a relaxing free space. Celebrity style.</p>	<p>Inspiration from menu interactive menu. Relationship with the menu design bringing identity of Manhattan fish market. Cement and wood rustic timber Inspired from menu and branding.</p> <p>Young, Energetic, up market fine dining away from fast food concept. Stair case, artists who can draw straight on cement. Custom done designs for the brand graffiti is a replica of those branded designs.</p>	<p>Contemporary/ Modern</p>
<p>Mood of the design space</p>	<p>Young , Vibrant and alive. Ccolour demarcation strips on the floor carpet and ceiling works as a dynamic strip across the floor balancing vibrant yet centralized effect on the floor. Maximize views of the floor brings out the vibrant graphic surroundings of brand identity. Sleek sofas and foliage brings out the live feeling and warmth of the space on</p>	<p>Contemporary space. Relaxing free space.</p>	<p>Casual fun, fun place family and groups. Preparation methods especially prawn dish. Interactive ex. Doodle room is special for sri lanka dedicated spaces conceptually first third generation restaurant from menu built in Sri Lanka.</p>	<p>Fun/ Happy/ Peaceful</p>

	each floor.		Manhattan bridge room.	
Space planning	Open plan space planning, (see visuals). Maximize views close proximity work space. No barriers or demarcation physically in each department. Graphical influence of colour demarcation works as a key for each department.	The space was planned to be a spacious clutter free space with simple yet modern contemporary elements. The goal of the whole space was to create making 'an ordinary space, extraordinary'. The linear space of the corridor makes access to the each section of the spa whilst the entrance with a comfortable arrangement of media provides a spacious lounge to wait. The cutting station adjacent to the Entrance is creating a contemporary space with functionality adding a spacious circulation for the task.	Private rooms/ doodle room bridge room these are the spaces created for the brand by the Sri Lankan design team and these spaces were included in the brand manual for other south Asian outlets. Linear approach was taken when considering the furniture plan. (See Plan)	Organized/ stylish/ Neat
Special design features	A floating light sculpture designed for the interior, complementary to the dialog logo. lit up cube on each floor serves as a central feature on each floor a central ceiling strip originating from the cube runs the length of each floor of the building highlighted by a coloured carpet running along the floor completing the central feature and acting as a visual demarcation of spaces.	The furniture and light fittings were specially designed for Crown Spa & Salon except for the existing salon furniture. The colour palette was also specially selected for each design piece and the concept for furniture was highlighting them as sculpture pieces inside the interior. The Graphical visuals on the wall define the space for each individual personality, creating a whimsical touch of design. Oversized Skirting with hidden lights eliminates the walls to highlight different textures used to create the spaces such as timber fittings, tile floor and sculptural furniture designs.	Fish tank bridge room/ built in tank fish tank in the wall had to build wall around it. Challenging big feature.	Iconic/ Engaging/ Exiting/ Dialog not received well.

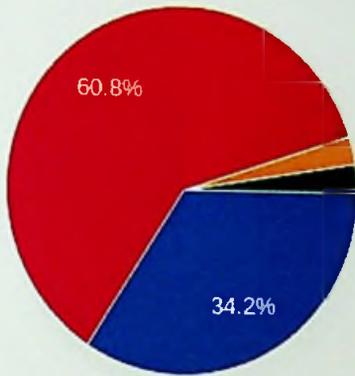
Correct responses

1. Please select the location you have visited(79 responses)



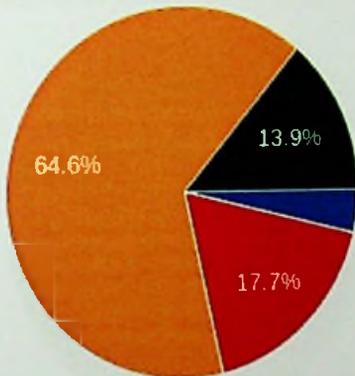
- Manhattan Fish Market Rajagiriya
- Crown Salon and SPA
- Dialog Axiata Head Office Union Place

2. What is the first impression as you walked in(79 responses)



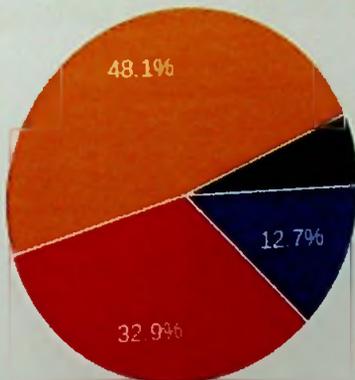
- Colorful
- Neat
- Disorganized
- Dull

3. What is the overall experience you had while waiting for the service(79 responses)



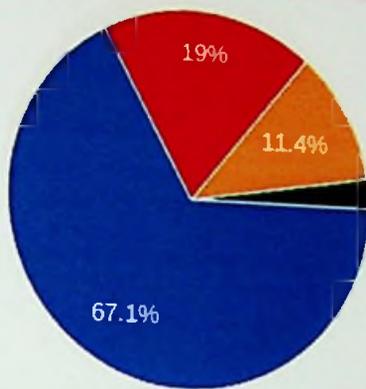
- Playful
- Exciting
- Relaxed
- Monotonous

4. What sort of mood the interior invokes in you?(79 responses)



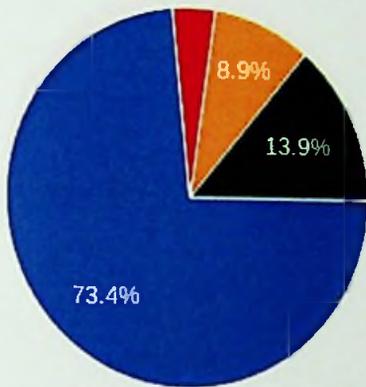
- Fun
- Happy
- Peaceful
- Gloomy

5. The organization of interior furniture, accessories, and décor within the space (79 responses)



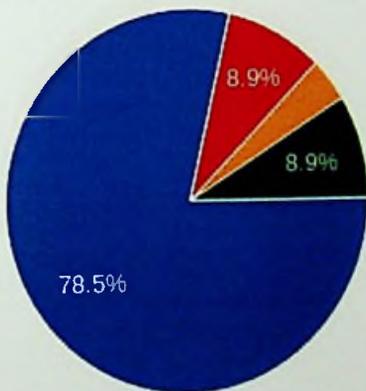
- Organized/ stylish
- Rationally organized
- Some form of organization is evident
- Chaotic design

6. The style suggested by the interior design of the space (79 responses)



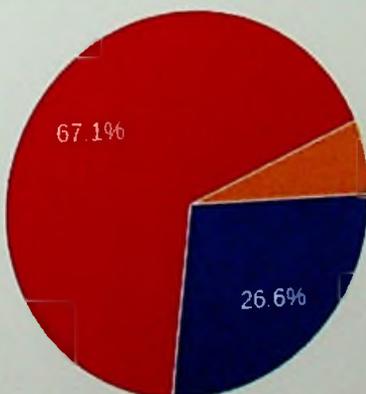
- Modern
- Space age
- Formal
- Casual

7. The interior suggests references to which time period (79 responses)



- Contemporary (present day)
- Futuristic (beyond contemporary)
- Colonial (1948 – 19th century)
- Retro (1970 – 80's)

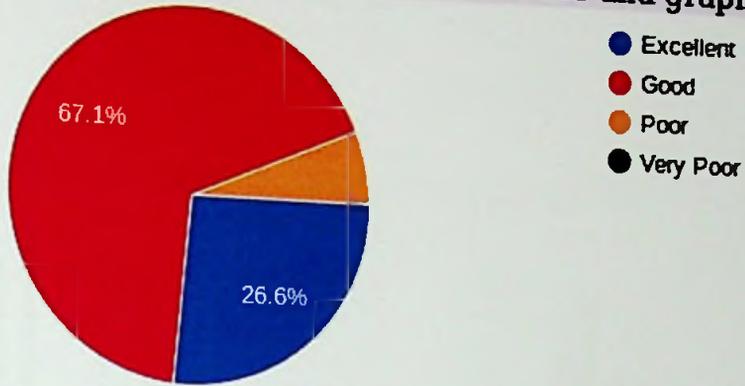
8. Intensity of appealing and engaging nature of colors and graphics (79 responses)



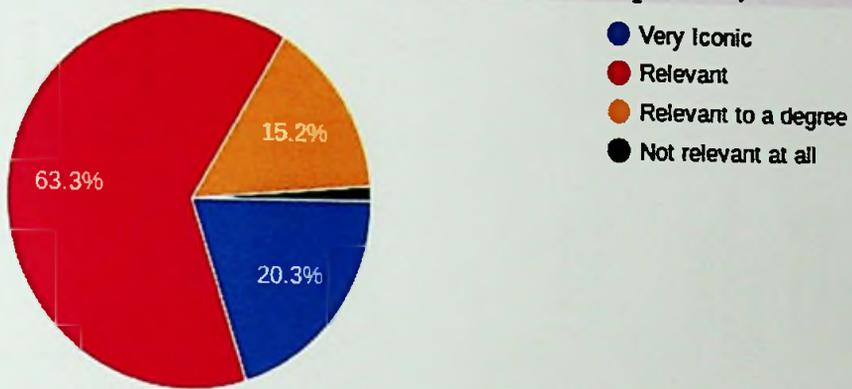
- Excellent
- Good
- Poor
- Very Poor



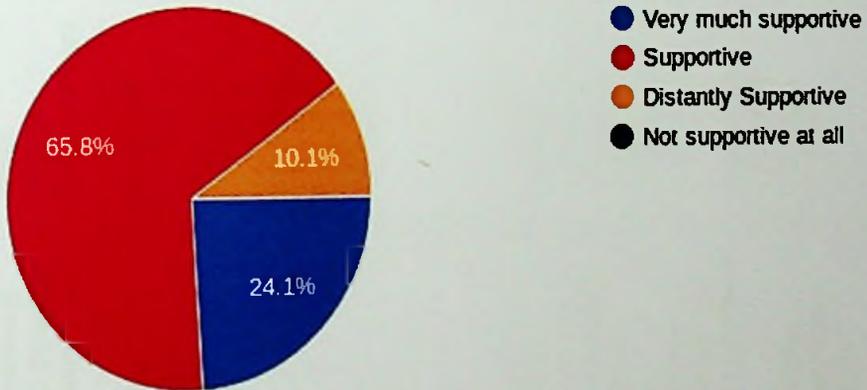
8. Intensity of appealing and engaging nature of colors and graphics(79 responses)



9. Relevance of the interior to the product/ service(79 responses)

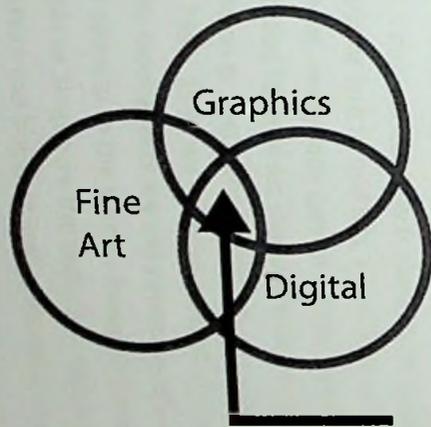


10. Selected material support the aforementioned qualities(79 responses)



Research Question	Type of Data	Method Employed (Tools)	Sample Size	Objective
What extent graphics as a property of art form has been used for interiors?	Qualitative - Transformation of fine art to digital art and graphics.	- Interviews - professionals - Books. - Journals. - Online resources	Random	a) Influence of modern art for graphics & commercial interiors
a) what is the function of graphics as a visual language? b) How graphics and interior design has similar elements to compare? c) why objects and signs of interest become important for spatial quality?	Qualitative - Philosophies - Principles - Theories	Qualitative - In depth interviews. - Structured questionnaire through email - Case studies - Field visits - Drawings - photographs	4-5 designers 3 case studies (Projects with graphics as a design feature)	b) Significance of graphics as a visual language.
What extent graphics as a property of art form has been used for interiors? b) How graphics and interior design has similar elements to compare? c) why objects and signs of interest become important for spatial quality?	Qualitative - Designer views - User experience - Case study analysis - Comparison between user and designer application. Quantitative - User experience in numbers.	Qualitative - In depth interviews. - Observations - Plans - Photographs - Field visits Quantitative - Questionnaire - Charts - Analysis	4-5 designers 3 case studies Pilot study 5-6 (Randomly picked) Actual study 80 (Randomly picked)	c) Influence of graphics on contemporary commercial interiors in Sri Lanka.

Appendix XXI – Methodology application for the study.



Theoretical Framework

Fundamentals of Graphics = Fundamentals of Interior = Criteria for reserach

Fundamentals of Graphics

- a) Design Brief
- b) Concept
- c) Balance (Layout)
- d) Texture
- e) Colour
- f) Visual Language

Semiotic theory

- a) Objects & Meaning
- b) Thematic relevance
- c) Cultural meaning
- d) Analysing process of objects and signs.

Fundamentals of Interior

Design

- a) Design Brief
- b) Concept
- c) Space planning
- d) Mood
- e) Colour
- f) Texture
- g) Language of design space



Time 1:52

Chandragupta Thenuwara

Q. I would like to know the influence of art in the digital medium in Sri Lanka, how it happened and how it started? What are movements that evolved?

A. In my understanding those two came as two separate streams. Digital arts came in different fields. It got influenced might be after the fluxes and happenings of the nineties-

Q. Emergence of Computers?

A. No. Art forms we started after the 1960s and 70s. In Europe there were movements or happenings, fluxes and performance art those are things that started after the minimal approach to the art world. Actually it was the result of the 1968 revolution of that street point of the artist, student and the philosophers and other activists who worked towards the change of the society. They agitated or came to streets. That was the turning point for Europe in the political and cultural sense. But that effect to art, and art started to question everything, from the materials, subject matters, style, thus post modernism term comes in to use. I think digital as a medium, was, for example, graphics, water colour medium, poster illustrations, video, TV, everything, photography it was the lower level of the hierarchy. The painting was the highest, then the sculptures, the print making, the other is art, but it was a lower kind of art. So printing is not regarded as an art form, but regarded as a commercial art. So those things turn upside down after the pop art movement, they use every day to day material and day to day subject matter day to day things and low kind of things and material for art. So they broke the barrier between the high art and the low art. That's the turning point for everything. Then the hierarchy for painting in Europe did not get totally destroyed, but questioned. So still the people believed that the painting is the highest form of art. Anyway that kind of appreciation, valuing that way started to question after that kind of art production. Especially pop art later the fluxes group in Germany like neo dada, neo dada also came later in early 50s and late 40s. The fluxes are a quick extension of the dada movement. They came out from that dada. They were criticizing everything. And they used the new technology for their art. Video installations, sound installations, theatre performances circus and whatever it was a non art kind of art. That is why the digital art forms in Europe and other areas merged from that point in to digital media. I don't know how it came to Sri Lanka; early 1981 is the introduction of television to Sri Lanka. Early 90s or late to mid 90s, some kind of videos and cameras were available in Sri Lanka. It was very expensive, everybody cannot do art. With the introduction of the digital art it became the kind of democratic form of art material that anybody can buy low cost material and use for art or any expression or recording things. That is why the digital form of art as a form because in Sri Lanka around 1994, 1995, 1997 we introduced kind of installation to the art. Jagath Weerasinge and by myself and Kingsley Goonetilake we did various levels of installation. After those kind of installation the digital media came in to the scene somewhere around 2000. Not that an early period. When you go to Malaysia or Singapore the technical, digital materials are very cheap. Those become industrial waste. So any person can buy that junk material and use for their art. But in Sri Lanka even that junk now is becoming a junk. When it first came to Sri Lanka it was a very expensive thing, after the Chinese

production now anyone can buy cheap things. That is why I think more people can do mobile phones in video art or any kind of video art. I think this is a 21st century thing in Sri Lanka. So somehow installation we did in the end of last century so these video installations or video filming-

Q. print media, digital print media?

A. no. digital prints also came later. The printing medium is computer prints. Sri Lanka is a country where when you introduce a material for the first time it is very expensive after 5 years it becomes very cheap. That is why the artist can use experimental art from any material when it is cheap. Otherwise they can't use it. So when we do installations, who are going to buy? For whom they are producing and for whom? To themselves or to whom? Who are the audience for that? So then only the few artist gathered and made their own kind of video installations.

That's why the Theertha group started to get some funding for the promotion of these video installation and the digital arts. Only from that way they can experiment using digital. Otherwise a few people who involve in photography they also started to experiment. They are with the Goethe institute, and everything digital based or photography experiment computer pins are more available after the year 2000 only. Before it was a very rare thing and very expensive to produce those kind of art. So there were experiments done by Amarajeewa trying to print on canvas digital prints. Some prints just normal photographic computer print outs. That's the way it started. Actually it is post modern not knowing what post modernism is but people here they made art work. So the computer and the internet, especially through internet YouTube and other medium were available how other areas artist were working on. With materials. Other thing is that there were funding going to Asia to promote the digital culture. So because of that there were a lot of our workshops happening. You can go ask the Theertha people how they're getting funds. They're getting funds because they are saying that they're going to promote the digital culture. So that's the way they get the funds. So they got the funds and made some kinds of workshops and some exhibitions, but still, it is away from the people. Only a few people are enjoying or doing art, it's not popular or common among the people. A limited crowd of people might be at the art biennale, when they started, with that there were more installations. Previously there were a few installations, I can't remember the days but early 2000s. People were trying to use television to show the moving images and later Kingsley Goonetilake used smart phone screens to show his video installations. So that's the way most of the artists worked because so many video cameras are expensive here. For those who want to experiment with digital art, it is very expensive but they can do drawing, it's cheaper. Or they can do acrylic paintings, it's cheaper. And we have a crowd to buy those kinds of coloured canvases. I don't call them paintings but coloured canvases, for their interiors.

Q: Is this because of paintings that fine arts have become commercialized?

A: yeah, painting is the very prestigious art form. So our art work is very expensive. When you go to the street, it is cheaper to buy any kind of reproduction. They reproduce anything, from abstract to traditional or any form of art. They can't, over 40 000, pay for our art work, but they can pay 400- 4000 for a painting that is the same size on the street. That is why it became kind of a recycling; it's going away and fading. For a couple of years they will hang it and then again they will go buy. That's changing



their interiors. That is why now most of the young crowd, they're not studying or not getting properly studied influence to their artwork. They're getting the external effect into their artwork most of the time. That is why we have a lot of fake abstracts. Most of the people just do abstracts because it's easy to paint. Figurative painting is very difficult. It is easy to paint abstracts and abstracts are sellable. People like to decorate with those kinds of colourful paintings. Or they think it's very meaningful and they buy it. And we have a dilemma where the understanding or neo art trend is zero for some people. They just follow the trends. Sometimes, when everybody is making videos, then they also go for videos. Only Dhanushka, I've forgotten his surname, he studied multimedia art and from the beginning he is very serious about the video artwork. You can get some information about Laksiri who also did some video art. There are young people who are using video art. There is a highly regarded artwork, by the media and the press, an artwork done by Anoma Wijewardana. She did a very good installation.

Q: There seem to be graphics also involved in her style

A: Yeah, she first did with the national gallery. You can go and better interview her also. She studied in Europe, in St. Martin's I think. And she's practicing art after studying there and living in England. She is exposed to various kinds of art forms but only later we read of her products. She is involved in a lot of experimental art, prints, and non art materials. We started non art work kind of art, Baralism etc in the early 90s. Anoma came to Sri Lanka after '96 or '95, but the changes of the art scene started in the early '90s. When I came back from Moscow at the end of 1992, in the same year Jagath also came from Washington. We were friends but we parallely came at the same time. We parallely worked separately, experimenting or trying to express our ideas regarding the media. So we used acrylics, oils, classical mediums. For me might be the Dada movement or Dusham and Kuntha Yukta kind of artists which I saw. I had the opportunity to see the originals when I studied in Moscow. That exposure may have helped me build up the unconscious material knowledge.

Q: To your understanding what is the most powerful movement that influenced Sri Lankan arts?

A: I think abstract art and cubism. In the early '50 and early '60s you can see impressionism also. Abstract and Cubism, they think it's very easy to produce those kinds of art. When you have a difficulty to draw a proper perspective or proper anatomical studies that is why here some artists are doing abstracts. In Europe, they knew how to make the artwork, for example when you study William de Kooning, he is the master. He can paint well; he can draw well, like Raphael or whatever. But they struggle with art and the society, and the changes of the world and they have a philosophy behind it and a need. But here sometimes its like taken for granted. License to do art. That might be the influence, when you go to the street market near the art gallery, you'll see most of the sellable art produced under the influence of abstracts or so called modern art. They don't know, modern art is already dead, but still they're producing modern art. It is not anymore modern, it is very old. In my art, I don't think about the style or whatever, but for me what is important is what I want to say. My last period of work was more conceptual rather than the classical forms of art, but in the future it might again change depending on what I want to say. I don't know, you can study each artists and what kind of intentions or messages they have when they're producing their artwork. Then you'll see that most of our art just follow the trend. Some did learning and gave it up to make new art forms. I know when you go to Anura

Krishantha or Pradeep Kalwadda; they studied under me and I know that they went through hardship in training. After that they turned to the new kind of art forms. I think he is the pioneer who started everything here, the new kind of art, Wijeya Karunaratna, his influence, I think, we got. In 1990 when we studied in our university here, those days it was called the Institute of Aesthetic Studies and the College Department of Art and Sculpture, he was our teacher there. So Jagath, me, Kingsley Goonetilake were highly influenced by him. I got the textural surface, the colour and composition from this approaches of art making process. So that's gestural kind of art forms. But I always like to make a figure image all the time. Sometimes Wijeya Karu did a lot of non representative art, my art was always representative, but I can see his influence. He is one of the most influential artists to other artists. All the artists came after him. Those from the post '90s were influenced by me and Jagath and Kingsley. We're the leading artists of that time. But for the classical trends, might be Thissa Ranasinghe that is for the sculptures. For the paintings you can see the '60s his influence starts. '90s our influence starts. So later we had the first international artists' workshop. We supported that, I, myself and my institute, with the British Council and the Alliance Francaise and the George Keith foundation. So we did the first international arts exhibition in 1997. So that was our very first chance to get the exposure and interaction with the foreign artists. We were seeing them working live. Otherwise we have seen their work only in productions. So the other way of getting influenced is books. A lot of art books are available in the library of our university. So even when our students cannot read the material, you can read the visuals. That is why a sculpture might come with a superficial influence rather than content wise.

Q: So if we talk about the merge from painting, the kind art, to digital medium or graphics. What actual influenced that, is it social, economical or political issues that actual cause these movements.

A: I think it's a market fund thing. I'm not an expert to give an answer to that question but as an outsider I see how the advertising started when the television was introduced to Sri Lanka. Then the camera started to be advertised. Earlier it was just print media or audio media, with the radio. Only after 1981 it started after commercial produces like Divi Neharsinghe's telesine. Then the younger generation formed the TV team, The Video Team (26:09). Those are the basic uses for the art commercial work. I think it was a very current, available influence to their artwork. At the times institutes started with the introduction of the 1978 policies of new economic reforms and open economy. It gave the rise of the advertising firms. Early '70s no one wants to buy commercially successful products. They were thinking of the good product and what was bad was not given the chance to survive. But after 1978 only their product could become good and that was because of the advertising. Then you have to think about the grants and phoenix (27:25), those are the pioneering advertising firms. I think phoenix started to introduce very content wise very heavy introduction to their advertising.

Q: Speaking about advertising firms Reggie Kandappa, he himself, as far as I remember, is a commercial artist. What can you recall from his work?

A: I don't know, I haven't seen his work. But I know him. My brother in law, also the son of Kandappa's partners. One of the Samuels. I know that he also went down his father's footsteps into advertising. I know Kandappa and Melville Lasao and my wife's father who I had no chance to meet, they were the

pioneers of the advertising companies. Previously they started with print medium and later with video art in 1981, with the introduction of ITN, the first channel. So then at that time, what is available in the standard, any graphic medium could be referred, because sometimes we have to follow concepts that come from Europe to produce Uniliver Brothers things. We have multinational corporations and they have their system of advertising. So anyway the European influence is higher than other influences. One reason is that we're very close to Europe rather than India. Because we're under the British, we still look like we're under the British. The Indian influence came only to the post 1948 art. In the post 1960s was the evolution of the Sinhala traditions and national arts; those concepts. Most of our other forms of art are very European, the thinking pattern of what is visual and how to represent it. So called traditional work that is getting influenced by mural paintings of temples and crafts comes when you have Wesak or Poson; those national festivals. It is only at that time that they use so called traditional motifs. Otherwise when they're selling sausages they use a different kind of approach. Now you can see various- punky- again it's going with the international. If you go to England, there you'll see more meaningful advertising rather than here where people are just selling bad things. They're more conscious about the people, culture, and health of the nation and to protect the environment. But here still, very few advertising agencies are thinking like that. About environmental policies and the importance of things health wise. Here you can get money and get the product done. Because of the political situation here, you can sell anything to parliamentary member to anyone. Your mother- your sister- you can sell to anyone. Neo liberalism came to Sri Lanka that way. But sometimes you can see with the directors involved in the making of some advertising firms, you can see some of their influence in short video promotional programs. Like with Jayantha Chandrasiri, or Parakrama , but they are not heavily involved with that. You can ask TVT or phoenix, people like Upali Herath, he has worked with various advertising firms as the creative director. He was a painter who came as a creative director. He might give you more practical insight because he did those things. And people like Priyantha Kaluuarachchi.

Q: Going back to art in Sri Lanka using art as a decorative medium for the interior. How did it start?

A: I think you can see the very decorative styles and the very minimalistic approach also Came with the Bawa style and Anjalendran architecture. Bawa's is a mixture of Sri Lankan style, he is not a minimalist but he uses architecture for his art work and buildings. I think they got their influence from Europe and they understood how to combine Sri Lankan things to place in the interior. Bawa initially just helped his friends organize their spaces as an interior designer. After he turned 40 years old he went to learn architecture. So Bawa is the influence, and post Bawa influence Anjalendran and Waruna, Madura Prematileka and Channa Daswatte. Everyone is following a type of art like Bawa and a little different from that, and others like Ratnavibushana use more inter collective motives through their interiors. Like old houses in Sri Lanka, down south, having more decorative motives. Like Kandyan houses. Borrowing Sri Lankan motives and mixing it with the European revolution- a new wave of architecture. The other is a kind of minimal- Modern Architecture. All the other architects are influenced by the old architects. Le Corbusier, Minette de Silva, in a de Silva's art and Lucky Senanayake's art work seen with Bawa. That kind of art became the art that the elite could accommodate as they were very expensive. The other people are those who loved their tradition and try to include something from tradition. The others who are the new rich class, who got to Malaysia Singapore and china, collect their memories and trying to

put into their houses. A kotthu design. You better analyze those, and then you'll see how their motives come about. Some come from journals seen on the coffee table as they await their flight, they bring those books and show the architects how they want an arch here or there, and the architects follow the design of the customer. So it depends on how the architects command themselves to the design. Shan Fernando introduced what kind of objective you have to keep in your interior. After Shan Fernando, everyone is copying him. All the shops are producing what he's trying to sell in his shop. The colourful things are seen in barefoot. Minimal and late modern expressionist, , Bauhaus mixture comes from barefoot. Another very chauvinist elite design, Thilak Amarawickrama, coming from Italy, exploiting our rug making people in Kandy to make his interior tapestries. Now most of the interiors depend on who are the architect and the aesthetic sense of the customer. If they have experience living in Europe will accommodate simplicity in their houses. And the others travelling around the world, only going to the cheap market and buying glitter and quiche kind of art, they're just buying shining things- when it's shining they think it's invaluable.

Q: Speaking about commercial art, there is one trend that fine artists-, they pay them and get them down to do their commercial projects by advertising agencies. How do you see this, the fine artists who are involved in commercial art, selling their work for commercial art and campaigns?

A: I have no idea about it. It is not my area of study. I know some talented artists who studied under me who are going for advertising. They're good illustrators, they have a good compositional sense and an understanding of the value of art and they might try to incorporate it into their designs. Most of the artists in the graphic world only make calendars and reports. The others are seen in the news paper. Very few do we see in good designing. You can only see the various new experiments started with Shamini Perera after she started our project in 2005, a one year drawing project. It was a kind of book she produced in Sri Lanka through the collaboration of the Sri Lankan artists. Later some people understood that you can produce a book as art form. That is why it's difficult to say what kind of influence they get for their art work. But most might be the still, modern art, were the main source of influence for some artists here. And for others like Hewa Bettage, who is running the heritage advertising firm, he uses the traditional decorative forms of in his artwork. Then you can see the Maliban or the DSI doing advertising. Now when you go to the advertising firm, you can't find any Indian ink, any pencils or paper. Everyone is working with photographs and Photoshop- various other software. Handmade drawings are very rare, mainly used only for the storey board. I'm not saying it's bad but that's the trend, you can't pay artists who have those skills. Sometimes those kinds of skills may not be valid for the commercial world. It's easier to the some photographs and go to Photoshop and make some effects- pr use choral draw- illustrate- or whatever- you ask for Rembrandt, they'll produce Rembrandt from any photograph. But they're not bothered to be a Rembrandt. That why Sri Lanka is now different country. They use very modern technology. Writers of a book try to design their own covers also. They don't recognize artists as a profession. They think that if you have a computer you can design anything; Artists are suffering because of that. If you want to paint a bowl, it is difficult to find

someone to paint a bowl, it is easier to spray it or put a sticker. In that way we are getting a lot of up to date technology but we're losing that command community. Some skills are going to be lost like in America. America lost some valuable traditions because of some new things that came into their country. They lost the skill of observing and drawing a human- relation- they can't work. Here it is easy. Anyone can be artists. For us it is difficult to be artists. We're not claiming to be artists but anyone who can paint will claim to be an artist. If people ask for a red wall, they go make a red wall. In that way, it is very difficult to see a kind of combination of art with the people's life- It's not going- it's a superficial thing. Art is an elite thing here. It is rarely, luckily, that some kind of bad drawing- because of Jagath Weerasinge- some people started to paint like they can't draw, for those who actually can't draw for them it is a good style. So that is why there is less recognition or art education, we don't have museum, we don't have reference places to even see our own art. That is why the people here don't know what art is, they know that art is valuable but they don't experience the art. Sometimes the work of a great artist and the work of their kids is the same for them. Because it is just lines, to cut the lines and put colours seem to be art. Anyone can become an artist here, not in Europe.

Q: Going back to the history of art in Sri Lanka, talking about movements I see '43 group everywhere. Is there any other group involved in the arts in Sri Lanka.-?

A: Mr. Karunaratna. H.A. Karunaratna the abstract artist. 43 were only the English speaking people. They ignored H.A. Karunaratna. For a long period they were only writing about 1943. In the 80's there was an Indian influence from the Bengal school. There were various trends but it was not studied yet. Still most of the stuff is written about 1943. Now we're starting to write our own art history. That is why we have to study it. Sometimes we don't have information about the art because we can't see the art work here. There is no state or private collections. Sometimes the only available collections are the 1943 collective group work. They're promoted by the galleries now. Barefoot Gallery, Paradise Road or Saskia Fernando, through those galleries now they're buying art. Previously it was like a dark period. You can find work from the 1990s. But from the 60s to the 90s, those three decades is very vaguely written about, But there were a lot of serious artists, with no information available. Just a few newspaper articles. That is why we have a future. We have to invest more time to study Sri Lankan art – yes they have to exploit. Anywhere in the world, any period, it has its own history. But sometimes you tend to have more articles about the 43 group because the English speaking people wrote about that. But after the 50s, they were non English speaking people. They spoke their mother tongue. No one wrote about that unless they had a friend in the newspaper. Some artists invested their time, produced their own funds and work and died. In the early 50s you'll see, Mapila Gamepillasara, Danny Wimalasiri, Makaagedara and the new wave of the national styles. Semage is a result of that trend. The only living artist from that period is makagedara. They were against the 1943 group, valuing their own tradition style, looking for their own Sri Lankan style. Ananda Samarakoon, Vipulasara, Makaagedara, Danny Wimalasiri even Colvin Settanayagham those kind of people, later Mahagamasekera, later they were poets and a mixture of- not only pure visual artists. They are artist plus some one again, a writer or poet-

Q: I would like to bring this quote from Prof.A.M. Dissanayake. "To what historical pastors and artist look for in a time of smash idols and idols, traditional and popular arts today are by the older standards debased and impoverished. And she brings out the Kandy Perahara today her exchange their

embroidered corosants rich garments and bearing advertising logos and signs. After George Keith's death in 1993, his photographs and reproduction of his paintings appeared in media, advertisements for products of the good life such as tobacco and insurance. What do you have to say about this?

A. that's why I spoke about the so called modern art. For some in a way understood yet as a modern artist. They know the popular modern artist was Pieris. They don't know about Daraniy gala, they don't know about Ivan Pieris, they are better artists than George Keith. George Keith was popular because he was with the elite and Lionel Wendt, he has a lot of publications. His network is very strong. That is why he can be influenced. Other artist they paint and they died their own way, even '43 group and other people. No one even knows about Beeling. Who knows about Ivan Pieris. Everyone knows about George Keith. With the better understanding he know to be popular it was better to work with Buddhist monks. Painting a Buddhist temple that time parallel to Solis Mendis in Kelaniya, so these are the two popular among the lay people here. No one knows about Nichchiya Karunarathna, only we know about him because we studied under him. Those who know even a little bit about artists know about Nichchiya Karunarathna, he is still living. But no one knows about him. Even you do not know about him. Anyone is popular because of Keith. Because of the 43 rioting. In photography everybody knows only Lionel Wendt as a name. But there are Wilson Hagoda and other artists photographers also. That is why like to Europe it is Picasso, to here Keyt was the very popular. Earlier it was the Salis master. Early 19 centuries and the late 18 and early 20 century, 1920s and 30s, Salis Master was the popular artist. Every home had his print without knowing it was done by Salis master. Because of the Buddhist revival they bought Seevali picture to every house, Neranjana, jumping over the Neranjana that done by the Salis master. Dewa aradana that was done by the Salis master. salis master produced because that was the demand. Other famous artist was Solis Mendis. Now after early late 80s when the commercial industry started with the new open economy if they want to sell the traditional work they go with Solis master, Solis Mendis, or George Keyt, all kandyan kings or traditional temple paintings. Other than that they do not know about any art, it is a tragedy, because there are a lot of things that happened in Sri Lanka, and happening also. And it is happening in individual space also. Like I do my art work I do not care about others. So I do my art work, so I do. Like nichchiya Karu is doing his art work. Every day he produces art. Still he is older than us, might be in his 70s now. But he is doing an exhibition how many people are coming to see his art work? Only the advanced Level students know about his name because it is in the curriculum. Otherwise they don't know about him. They gave the answer to the question. But they do not know about the art or artist. Because they have no chance to see their art work. We don't have a culture of looking art, going for art work exhibition only few people come to see the art work.

Q. is this the social, economical situation?

A. yes, I remember in the early 70s, so many people came to see art. When I was a young school boy, I see people at the national art gallery. But now you go, only the openings you have people, other days no people there. Because now after 8 o' clock there are no busses, people can't go in the evenings. After 1980 there is less transportation system, now people can't come to Colombo every day, it is very expensive, all best art places located in Colombo. If some people asking why you don't make art exhibition for their regions, but you can't produce, even the work you produce for Lionel Wendt Gallery you can't show in there, or anywhere in Sri Lanka. So that is why they have no places to visit art, and

only when they are going to school, if they have a subject, if there is art, they will know a little bit of art, not knowing the art works. It's again, answer to the question. Like they haven't seen Monalisa original, but they know Monalisa as an answer to the question. They have only seen bad prints of Monalisa, bigger than the Monalisa. That is why we do not have even infrastructure to maintain that culture. We don't have museum, to visit, to see art. In other countries we know, experimental art work, best work of the period, the museums collect. Sometimes the best art work cannot be handled or kept in the private houses. Very ugly, is very questionable, but then the on space can be the public place and that kind of thing, public gallery or national gallery kind of place the museum can buy those kind of art, but here we don't have that kind of place .but here you will have shops, where you buy clothes or food, but not art. You enjoy food and clothes, that's cheap, technical and digital DVDS and films. That's it, everything is the life. Because of that lack of infrastructure and lack of time and lack of money, it effects to the people's knowledge of what art is. Only a very few people wants to become artists, because they think ok they can grow. But even the educational system, promote not art. If you study the maths well or, science well immediately they try to put you as an Engineer or a Doctor. Still that valuation of the-still it is existing, and when you cannot do anything goes for art. Who is coming to study in Soundarya, or coming to the design department of Moratuwa, who is doing art in Sri Lanka? Inferiors who cannot do anything, it is not true. That is why in our system, there is no appreciation to the art in our own art. We value the commercial consumption art, what others produce, others products. That is why our art is separate from the people. It is there, but people don't know. People know about it when the artists die, someone tell about it that is why that layer is not connected with the current people's layer. The education system, facilities, political culture, consumer society, neoliberalism, taste or no one hang the print of Picasso now they will past a Sanath Jayasuriya's picture, Juhi Chawla or Salman Khan's pictures. Rarely people frame even any bad print of art as a collection. Admiring art. If you admire art you secretly admire art, not in public. If you are admiring art you become a crazy person, if you are admiring a commercial product, or these entire consumerist society thing, then you are a person up to date. We have to change the value system and then see the difference. India, still they value artists. They still keep traditions. We do traditions when visitors are coming, they do traditions every day. That's the difference between the Sri Lankans and the Indians. We do traditional art, when we have wesak, poson, thaipongal and other places. Indians everyday they do kolams, they do draw, they buy promote folk art, living with art. Normal people living with folk art and their own community art. And their rich elite, living with European influence or their own kind of contemporary artists, elitist art, that is why it's living culture. Here it's different.

Q. what is the new trend of art that actually made a mark in the art scene of Sri Lanka?

A. I don't know, because I am doing Art. We are the trendsetters. I do my own kind or art, Jagath is doing his own kind of art, Kingsley is doing his own kind of art. Sometimes you can see others, the younger generation is following and getting influenced by us, plus from others also. But we have more influenced trendsetters might be the Paradise road galleries, when they have the chance to produce art work, Paradise Road galleries have semi attract, decorative figuration and those kind of things, Saskia galleries has various-from any kind of art,from minimal art to conceptual contemporary art. You can say, sometimes if you see the sculptures you can see people trying to weld the metal pieces to do sculptures,

Manohansa is popular now. Time to time it changes. But I know that it is not for us to judge, that kind of thing.

Q. what kind of change influenced you, was it the political scenarios, the economical, social issues?

A. no, my educational background started on that days political and cultural situation influenced my art. Without current environment, political and cultural, I can't produce my art.

Q. Baralism is a result of that?

A. yes that is a response to Baralism, neo Baralism, post Baralism, beautification, monotony and all the exhibitions, related to the current socio-political environment. And I am responding to questions unanswered, the time when I was doing my exhibition. But related to war and ethnic war and human right and the dignity of the person against violence, you know those are the issues I am taking up is Very political. Up to date, my art is political, I don't know after this political change, I might change I don't know.

LIBRARY / UOM	
20	
20	
20	
20	
20	

