

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

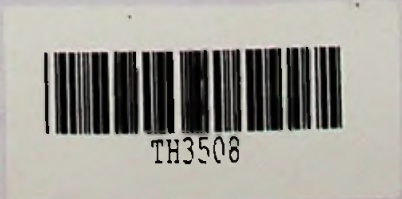
*TH 35084  
CD 2012*

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/dissertation<sup>2</sup> 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).

*UOM Verified Signature*

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 <sup>th</sup> 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 <sup>th</sup> 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 <sup>th</sup> 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 <sup>th</sup> 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