

PSYCHOLOGY OF INTERIOR SPACE
A STUDY OF THE IMPACT OF MINIMALISM ON USER
PSYCHOLOGY

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Degree of Master of Science in Interior Design

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Sri Lanka

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ABSTRACT

The functional requirement of a place will not solely depend on the spatial quality of its own. Such spaces itself complement the design input together with the perception of users and the human behavior within the space. Minimalism being popular design movement in the worldwide context but has not merely implemented in Sri Lankan interior context with reference to the gallery spaces.

The overall purpose of the study is based on how the aspects of minimalism as a form of design is capable of influencing the mental perception of the user. The notion of minimalism and interior space is what is deconstructed in this specific study, focusing on art galleries as case studies which in turn will provide a better comprehension of how one should approach a design with minimalist aspects as a core foundation.

The focus of this dissertation will also look at how one understands the fundamental reactions of the aspects of minimalism in varying contexts and as a result how a mental shift is made in the viewer's perception of these spaces.

The basic design of the study is to research three specific gallery spaces in Colombo and how the interior aspects of these spaces create an emotional state for the viewer. It will also encompass the aspects of minimalism, the geometry of spaces, the use of colour and light, textures and specifically the effect on the user and the user's response towards these spaces.

The Research area is focused on identifying the perception of users on minimalistic characters of the gallery space and the impact of minimalism on user behaviour which will succeed in the functional aspects of the place simultaneously. Thus, the main objective of the research study is to explore the traits of minimalist design in interior spaces that influence the mood of its users, and the relationship shared by these variables.

The responsibility in implementing the design solutions sensitively in public accessible buildings to succeed the function as well as to cater the user sensitivity is examined considering the interior context. The necessity of clear design sensibility in terms of achieving the task and application of few minimalistic traits which plays a major impact to succeed the function and impose better impact for the users on their perception through the spatial experiences.

Keywords: User perception, Minimalism, Interior context, gallery, spatial quality

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CHAPTER 1.0 | INTRODUCTION

PSYCHOLOGY OF INTERIOR SPACE
A Study of the Impact of Minimalism on User Psychology

CHAPTER ONE | INTRODUCTION

1.1. BACKGROUND

“Our utilitarian structures will mature into architecture only when, through their fulfilment of function, they become the carriers of the will of the age.-Ludwig Mies van der Rohe.” (Kaes, Jay, & Dimendberg, 1995)

Within society it is **architectural spaces that have the potential to influence their inhabitants’ psychological state**. Not only impacting individuals at an urban scale, this phenomenon also has the ability to alter one’s experience throughout all scales, including details of the interior such as objects and furnishings.

Subdivisions within the devised interior architectural spaces enable form and function to emerge. It is only once the interior is completed that both the architecture and interior are able to exist and pertain to their prescribed function - operating in a symbiotic relationship. Hence, it is important to acknowledge the way in which elements are brought together and are realized in terms of an interior scheme.

Minimalism, a recently popularized design approach, is defined as an art form in which the work or design is stripped down and pared back to its fundamentals - in doing so, removing ornamentation. These actions seek to obtain maximum effect with minimal input. In an interior context, this has been interpreted by many as implementing **limited design interventions that serve both aesthetic and functional purposes**.

1.2. RESEARCH ISSUE AND OBJECTIVES

Interior design, unlike other forms of design, is highly accessible to the general public and has a unique tangibility in its realization. As minimalism has become a popular design movement it is important for both designers and users to have an awareness

surrounding the impacts it has upon the users' psychology, particularly for designers whose actions directly impact upon their clients' mental state.

The functional requirement of a place will not solely depend on the spatial quality of its own. Such spaces itself complement the design input together with the perception of users and the human behavior within the space.

However, minimalism being most popular design movement in the worldwide context but has not merely implemented in Sri Lankan interior context with reference to the gallery spaces identified as private common spaces for the research study, which will narrate the users' mind and behaviour with the spatial experience of the particular functional space. Therefore research study is narrowed down to main three aspects of the minimalism as The Geometry of space, use of colour and light and use of texture in an interior context even there are many factors exist in line as repetition to give the sense of order and unification, the balance, the neat and straight components of a space, composition, etc. in the minimalistic design approach.

Understanding the fundamental reactions of minimalism in varying contexts is essential to analyzing how behaviours or moods can be adjusted in accordance with the design.

Hence, the Research area is focused on identifying the perception of users on minimalistic characters of the gallery space and the impact of minimalism on user behaviour which will succeed in the functional aspects of the place simultaneously.

Thus, the main objective of the research study is to explore the traits of minimalist design in interior spaces that influence the mood of its users, and the relationship shared by these variables.

1.3. METHODOLOGY

The theoretical framework for assessing the minimalist traits of spaces will be laid out in the study's literature review. This will allow to establish a metric for collecting the

user-responses required to make reasonable conclusions on their states-of-mind related to the identified minimalistic design environments.

This framework will be applied to each case-study, with a few adjustments for control, in the form of questionnaires addressed to a random sample of visiting users. The qualitative aspects of the minimalistic interior have been identified via self-made observations on selected case studies and its impact on user psychology and human behavior is studied via data collection, observations, interviews and with the questionnaire which led to a quantitative study.

Subsequently, both quantitative and qualitative research was based on the layout of the space, the spatial quality of the space with described minimalistic aspects to succeed the functional requirement specified, spatial experience of the user with frequency maps related to the function of the space and the user responses on an understanding of the minimalistic interior characteristics of the space.

1.4. SCOPE AND LIMITATIONS

Interior spaces house the actions of all individuals whether for work, services or leisure; hence, they are closely related to human behaviour. The spaces, whether the public or private influence and define the way in which one should behave or react. As a result, an important question to ask becomes:

How does context impact one's psychological reading of space? Particularly in regard to minimalist approaches which are an increasingly favoured trend in interior design.

An important control in the study was the focus on private owned public accessible spaces as they provide a more diverse sample of perception responses, as opposed to private spaces that are less accessible and are tailored to very specific tastes and idiosyncrasies.

As many of the case studies are in spaces that have been changed and renovated over long periods of time, an important note to make is that the observations made will be in relation to **specific minimalist elements and features rather than general**

ambiance. This was a fair concession in order to acquire the necessary cross-section of responses required in the study.

Hence research study is narrowed down to main three aspects of the minimalism as The Geometry of space, use of colour and light and use of texture in an interior context though the other variable aspects exist in line as repetition, sense of order and unification, the balance, the neat and straight components of a space, composition, etc.

1.5. RESEARCH OUTCOMES AND BENEFITS

The objective of the research study is to gain a greater understanding of the implications of minimalism upon the individual's emotional state. As interior designers are contributing to spaces in which society resides, it is of utmost importance that they understand the consequences and benefits of their actions and decisions.

It is only after this knowledge has been defined that one can start to explore the potential of minimalist spaces and, consequently, how to best apply such principles in both public and private settings. In conjunction with understanding its effects, it is generally also of great importance to further study how the impacts change depending on context; whether in the home, office, hospital, gallery or the supermarket, etc. It is with this research that one can begin to design more emotionally conscious interiors for increasingly urban lifestyles.

CHAPTER 2.0|

EFFECTS OF INTERIOR SPATIAL CHARACTERISTICS ON USERS

*PSYCHOLOGY OF INTERIOR SPACE
A Study of the Impact of Minimalism on User Psychology*

CHAPTER TWO - EFFECTS OF INTERIOR SPATIAL CHARACTERISTICS ON USERS

2.1 GENERAL CHARACTERISTICS OF INTERIOR SPACE ON HUMAN BEHAVIOUR

2.1.1. HISTORY OF INTERIOR SPACE

The history of architecture may be argued to have started when humans began to construct shelters that extended beyond the need for protection. Initially, people sought out shelter by living under trees which were one of the most basic forms of fulfilling the need for shelter. In search of better protection humans began to identify and find more complex shelters; cave-like spaces with a defined inside. A space of security, comfort and retreat from exterior threats.



Figure 2.1. Cave family
From "The Cave Boy of the Age of Stone"
by Irma Devereaux, 1907
(<https://en.wikipedia.org/wiki/caveman>)



Figure 2.2. 3400-year-old necropolis hints ancient Egyptian life inside a cave, From
(<https://www.smithsonianmag.com/smart-news>)

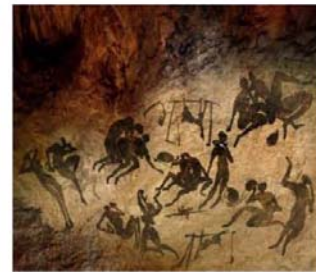


Figure 3. Cave painting, From cave painting art work. By Smetek
(<https://www.art.com/products/p22203557196-sa-17788785>)

As humans had a greater capacity to undertake activities that didn't necessarily fulfill their primary needs; attention was likely to be shifted toward cultural expression and aesthetics in spaces. A desire that connects people to their space in a more emotional and personal way.

Maslow's hierarchy of needs is a theory in psychology that encompasses the idea to include observations of humans' innate inquisitiveness (Maslow, A.H. 1943). It draws parallels with numerous different theories of human developmental psychology, some of them have been the focus on representing the stages of evolution in humans. Physiological needs are considered the initial step in inner motivation whilst the theory

states that humans are obliged to fulfill these physiological requirements first to follow intrinsic fulfillment on an advanced level. Once

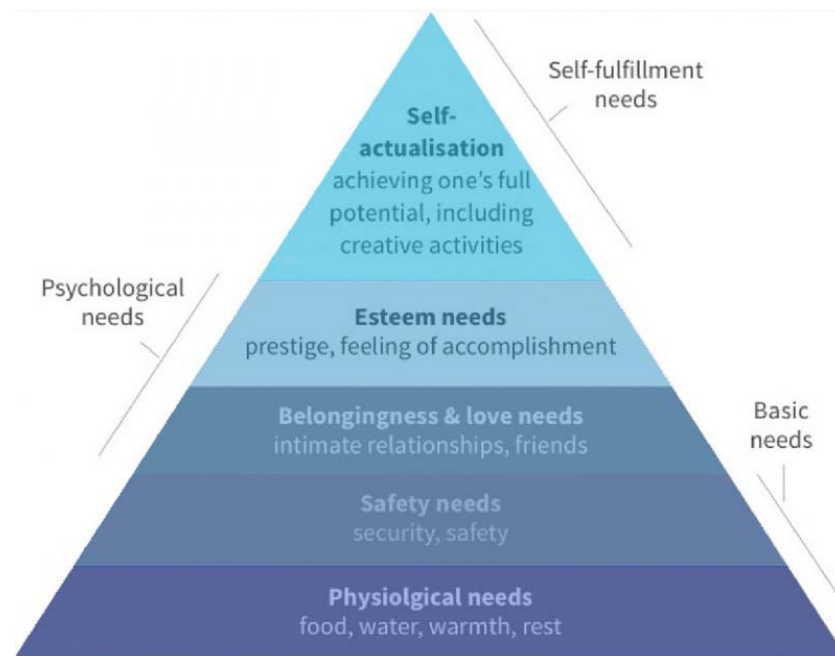


Figure:4 Maslow's Hierarchy of Needs, "Theory of Human Motivation" by A.H Maslow, 1943, From https://en.wikipedia.org/wiki/Maslow%27s_hierarchy_of_needs#/media/File:Maslow's_Hierarchy_of_Needs.jpg

a person's physiological needs are comparatively fulfilled, their demand for safety requirements will take precedence and dominate the regular behaviour. In the absence of physical safety to humans due to natural disasters, war situations among people which lead to violence, juvenile abuse, institutional racism, etc. – people would be response and experience post-traumatic anxiety disorder or trans-generational trauma.

2.1.2 SPACE WITHIN SPACE

Space, could be defined as the human experience of surrounding physical landscapes; the built form, earth, sea and sky. In an urban setting the perception space shift between scales. Whether defined as the city viewed from a bird's eye; a building facade seen walking along the street or being inside where a building's interior is able to be touched. Following this logic; space can simultaneously be and contain an infinite number of spaces. However, the definition of 'Space' is the subject of many

discussions by philosophers, scientists and architects - yet to be articulated or resolved within an agreed upon framework.

“If we think of a space as curved and the shortest distance therefore actually an arc, the straight-line, a reality in the field of plane geometry, is still adequate symbol of its idea, which it needs not preassembly, but must be expressed. Symbols are projections of their referents, which are in them in the same since that our three-dimensional phase is reflected in plain mirror.” (*Coomaraswamy, 1981, p138*)

Space is principally considered to be formless and also intangible; not an object or an entity that could be directly defined and analyzed.

Perceptions of space are generally associated with a sense or concept of place, where the context for place originates its meaning. Architectural space may be seen to contribute an unconscious spatial experience; particularly after the era of ‘primitive’ shelters where perceptual spaces begin to emerge. The origins of Interior space are thought to have manifested as a style in the late 18th century, notable examples include the Pantheon, other temples and church interiors and plazas.

By recognizing the different forms of space and its manifestations within a gradual sequence that has direct experience relevant to an individual’s experience - its understanding becomes quite intangible or abstract. As individual’s identifications of a space generate differing images in the mind's eye; inferring that the experience of space will be uniquely constructed for each inhabitant. In spite of this artistic sensation space has its authoritative presence due to the attachment of human beings.

2.1.3. EVOLUTION OF INTERIOR SPACE AND HUMAN BEHAVIOUR

This evolution is evident when considering the design of temples or churches and how their interiors have been developed over time. Earlier it was very simple and subtle, decorating the interior with painting and arts to communicate with the users and inform their responsive behaviour. This relationship between interior space and the user has allowed creative design responses to emerge and change the functionality and User’s behaviour while they occupy, utilize and pass through the space.

Prior to the industrial revolution, extravagant architecture and interior design was reserved for palaces and churches to create an atmosphere of service. To maintain the rule in Egypt the temple of tall, magnificent internally with massive pillar, column group of design major is not for its structure and bearing, and the main purpose is to make the mysterious religious atmosphere and deterrence. Further massive columns interrupt the line of sight of people everywhere. Thick columns interrupt light into dark halls, creating long lines of light and eliciting nervousness and distress so as to instill a fear in God.



Figure 2.5: Abydos Temple dedicated to Osiris one of the most famous Ancient Egyptian gods – From (<https://www.touropia.com/ancient-egyptian-temples/>)



Figure 2.6: The Luxor Temple -east bank of the River Nile in the ancient city of Thebes founded 1400 BC In the time of the New Kingdom From. (<https://www.touropia.com/ancient-egyptian-temples/>)



Figure 2.7: Saint Peter's Basilica - Vatican City- From (<https://www.tripsavvy.com/top-italian-cathedrals-1548012>)



Figure 2.8: Basilica San Vitale in Ravenna city. From (https://www.123rf.com/photo_70706570_ravenna-italy-november-4-2012-decor-of-basilica-san-vitale-in-ravenna-city-construction-of-the-church.html fromid = MnVwdUMwM3pkOG5NYnpjVklKMTM4QT09 <https://www.tripsavvy.com/top-italian-cathedrals-1548012>)

After the industrial revolution, the design and construction of interior space re-focused on ordinary people, from the palaces and churches to public and residential facilities.

2.1.4 USER RESPONSE TO INTERIOR SPACE

While the space may be considered the language of art of architecture, the spatial experience is the most artistic experience of all the arts. As the architecture is fundamentally an art, space is the medium that caters to how humans behave and interact with their surrounds. It is through all six of the senses people experience spatial entities.

“Architecture is given life and spirit by all the qualities that touch the human senses and the human soul: by light and colour, sound and texture, by expression and compression of space. If the functional nourishes our physical needs, the poetic nourishes our soul. If the former relates to people and objects as machines, the latter relates to living human beings.” Frank and Lipori (2000,p.55).

Dafna Fisher-Gewirtzman (2002), discuss the human responses to the openness to closer and distant views related to the concern of a space. Natural light and spaciousness influence the human perception and perceived density as one of the key parameters shaping the quality level of human lifestyle in a compact built environment. Further he elaborates when determining the quality of the environment and the way it is perceived, the form and shape of the buildings and spatial configuration play a significant role. Hence the as a quality measurement of a life in a built environment the perceived density is considered as one of the key parameters.

The spatial conditions of an interior space may play a particularly important role in directing the emotions and behaviour of people who inhabit it. People have a very strong emotional response to being closed in or fully exposed in openness.

When analyzing the expressions of psychological attributes in the interior environment, Graham, Sandy and Goskling (2013) reviewed the connection between individuals and physical spaces. The review indicated that many different individual differences can be articulated in physical spaces particularly considering the interior spaces. Numerous studies outlined the analysis in terms of the broadly used Big-Five model of personality described in manifestation of individual differences in both

physical and virtual environment. Further, the evidence suggests that all five dimensions can be demonstrated in space but openness and conscientiousness appear to leave the major imprint.

The analytical studies done to justify how architectural spaces are formed and perceived isn't founded only on the actual physical dimensions of a place, but includes factors such as: Lighting, geometry, colour, furnishings, and materiality etc.



Figure 2.9 and Figure 2.10: Notre Dame du Haut in Ronchamp, France by Le Corbusier
From
(<https://experiencingarchitecture.com/2011/03/24/light-church-in-ronchamp>)

“Light is the origin of all being. Light gives, with each moment, new form to being and new interrelationships to things, and architecture condenses light to its most concise being. The creation of space in architecture is simply the condensation and purification of the power of light.” – Tadao Ando, (2012)

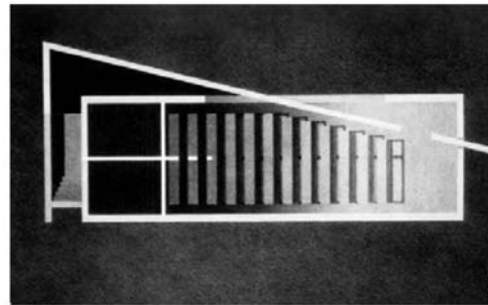


Figure 2.11 and Figure 2.12: “Effects of Light and geometry of the space”

Church of the light | Architect by Tadao Ando

Ibaraki, Osaka Prefecture, Japan from

<https://www.mooponto.com/2012/09/19/church-of-the-light-tadao-ando-architect-associates/>

Further, altering the boundaries of a space by introducing architectural elements such as windows, with glaze or without as openings make space more porous will perform a major role in altering the ambience also consequently perception of the space.

Peoples' perception of interior design elements is asserted through the nature –related senses attributed to surface, colour, lighting and furniture. (Xiaodoing, 2016) Further, their study also explains the use of simple lines, patterns, colour and lighting and the impact of it on peoples' cognition and satisfaction within a spatial experience. The visual, auditory and tactile satisfaction have been discussed to justify the effects of interior elements on user emotional responses.

The relationship between individuals and the environment they live in describes in what way a person would perceive space and how they will respond accordingly. The Perception of space varies in accordance with one's background, it may be affected by the sociological needs of the human or the psychological state and most importantly the individuals' differences. Recent studies show the interior environment itself similarly influences human behaviour which confirms both mental and physical stimuli affect the behavioural response. Gosling, Giffords and Mccunn's study, 2013, investigates the ways in which people select preferred interior spaces based on their own needs and desires.

“People select existing spaces with interior features that they believe will allow them to express their personalities and preferences and will allow them to engage in their desired activities:” cited in Gosling, Gifford and Mccunn (2013)

Further, the study expands on how features of spaces can have an impact on the behaviour and psychological states of a space's occupants and those who visit it in terms of satisfaction, health, and performances. Similarly, the lighting condition, openings, windows, use of colour, geometry of the layout, use of art, furniture arrangements, plants and internal accessories, artefacts and therefore the arrangements

of those elements all can influence the interactions and moods of the spaces inhabitants, as well as the impressions of the occupants that are developed by visitors.

It is often seen that human perception of their environment and social interactions in a specific atmosphere are affected by four main perceptions as **privacy, personal interaction levels, territoriality and crowding**. These key definitions are described within the article on Human Behaviour.

Privacy are often described as a fundamental regulatory human process by which persons make themselves more or less reachable to the others. It might be operated through the utilization of elements that isolate the person from physical and visual intrusions. In other words, privacy generally is that the choice of individuals, group of people, organizations and institutions to regulate the information about them that is communicated to others.

Personal Interaction Levels may be defined as a mechanism used in regulating levels of privacy. Besides demanding enough space to alternate between several tasks, each person behaves within a domain that increases and bonds to meet human necessities and social frameworks. The level of this spatial guidance stretches the perception, experiences, and the utilization of that specific environment. Individuals instinctually establish their relationships with people with regard to the spatial divide among them. Interpersonal transactions can be further categorized in the order of their perceived familiarity, into following spatial perceptions.

- intimate space – the volume in the individual’s immediate vicinity. This is the area which maintains the privacy and elicits interaction among people both physically and emotionally.
- personal space - the area a person selects their friends or fellow staff, people with whom personal dialog is considered as mandatory requirement.
- social space – on a temporary basis the domain which the individual expects obligatory social contacts purely.
- public spaces- This is the area which the individual does not expect to make direct contact with others.

Heba, (2017) further discusses the psychological impact of privacy as more intimate the spatial relationship is , the individuals are resist intrusion by others mostly. Simultaneously, it elaborates in designing interior environments, the personal space factors are significant in establishing privacy requirements.

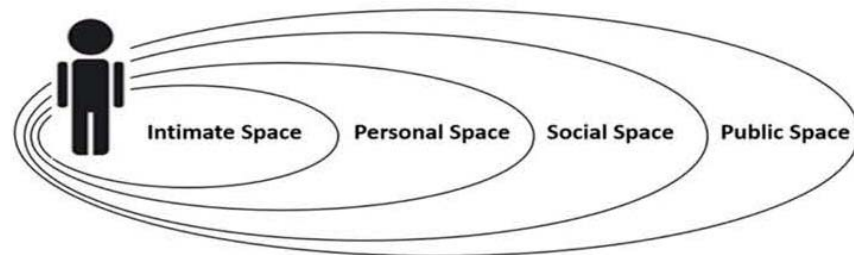


Figure 2.13: *The main four categories of space, the hidden dimensions 1990*
“Interior architectural elements that affect human psychology and behaviour” 2017
 by Heba – Talla Hamdy Mohomoud, (2017) from
https://www.researchgate.net/publication/331658185_Interior_Architectural_Elements_that_Affect_Human_Psychology_and_Behavior

Territoriality is described as second means of reaching the desired level of privacy. The provision of exclusive control over a space to a selected group of people or an individual state by the territoriality. This control implies privileges and may require destructive action in its resistance. Territorial control provides security and sense of identity for the individual and communicated through personalization and definition of a place with sense of belongingness.

Crowding might be occurred when the definition of personal space and territoriality mechanisms function ineffectually which consequentially lead to an excess of undesirable external social interaction. Depending upon the condition of the moment people used to respond to crowding in different ways as a proving the sociological behaviour. Hence The people aware that this unpleasantness is a temporary situation they tend to tolerate the crowding occasionally. Depends on the perception of crowding as “part of enjoyable moment” or the expectation of a social setting crowding may be considered as desirable in some situations.

However, in either condition psychological discomfort may be experienced if the crowding is perceived as too restricting.

2.2 STAGES OF PSYCHOLOGICAL RESPONSES

The various aspects of an interior space could affect the psychological attitude of a human. Every person receives, perceives, and responds in different ways. In addition to the personal experiences, the physical and psychological differences may be the reasons to the above described impact. Culture, age, physical state, level of education, differences in gender, socioeconomic class and desires are influences with distinct concerns that shape occupant needs.

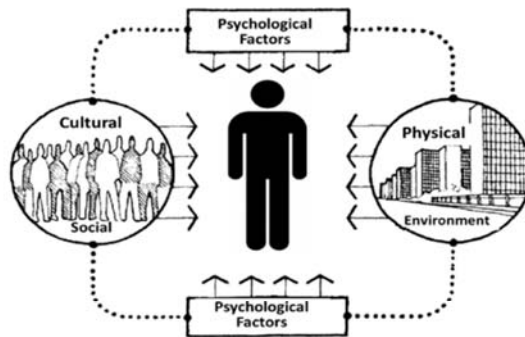


Figure 3-1: Factors impacts human psychology (Moore 1979).

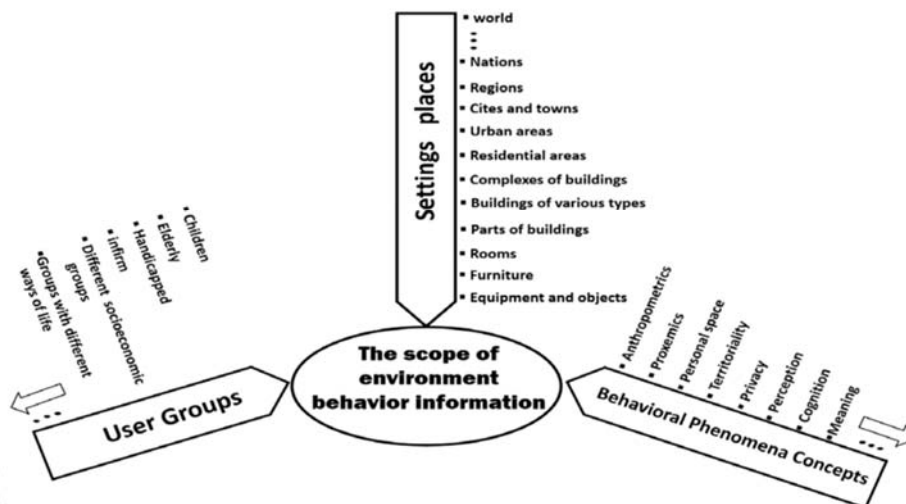


Figure 2.14 factors impacts human psychology

The communication between interior spatial qualities and psychological state lies between both humanist characteristics and the line of interior design approach. Responses to the interior environment are intricate and best understood regarding the following three psychological stages of human behaviour: perception, cognition, and spatial behaviour.

“According to environmental psychology, each person is realized and perceived through an invisible shelter or a series of shelters surrounding his body.” Heba, (2016)

Interior architectural elements have the ability to affect human psychology and behaviour by manipulating the shelter that surrounds the body.

2.2.1 PERCEPTION

The study of how sensory information is processed into perceptual experiences with five primary sensors is taken into account as Perception associated with the spatial experiences. The unique sensory contributions, structures and mechanisms underlying its function alongside the five primary sensors and all these lead to the mutual goal of detecting sensory indications from the external built environment process the collected information to a perceptual experience.

The diversity of behavioral, physiological, and neuroimaging techniques have employed by the perceptual experts to work out the impact of sensory inputs and how are they organized with in the brain and subsequently in what manner the sensory coding maps creates onto different perceptual experiences

The acquisition of data through the sensations of sight, hearing, smell, touch, and taste and therefore the strictest sense of them, refers to the process of reaching to the consciousness of a space within the interior environment.



Figure 2.15 : Perception

From

<https://www.pinterest.com/pin/474074298276513113/>

<https://i.pinimg.com/originals/d7/ef/7b/d7ef7b1a33af3aa7fa99f78.jpg>

<https://i.pinimg.com/originals/d7/ef/7b/d7ef7b1a33af3aa7fa99f79.jpg>

2.2.2 COGNITION

The mental processing of the perceived sensory information is cognition. This might contain the activities of thinking, memorizing the perceived information and assessing the collected information.

“Architecture is a personal, enjoyable and necessary experience. The key to the understanding of building is to grasp a space and to know how to see it” (Zevi, 1948)

Spatial experience for individuals is the sense of all terms with different expressions and for the various modes through which an individual identifies and construct a reality.

Understanding of how to see a space, or in what manner to be spatially adjusted is in ability which we are innate.

2.2.3. CATEGORIES OF RESPONSE

Responses and the reactions to the acquired environmental information via perception and the cognition is defined as spatial behaviour. The psychological stages and secondary processes of inspirations, consequences and its developments are the facts which accelerated by the environmental stimuli created by the designer. The expectations of the environmental quality and further defining elements to be measured by the involved designers advanced through experiences over a period of time and their mere interaction with the environment.

In combination with the desired expectations of the interior environment sensations defines one's perception of a specific space. The human behaviour along with the spatial experience defines or differs based on how users perceive the space they inhabit or visit.

Social behaviour will adjust according to the familiarities of the perception of the users in the identified spatial environment.

Intimate space

The most private immediate surrounding of the individuals, which involves both physical and emotional interactions. The individuals act defensive if the intimate spaces have intruded by other people. This place is recognized as the space which human can be comfortable expressed since it always creates safer atmosphere to the individual.

Personal space

The area within an individual permits selected friends, known group of people or working colleagues with who's personal conversation can occur. It may provide comfort in a public area where they would be able to make their own private zone. For example, in a restaurant area the way in which tables are arranged can contribute to this feeling.

Social space

The space which the individuals expects to participate on temporary basis in social contacts

Public space

The space that the individuals does not willingly expects to have direct contact with other individuals.

In the discussions of human responses, it shows that spatial relationship is more the resistance will be automatically expressed when the intrusions happens by others. Several research studies gathered the information on how each person responds uniquely when confronted with a particular situation or experience when considering the human responses to the interior environment. The human responses will fall on to different categories as sociological, psychological and physiological. Further in studying the interior built environment, all of the above are influential factors.

Sociological determinants relate to the social desires and difficulties of the inhabitants. The sociological responses and awareness's, the group dynamics, the communication levels of individuals and interaction levels are the factors affect in determination of the aspects which should consider during the stage of planning in the design process. Further the physical arrangements of a space which creates interaction distances are also considered as important to reach a successful communication and maintain the relationship among the particular social group.

Psychological determinants narrate to the psychological needs and concerns of the inhabitants including visual and acoustic privacy of a space , and aesthetic factors which measures by the occupants.

Physiological determinants relate to physical needs of the inhabitants. The functionality, ergonomics, safety factor of life and health concerns are the factors which needs to consider during the stage of planning which directly make an impact on physiological responses including needs as vision, hearing, constancy, and mobility

to achieve both efficiency and comfort. As an example, the capability to comprehend one's environment and to perform tasks within is strongly depends upon the vision. The user will perceive the successful interior environment when the above needs are appropriately met in the design approach. The research Studies demonstrate increased productivity of an employee with particularly upgraded interior environment in line with the aforementioned characteristics.

An individual's spatial experience in the interior environment is complex, and the differences as gender, age and health, study levels, occupation, culture, are important elements of behavioural responses to an interior environment. The involvement of the acquisition of information through our sensors involves the perception of the environment, and accordingly the aesthetic appearance of the interior environment.

In the essay, 'The Psychology of the Interior' Mlicka, explores ideas of psyche interference in interior spaces through the analysis of art. Describing the interior space as a fragment of a unified whole, in which it only exists out of the connection that combines the user to the space and objects in which they inhabit. In discussing an art work of Katherine Lubar, Mlicka references a statement the artist herself made describing the symbiotic relationship experienced between physical and mental spaces, stating "*The prisons are not real prisons, but prison of our mind.*".(Mlicka, 2006) The essay continues to extrapolate upon the notion that physical spaces have the ability to adversely alter perception of the user. Whilst the essay profoundly explores the manipulation of emotional response, it is only through art works her thinking is accessible. Hence, her argument would be further strengthened with examples from constructed interior spaces. Allowing an examination into whether spaces do in fact have the ability to manipulate the emotional response elicited by those who occupy it; whether a negative or positive reaction.

CHAPTER 3.0 | MINIMALISM IN INTERIOR SPACE

PSYCHOLOGY OF INTERIOR SPACE
A Study of the Impact of Minimalism on User Psychology

CHAPTER THREE - MINIMALISM IN INTERIOR SPACES

3.1 HISTORY OF MINIMALISM

Minimalism, the Art movement that started in post-world western art, with greater connection with American visual arts in nineteen sixty's and late nineteen seventies, This has become one of the most powerful movements of the 20th to 21st centuries across many art forms. The antithesis to excess, the approach aims for simplicity, utility, and elegance by reducing unnecessary layers of flamboyance.

“Modern and Minimalist are both reductive and spare, but Minimalism is all about creating a specific ‘moment’—a feeling, an experience, or framing a particular view”
Neill, (2017)

3.2 MINIMALISM ON CONTEMPORARY CONTEXT

In discussions surrounding minimalist design the ubiquitous association made compares it with traditional Japanese culture. A result of the values instilled within the culture; that prefers balance and simplicity in order to promote functionality and enhance calm living experiences.

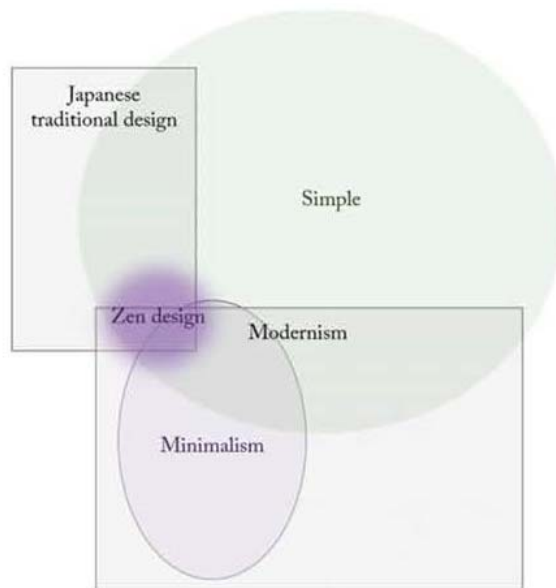


Figure 3.1: The secrets of Zen design: tracing the roots of the minimalism – by Zero abundance. from <http://www.interactiongreen.com>

The admiration of its unique simplicity and the minimalist design approach is the key consideration in Zen influenced design. The essence of ‘Less is more’ is quiet yet influential in Japanese Zen aesthetics and among people.



Figure 3.2 and Figure 3.3 : Zen-garden-at-tofukuji-temple-Kyoto
From Zero Abundance,
<http://www.interactiongreen.com/zen-zero-design/>

Zen concepts explain the aesthetics of ultimate minimalism. The Japanese Zen rock gardens shows the ultimate beauty of absence and the Japanese flower arrangements ikebana expresses the ultimate essence of subtraction. However more than 500 years

from its origin, what crystallized was not the flamboyant side of the art but the belief that the true beauty of nature would only emerge after all the excesses were subtracted.



Figure 3.4 : Ikebana flower Minimalistic Art
<https://www.verdissimo.com/en/news/ikebana-japanese-art-form>

Further with the strict self-questioning of “is that is really needed?” the Zen priests and artists stripped away all the excesses that do not constitute essential elements. Essential elements stay essential elements, because they speak to our fundamental existence.

However, it wasn't until the early 20th century that these principles infiltrated Western design thinking. In conjunction with the industrial revolution and developing building technologies modernist architects emerged exerting the iconic phrase, coined by Mies Van der Rohe, “*Less is more*”. Still today, these principles are continually reapplied throughout all facets of design from architecture to interiors, furniture, objects and typography.

Through the evolution of Minimalism, it expands in all types of arts and it has popularized comparatively in contemporary context.

Visual arts, painting and sculpture

By the concept of stripping off the art work in related to minimalistic visual arts is to retain any form of meaningful, symbiotic, emotional and personal content, and started discovering the essence and substance of things by breaking away from excessive expressive abstract expressionism.



Figure 3.5 : Tony Smith – Night, 1962. Steel, painted black. Courtesy Matthew Marks Gallery

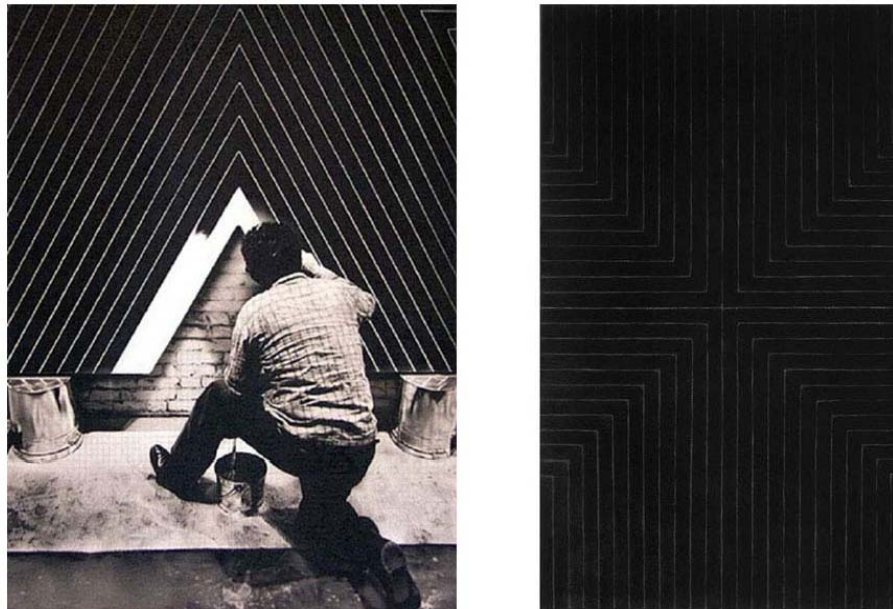


Figure 3.6 and figure 3.7 : Left: Frank Stella creating his Black Paintings / Right: Frank Stella – Die Fahne Hoch!, 1959

To highlight the simplicity through sleek, geometric forms which presented completely different, precise and objective aesthetic appeal through the medium and the material used for the minimalists' work. In terms of allowing the viewer an immediate visual response the usage of extreme repetition of simple geometric forms and the subtle quality of colour has effectively used.

In the field of architecture and as an art, minimalism refers as a philosophy than the aesthetics. In the beginning of twentieth century the idea of 'Do more with Less' initiate with modernist architects as Mies van der Rohe, Buckminster Fuller, and Philip Johnson who contributed the architectural masterpieces as Barcelona Pavilion in Spain and the Glass House in New Canaan, Connecticut. The straight clean lines, the solid void relationship and openness, light filled spaces are the minimalistic traits demonstrated in these buildings.

Whilst minimalism has become quite an over-saturated term and popularized recently, there has been very limited research designed to unfold the effects it has upon the individual's psyche. Past studies indicate an interest in the apparent effects of interior spaces upon one's mental state, however, only a minute number focus upon the niche style such as minimalism in a contemporary context. Academia responding to minimalism from a design perspective, tends to only consider the qualitative philosophical ideas that surround it opposed to reading it with respect to psychology-based research. This leaves a large gap between the fields of science and design where further research would be highly beneficial.

3.3 MINIMALISTIC SPATIAL CHARACTERISTICS IN INTERIOR SPACE

While the term minimalism is commonly used, it is perhaps of foremost priority is to define what it means in terms of an interior context today. As highlighted by Obendorf, in his text 'Minimalism: Designing Simplicity,' literature surrounding the philosophy of minimalism tends to be very vague. He questions the validity of Mies Van der Rohe's statement 'Less is more' questioning, "*What exactly should be less, and how much less is still more. And is not more sometimes more also.*" (Obendorf, 2009) This

statement identifies the fallacy of classic minimalist mantras that fail to define the boundaries in which the design approach is successful. It is important for designers to realize that simple is not always better and every reduction has an impact on the overall reading of a space. He further describes the importance of reducing unnecessary interactions opposed to excessively revoking elements primarily for economy. Whilst the paper provides an engaging critique of mainstream minimalist ideals, it struggles to offer an applicable alternative.

Furthermore, Van, (2016), continues along the same line of thought as Mlicka, in identifying the importance of perceptual fluency and how it can evoke a positive effect upon its users, in his study entitled, 'Perceptual Fluency in Interior Design: the effects of minimalistic and gestalt interior design on users experiences', defines minimalism simply as the art of omitting, "...when the information rate is low, it is easier to focus on the information that is left over. Therefore, it is theorized that minimalism evokes perpetual fluency and thereby positive affect, which on its turn influences the aesthetic judgement." Van (2016). He strives to make the connection between processing fluency theory and models for environmental preferences, particular in relation to interior contexts. A worthy study, that seeks to further an understanding of the importance of the interaction between the environment and its user. Whilst the study utilized a number of scientific methods to test subjects on their interior spatial preferences, the overall body of work was unable to significantly support the original hypotheses.

Conversely, Arnheim, in his book entitled, 'an essay on disorder and order', observes how order, the purest form of function, is essential in the everyday workings of society.

"The spatial layout of a building reflects and serves the distribution and interconnections of various functions; the groupings of cans and packages on the shelves of a store guide the customer to the ordered varieties of household goods, and the shapes and colours of a painting or the sound of a nice piece of music symbolize the interaction of meaningful entities."(Arnheim, 1971)

Using physics theory applied to spatial perception and architecture, he outlines the way the mind organizes spatial patterns to maximize economy and achieve stability. Citing psychology studies Arnheim states that fundamental principle underlying perception is the ability to understand, and hence, the simplest and most orderly structures form as a result. In terms of an interior space it is perhaps minimalism that trumps all spatial patterns to leave the mind at ease. Whilst he provides a compelling argument, the paper itself did not conduct any physical research and therefore, needs further studies to support Arnheim's qualitative observations.

3.3.1. THE GEOMETRY

One of the main definitions for minimalist interiors will be originated with the simple geometry. The shapes of rectangles, squares intersected or juxtaposed and correct angles prevail in shaping the designs. Even some curved lines, circles and arcs incorporated with added piece of furniture or with a circular light fitting most of the minimalist interiors are created on the imaginary grids which allows a greater spatial progression give a sense of an extended space.

Spatial requirement can be increased visually with the geometry of space. Due to the spatial experience generated by space with geometry and imaginary extensions of geometrical space, the user experience is also extended.

JEWISH MUSEUM – BERLIN -Daniel Libeskind

LINES

The above museum is well-known has been built to conceptually express the feel the sense of emptiness and invisibility, feeling of absence. The interior is the state of mind of the visitor by giving an expression of the disappearance of Jewish culture. The performance of architecture clearly evident with the spatial experiences of a visitor. As a means of narrative emotions, changes the perception of the visitor towards the cognitive experiences of the effects of the Holocaust on both the Jewish culture and the Berlin city.

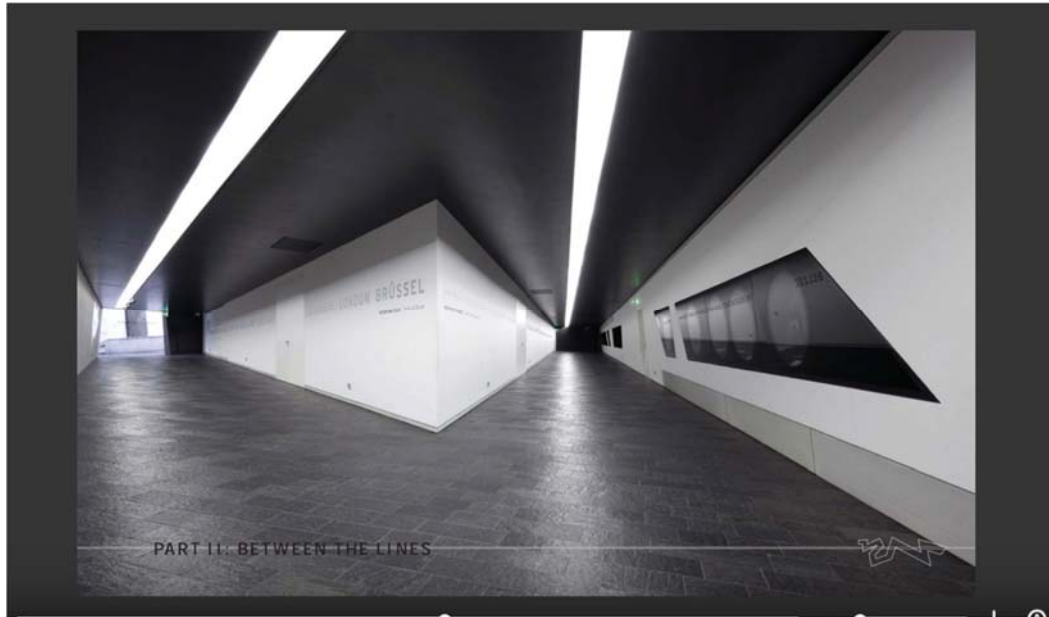


Figure 3.8: Jewish Museum, Berlin

The museum which is known as outwardly freestanding and independent creates a dramatic spatial progression throughout the journey. To walk to the permanent exhibition, an underground passageway should pass from the entrance area in the adjacent old baroque building. The two significant lines based on the designing of floor plans: the building's visible zigzagging line and an invisible straight line illustrates the power of imaginary grids on creating a spatial experience. The point where these two lines meet are voids which separates the building from the basement to the roof. The layout of the building is flows according to a distinct plan form. The articulation of spaces of the museum particularly creates individual spatial qualities within a strong holistic architectural quality.

VOIDS

The created voids- concrete shaft across the vertical axis does not have air conditioning and with full of natural light which clearly shows the absence of the requirement of artificial lighting. Further the upper levels of the exhibition space the openings and voids are clearly visible from void bridges which is painted in black.

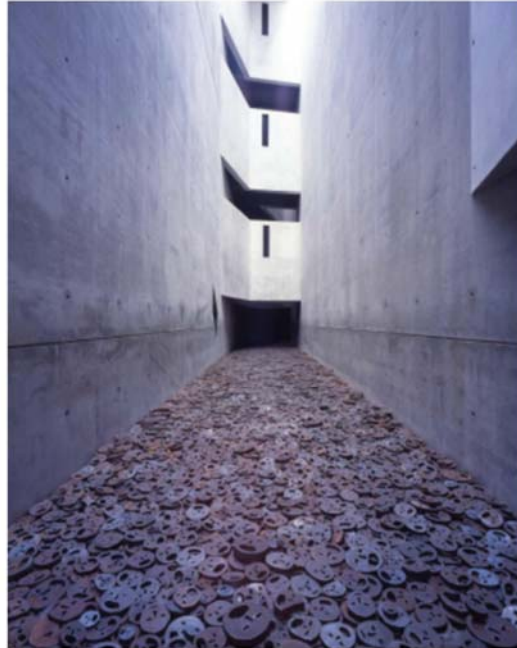


Figure 3.9:

Memory Void and Shalekhet installation by Menashe Kadishman; Jewish Museum Berlin, photo: Jens Ziehe

The physical emptiness that caused from the expulsion, destruction, and annihilation of Jewish life in the Shoah, which is unable to be refilled will be expressed by Daniel Libeskind via voids of the museum. The cultural and social loss is evident and tangible along with the spatial experience of the museum due to the correct use of elements in architecture.

3.3.2. THE COLOUR AND LIGHTING

Psychologists have extensively studied arrangement of interior space and often focused on the interaction between the physical elements and user-response. Some research shows that functionality and user-productivity or user behaviour have major connections with lighting and the effect of light on colour, especially on selected tasks as accenting objects.



Figure 3.10 : Monochromic colour vz accenting objects



Figure 3.11: Use of Black and White

Perception of the environment's aesthetics, the colour proves as a significant factor. The skillful and careful use of colour may influence the mood and the behaviour in positive manner. The numerous studies discuss regarding the full range of psychological and emotional effects which can be achieved through the use of colour in designing. Considering the interior designing context, the selection of colour is essential in the initial design approach, such as wall painting, the installation of floor coverings, furniture, furnishing including upholstery, selection of artifacts and accessories or graphics. Perception of the spatial quality of a space is often associated with colour.

Right use of colour could make the space appear bigger than it really is, while others resulted to appear it smaller. The warmth of a space or the cold spatial quality also can be express via colour. Colours gives a definite effect on the mood of the observer as relaxing or inspiring. However simultaneously clashing of combination of colours may produce the feeling of unhappiness, frustration or the awkwardness.

Further researches have demonstrated the colour as the most significant factor in perceiving the space, the form of the building, finding the spatial progression, atmosphere of the space. Kopec explains that how the colour influences the human behaviour and impact of it. The effects of colour relate to three main attributes as hue (the wave length of a light beam), saturation(purity) and brightness (light or dark). (Kopec, D,2012)

The above attributes play differently in the use of colours as warmer hues feels stimulating and appear closer in space also tend to increase the temperature perception of the space, opposed to the colours with cooler hues feels calming which recede in space and decreased the perception of temperature. Further Augustin in his studies explains the most prominent colours of a space and its strength can actually be change the thermostats about five degrees from warm to cool and vice versa.

Saturation and brightness also play a huge role in analyzing the ways of people respond with the impact of colour. Brighter and saturation senses the pleasure within the space thought the extended studies explains as brightness influences the pleasure than the saturation. Except for very bright colours which is highly stimulating, the energy levels are decreased by the increase of brightness. Brightness of colours feels being larger and less crowded than the darker spaces of the same shape and size.

In the minimalist interior design the use of colour or lack of it is a unifying theme. The elements of interior floors walls and ceilings are observed as only the backdrops of a space and the black and white is considered most dominant colours and the gradation of gray. Therefore, mostly in minimalist interiors the splashes of one or two different colours will be strategically using to accent the interior.

User psychological health concerns lighting also consider as important when designing the interior spaces. Artificial and natural lighting are the sources of illumination. It is proven by research studies that the daylight delivers full spectrum light unlike artificial illuminations which enhances people's mood and wellbeing.

The importance of the daylight in facilitating healthcare is discussed in many studies and similar findings discussed about the access to daylight helps the health wellbeing of students and promotes the health of patients in hospitals.

Reference to the report by Susan Winchip in her book fundamentals of lighting elaborates the lighting may profound, positive effects on people in spite of age.

However, the lighting provides positive qualities, the Natural light must have to be controlled as it concerns the built environment. The heat and glare will generate difficult working atmosphere which results stress, fatigue and irritability. Further refer to Kopec. D, (2012), discusses the changeable nature of the day light due to adverse weather, time of the day , sizes of opening related to the function the it is essential to increase the quality of artificial lighting of the in interior environment, in order to create pleasant spatial experience to the inhabitants.

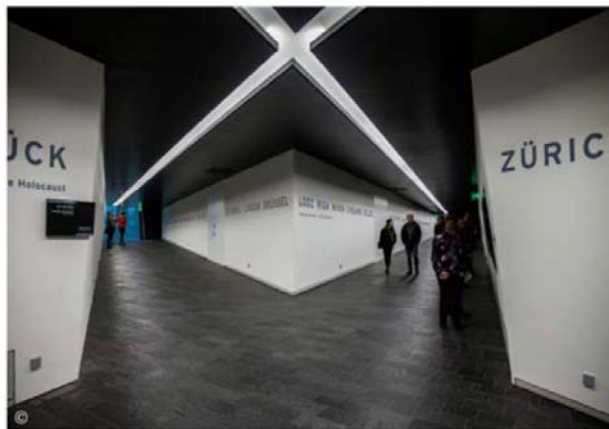


Figure 3.12: Jewish Museum
The interior is composed of reinforced concrete which reinforces the moments of the empty spaces and dead ends where only a sliver of light is entering the space. It is a symbolic gesture by Libeskind for visitors to experience what the Jewish people during WWII felt, such that even in the darkest moments where you feel like you will never escape, a small trace of light restores hope



Figure 3.13: The variation of light and dark to express the hope for peace.
"Oleaster plants a symbol of hope, grow out of the stelae"
Photograph by Jens Ziche

Reference to the Vasilski, D, in minimalism the distinctively designed architectural elements play a major role to control the natural light transferred into interior space usually in order to structure the effects.

Further she explains how the light and shadow make playful interaction of colour, texture and related excitement associated with the layout plan. The minimalistic design concepts create the contrast between the above depending on the desired effects. The use of texture is one of the strangest design features in this strategy. (Vasilski, D, 2016).



Figure 3.14 and Figure 3.15 : Notre Dame du Haut chapel, religious architecture
by Le Corbusier

Light is considered as an architectural component or a structuring material constructed on the sensibility in form and space making in Minimalism concerns.

In experimenting the interior spaces with changing nature of the natural light the own interpretations can give by designers as the way the lighting has been arranged poetically and the conversion of space can be experienced in various ways. Further studies being proved that as an environmental, visual and sensual factor, the blend of space and light design features generates a sensory observation for the human eye. It directly makes an impact on the perception of space.

The obvious dynamic movement on changing spatial perceptions will be able to reach with the use of light. (Vasiliski.D, 2014)

Spatially in interior spaces, the spatial dynamism is the key interior expression. The studies explain via design examples that the movement of the space could be conveyed by light as it can transmit through shafts in to the organic and bare surfaces of an any interior objects.

3.3.3. TEXTURES AND MATERIALS

Through the use of nontraditional; materials and the use of simple geometric forms, the minimalism shifted to a different direction as the way we experience the art. This has recognized as one of the main changes in the Art history minimalism concerns. The textures and materials made the physical encounter where it contains with. The artifacts, murals, use of different materials and textures to differentiate the space is identified as increasingly important.

The exposed use of steel and concrete as it is by being true to the material in the interiors is main practice in minimalistic architecture. The use of wood, glass, leather, metal and high-tech composites and the metal variations as stainless steel, brass, copper have been used to accessorize the minimalistic interiors as furniture and artifacts.

Similarly, carefully using of the state of materials and textures with its original state and selecting them to a particular space without highlighting them individually, have become a task in the interior design approaches. This is due to the incongruity of the combination of the use of textures.

When discussing the minimalistic interior design approaches it is important to understand the use of less variety of materials in one space. It is impotent to understand the less information will lead to more contrast of task basic functions.

Reference to the Daniel Berlyne's approach, it is mentioned that the design environment contains collective properties, which boarder on the distinction between cognition and perception. Further his theory explains Collative properties are the characteristics of a situation or a built environment that cause perceivers to compare

details of the built environment and, generally, to stimulate concentration in a referred setting, such as a particular interior.

Berlyne's suggestions based on the theory, he proposed that collative properties enhance one's aesthetic experience and desire to explore an environment through hedonic tone. For example, he explains that the amount of beauty or pleasure experienced in a setting. Berlyne's work has motivated designers to create spaces in accordance to certain collative properties. In responding to that it explains that, when the information rate is low, the force will be concentrated on the information that is left over.

In conclusion, the study of the literature review highlights the gaps in which further study is essential. Whilst a number of papers identify a relationship that exists between minimalism and the user psychology, they fail to separate the responses according into specific architectural contexts. It is hypothesized that context would play a significant role in **the way one responds to a situation based on their interior surrounds.**

CHAPTER 4.0 | RESEARCH DESIGN - CASE STUDIES

*PSYCHOLOGY OF INTERIOR SPACE
A Study of the Impact of Minimalism on User Psychology*

CHAPTER FOUR- RESEARCH DESIGN- CASE STUDIES

4.1 APPROACH

The gallery spaces identified are in Colombo, which hold more frequent contemporary exhibitions. There are very few local examples of gallery spaces that have been specifically designed for exhibitions. The selected case studies are thus within the same region and in relatively close proximity to each other. The respective user groups thus also share frequent visitation patterns to these spaces. Furthermore, and as discussed earlier, all three selected gallery spaces have been frequented at least once by one or more of the selected user categories.

The premise for the selection of sample galleries for this study was spontaneous public accessibility and as variety of different users and exhibitions housed within each space. Functionally, there is requirement for physical setting for each activity, but the impact of context will be assessed based on user responses and a comparative study analysis followed by a discussion of individual psychological responses to interior space.

Within the Sri Lankan context, the exclusive application of minimalism in one place is hard to identify in special concern to the public accessible spaces or public accessible private spaces. Most of the spaces may comprise of few characteristics of Minimalism only. Therefore, the theoretical background studied in the literature review was not an easy task to implement in the Selected research criteria. As the study focuses only on the three main aspects of the minimalism and the impact of them on user psychology and how the responses happen based on the context will be reached via the study.

4.1.1 CRITERIA OF THE SELECTION

Three case studies were selected within Colombo city limits. All of which were old residences retrofitted and converted into gallery spaces. Similarly, the selected spaces each had dual functions of exhibition gallery spaces and respective alternative businesses, such as cafés or exclusive retail services, each branded to form their own identities.

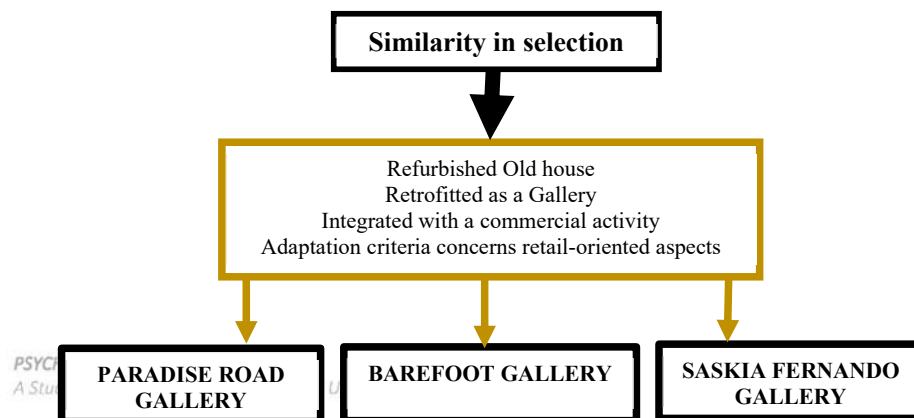
These three gallery spaces have branded themselves in unique styles, and have been recognized among artists and professionals as able to add value to exhibitions as leading contemporary gallery spaces. Alternatively, the additional functions which run alongside the gallery spaces have become social gathering spaces in which others during interact in their free time.

- The Paradise Road Gallery
- Barefoot Gallery
- Saskia Fernando Gallery

All three gallery spaces have maintained a quality and volume of space, disguising themselves and serving users while allowing them to experience their spaces through distinct characters of the interior. Each space carries different ambiances through different interior approaches to fulfil their functional requirements, while creating a psychological impact on spatial quality of each respective space.

All case studies were selected based on several criteria. They are all refurbished or renovated from their previous function or use. The cases consisting of old houses were converted into galleries integrated with commercial activities all while preserving their architectural value. The adaptation criteria considered the retail-oriented aspects from a marketing point of view. However, this research focusses on interiors of the galleries and the impact of them on user responses rather than the adaptation of building exteriors.

The selected case studies represent the spaces which hold the exhibitions, combined with other commercial activity and improving the quality of space in terms user interaction. Both functions will complement the other in shaping the human behavior within the space.



4.1.2 METHODOLOGY OF STUDY

The theoretical framework for assessing the minimalist traits of spaces will be laid-out in the study's literature review. This includes the factors identified in the users' psychological responses to the place.

This theoretical framework for the analysis of the user psychological responses will be cross-examined with minimalistic characteristics of the study criteria, allowing us to establish a metric for collecting the user-responses required to make reasonable conclusions on their states-of-mind.

- Study the Layout and the spatial quality on the in the collected data
- Self-observations
 - identification of the character of the space and the traits of minimalism incorporated to fulfil the function of the space.
 - Onsite observation for tracking down the frequencies related to each place of the selected case study to identify the preference of the user on different interior conditions of the space. – (User behaviour)
- Discussions and the questionnaire – The questionnaires were prepared to obtain the reliable answer outcome from the participants and discuss about their spatial experience and their concern and about the understanding of the minimalistic aspects of the space.

This framework will be applied to each case-study, with a few adjustments for control, in the form of questionnaires addressed to a random sample of visiting users.

4.1.3 FRAMEWORK FOR THE ANALYSIS

The study was structured as and constituted a qualitative approach. Following the introduction and rationale for the research, the study subsequently identified the factors

affecting the interior design of the Gallery spaces individually. Different interior elements will be analyzed in three case studies separately.

Secondly, the interior elements and their impact on function will be analyzed against how they have contributed to serve the purpose. The precedent studies and literature review will be use as references in similar functional aspects.

The user responses on perception and cognition will be discussed and user behaviour or responses will be identified and evaluated according to the responses on the questionnaire. The interviews with professionals, reviewing international literature and doctrinal texts will be used to create the theoretical framework and checklist for analyzing each case study. The data necessary for the checklist evaluation was gathered through testimonials of observation and in open-ended interviews with professionals.

- Does behaviour or mood vary in with interior design?
- How do sociological, physical and psychological factors affect and differentiate individual spaces?
- How does context impact one's psychological reading of space?

Arrangement of Data

The collected data arranged into a sequence to framework for the analysis process

- Architectural Layout drawings
- Study guides and text references previously written about the selected case studies.
- The data collected from questionnaire were arranged into graphs for accurate and efficient analysis
- Interviews with the staff and the management – uniqueness of the brand name compared to other places, events and participation of visitors, user responses about the spaces of the gallery, identification of frequent gathering areas of the space considering the whole spatial experiences of the user, interaction of the user groups, regular visits and the reasons

- Field study and Self-observations - Selection of case studies were made considering the common factors of the function Refurbished Old house, retrofitted as a Gallery, integrated with a commercial activity, Adaptation criteria concerns retail-oriented aspects. The observations, site visits, data collection, questionnaire and interviews were done three months due to centering the times of different exhibitions. This was mainly considering the times when the exhibitions held in the selected premises.

- The questionnaire was done at the last step to analysis the identified qualitative aspects with the quantitative approach of the study. - the 30 number of random participants on each of the three galleries

. Questionnaires

Section 1 – Question 1-4 to understand the Socio Demographic profile of the visitor and are to warming up the participant and intended to give some introspection and to reach the next set of questions. Age, Gender, Education, Occupation

Section 2- Question 1-3 to examine the user preferences on visiting the Exhibitions/ Galleries - the awareness of the locations, the frequency of visiting the place and reasoning the selection of place despite of the particular exhibitions.

Section 3 – Question 4-7 to get an idea about the User understanding the interior spaces of the gallery via observation. User expectation on such interior of a gallery space, impact of the colour and light and the impact of the interior on the user spatial experience and the how the perception of space will lead the cognitive experience and make the user to revisit the place.

Section 4- Question 8-12 user understanding about the minimalistic traits and its impact on the user behaviour. Perception of the sensitive design factors related to geometry, colour and light and textures and materials, and the impact of the whole

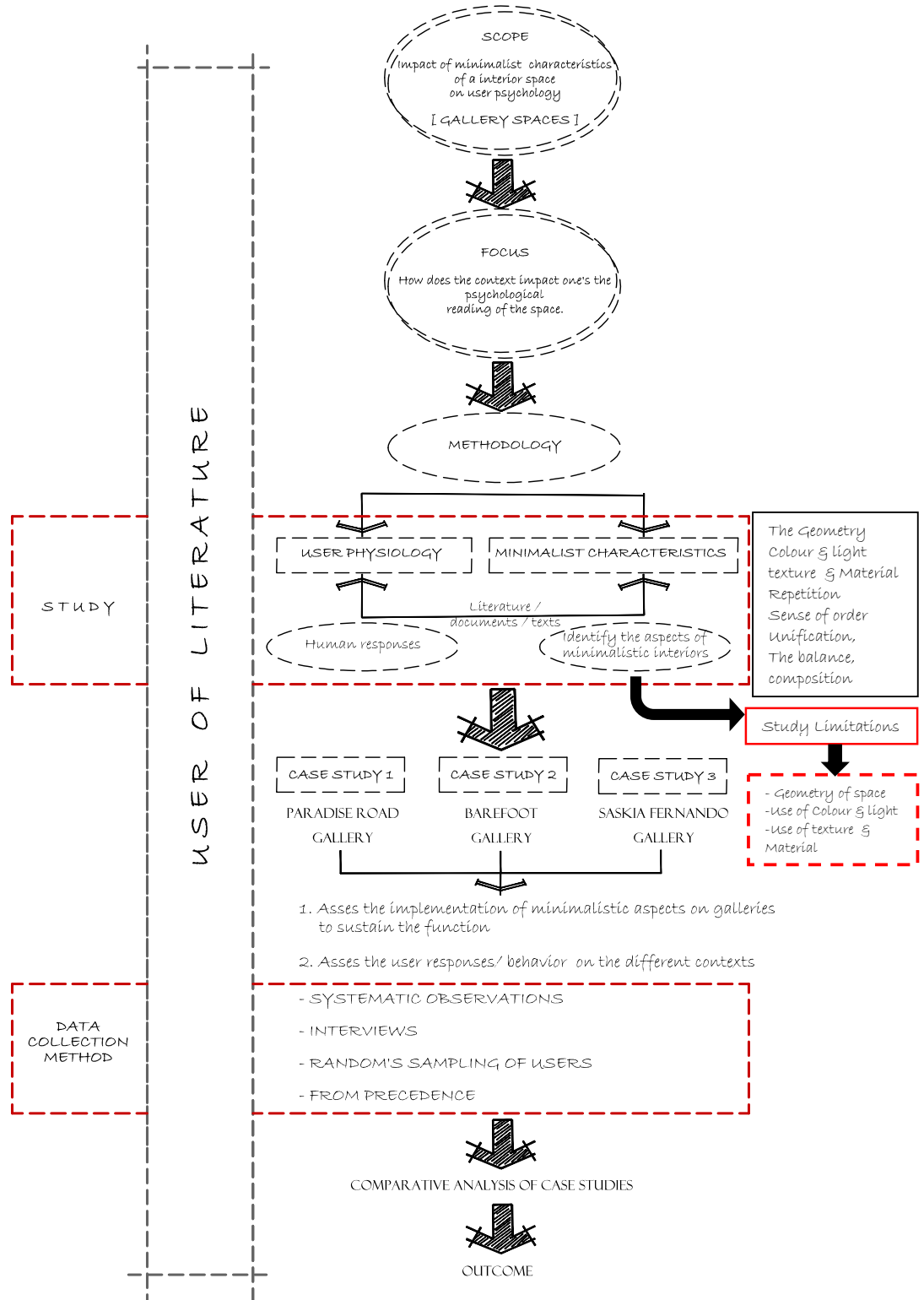


Figure 4.1 Research Design Process

4.2 CASE STUDY ONE – GALLERY 1

THE PARADISE ROAD GALLERY

4.2.1. SPECIFICATIONS

Established in the year 1987 by Udayshanth Fernando, Paradise Road started as a small store selling exclusive antiques and contemporary-designed handicrafts manufactured locally. The contemporary homeware, antiques, handicrafts, gifts and crockery are the composition of the goods that Paradise Road brand has made the leading local design brand in Sri Lanka.



Figure 4.2 Logo Paradise road

Paradise Road grown into a prominent design and hospitality empire in Sri Lanka was started as a small boutique in Cinnamon Gardens, selling contemporary designed products manufactured locally.

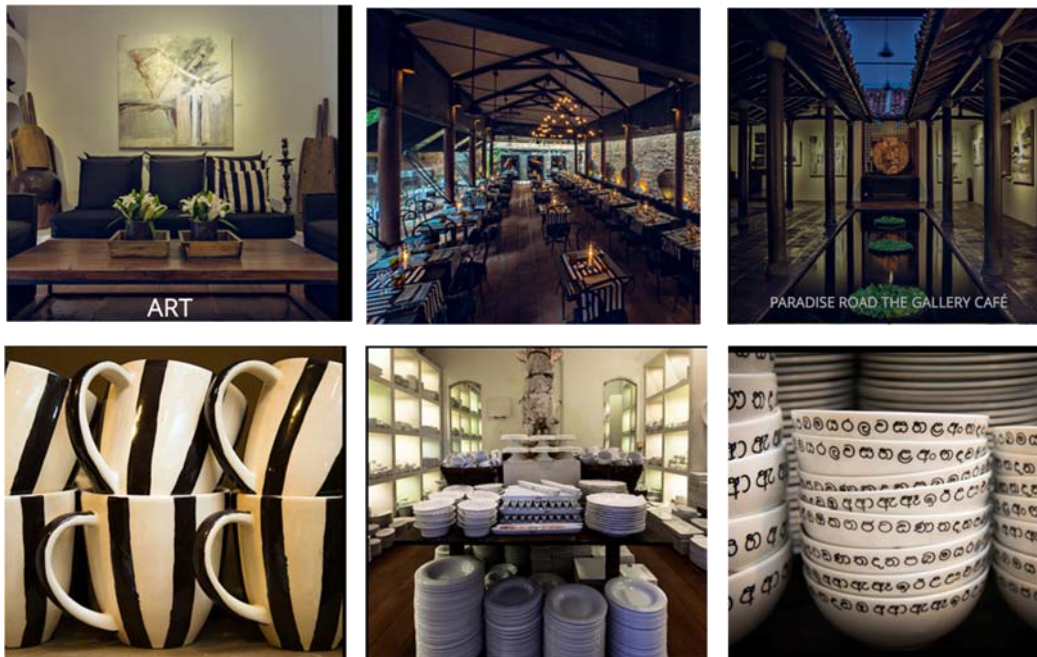


Figure 4.3- Paradise road gallery, café and collection

The brand comprises of Paradise Road Galleries and The Gallery Café along with the art gallery, restaurant and gift store which is consistently one of the most popular restaurants in Colombo.

Paradise Road Galleries, the exhibition space, is located in the former office of well-known architect Geoffrey Bawa, where a monthly calendar of exhibitions by Sri Lankan and international artists has been presented over the past two decades. Exhibitions are held and artists are selected with great thought and sensitivity, as this is not a commercial property but a heritage of the country.

4.2.2. DESCRIPTION



Figure 4.4 – Paradise road Location

The Paradise road gallery, located in the Alfred house road, is originally designed with the spirit of the Ena De Silva house, even though the plot is longer and narrower. The reason for the delicate scale of its architecture can be attributed to its origin. Even if the building was renovated to the Geoffrey Bawas office, it is considered a great example of the residence designed for the tropical climate. With its courtyards, loggias and verandahs, the building created a pleasant and comfortable environment within its space that obviated the need for air-conditioning. The site is long and narrow, with 15 meters of width and 70 meters of depth. The three courtyards are arranged to realize the skillful combination of indoor, semi outdoor and outdoor spaces.

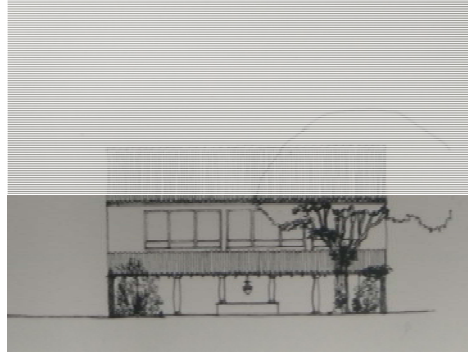
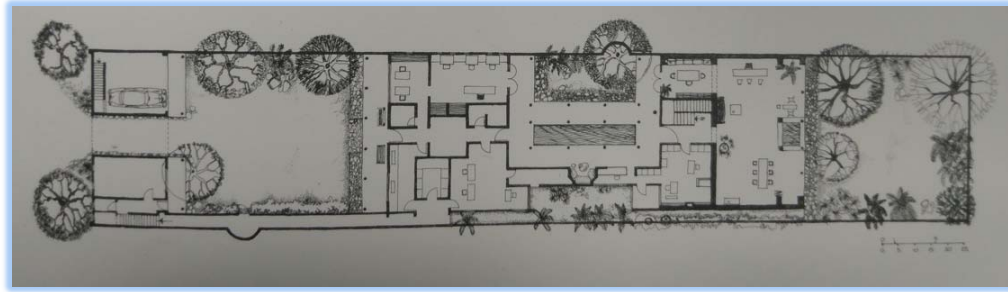


Figure 4.5 Floor plan, front elevation and rear elevations

The first courtyard which is separated from the street by a two-storey lodge and an entrance archway facing a single-storey pavilion. The simple geometric shapes used for the big timber gate, seen through the courtyard, maintains privacy from the road along with the adjacent courtyard. The gatehouse and trees block the bustle of the city fill the building with the quietness.



Figure 4.6 and Figure 4.7 Entrance The Paradise Road Gallery

After entering a small door and passing the narrow corridor in the dining wing of the gallery café, the second courtyard appears. It is composed of a slender pond in its center. A corridor with a tile roof surrounding the pond and a light court open to the sky. Though the slender corridor and a pond are only inserted, the complexity of indoor, semi-outdoor and outdoor elements brings a vivid air to the space.



Figure 4.8 courtyard and pond

4.2.2.1 UNIQUENESS OF THE PARADISE ROAD GALLERY

The exterior and interior maintain a vernacular architecture and the open courtyards and dining areas provide a unique tropical vibe. Together with the characteristic Paradise Road **black and white** stripes that adorn the various features of the restaurant and subtle yet exquisite furnishing, the perfect fusion of the old and contemporary has enabled the timeless ambience of the Paradise Road Gallery to persist.

The use of existing spatial qualities for different activities by maintaining their original characteristics reflects in the geometry of the plan form, while elements have created a variety of spatial experiences within the small area.

4.2.3 SPACE AND SPATIAL CHARACTER

4.2.3.1 THE GEOMETRY-

ENTRANCE

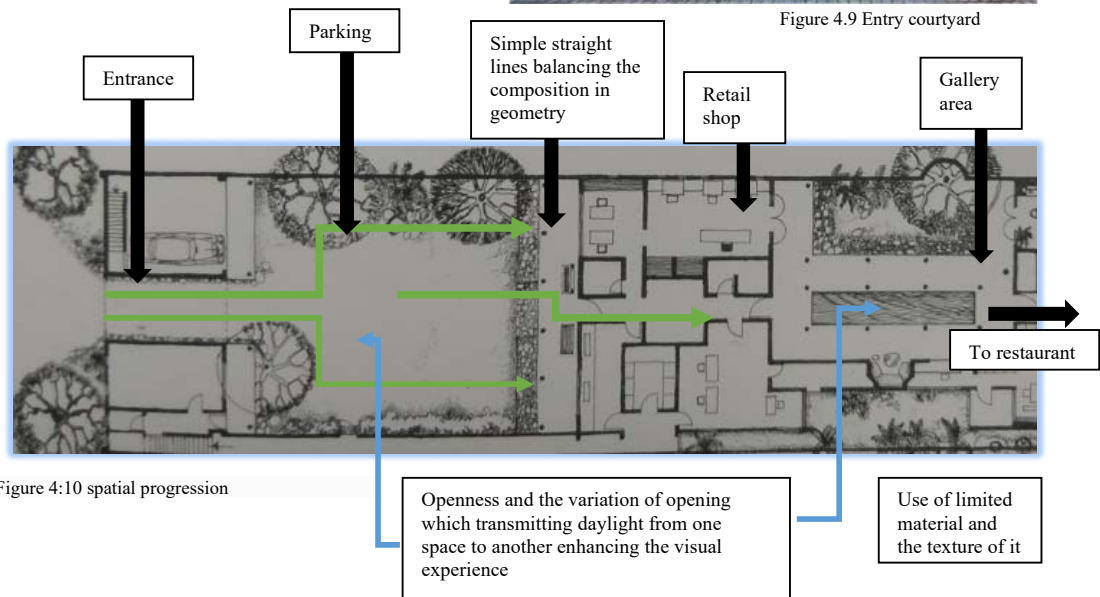
The line is a basic geometric element that is common to many prior attributes of visual perception in manmade objects, and has been used to communicate a particular aesthetic meaning in many such forms.

The spaces framed with simple lines and a timber colonnade hint an expression of ambience of the space prior to entering the gallery itself. The layout of this verandah blends this comfortable and flexible environment to the next, encouraging people to hang about and experience its natural elements.

The vast openness visible at the entry is suddenly narrowed and changes mood towards the tighter narrower pathway.



Figure 4.9 Entry courtyard



4.2.3.2 THE USE OF COLOUR AND LIGHT –

ENTRANCE AND THE GALLERY AREA

The openness of the courtyard and its natural lighting washes the setting and dramatically changes it to a darker passage that requires artificial lighting. With the corridor also painted white, the quality of space seems restricted for the movement or passage until the second courtyard is reached, which has a slender pool.



Figure 4.11 Gallery area lighting

The architecture of the building makes an attempt to integrate nature when entering to the second courtyard. This is the main area for the gallery. The use of colour becomes more subtle and textures take precedent, combined holistically to improve the overall ambience. White-washed walls allow for versatile gallery surfaces and every location of creates a unique experience to visitors all around the gallery.

The small six-foot verandah also invites viewers to revisit paintings and artefacts on their tour through the space. This has been reinforced by artificial lighting to highlight these paintings and artefacts and uniform colours, drawing attention to them and not to the ambient space.



Figure 4.12 Accent lighting of the Gallery

The alcove and seating areas provided allow a guests to sit and make a conversation amongst themselves, inspiring interaction by breaking spatial continuity.

Figure 4.13 Use of monochromatic theme on furniture and accessories

Though the Paradise road Gallery has established a black and white theme for its brand, more focus has been given to textures within spaces. The furniture instead, has taken on this black/white theme in its upholstery, creating a narrative that continues from concept, texture and colour



through accents. This has ensured a sense of warmth and comfort while successfully drawing attention to where it is needed throughout the gallery.

The beautifully faded Tiled roof, dark wooden ceiling structure and the terracotta tiled floor combined with the natural beauty of the open courtyard and highlighted white plaster walls serve as aesthetically functional backdrops to the gallery.

4.2.3.3 USE OF TEXTURES

THE GALLERY AREA

The courtyard on the left, which has backdrop of an aged plaster brick wall, is merged with plants and creepers making it a part of the natural elements of the space. This common space, timber bench and lamps are open to all visitors and create a backdrop for preliminary gathering and conversation space before moving further into the gallery.

Minimum intervention was made to the original architectural character of the space, considering its adaptive use of the space as a gallery, and has been executed carefully to supplement the functional requirements of the space.



Figure 4.14 Furniture and wall finishes of the courtyard

The use of furniture, except for the timber feature, was very minimal in shape, size and colour, allowing sufficient attention to be drawn to each piece. The black painted awnings draw less attention to themselves in relation to other adjacent spatial elements.

The extended gallery space which leads to the main living area, where the Geoffrey Bawa's old work desk is located, also becomes one of the main focuses of the space.

Figure 4.15 Extended exhibition space in the dining





Figure 4.16 Figure 4.17 – Vibrant atmosphere of the Café area



Figure 4.18 Minimalistic design approach in the gallery area

4.2.4. ANALYSIS

This analysis is carried out through **observations** intended to identify the character of the space and how it serves functionality.

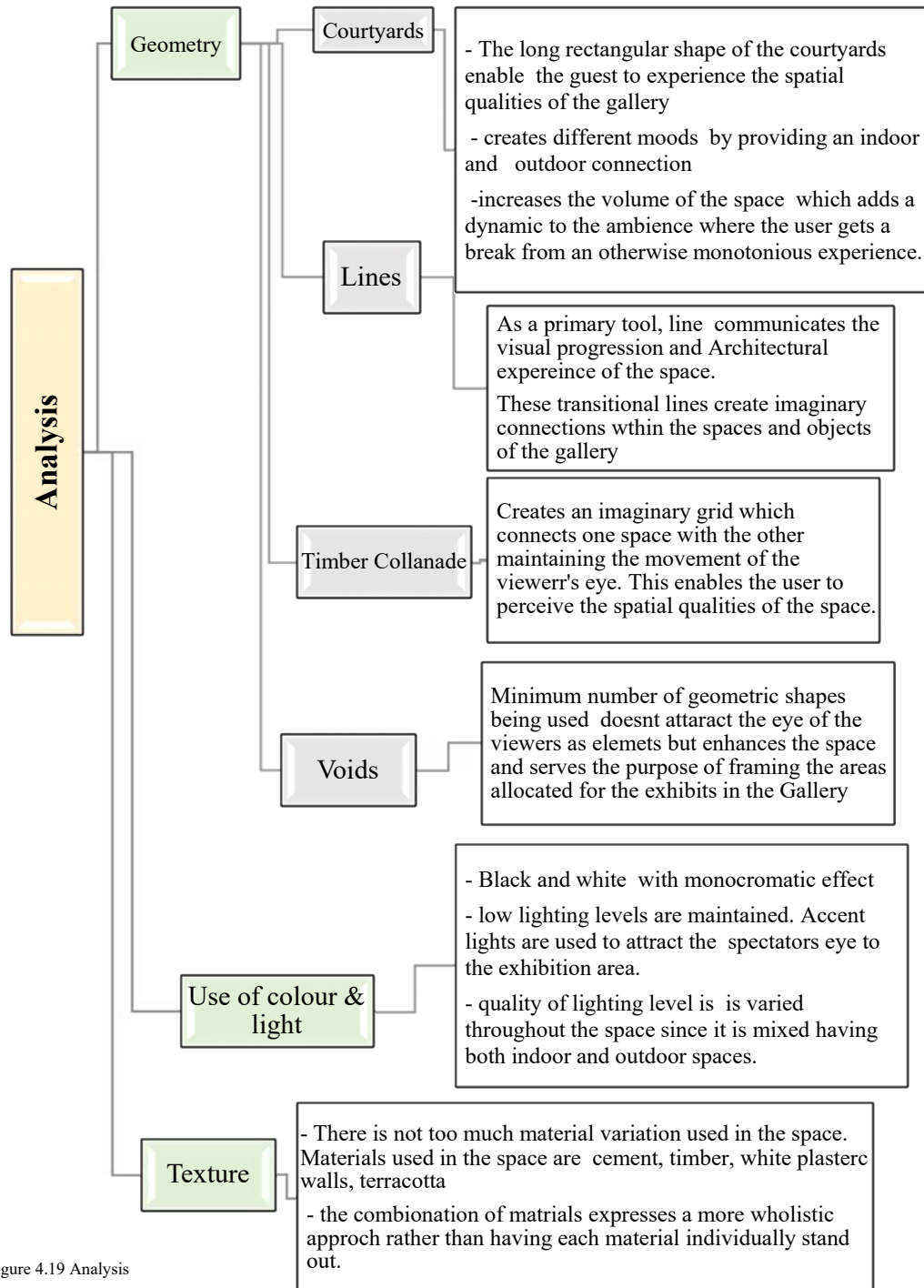


Figure 4.19 Analysis

Aspects looked at in the observations are,

What would be the minimalistic aspects of Paradise Road Gallery?

What is the most significant aspect as per the observation?

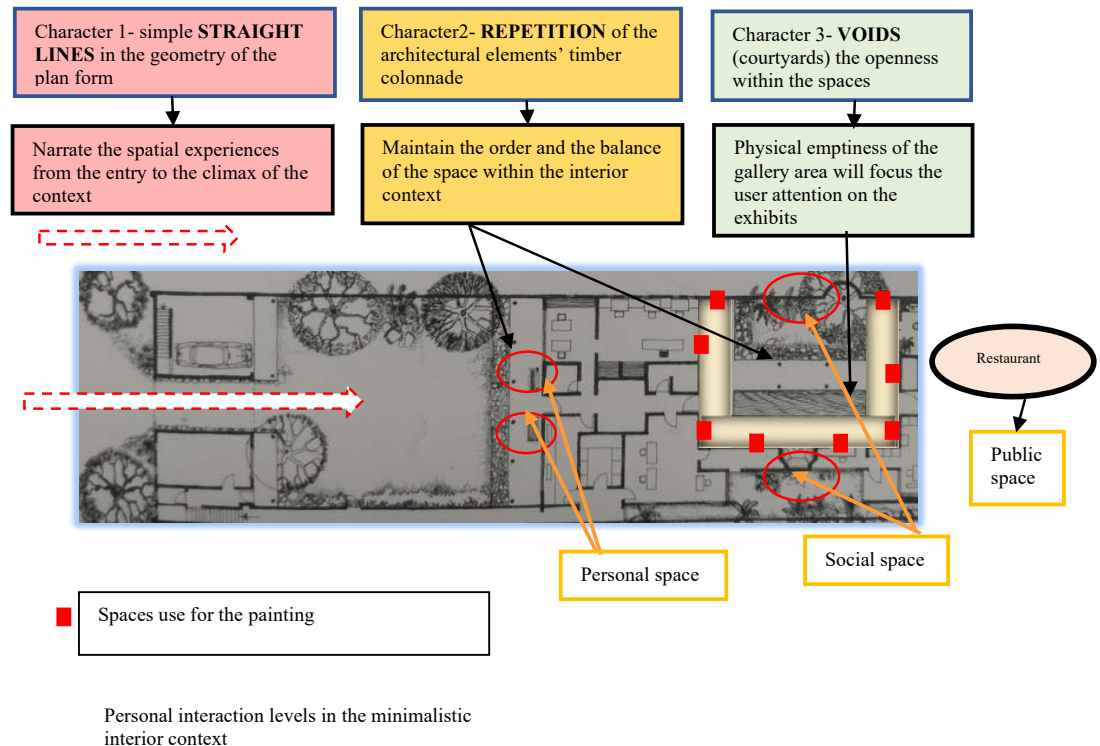
How has the significant aspect been used to complement the function of the Gallery?

How and where does the user response show that there is an impact on the minimalistic character of the gallery?

FINDINGS:

1. GEOMETRY

- small spaces extended longer spatial experiences
- The arrangement of the unique timber colonnade helps focus the exhibits even in the narrower passage.
- Geometry of the spatial arrangements and elements strongly make an impact on the user's response and spatial behaviour.



2. USE OF COLOUR AND LIGHT

- i. Use of black and white –If colours that complement and support the interiors are used it will never go out of style.
- ii. The use of monochromatic colours as well as materials which blend together expresses a more holistic approach to the interior space where in the spectator is not drawn to these aspects individually, instead the space is perceived as a whole.

3. USE OF TEXTURE AND MATERIAL

- i. The textures and materials used are self-expressive. This allows the eye to focus on the art exhibits rather than being drawn towards the materials in the space. Textures and materials expressed to create a holistic interior approach, to focus attention on exhibits and nothing else. This can be argued to be evidence of perceptual fluency, in that lesser visual information accentuates details and artefacts.

ANALYSIS BASED ON THE QUESTIONNAIRE ON VISITORS

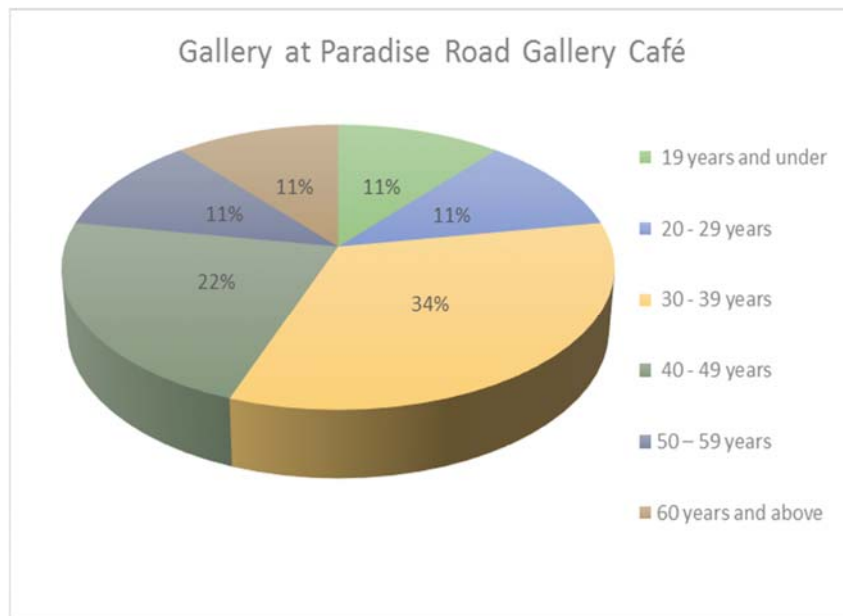


Figure 4.19 Age group

Analysis:

1. Majority of the user groups who will hang out in their spare time at the Gallery spaces is between the age of 30 – 50.

Findings:

The majority of social behavioural interaction happens depending on the availability of time during weekends.

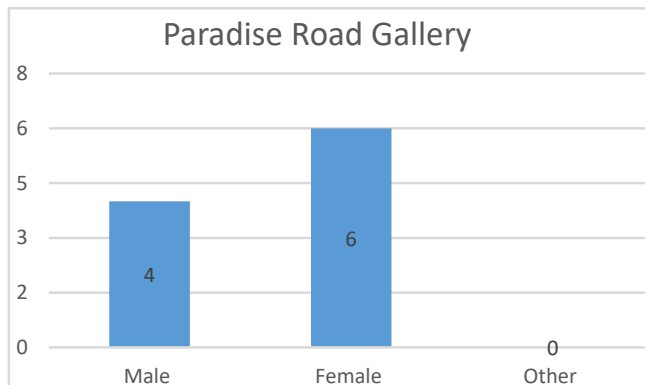


Figure 4.20 Gender ratio

Findings:

Preference to the Social interaction is found to be higher in the tertiary education level, and among the female population.

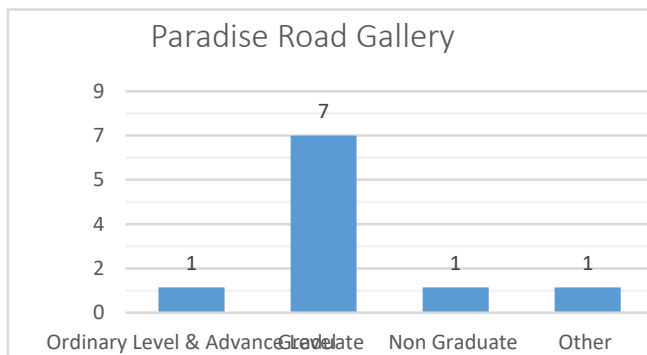


Figure 4.21 Education

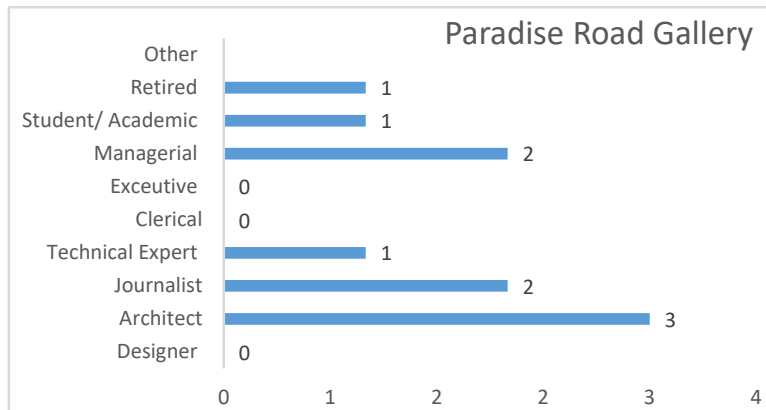


Figure 4.22 Occupation

Analysis:

people from the creative field, and the users who will be always merged with the society will select these spaces as their primary social meeting places. However, the gallery space is not the only function for the people to select the location.

Findings:

people will select various locations for their social interactive activities. Field of the profession could be considered as one of the main parameters which will decide where they will select to spend their leisure time.

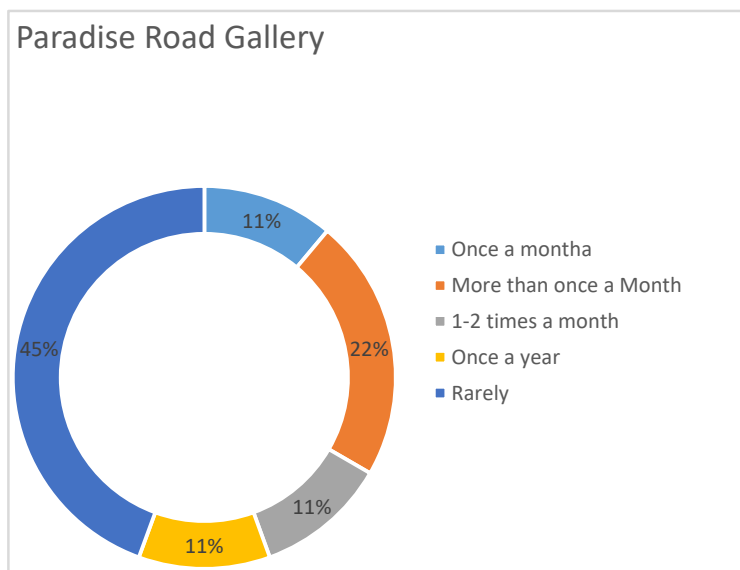


Figure 4.23 Frequency of attending for exhibitions

Question: What would be the reasons for visiting a gallery that you like? Please rate the reason.

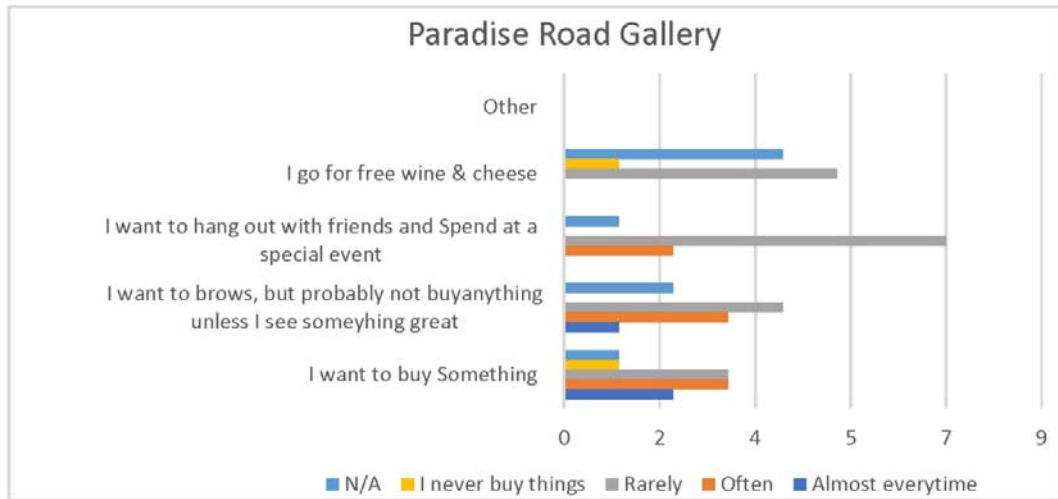


Figure 4.24 Questionnaire no 3

Analysis:

- Social interaction seems the more fundamental activity than the actual function of the space as a gallery. The objective of the space seems connected with the co related functions and the community. The most of the participant group make a visit to the gallery will not forget to spend some time in the restaurant area since they feel that is a space where they feel to interact with the people. That too has become the comfortable territory even if its crowded in certain occasions people seems to bear it with the ambience of the space.

Findings:

- Human behaviour mostly connected with the sociological responses of others or the community they closely interact with. The selection of the place and or the function can create a cognitive experience however the impact of the social

group, personal connections will create more sensitive impact on the user responses on a particular spatial behaviours.

Question: What kind of an interior would be your favorite for a gallery?

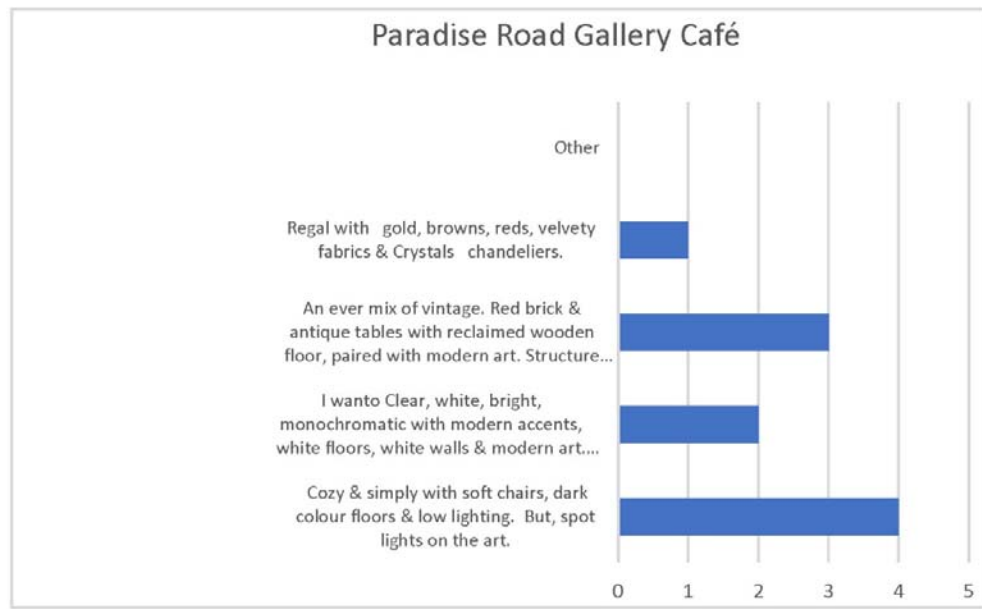


Figure 4.25 Questionnaire no 4

Analysis:

Understanding of interior spaces of the galleries on user preferences and the understanding of the user perception on the interior elements.

Findings:

The user groups are aware of the sensitivity of interior applications. The users will visit such places to be interacted with the community, but their inner selves are seeking the comfort ability of the place which they hangout. And they make that spaces as their personal experience via experiencing the spatial experience.

Question:

How does the interior space of the gallery allow you to freely move around the space?

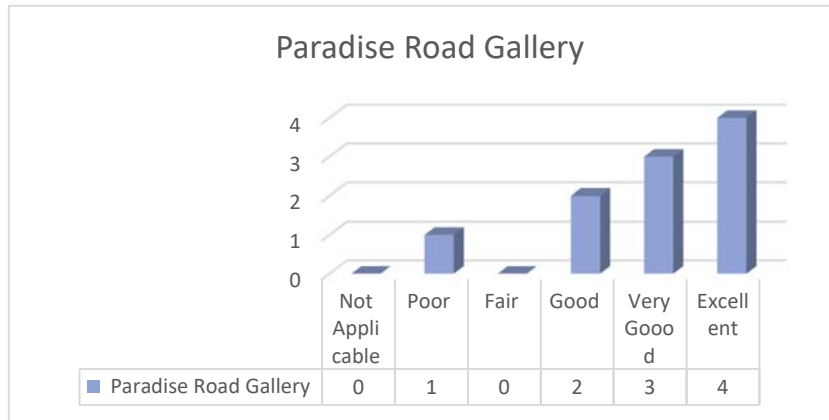


Figure 4.26 Questionnaire no 6

Analysis:

The impact of the interior environment on user behavior and the responses. Various aspects of the interior could make an impact on the user's behaviour.

Findings:

This does not solely depend on the interior environment in this gallery. The functional aspects of the place and other co related activities also make an impact on the user's responses. The interior environment and the aspects of the minimalistic character have become an additional advantage in functioning of this space in a user-friendly manner. This was discovered with the experiences of the participants they share with the researcher about the perception of "Less is more" specifically in the gallery area. The whole setting was bound together without attracting the eye of the visitor individually on the elements of the gallery however the ambience will be completely stepping to another setting when they enter to the restaurant but still maintain the impression given at the earlier spatial experience through the gradual spatial progression.

Question:

Usage of colour and light effect for the interior of the gallery space will make an impact on you?

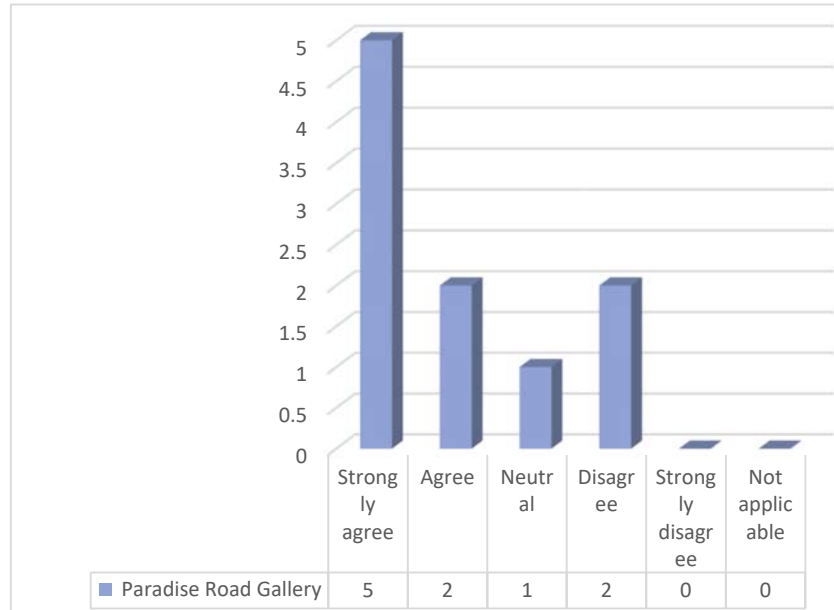


Figure 4.27 Questionnaire no 5

Analysis: User response to colour and the impact of the colour and light for the function of a place.

Findings:

At Paradise road gallery users are not impacted by colour variation because the materials retain its original colour. However, the use of black and white as a theme for the adjoining spaces has heavily left an impression on the users and they identify the gallery with black and white even though these colours are not found within the gallery space.

The colour or the lack of is it unifying the concept of minimalist interior. The monochromic effects of the backdrops (walls, floors) of the space and the use of colours as accents and splashing of colours on the exhibits or the accessories only maintain the minimalistic atmosphere of the space.

Question: What do you find as most sensitive design factor of the gallery as make you feel more minimalistic?

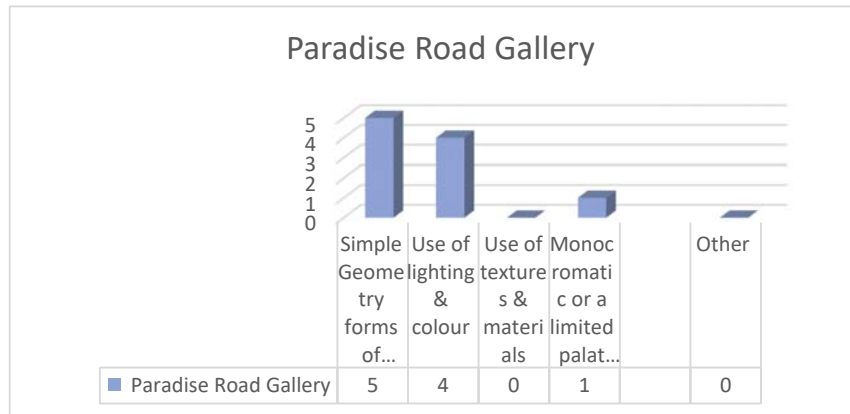


Figure 4.28 Questionnaire no 8

Question: How do you rate the geometry of space make an impact on the experiencing the gallery space?

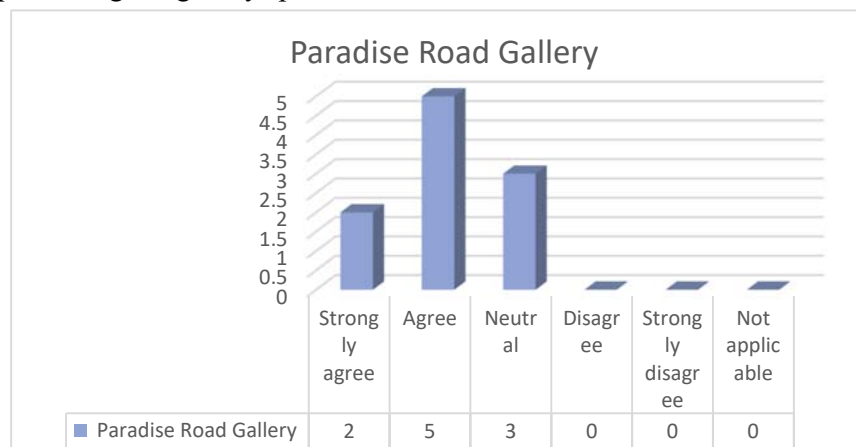


Figure 4.29 Questionnaire no 9

Analysis: The geometry of the spaces, volumes and shapes of interior elements will be able to make an impact on the user. The simple lines will extended the imaginary grids of the place and enable dynamic user experiences despite its core function.

Findings: The original architectural layout of the building has a strong response as it expresses the simplicity of the spatial connections. When adopting different functions to an existing architectural masterpiece, it must be carefully handled to maintain the spatial quality of the space. How much less is to be done to change the function of a building with interior approach can be discussed in this design approach.

11. Will there be an impact on the interior of the gallery space for relevant exhibitions.

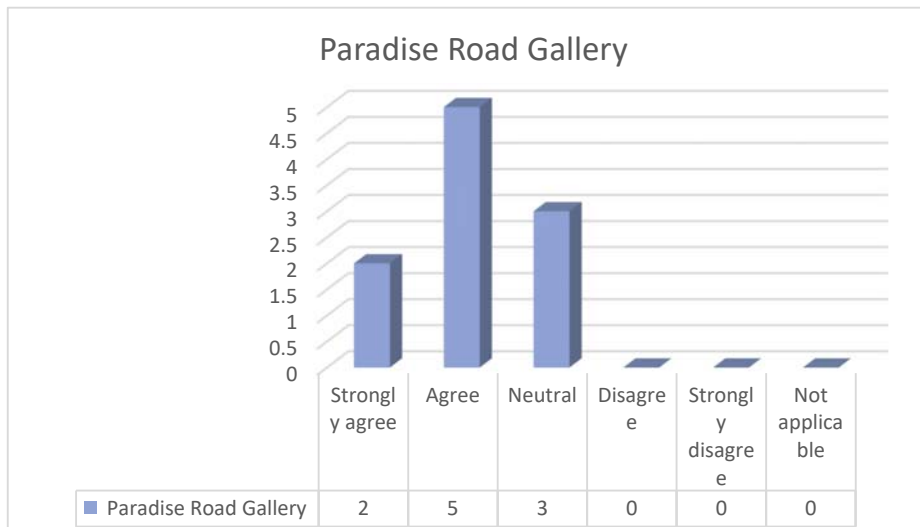


Figure 4.30 Questionnaire no 11

12. How would you rate the impact of surrounded space to concentrate on exhibition without distraction?

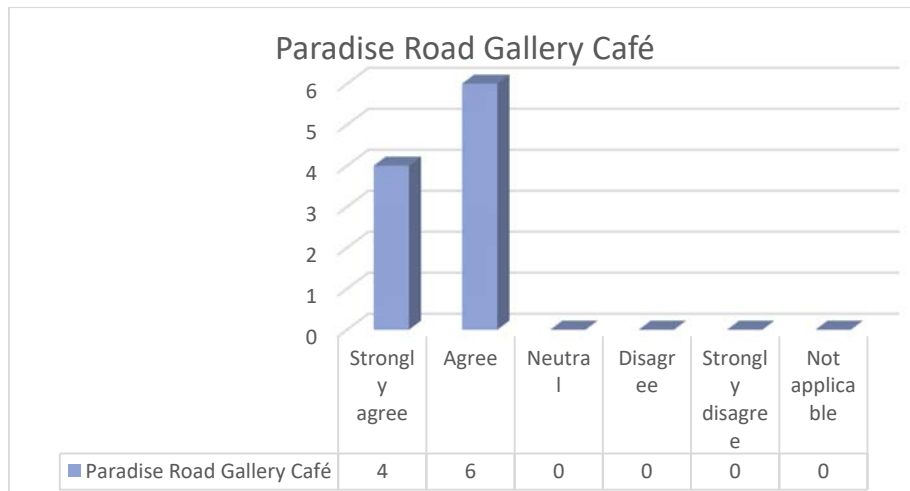


Figure 4.31 Questionnaire no 12

Analysis: there is a direct impact of a space on user psychology. The perception is a key factor and user behavior is controlled by the perception of a space. Once a person visits a place it will remain registered in their minds. The cognitive approach on a space will tell about the space even before a person revisits the place.

Finding: The human mind forms preconceived notions about spaces with regards to the spatial quality of a space.

Therefore, the Paradise road gallery itself maintain a character and special ambience throughout the whole space, which extends to the gallery area as well. With the holistic approach it combines the ambience and allows the user to create and experience, personalized spatial experiences of the place.

Some of the participants found visiting the place several times even the during the same exhibition was available since there inner minds consider this as a comfortable location to hangout to maintain their social interaction. This was evident by the revisits made by the participants and the observations made on their behavioral responses with in the interior context.

4.2.5 CONCLUDING REMARKS

Even though the building was not designed originally to serve the purpose of exhibitions or art related operations, the renovation and improvisation have been served well for the purpose of unique experience of arts. The geometry of the spaces which has been creatively simplified with lines, rows of columns, courtyards and rectangular spaces the background has been set for a user-friendly atmosphere for artists and art lovers.

The geometry of the spaces, openness of the courtyard areas after a narrow passage after entering, small furniture arrangements creates different spatial experiences to the user in terms of to make the personal spaces, social spaces and tolerate the crowding since it as a temporary situation and accept the other integrated co function as a public space.

The earthy colour scheme and the signature black and white branding used within the building maintains a down to earth ambience which helps the exhibits to stand up and connect with the viewers. Even though the backdrops of the art pieces are not white the strict earthy scheme of colours provide the best backdrop for art pieces. The existing use of natural day light is not adequate enough for the purpose of exhibitions

because the original design was not done to serve that purpose. Alternatively, the careful use of artificial lights fills the gap. The mechanism or the points of the artificial lighting is not obvious if someone is not look in to details carefully. With that the lighting level required for artifacts has been established effortlessly.

Since the building has originally designed for a residential and office purposes, few different textures and materials can be experienced. But all the textures used within the premises are can be listed under one category. The use of more natural materials and combination among each material, the exhibition spaces provide a plain canvas for the exhibits. Less accents in the gallery area is able to slower the movement of user and experience the art exhibitions on the walls unconsciously even their purpose of visit to go to the café.

At an overview, the look, feel and mood created within the spatial progression at Paradise Road Gallery strongly supports the viewers experience of art.

4.3 CASE STUDY TWO – GALLERY 2

THE BAREFOOT GALLERY

4.3.1. SPECIFICATIONS

In 1967 Barbara Sansoni, a Sri Lankan born artist and designer, opened the Colombo Gallery to display the work she has done and to help local talent of the people who involve with the design industry. The gallery was situated at Anderson Road and extended to function four years up until 1971. Subsequently, it was shut and two decades later, the Gallery was reopened by Barbara naming *Gallery 706' Colombo and* lately moved to the present address in rear of an old 1920s townhouse on the Galle Road.



Figure 4.32 barefoot logo

In 1999 the gallery was renamed to Barefoot Art Gallery, in collaboration with Sansoni's barefoot store. It has become one of the most desired places; hosting local and international artists, musicians, poets, and filmmakers. Through the exhibition's artists and photographers, concerts, poetry readings, movie nights, the artists display their talents in this cozy environment. Further the café on the premises hosts dinners and parties and serve refreshments during the day. This place is considered as one of the most exciting landmarks, which assists to cultivate art and other creative talent.



Figure 4.33, barefoot interior



Figure 4.34, barefoot interior



Figure 4.35, barefoot interior



Figure 4.36, barefoot interior

Weaving has become a means of expression and expressed an initial interest in art and established an intense love of color.

4.3.2. DESCRIPTION



Figure 4.37, barefoot location

The barefoot Gallery is located at No 704, Galle road, in a collection of buildings around and old 1920's town house. This comprises of a shop of iconic fabrics, books, a garden café, bar and gallery.

4.3.2.1. SPATIAL PROGRESSION

The main entrance or access to any of the commercial or public building always faces the main road. While the main entrance faces Galle road, it is used by fewer people. Regular customers frequent the rear entrance due to its connectivity with the car park.

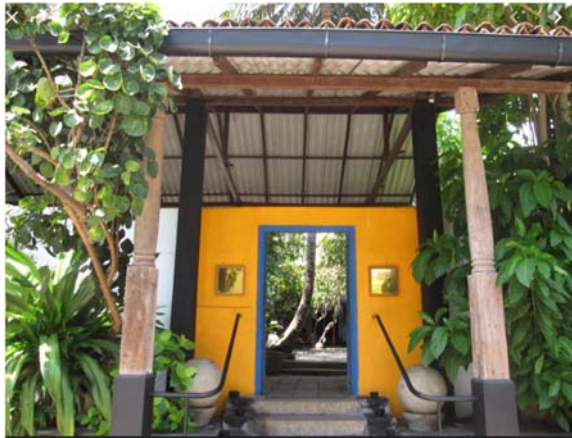


Figure 4.38, Entrance to Gallery

Rather than entering a small gallery lobby through a comparatively small door from Galle road, most would prefer to enter the premises into the open space where the cafe and gallery meets, which acts as a large courtyard. This sense of ceremony is lost in the car park entrance.

Climbing up the few steps from the car park to the court gives a sense a sense of entering something welcoming and relaxing. Most areas in the court are crowded because of the restaurant tables, seating, voices, music and the sound of cutlery, adding to this sense of comfort and security, calming even the most disturbed user. This will all depend on the intent with which one enters the gallery.

Most visitors arrive with two primary intentions, to walk through the exhibition and sit down to a leisurely meal/coffee, or to buy something from the gallery after a meal. Having multiple supporting functions has always been an advantage for the gallery.

Once someone enter through the rear entrance, they are faced with the visual experience of the extended cafe in the courtyard. If their purpose was to see an exhibition, they would naturally head towards the right, leading to the exhibition lobby.

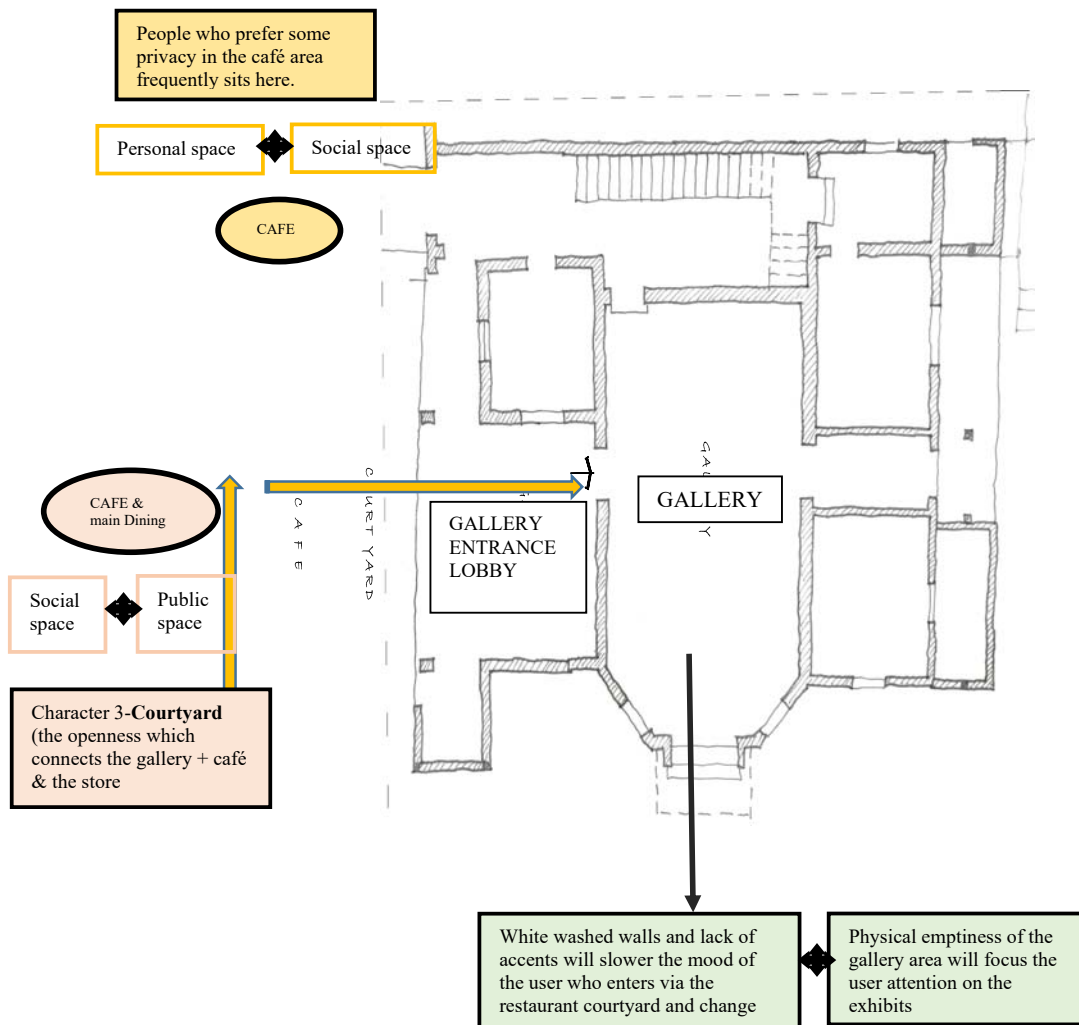


Figure 4.39, layout plan

The setting of the courtyard effortlessly guides those who visit towards the lobby of the main exhibition space. The stone paving, outdoor antique elements and a few old trees provide guidance to the exhibition lobby.

The bright yellowish-orange highlights of the columns and the beams of the lobby area, while not very aesthetically pleasing, express the signature colour scheme of the Barefoot brand. The shiny cement finished floor welcomes the people who come walking along rough stone paving.

4.3.3. SPACE AND SPATIAL CHARACTER

4.3.3.1 THE GEOMETRY OF SPACE

Generally, the introduction to the artist and the exhibition displayed in this open lobby verandah and few exhibits would be displayed too. Therefore, at the lobby verandah itself the viewers get to know about what they are about to experience. Regardless of how they find out about the display, whether from a pre-notice or details given in the invitation, the correct mood to experience the exhibition is set while they are in the lobby.

The simple existing setting of the lobby has not changed and it has been touched with minimum intervention. By keeping the entire area of the lobby one colour, the gallery helps the user to frame the view of the space of the very first exhibits with the language of lines within the particular space.

There are no complicated architectural or interior elements within the space but basic and simple geometry of the space create a doorway to a pleasing and welcoming spatial experience. The minimal and careful use of colours and textures enhance the mood and the feel of the user by perception.

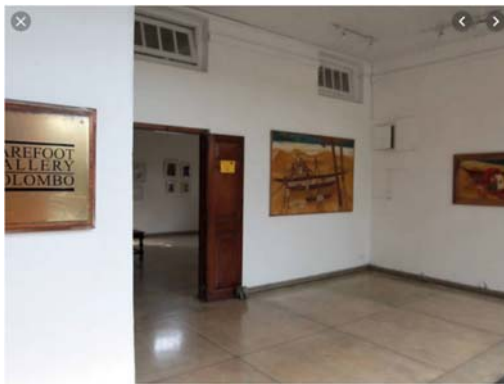


Figure 4.40, entry verandah of the Gallery



Figure 4.41, Gallery area

The main gallery area has the simplest possible geometry of space which is a simple rectangular space with a minimum number of lines and without unusual corners.

4.3.3.2.USE OF COLOUR AND LIGHT

The simplicity created by using white walls and ceilings in the lobby gives a relaxing mood to those who are about experience the arts and crafts of the exhibition

Through the lobby, the viewers are encouraged to enter the main exhibition gallery. Being an empty white box covered with four white walls and a timber rafter ceiling painted in white, the main gallery space creates the perfect canvas for the art pieces or the crafts to get the attention of the viewers.



Figure 4.42 gallery



Figure 4.43 Gallery area

Even though there are a few doors within the space to walk out into the garden and walk in to some administration areas, the gallery space is conquered by the whiteness of the walls and its ceiling. The shiny cement rendered floor creates a depth of space while a few fanlight windows bring a pleasing and smooth light across the space. Again, the minimal use of colours and textures create the perfect platform for art pieces to grab the attention they need.

Every time something colourful displayed inside the gallery, the look and feel creates the right ambience for the viewers to connect with the exhibits on a deeper level.



Figure 4.44 Exhibition



Figure 4.45 Exhibition

Depending on the need, the main gallery space sometimes would be arranged with a central display table with a glass top which people are allowed to walk around and enjoy the exhibits within. No other furniture or fixed elements exist inside the gallery space and the viewers are supposed to walk around and experience the pieces hung on walls or in freestanding glass display boxes or stools.

Like in any viewer-friendly exhibition gallery, the minimal use or absence of furniture makes the Barefoot gallery an exhibition friendly atmosphere.

4.3.3.3 USE OF TEXTURES

When it comes to textures, three primary elements are being observed. A shiny grey cement floor, large smooth plastered walls and the white washed timber and rafter ceiling. Even though these textures differ, they coexist while maintaining a sense of subtle individuality.

4.3.3.4 SPATIAL QUALITY



Figure 4.46 spatial quality



Figure 4.47 spatial quality

The exhibition often continues into the passage behind the main gallery, through which one has to walk to a doorway in its left corner, leading to the main gallery space. The core features of an exhibition would be exhibited in this main gallery, where there is a larger spatial volume and degree of freedom.

The outer corridor would display the tail end of an exhibition, which a guest would experience just before leaving the exhibition. This part becomes important because it is where the entire exhibition is often summarized, and runs the risk of being overlooked due to it being so subdued.

Figure 4.48 gallery verandah

This particular corridor connects to a smaller dining verandah which is a part of the main restaurant. This space is an indoor and outdoor space, since it is open to the courtyard from a side. Again, the stone paving and beautifully grown Frangipani trees brings a relaxing feel to those who walk through it. After witnessing an exhibition of art or crafts, one



would need a breath of fresh air and a moment to reflect on the experience. This tail-end corridor fulfills that need effortlessly.

This is the point where one would decide whether they want to walk to the restaurant and have a snack or beverage while discussing the exhibition, or continue through the journey into the Barefoot store and browse their unique products. The restaurant has become the main space in which social interaction happens.

4.3.5. ANALYSIS

This analysis is carried out through observations intended to identify the character of the space and how it serves functionality

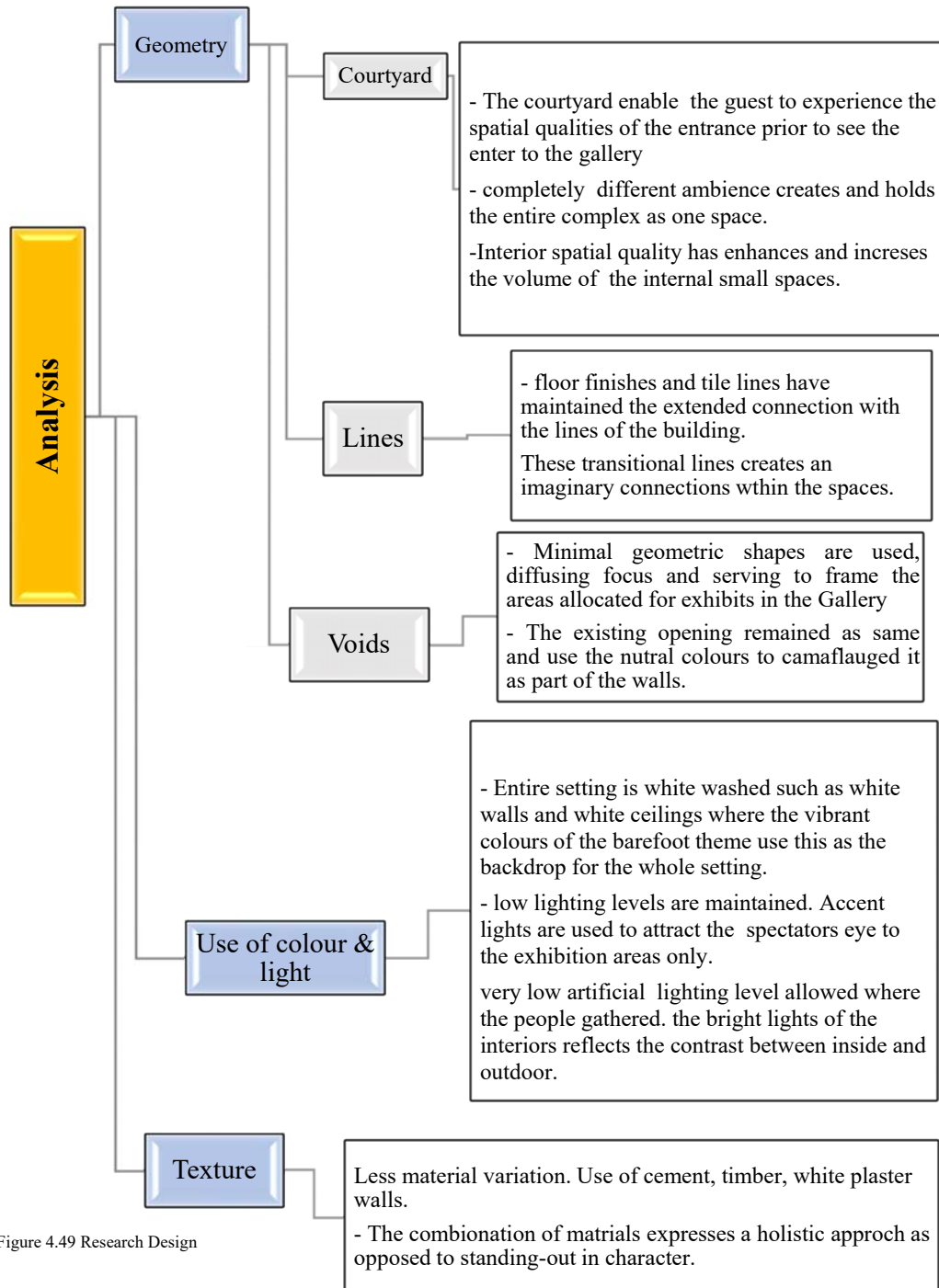


Figure 4.49 Research Design

Aspects looked at in the observations are,

- What would be the minimalistic aspects of Barefoot Gallery?
- What is the most significant aspect as per the observation?
- How has the significant aspect been used to complement the function of the Gallery?
- How and where does the user response show that there is an impact on the minimalistic character of the gallery?

FINDINGS:

GEOMETRY

- i. small internal spaces extended longer spatial experiences along with the connection of them with the courtyard
- ii. The small verandahs have been the connection for all the internal spaces and that has simple timber columns which will create the gradual progression to each space, Gallery, café, store.
- iii. Geometry of the spatial arrangements and elements strongly make an impact on the user's response and spatial behavior since it varies the character with quality of indoor and outdoor.

USE OF COLOUR AND LIGHT

- i. Use of white – Classic combination used effectively. This will be a backdrop for the entire interior. And the white will play a major role hence it applies over the materials original texture and minimize the entire interior to increase the contrast on exhibits or objects.
- ii. holistic approach to the interior space where in the spectator is not drawn to these aspects individually, instead the space is perceived as a whole.

- iii. Adequate natural light will drawn inside the gallery during the daytime and that will be sufficient for the gallery area to function without artificial lighting.

USE OF TEXTURE AND MATERIAL

- i. Textures and materials expressed to create a holistic interior approach, to focus attention on exhibits and nothing else. This can be argued to be evidence of perceptual fluency, in that lesser visual information accentuates details and artefacts.

ANALYSIS BASED ON THE QUESTIONNAIRE ON VISITORS

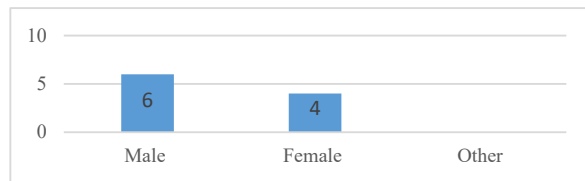
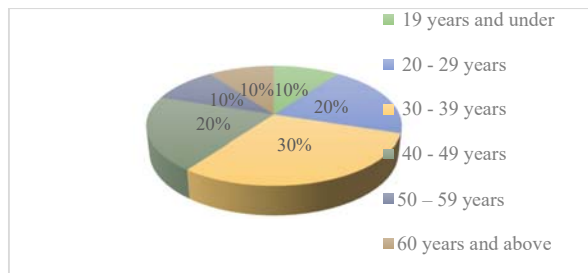


Figure 4.51 Questioner 02 - Gender

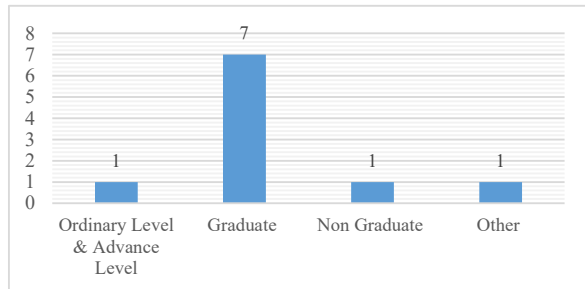


Figure 4.50 Questioner 01 - Age Group

Figure 4.50A Questioner 01 – Education level

1. Analysis: Majority of the user groups who will hang out in their spare time at the Gallery spaces is between the age of 30 – 50.

Findings: The majority of social behavioural interaction happens depending on the availability of time during weekend. Preference to the Social interaction is found to be higher in the tertiary education level, and among the female population.

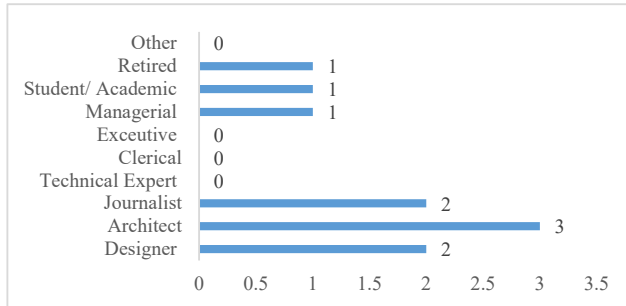


Figure 4.52 Questioner 04 – Occupation

2. Analysis: people from the creative field, and the users who will be always merged with the society will select these spaces as their primary social meeting places. However, the gallery space is not the only function for the people to select the location.

Findings: people will select various locations for their social interactive activities. Field of the profession could be considered as one of the main parameters which will decide where they will select to spend their leisure time.

3. Analysis: Social interaction seems the more fundamental activity than the actual function of the space as a gallery. The objective of the space seems connected with the co related functions and the community.

Findings: Human behaviour mostly connected with the sociological responses of others or the community they closely interact with. The selection of the place and or the function can create a cognitive experience however the impact of the social group , personal connections will create more sensitive impact on the user responses on a particular spatial behaviours.

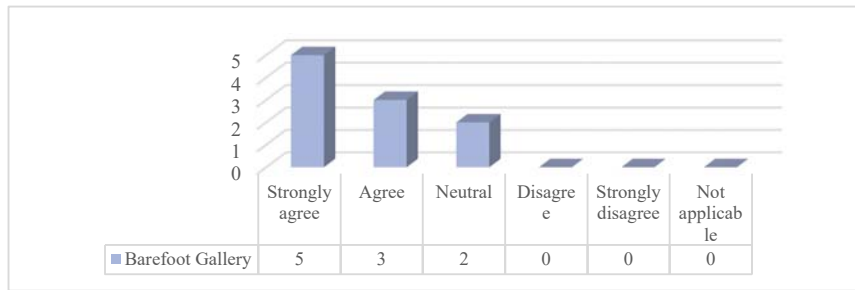


Figure 4.53 Questioner 05 – Use of colour and light effect

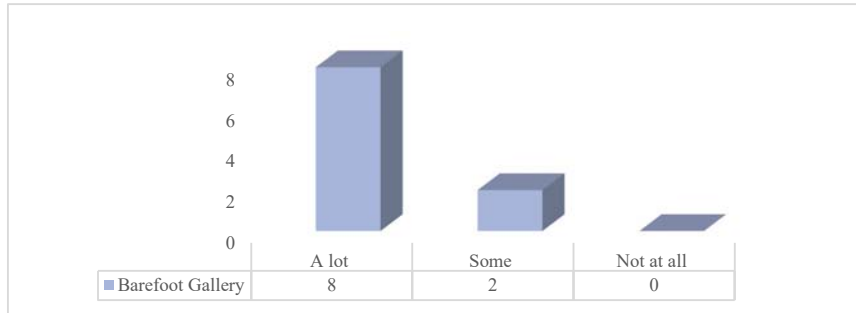


Figure 4.54 Questioner 08 – Most sensitive design factor of the gallery space as you feel more minimalistic

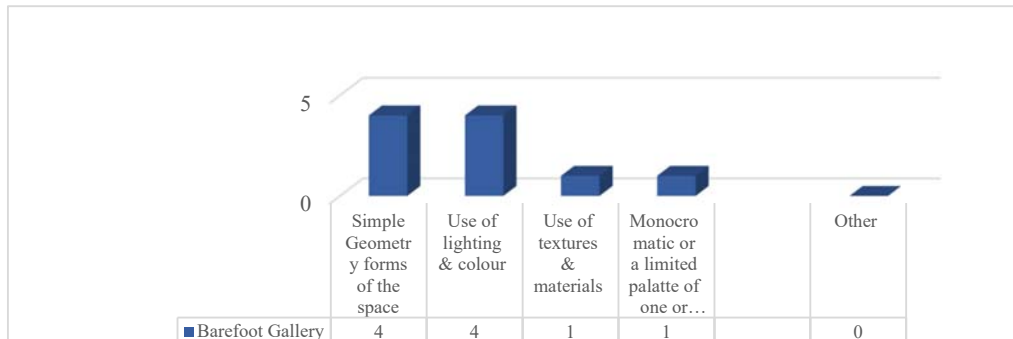


Figure 4.55 Questioner 07 – Will the interior of the gallery space make you revisit the place?

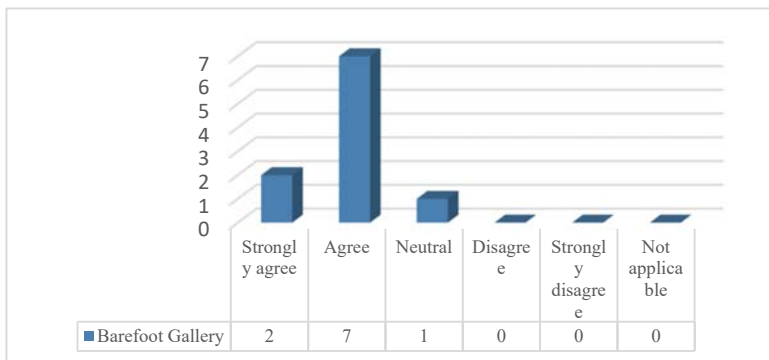


Figure 4.56 Questioner 09 – geometry of the interior space and geometry of the elements.

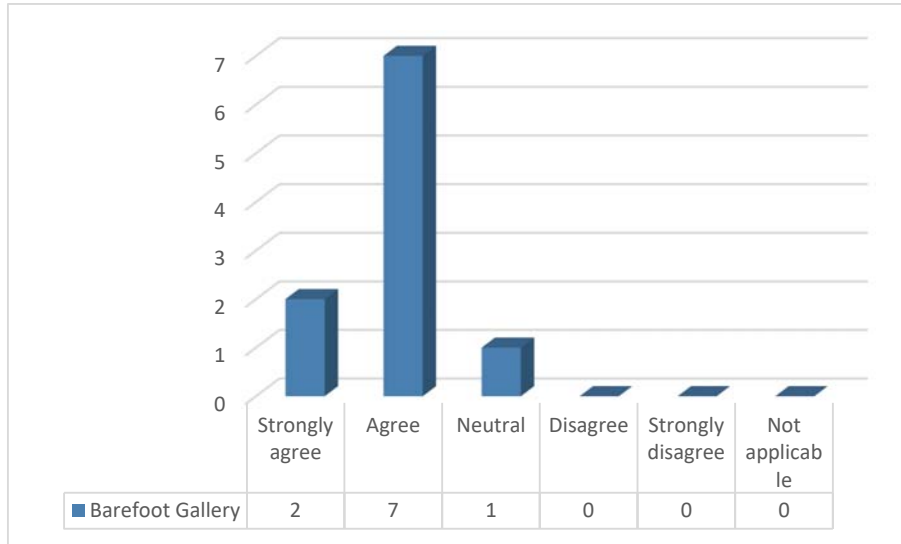


Figure 4.57 Questioner 10 – Geometry of the interior space make an impact on experiencing the gallery space

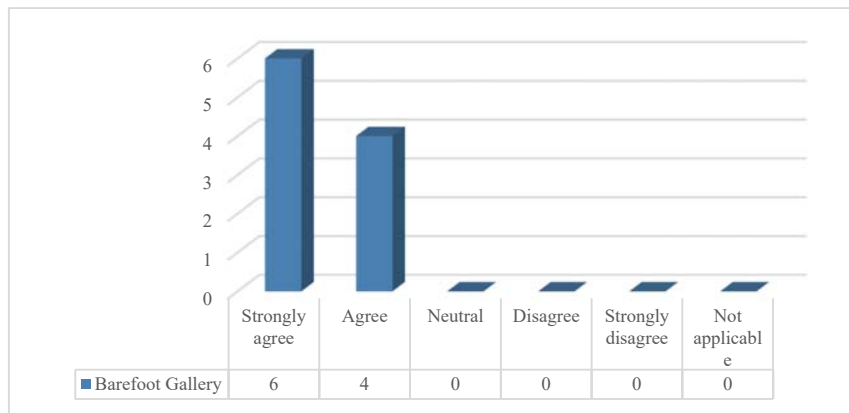


Figure 4.58 Questioner 11– Impact of Interior of the gallery space for relevant exhibitions

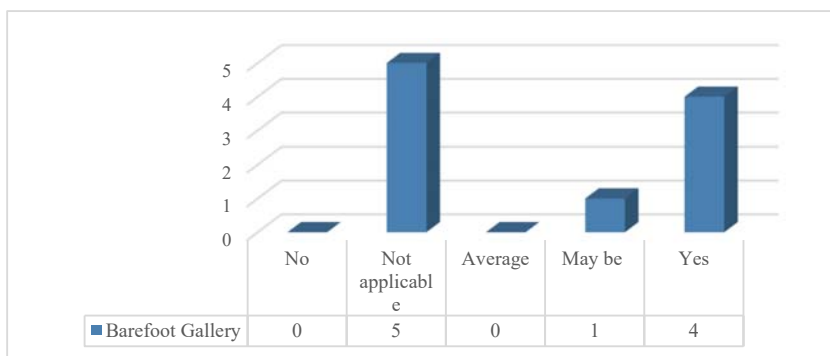


Figure 4.59 Questioner 12 – rate the impact of surrounded space to concentrated on exhibition without distraction

- 4. Analysis:** Understanding of interior spaces of the galleries on user preferences and the understanding of the user perception on the interior elements.

Findings: The user groups are aware of the sensitivity of interior applications. The users will visit such places to be interacted with the community, but their inner selves are seeking the comfort ability of the place which they hangout. And they make that spaces as their personal experience via experiencing the spatial experience. The vibrant colour combinations of the fabrics and artifacts in the store infiltrate the brightness to the whole environment of barefoot even the interior of the gallery area is neutral with white as a canvas to the exhibits/paintings. Colour as a powerful element in interior design, proven the ability of changing the perception of the quality of interior context in the spatial experiences given from one place to the other.

- 5. Analysis:** The impact of the interior environment on user behavior and the responses. Various aspects of the interior could make an impact on the user's behavior of the Barefoot gallery.

Findings: This does not solely depend on the interior environment in this gallery. The functional aspects of the place and other co related activities also make an impact on the user's responses.

The interior environment and the aspects of the minimalistic character have become an additional advantage in the functioning of this space in a user-friendly manner.

- 6. Analysis:** User response to colour and the impact of the colour and light for the function of a place.

Findings: The users are not impacted by colour variation within the gallery. And the simplicity has been maintained to accent the gallery via the exhibits. However, the use of white as a theme for the gallery, the adjoining store with bright vibrant branding colours has infiltrated to the user minds of the barefoot gallery visitors.

- 7. Analysis:** The geometry of the spaces, volumes and shapes of interior elements will be able to make an impact on the user. The simple lines will extend the imaginary grids of the place and enable dynamic user experiences despite its core function.

Findings: The original architectural layout of the building has a response as it expresses the simplicity of the spatial connections of an old town house. When adopting different functions to an existing building, it must be carefully handled to maintain the spatial quality of the space to enhance the function. How much less is to be done to change the function of a building with interior approach can be discussed in this design approach. The few simple furniture will be used according to the necessity of the particular exhibition other than that the spatial quality has maintained by leaving the finishes as its original state but only painting the ceiling in white. This enlarges the view of the space and combine the whole interior together to serve the functionality of the space. Similarly, even the gallery area is comparatively small, the use of the entrance lobby, first gallery area, and separation of the second gallery area and the extended small verandah have extend the progression of the user experience.

- 8. Analysis:** there is a direct impact of a space on user psychology. The perception is a key factor and user behavior is controlled by the perception of a space. Once a person visits a place it will remain registered in their minds. The cognitive approach on a space will tell about the space even before a person revisits the place.

Findings: The human mind forms preconceived notions about spaces with regards to the spatial quality of a space. Barefoot gallery itself maintain a character and special ambience throughout the whole space, which extends to the gallery area as well. With the holistic approach it combines the ambience and allows the user to create and experience, personalized spatial experiences

of the place. However, the congestion of the restaurant and the store have diluted the spatial quality due to the openness of the courtyard. The vibrant ambiance of the store which accelerate and extends the pleasurable experience towards the restaurant area and then towards the gallery. But the gradual depreciation of the impact of colour variation and the minimalistic approach as use of less material palate which makes the huge influence on user leading lesser visual information entering the gallery area. This expresses how people respond emotionally towards the function with the impact of the interior environment. It is proving the lesser visual information accentuate the details and artifacts to facilitate the perceptual fluency.

4.3.6. CONCLUDING REMARKS

the Barefoot gallery building operates with multiple activities such as the cafe, ornaments gallery and exhibition space. Even though the exhibition gallery operates within the same premises, there is a dedicated space for exhibitions. However, the social interaction has become the more fundamental activity of the space than the actual function of the space as a gallery. The space consists of minimal geometric space which is a rectangular space connected to the cafe courtyard through a verandah space.

The user groups were aware of the sensitivity of the interior application. The impact of the interior environment on user behavior and the responses were able to identified the way the people were move around the gallery and the way they make themselves comfortable in certain identified places. This was explained as various aspects of the interior could make an impact on the user's behavior of the Barefoot gallery.

The use of natural light has been an advantage because soft glow lights supports the experience of the users. Even though there is a range of different materials, simply by applying white on walls and ceiling and door and windows the space has maintain the minimalistic characters with lesser visual information actuating the details and artifacts to facilitate the perceptual fluency.

4.4 CASE STUDY THREE– GALLERY THREE

SASKIA FERNANDO GALLERY

4.4.1. SPECIFICATIONS

The Saskia Fernando Gallery, established in year 2009 and expanded in 2013, is contemporary art gallery, comprising of two exhibition spaces. This gallery owns a record of over thousand works by emerging and leading local contemporary artists. To professionalize the Sri Lankan contemporary art scene and take the industry forwards by making its mark as a significant player in the South Asian art movement the Saskia Fernando Gallery has succeeded as the first Gallery in the country.



Figure 4.60 Saskia Fernando Gallery

4.4.2. DESCRIPTION



Figure 4.61 Saskia Fernando Gallery location

Located at one of the best places in Colombo, Horton place, Colombo 07, Saskia Fernando Gallery marks the latest landmark for the art lovers in the city.

Figure 4.62 Saskia Fernando Gallery- Exterior



Taking the conventional idea of an art gallery space away, Saskia Fernando takes a step in to the future contemporary art world by influencing the Architecture and interior of the building with a modern approach. The architectural form itself symbolizes the modernity of the building and it has not responded much to the traditional and contemporary Architectural styles which is popular currently in the country.

Figure 4.63 Saskia Fernando Gallery- Exterior



4.4.3. SPACE AND SPATIAL CHARACTER

4.4.3.1. GEOMETRY

The ground floor of the box-type building functions as a fashion store with the art gallery above it. The main access door of the gallery opens to the roadside with a clear glass door. A wide corridor boarded with a little gravel courtyard leads to the staircase. A large scrap metal sculpture by Artist Prageeth Manohansa stands in the middle of the courtyard, constantly expressing that the place is somewhat related to modern art.

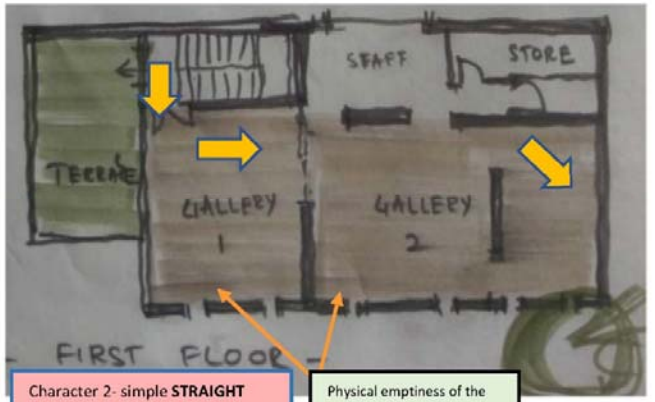


Figure 4.64 Saskia Fernando Gallery- Entrance

The simple geometric access and staircase takes the viewers to the entrance gallery which is a completely white compartment. The whiteness of the space gives a strong statement to the user, more so than the simple geometry of the formation of space.

Character 3- **VOIDS**- openness within the spaces creates the connect with the outer environment

Figure: Spatial Character of the Saskia Fernando Gallery



Character 2- simple **STRAIGHT LINES** in the geometry of the plan form

Physical emptiness of the gallery area will influence the perceptual fluency

Narrate the spatial experiences from the entry to the climax of the context

Character3- Lesser visual information accentuate the details or artifacts to facilitate the perceptual fluency

The colour and lights on the space – white has become the most powerful aspect of the whole interior context and it overrides the perception of the experience and changes the response /of the user



4.4.3.2 USE OF COLOUR AND LIGHT

Carefully positioned narrow clear-glass windows bring in a very smooth glow of sunlight into the space, making the ambience of the space pleasing. The artificial lights

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have been placed as needed, providing the required lighting level to experience the artifacts.

The white glossy floor of the gallery makes the viewers journey exciting as that is a rare experience in the Sri Lankan context. Entering a completely white box after coming across a busy and hectic city provides release and encouragement to explore a newer environment. This whitewashed atmosphere applies subtle control over user behavior in its expression.

There are four modern minimalist chairs arranged in the center of the space, where the viewers can sit and connect with a painting or a sculpture. Those are the only physical objects within the space except for the artifacts. The space itself appears to be an art curation where the viewers become the part of the work.

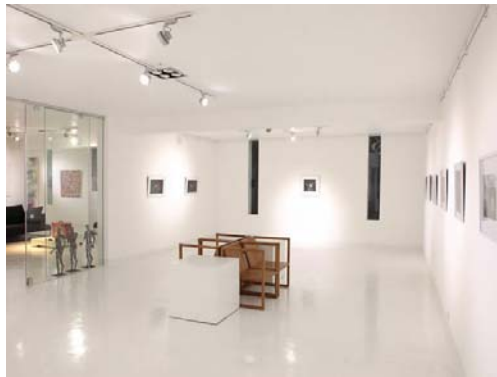


Figure 4.65 Saskia Fernando Gallery- Interior



Figure 4.66 Saskia Fernando Gallery- Interior

The attention given to make the space as minimalist and modern as possible at the same time gives the gallery its iconic feel. Modern and contemporary art pieces are not like traditional paintings where someone takes a glance and immediately understands its meaning. Modern art pieces take time to penetrate and viewers are allowed to stand still with a clear and comfortable mindset to capture their essence. As such, the Saskia Fernando Gallery provides the ideal setting for many modern art explorers.

After the viewers prepare themselves at the first gallery space with an introduction of the exhibition and some of the prominent art pieces of that particular collection, the viewers would enter the main gallery space. The main gallery space also carries the same ambience and viewers will be given glimpses of the main space from the entrance gallery through a large glass door.

This main gallery space gives a feeling of privacy to the users because it is separated through a glass door. The main gallery space has been separated with a freestanding wall at its center, where privacy is established once more.



Figure 4.67 Saskia Fernando Gallery- Interior

Following the same theme and the concept of the entry space, the main space is also designed with narrow clear glass windows placed at strategic locations to bring in a soft glow.

4.4.3.3. USE OF TEXTURES

The white floors, walls and ceiling continue throughout this space too. The only difference is the freestanding wall separating the main space in two, with the customer care table placed in its corner. Every priority has been placed on the exhibits here.



Figure 4.68 Saskia Fernando Gallery- Interior

In the white backdrop, colourful, modern and contemporary paintings make a strong impression on the viewers. If the collection of paintings is dull, sketchy and flat, the space once again provides the right ambience to the viewer because the space blends with the artistic style being expressed.

For a gallery where contemporary and modern works are displayed, the best possible atmosphere has been achieved. Look and feel with simple geometry, minimal colour and texture overall creates a soothingly minimalistic approach to the gallery.

4.4.4. ANALYSIS

This analysis is carried out through observations intended to identify the character of the space and how it serves functionality

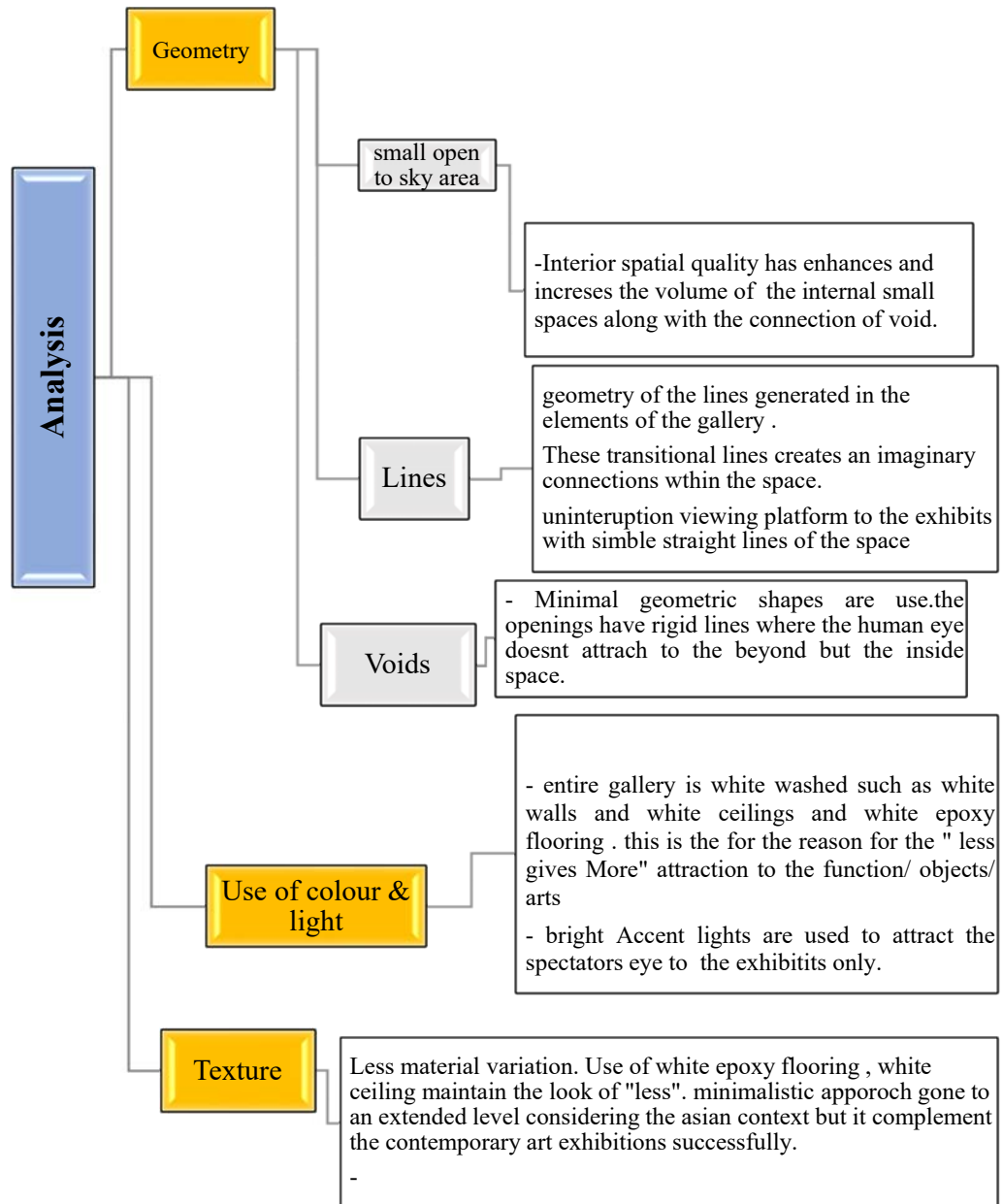


Figure 4.69 Research Design

Aspects looked at in the observations are,

- What is the most significant aspect as per the observation in the Saskia Fernando Gallery?
- How has the significant aspect been used to complement the function of the Gallery?
- How and where does the user response show that there is an impact on the minimalistic character of the gallery?

FINDINGS:

GEOMETRY

- i. The journey of the spatial experience begins with the ground floor and lead to the upper floor via the staircase.
- ii. Geometry of the spatial arrangements and elements creates dynamic spatial experience and its impact on the user's response and spatial behavior differ compared to the general context of a space.

USE OF COLOUR AND LIGHT

The above three questions on observations can be strongly analyzed within this aspect due to the use of colour and its impact of it for the function.

- iii. Use of white –This will be a backdrop for the entire interior. And the white will play the major role hence it applies over the materials and that minimize the entire interior to increase the contrast on exhibits or objects only.
- iv. holistic approach to the interior space where in the spectator is not drawn to these aspects individually, instead the space is perceived as a whole.

- v. Adequate natural light will drawn inside the gallery during the daytime and the colour of the finishes enhances the lighting level inside the space.

USE OF TEXTURE AND MATERIAL

- vi. Textures and materials were not highlighted except the furniture which add a bit of accent to the gallery. holistic interior approach, to focus attention on exhibits and nothing else. This can be argued to be evidence of perceptual fluency, in that lesser visual information accentuates details and artefacts.

ANALYSIS BASED ON THE QUESTIONNAIRE ON VISITORS

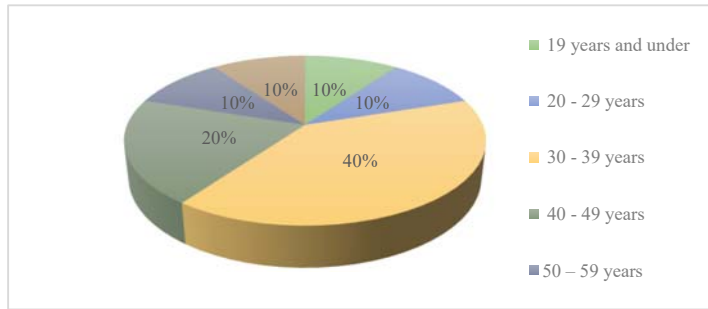


Figure 4.70 Questioner 01 - Age Group

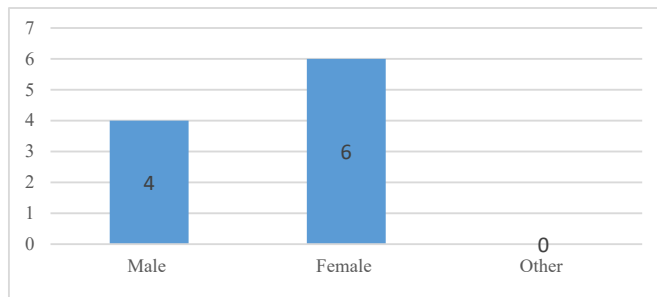


Figure 4.71 Questioner 02 - Gender

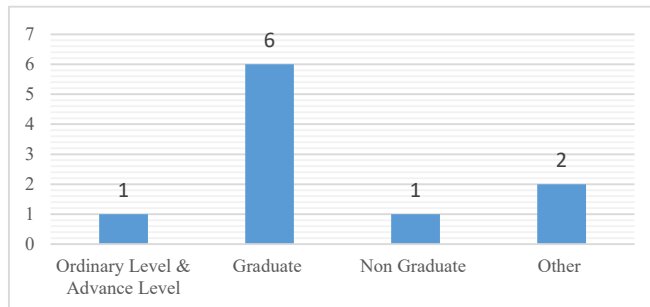


Figure 4.72 Questioner 03 – Education

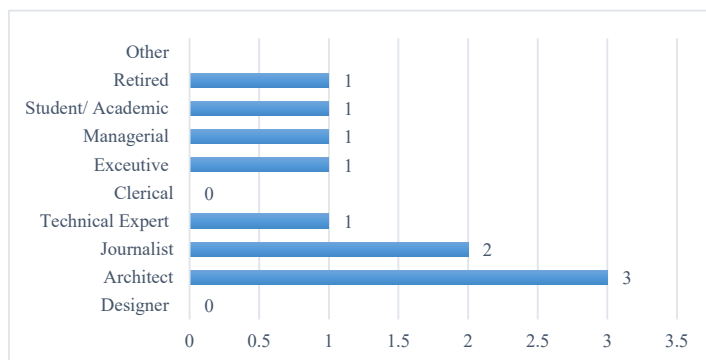


Figure 4.73 Questioner 04 – Occupation

1. **Analysis:** Majority of the user groups who visit the Saskia Fernando Gallery space is between the age of 30 – 50. The majority of social behavioural interaction happens depending on the availability of time during weekend. people from the creative field, and the users who will be always merged with the society will visit this gallery whenever there is a contemporary exhibition happens.

Findings: Field of the profession could be considered as one of the main parameters which will decide to experience the taste of art. the noticeable factor was the common field of people will meet on this according to the occasions.

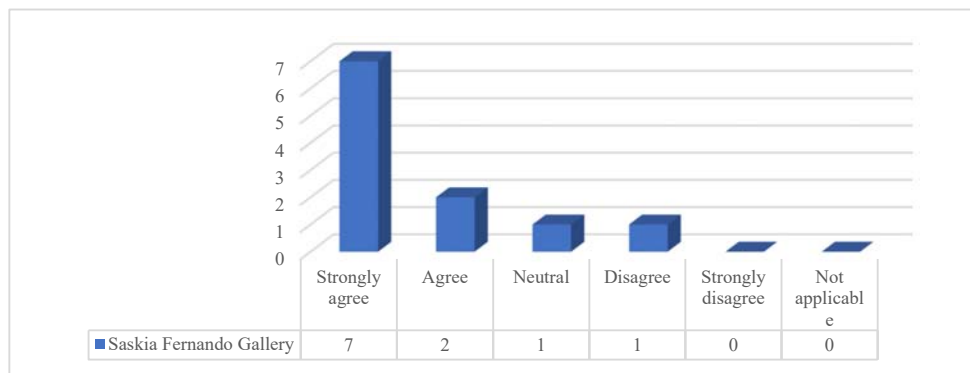


Figure 4.74 Questioner 05 – Use of colour and light effect

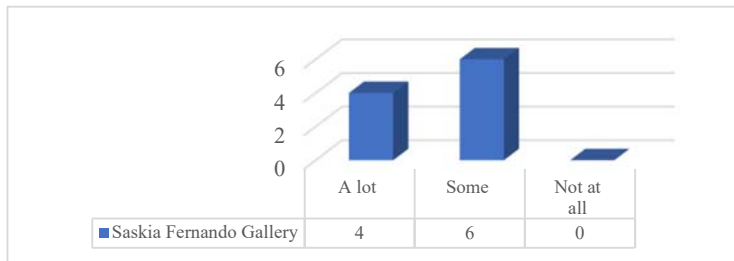


Figure 4.75 Questioner 07 – Will the interior of the gallery space make you revisit the place?

2. **Analysis:** The objective of the space has been achieved successfully in-terms of function of the space.

Findings: The selection of the place and or the function can create a cognitive experience however the impact of the social group, personal connections will

create more sensitive impact on the user responses on a particular spatial quality.

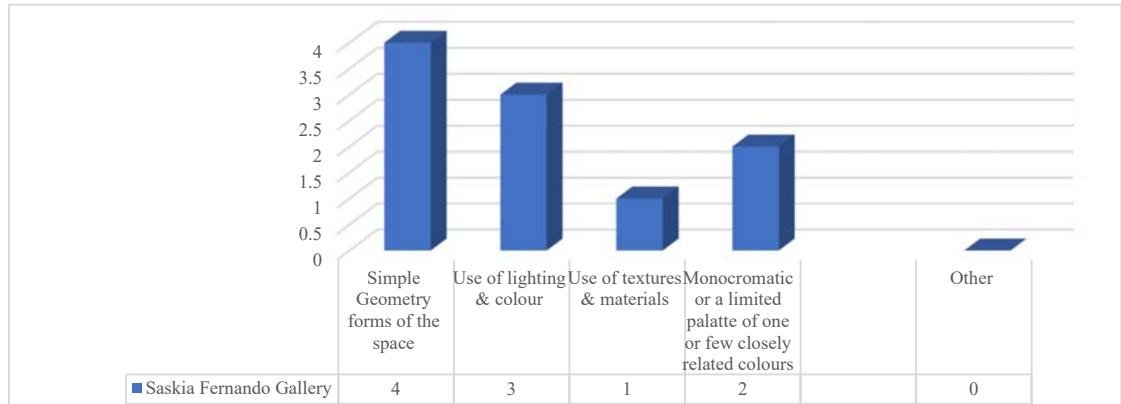


Figure 4.76 Questioner 08 – Most sensitive design factor of the gallery space as you feel more minimalistic

3. Analysis: Understanding of interior spaces of the galleries on user preferences and the understanding of the user perception on the interior elements.

Findings: The user groups are aware of the sensitivity of interior applications. The way they responded to the questionnaire explains the simplicity of the geometry has become a strong considerable factor in this minimalistic interior.

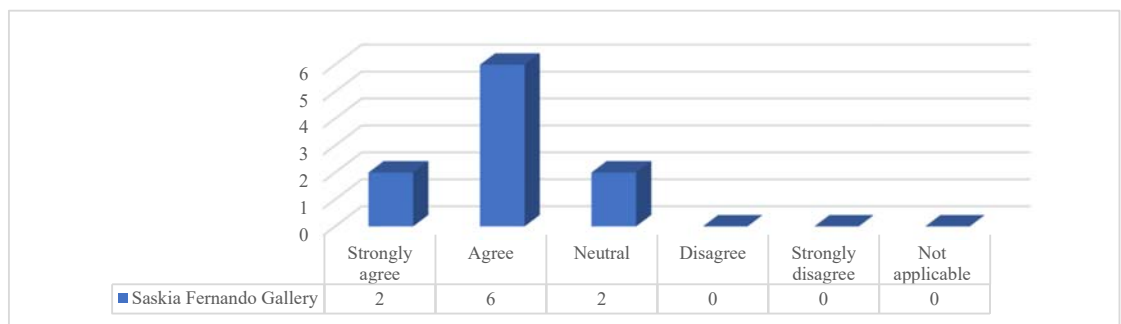


Figure 4.77 Questioner 09– Geometry of the interior space and the geometry elements

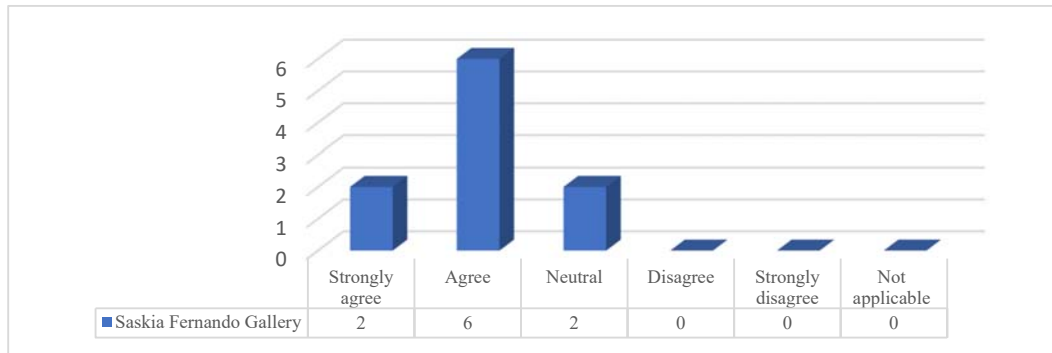


Figure 4.80 Questioner 10 – Geometry of the interior space make an impact on experiencing the Gallery space

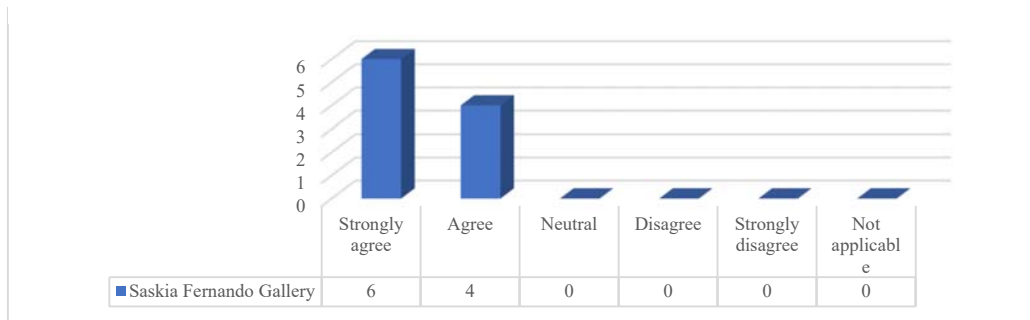


Figure 4.80 Questioner 11 – impact of the interior of the gallery space for relevant exhibitions

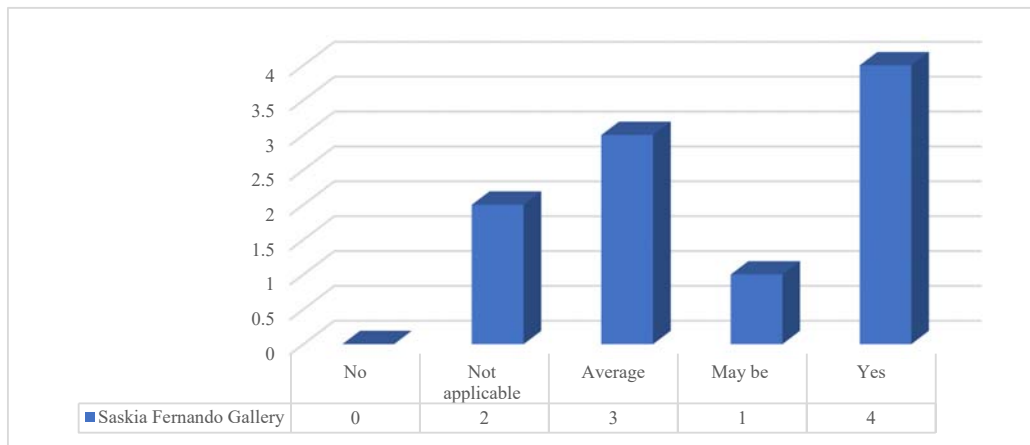


Figure 4.80 Questioner 12 – rate the impact of surrounded space to concentrated on exhibition without distraction

4. Analysis: The impact of the interior environment on user behavior and the responses.

Findings: This place is successful solely as a leading gallery depend on the interior environment in this gallery. The interior environment and the aspects

of the minimalistic character have become an advantage in the functioning of this space in a user function friendly manner.

- 5. Analysis:** User response to colour and the impact of the colour and light for the functionality of a place.

Findings: this is the key noticeable factor of the user who visit this gallery. Therefor it is evident that the colour can make a huge impact on the user response in different contexts. In the Saskia Fernando gallery, the white has dominating in the whole ambience and it empties the space as an element and make the attraction on the exhibitions. Further the visitors seem more concentrate on the arts of the exhibition rather giving a conscious concern of the built interior environment.

- 6. Analysis:** There is a direct impact of a space on user psychology. The perception is a key factor and user behavior is controlled by the perception of a space. Once a person visits a place it will remain registered in their minds. The cognitive approach on a space will tell about the space even before a person revisits the place.

Finding: The human mind forms preconceived notions about spaces with regards to the spatial quality of a space. The gallery itself maintain a character and special ambience throughout the whole space, with this the ambience allows the user to create and experience, personalized spatial experiences of the place.

4.4.5. CONCLUDING REMARKS

The Saskia Fernando Gallery is simply a white cube with minimal features which appears to be designed itself for the purpose of art exhibitions. By creating a simple

cube consists of basic geometry the exhibition gallery has become a prominent place for art exhibitions in Colombo.

The use of colours and light has no complications since white is the only primary colour has been incorporated to cater the function. The effective use of day light has become a key feature which creates a soft glow light within the space. Common materials have been used under the theme of minimal and white which creates the most suitable ambience for an art experience.

CHAPTER 5.0 | DISCUSSION & CONCLUSION

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CHAPTER 5.0 | DISCUSSION & CONCLUSION

5.1 DISCUSSION

Architectural spaces are formed and perceived not only in physical dimensions of a place. They create with the geometry lighting, colour through the use of materials and textures and furniture, altering their boundaries with windows and openings.

Interior environments influence individual and social behavior, all adjusting according to the familiarities of the perception of the users in the identified space.

The three case study galleries function well, with a note that the paradise road gallery and the barefoot gallery have a more social focus in comparison to the Saskia Fernando Gallery. Alternative activities that connect galleries are the key to this distinction, and is further evident that the restaurants dominate as the main.

The socio behavioral interaction is mostly common on the three case studies and it was evident that the human behaviour is connected with the sociological responses of others or the community they closely interacted with. The spatial experiences, the social territoriality they create within the space and the crowding they would temporary tolerate will depend on the interior context of the space.

In the paradise road the interior environment and the aspects of the minimalistic characters have become an additional advantage in the functioning of the space in a user-friendly manner. Considering the layout, the simplicity of the spatial connection, adaptation of different function to an existing architectural masterpiece and doing so how much less is to be done to change the original function is clearly expressive in the paradise road gallery.

On closer analysis, the paradise road cafe seems to be its main attraction, with the barefoot book store being its equivalent counterpart, except in the event of a notable and particular exhibition.

The Saskia Fernando gallery is different in this respect, as people specifically visit for its exhibitions. This demonstrates how human responses vary with surrounding activities.

Proportionately, the allocation of space towards the restaurant is significant in the Paradise road café, with the gallery acting as a threshold. The barefoot setting is more gallery-focused as a complementing function. Both the galleries try to maintain a minimalistic interior design in their gallery spaces to retain central attraction on the exhibitions congesting space.

The Saskia Fernando gallery maintains a simple minimalistic atmosphere throughout and hence, its interior design of the Saskia Fernando gallery is more functionally specific.

In the Paradise road gallery, the spatial geometry of the verandas, courtyards and pond, create different ambiances throughout their progression, with furniture arrangements adding to the views. This inspires guests to interact and orient their personal spaces among the crowd. This is due to the indoor-outdoor connection the verandas and furniture provide.

In the paradise road gallery, the use of black and white as a theme for the adjoining spaces has heavily left an impression on the users and they identify the gallery with black and white even though these colours are not found within the gallery space. This was common to the barefoot gallery also which gives the preconceived idea of vibrant colour usage on the store, is not used at all in the gallery. The careful use of colour or the lack of it has unifying the theme of minimalism in all three galleries and the perceptual fluency of a task-based function has been achieved in all three case studies. Simultaneously, the white washed backdrops of walls, ceiling, floors in the Saskia Fernando Gallery maintains the look of “Less”, the minimalistic approach gone to an extended level considering the Asian context but obviously complement the contemporary art exhibitions successfully.

However, there was a difficulty in identifying the case studies related to the research proposal due to the non-availability of specific minimalistic design approaches in the Sri Lankan interior context in public buildings (public accessible private own buildings). Further, there are very few galleries that have been designed originally for the particular function, hence to select the case Studies which are retrofitted for the

present function. Therefor only three minimalistic design aspects were discussed in the research study which will lead to comparative study on three case studies.

However, after the research field study completed, the Museum of contemporary modern art, in Colombo established in 2019, carries the minimalistic interior environment for the exhibitions which would be able to extend the study further. The whole interior, the use of colour, elements, light and the geometry, the balance, composition and unification aspects will be able to study in a greater level compared to the galleries retrofitted to its core function.

5.2 CONCLUSION

Interior design, unlike other forms of design, is highly accessible to the general public and has a unique tangibility in its realization. As minimalism has become a popular design movement it is important for both designers and users to have an awareness surrounding the impacts it has upon the users' psychology, particularly for designers whose actions directly impact upon their clients' mental state. Understanding the fundamental reactions of minimalism in varying contexts is essential to understand how behaviours or moods can be adjusted in accordance with design.

While the space may be considered the language of art of architecture, the spatial experience is the most artistic experience of all the arts. As the architecture is fundamentally an art, space is the medium that caters to how humans behave and interact with their surrounds. It is through all six of the senses people experience spatial entities.

When the interior design of a space affects the user in multiple ways and amongst these many ways one of the most influential design philosophies would be the aspects of minimalism considering the gallery spaces.

The aspects of minimalism which include the geometry of the interior, the colour and light of a space, the texture/ material of the space , repetition , unification, balance and

order, composition are the key aspects and towards the user and the user's response towards a space is influenced mainly by these elements in the minimalist interiors. The requirement of lesser visual information on accentuating the art and details of artifacts is essential to facilitate the perceptual fluency of a gallery. This design requirement is to be considered and implemented catering the functional outcome of gallery spaces in modern interior context.

It is also seen from the analysis that spaces designed with minimalistic aspects creates an apt showcase space. Since the materials and colours blend together and do not stand out together create the perfect background to showcase pieces and for details to be highlighted. This would be one of the design facts required in specific galleries on focusing the art, artifacts, sculptures or paintings.

Another aspect of minimalism being shapes and geometries is also seen to impact the users of a space. Spaces with simple and directional geometries tend to be more user friendly where users are able to navigate the space with lines, imaginary grids and minimal shapes and forms. Furthermore, the careful use of natural and artificial lighting, decisions on right colours and tones for right places smoothens the spatial experience. The use of materials in a minimal theme or thoughtful contrasts would make the spatial experience meaningful and exciting.

However, in the sri Lankan interior context, the gallery spaces identified has not particularly designed for the original function as a gallery. Due to the circumstances, the study followed the identifiable traits of minimalistic design approaches and the impact of it on user responses. Even though the study explains the lack of minimalistic designed public buildings available in the interior context, it was evident people were responding to the factors that depicting the characters of minimalism unintentionally. It was obvious that most of the people were interested in understanding the character of the place even though they are not aware the terms of design. However, they perceive, those characters are almost making a psychological impact on them when their behaviour changes in varying interior environments.

Similarly, the cultural differences, occupation, level of education and the social class that individuals would like to maintain, will also be the cause to change the perception of a space and changing of human behavior in Asian context specially. But there will be common aspects which could narrate the human behavior when they experience a space via the way the design implemented through the specific characters as minimalism such described in the study. Therefore, it is understood that there should be a responsibility in implementing the design solutions sensitively in public accessible buildings as well as the personalized houses. This may not have been considered as mandatory in providing design solutions for the gallery spaces since it is merely a connection between the functionality and the aesthetics not the user majorly. But the other circumstances as health, education, workplaces, recreational and libraries may consider this to a greater extent due to the adverse effects which could cause by the interior environment.

Therefore, the interior environment of the galleries would be further interesting if it would have designed specifically for the function of it own from the inception. As a popular design philosophy, the minimalistic design approaches will complement the core function of the galleries. However, the clear design sensibility is required in terms of achieving the task and application of few minimalistic traits as geometry, colour, light, material and textures also plays a major impact to succeed the function and impose better impact for the users on their perception through the spatial experiences.

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PHYCOLOGY OF INTERIOR SPACE

A study of the impact of minimalism on user phycology

The purpose of this questioner is to do a research to fulfill the dissertation Msc. In Interior Design program at the University of Moratuwa. This questionnaire will be based on the minimalism of the interior space and its user phycology. There is no right or wrong answer to the questions. Thoughtful and honest responses will give the most valuable information. Thank you for your valuable time.

SECTION 1: Socio Demographic Profile

1. In what age group are you?

- 19 years and under
- 20 - 29 years
- 30 - 39 years
- 40 - 49 years
- 50 – 59 years
- 60 years and above

2. Gender

- Male
- Female
- Other

3. Education

- Ordinary Level & Advance Level
- Graduate
- Non Graduate
- Other

4. Occupation

- Designer
- Architect
- Journalist
- Technical expert

- Clerical
- Executive
- Managerial
- Student /Academic
- Retired
- Other, please specify:

SECTION 2: User preference on visiting the exhibitions/Galleries

1. How do you find about exhibitions on galleries?

- Flyer
- News Paper
- Face book
- Word of mouth
- Other

2. How often do you visit a gallery you like?

- Once a month
- More than once a month
- 1 to 2 times a month for special events
- Once a year
- Rarely

3. What are the reasons for visiting a gallery that you like? Please rate the reason.

	Almost every time	Often	Rarely	I Never buy this	N/A
1. I want to buy something	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. I want to brows, but probably not buy anything unless I see something really great	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. I want to hang out with friends And Spend at a special event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. I go for free wine & cheese	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Other reasons					

SECTION 3: Understanding of interior spaces of the galleries via observations

4. What kind of an interior would be your favorite for a gallery?

- Cozy & simply with soft chairs, dark colour floors & low lighting. But, spot lights on the art.
- Clear, white, bright, monochromatic with modern accents, white floors, white walls & modern art.
- An ever mix of vintage. Red brick & antique tables with reclaimed wooden floor, paired with modern art. Structure & modern display styles.
- Regal with gold, browns, reds, velvety fabrics & Crystals chandeliers.
- Others, please specify;

5. Usage of colour and light effect for the interior of the gallery space will make an impact on you?

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Not applicable

6. How do you rate the interior space of the gallery allows you to freely move around the space.

- Not applicable
- Poor
- Fair
- Good
- Very good
- Excellent

7. Will the interior of the gallery space would make you feel re visit the place?

- A lot
- Some
- Not at all

SECTION 4: Understanding of the impact of minimalism

8. What do you find as most sensitive design factor of the gallery as make you feel more minimalistic?

- Simple geometry forms of the space
- Use of Lighting & colour
- Use of Textures & materials
- Monochromatic, or a limited palette of one or a few closely related color
- Others, please specify;

9. The geometry of the interior space and the geometry of elements make an impact to you to experience the exhibition.

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly Disagree
- Not applicable

10. How do you rate the geometry of space make an impact on the experiencing the gallery space

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly Disagree
- Not applicable

11. There will be an impact on the interior of the gallery space for relevant exhibitions.

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly Disagree
- Not applicable

12. How would you rate the impact of surrounded space to concentrate on exhibition without distraction?

- No
- Not Applicable
- Average
- May be
- Yes