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The Influence of Graphics on Contemporary Commercial Interiors in Sri Lanka

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Master of Science Interior Design

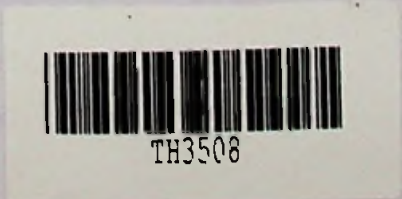
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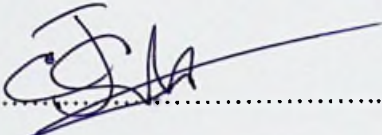


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DEDICATION

To my parents

For raising me to believe that everything is possible.

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

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

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

ABSTRACT

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

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

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

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

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

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