VISUAL REVIEW | Vol. 18, No. 8, 2026 | ISSN 2695-9631

International Visual Culture Review / Revista Internacional de Cultura Visual

https://doi.org/10.62161/revvisual.v18.6511

DIGITAL COMMUNICATION PATTERNS.

Spatial design and social media

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KEYWORDS

Social media
Interior design
Promotion
Communication

ABSTRACT

Social media is the primary communication tool across most sectors for engaging with audiences. However, this does not imply that it is used in the same way or to the same extent. Audience engagement in fields such as design and architecture may depend on factors that social media can scarcely provide. In these disciplines, promotional strategies tend to diverge from purely digital models. Therefore, this article analyzes a range of case studies in order to develop a deeper understanding of current practices and to identify findings that help elucidate emerging behaviors and patterns.

RECIBIDO: 30/ 06 / 2026
ACEPTADO: 02/ 11 / 2026

1. Introduction

Interior design studios operate through two main modes of presentation: communication strategies and the use of predominantly visual resources that convey their design language. This dual condition is inherent to the discipline, as projects are typically presented through photographs or other visual representations. As a result, positioning strategies may be shaped from multiple perspectives. Visual appearance plays a key role—through elements such as color, tone, and stylistic choices—while the selected media strategy also significantly influences how work is perceived.

Traditionally, interior design and architecture studios have relied on magazines and other print media as primary channels for communication and exposure. With the advent of websites, these became the main digital resource for disseminating their work (Huang, Fredericks, & Maalsen, 2023). This shift expanded ways of interacting with, understanding, and appreciating spatial design, moving beyond strictly physical experience. Early developments in web design also enabled more flexible modes of information organization, allowing studios to structure content and construct distinct narrative frameworks.

Subsequently, social media emerged as a strategic tool for design studios. It transformed not only communication practices between professionals and clients but also the ways in which creative work is visually represented (Kaplan & Haenlein, 2010; Kietzmann et al., 2011). More recent research suggests that contemporary social media platforms operate as complex ecosystems shaped by algorithms, evolving formats, and participatory dynamics. These factors directly influence content visibility and user interaction (Kaplan & Haenlein, 2020).

Johansson and Koka (2015) illustrated in an early analysis that interior design studios primarily used social media as a visual showcase. Limited attention was given to the systematic measurement of results or to examining how aesthetic decisions influenced audience response. Subsequent studies emphasized the role of social media in enhancing brand awareness and expanding audience reach (Nummelin, 2015), positioning Instagram as the preferred platform. Although these findings reflect an early stage in the professional use of social media, they provide a valuable foundation for research grounded in empirical data and interaction metrics, as developed in the present study.

Over time, Instagram has consolidated its position as one of the most relevant platforms for design and architecture professionals. Its strong visual orientation and its capacity to disseminate projects directly and expressively have been central to its development (Huang, Fredericks, & Maalsen, 2023). Recent research suggests that its use is not driven solely by visibility criteria—marking a significant shift from the role of websites—but also by participatory logics and patterns of content circulation. These factors shape both professional reputation and relationships with specific audiences (Kapoor, Tamilmani, & Rana, 2021).

This phenomenon exceeds a strictly instrumental understanding of marketing. It enables the advancement of visual narratives that transform professional identity and influence both public perception and audience interaction (Mueller, 2023; Peters et al., 2013). As Mueller (2023) notes, "Facts tell, stories sell," highlighting the pivotal role of storytelling. The narrative dimension can be developed across social media, websites, and other platforms, and ought to convey the core features of a studio's identity to its audience.

At the same time, engagement—understood as the level of user involvement and interaction with content—has become a fundamental metric for evaluating communication effectiveness on social media (Mangold & Faulds, 2009). Unlike early approaches focused primarily on reach or exposure, recent research emphasizes engagement as a relational phenomenon. It encompasses both quantitative responses (likes, comments, views) and the narrative and visual context in which interactions occur (Peters et al., 2013; Peters, 2021). Communication is therefore bidirectional while not limited to content publication, as user responses are also measurable (Kaplan & Haenlein, 2010). This dynamic shapes the relationship between audiences and brands, reflecting the evolving functions of social media platforms. From this perspective, the value of a post lies not only in its visual appeal but also in its capacity to generate interaction, recognition,

and continuity in audience relationships. Such an interpretation is particularly relevant in interior design, where images communicate not only final outcomes but also broader conceptions of space, inhabitation, and design, as well as the distinctive attributes of different practices and projects.

Existing literature on visual communication and social media also highlights the importance of visual elements—such as color composition, narrative structure, and the use of multimedia formats—in explaining variations in engagement. Studies in sectors such as cosmetics and fashion suggest that content featuring natural tones or everyday elements tend to generate more interaction than overly complex or text-heavy formats (Guerrero, 2019). Similarly, recent academic research indicates that aesthetic consistency on Instagram significantly contributes to brand identity construction and follower loyalty (Carpio-Jiménez, Suing, & Ordóñez, 2024).

Within the specific fields of interior design and architecture, research on social media use remains nascent. However, existing studies already point to Instagram's potential to visually represent creative work and to build relationships with specialized audiences (Surono, Ullya, & Adriyanto, 2024). Existing research indicates that the platform's intrinsic features—such as the feed format, reels, and interactive tools—allow studios to present design processes, project transformations, and technical details in ways that are both dynamic and informative. At the same time, these studies emphasize that Instagram alone cannot replace other platforms that enable deeper examination of professional work. Integrated digital communication strategies are therefore recommended, with websites offering greater capacity for structured and detailed information in comparison with Instagram.

Research on visually driven design practices also identifies a potential risk: the saturation of highly aestheticized imagery may overshadow other dimensions of the discipline. This tendency can encourage practices focused on the "Instagrammability" of spaces rather than on their functionality or conceptual depth (Wagiri, Wijaya, & Sitindjak, 2024; Segev, Avigdor, & Avigdor, 2018). This nuance is particularly relevant in interior design, where the relationship between visual, functional, and conceptual aspects is central to the discipline itself.

In summary, academic evidence suggests that Instagram functions as a visual communication medium that not only reflects the aesthetic preferences of contemporary audiences but also shapes design processes, professional identity, and digital interaction strategies. Integrating quantitative engagement metrics with qualitative analysis of visual appearance—such as color, tone, and style—facilitates a more specific and contextualized understanding of how Spanish interior design studios position themselves and connect with their audiences within the selected cases and time frame.

2. Objectives and methodology

The investigation builds upon and expands previous studies that examined the limits and capabilities of communication in the fields of architecture and design. Earlier work sought to understand how studios engage with specific media and platforms. Their conclusions and hypotheses are revisited here to provide a reference framework for further analysis. At the same time, the present study intends a more original and focused approach.

To identify patterns in how interior design studios position themselves on Instagram, this research draws on multiple data sources. By examining several case studies, it also provides a comparative perspective on the communication strategies adopted by selected studios, building on prior work while focusing specifically on social media impact. The analysis pays particular attention to the relationship between Instagram strategies and audience responses, considering a comparable context and temporal frame across cases—specifically, one year from September 2024.

The selection of case studies was essential to ensure consistency. Medium-sized studios without significant marketing infrastructures were chosen to minimize biases associated with highly professionalized communication strategies. Although no strict size threshold was defined, corporate or strictly commercial studios were excluded, as their established marketing departments could distort comparability.

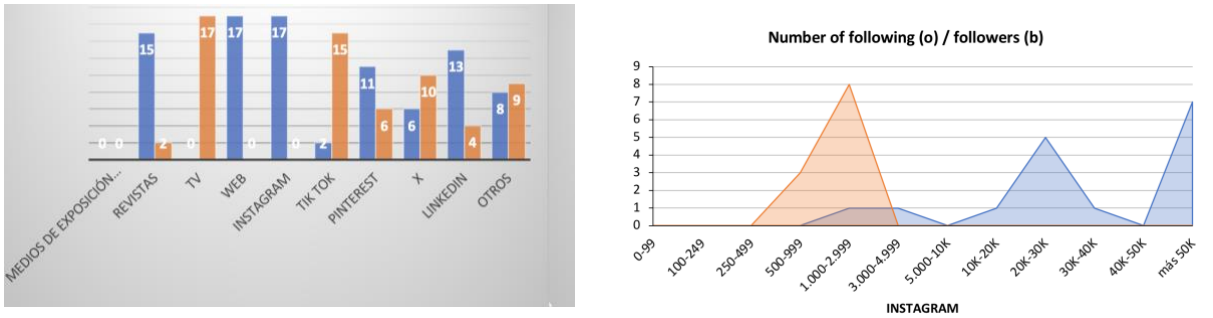
Based on these criteria, the analysis focuses on 15 interior design studios—or architecture studios with a clear interior design focus. The sample combines stylistic variety with a relatively homogeneous initial digital footprint, avoiding major discrepancies in comparison. The selected studios represent a spectrum of contemporary practices that shape the current discourse of the field, each with its own approach and identity. They are based in Spain, though some have an international presence.

Both quantitative and qualitative data were extracted to provide a comprehensive reading of the results. Findings are presented through analytical text, charts, and tables, enabling clear visualization and comparison of the parameters under study. The analysis proceeded in two stages. The first stage provides a general overview using aggregate data, while the second focuses on a detailed examination of social media–specific data. This latter stage applies correlational and inductive searches, facilitating cross-referenced insights and the formulation of informed conclusions. Based on these findings, the study reflects on potential patterns of communicative behavior and their implications for interior design practice.

3. Analysis and Results

As an initial step, studio-level data were examined to understand organizational structures and preferred media (Figure 1). Instagram, websites, and magazines emerged as the primary channels, while LinkedIn and Pinterest appeared as secondary but consistently used platforms. TikTok and X were largely absent. Building on this initial mapping and previous research focused on websites (Meléndez, 2025), the present study centers on Instagram as the main object of analysis. In terms of overall metrics, most of the selected studios either exceed 50,000 followers or fall within a mid-range between 10,000 and 50,000. Only a much smaller subset—two studios—remains below 5,000 followers.

Figure 1. Media and social platform use (yes/no). Followers vs. accounts followed.



Source(s): author's own elaboration, 2025

Delving further into the analysis, key indicators—including the number of likes, comments, and views—were examined alongside content typologies (photo, text, video, reels, posts, etc.). Distinguishing between reels and standard posts makes it possible to identify format-based variations in performance. The analysis covers the period from September 2024 to September 2025, offering a current perspective on audience behavior as well as prevailing visual and stylistic trends. To contextualize these findings, content was additionally classified according to color, tonal range, and overall visual appearance, enabling a more nuanced interpretation of interaction patterns. Supplementary tables present average likes for posts versus reels and the distribution of views, providing a clear overview of performance differences across formats and engagement dynamics.

3.1. Likes, Comments, and Views

This section examines interaction levels across content published by the 15 selected studios, using three primary metrics: likes, comments, and views. These indicators capture not only the popularity of individual posts or reels, but also their capacity to prompt conversations and capture audience attention. The analysis differentiates between reels and standard posts, as well as

between content formats (photo, text, video, or hybrid), in order to identify consistent patterns in audience behavior. The previously defined time frame is applied throughout the data collection process, ensuring that interactions are analyzed within a recent and comparable period. This approach provides a robust basis for identifying which formats and styles are most effective in generating engagement and offers insights to inform more targeted content strategies.

Likes and Comments in Posts

The analysis of cumulative likes and comments by post type (Figure 2) reveals substantial variation in interaction levels depending on both format and the analyzed studio. Overall, photo-based content—particularly photos combined with text—accounts for the majority of likes, while comment distribution is more uneven. For instance, Somos NIDO records 101,221 likes and 1,451 comments on photo-text posts, indicating consistently high engagement in this format. However, these figures should be interpreted in light of its significantly higher posting frequency, which exceeds that of most studios in the sample by more than double. Similarly, DIIR and Estudio Plantea stand out for strong performance in photo-based posts, with 49,573 and 67,442 likes respectively, accompanied by notable—though comparatively lower—comment counts. In this category, Somos NIDO is also prominent due to its high posting volume.

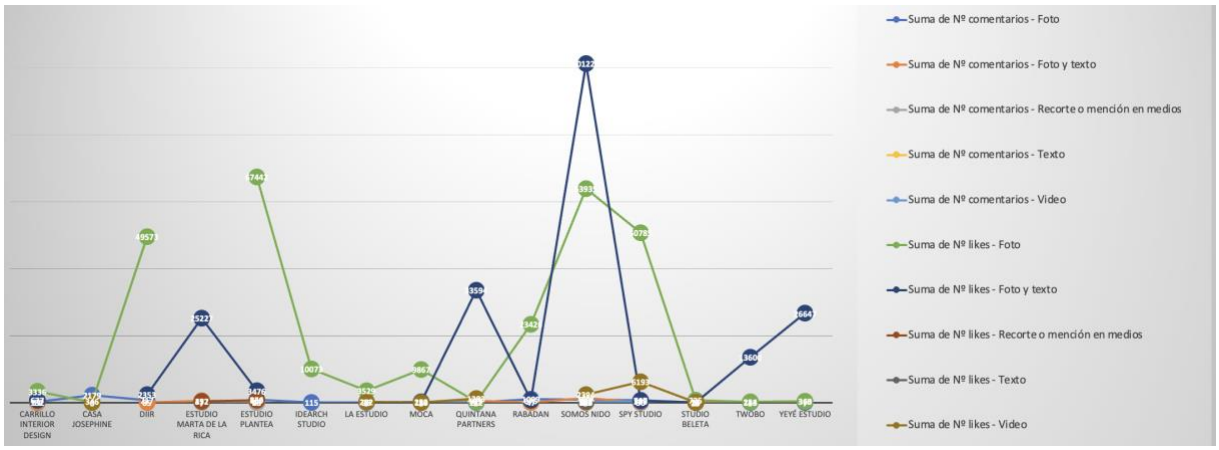
Video content generates considerable interaction in specific cases, although less consistently than photos. SPY Studio (6,193 likes and 619 comments) and Somos NIDO (2,394 likes and 143 comments) illustrate the potential of video to foster active engagement, particularly among studios with an established and responsive audience. Nevertheless, the use of videos does not consistently achieve the same scale of interaction as static imagery.

Media clippings and press mentions follow a more episodic pattern. While relatively scarce, they can produce sharp spikes in engagement. This is evident in Estudio Plantea (739 likes and 25 comments) and Quintana Partners (33,594 likes and a single comment), the latter potentially reflecting restricted comments. Such cases suggest that these alternatives function as catalysts for external validation and targeted audience recognition.

Text-only content, by contrast, tends to elicit more limited interaction, with relatively low numbers of likes and comments. Only a small number of studios achieve notable engagement with this format, indicating that its effectiveness is highly context-dependent.

When considering averaged comparisons (Table 1), which allow for more balanced cross-case evaluation, DIIR, SPY, and Plantea emerge as the top-performing studios in terms of likes, each exceeding an average of 1,000 likes per post. Although Somos NIDO records higher absolute figures, its average remains around 900 likes per post. In terms of comments, SPY stands out most clearly, with an average of 22.34 per post.

Figure 2. Likes and comments by content type and studio. Posts



Source(s): author's own elaboration, 2025

Table 1. Average likes and comments per post.

Studio	Average *likes*	Average comments	Aver. *Likes* / posts	Aver. Com. / posts
Carrillo Interior Design	80	2.86	1.60	0.06
Casa Josephine	No significant data			
DIIR	1483	23	41.19	0.64
Estudio Marta de la Rica	332	6	4.31	0.08
Estudio Plantea	1433	18.58	28.66	0.37
IDEARCH Studio	335	3.8	11.17	0.13
LA ESTUDIO	75	2	1.50	0.04
MOCA	276	6.3	7.46	0.17
Quintana Partners	745	12.88	14.90	0.26
Rabadán	491	23	10.02	0.47
Somos NIDO	861	13.9	4.84	0.08
SPY Studio	1150	22.34	23.00	0.45
Studio Beleta	16	0.72	0.32	0.01
TWOBO	329	3.5	7.83	0.08
Yeyé Estudio	540	7.4	10.80	0.15

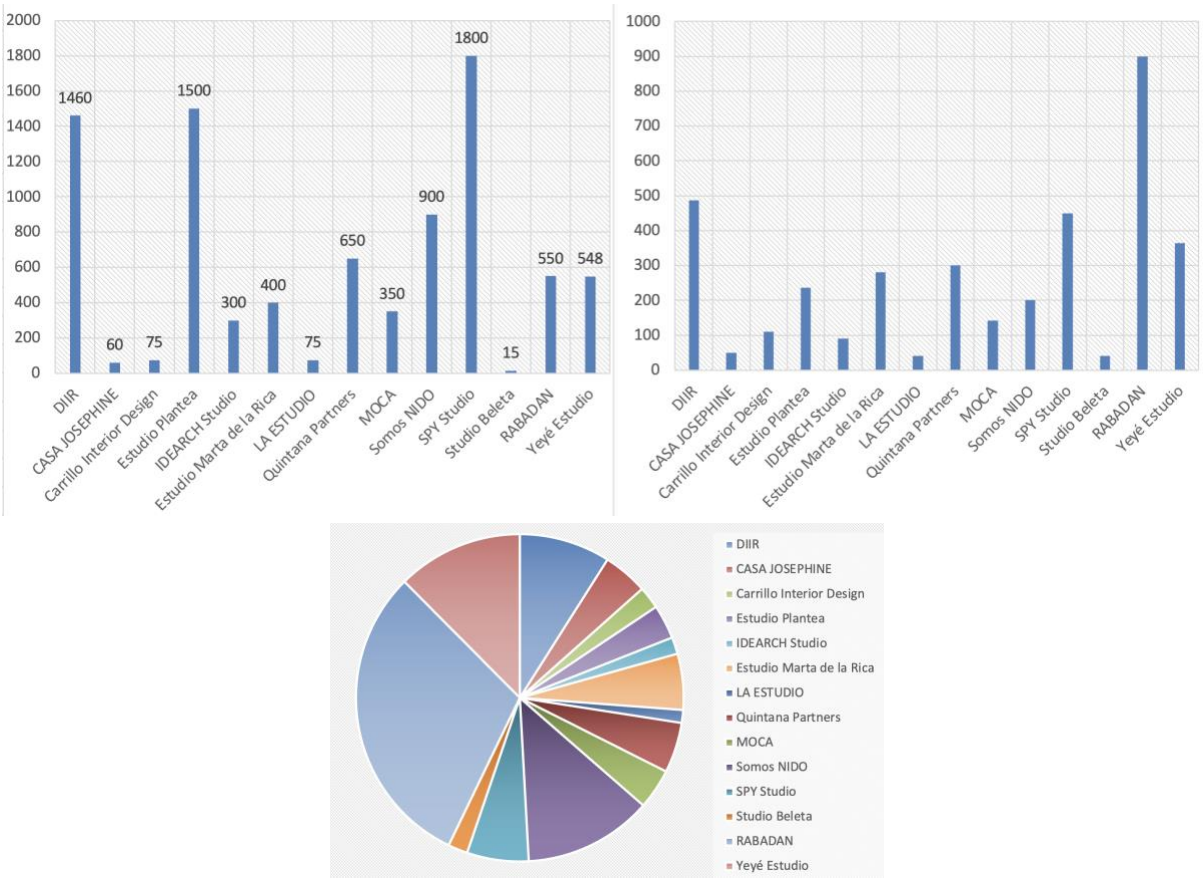
Source(s): author's own elaboration, 2025

Collectively, the findings indicate that audience interaction is not determined by posting frequency or volume, but rather by format and by the content's capacity to generate engagement and perceived value. In terms of format, photo-based posts—particularly those without text—are the most prevalent, while average comment volumes remain consistently low across all cases. The results suggest that photos and photo–text combinations act as the primary drivers of large-scale engagement. Videos, in turn, tend to foster more active and sustained interaction, particularly among studios with established audiences. Media clippings or press mentions function as occasional strategic assets, capable of generating sharp spikes in audience response. By contrast, text-only content plays a secondary role, typically attracting limited interaction. These patterns underscore the importance of aligning format choice with communicative intent in order to maximize both reach and engagement.

Likes, Views, and Comments in Reels

The figures based on averaged values (Figure 3) reveal marked disparities in view counts across studios. While some accounts achieve high levels of visibility, others fall within a mid-range, and a third group remains at more modest levels. Notably, the proportion between likes and comments in reels is not equivalent. Several cases show high numbers of likes accompanied by comparatively low comment counts, as exemplified in Estudio Plantea and SPY. In addition, a number of studios—such as Casa Josephine, Carrillo Interior Design, LA Estudio, and Studio Beleta—display consistently low levels of interaction across both metrics.

Figure 3. Average *likes* posts vs. *reels*. Views distribution



Source(s): author's own elaboration, 2025

The analysis of engagement by content type in reels (Figure 4) reveals differentiated patterns in audience response. Videos emerge as the format with the highest absolute number of interactions across most of the studios, both in comments and likes. For instance, Rabadán records 595 comments and 43,665 likes on videos —although a single reel alone accumulates nearly 23,000, Yeyé Estudio reaches 1,002 comments and 20,254 likes, and SPY Studio registers 867 comments and 15,254 likes. These figures indicate that video content generates substantial audience attraction and engagement, likely due to its dynamic nature and its effectiveness in conveying both visual and narrative content.

Photographic content also generates meaningful interaction, although generally at more moderate levels than video. Studios such as Casa Josephine and DIIR receive 74 and 76 comments, respectively, alongside 318 and 1,638 likes. The data suggests that photographs capture attention efficiently and prompt a certain degree of engagement, albeit less intensively than video formats. In some cases, such as MOCA and Somos NIDO, the balance between comments and likes is more even, indicating that visual content can foster more active interaction when supported by narrative or contextual factors.

Interview-based content displays more variable performance. While these reels tend to generate fewer comments than other formats, the number of likes can still be considerable, as seen in DIIR (59 comments and 1,638 likes) and Somos NIDO (132 comments and 498 likes). These figures suggest that such content encourages audience attention and approval, albeit on a more limited scale than video-driven engagement.

Media clippings and press mentions have a more targeted and episodic impact. Although relatively scarce, they can generate notable peaks in likes when engagement does occur, as illustrated by Rabadán (1,337 likes) and Estudio Plantea (353 likes). This pattern indicates that these alternative contents primarily function as triggers for external validation and audience recognition. Content grouped under the category "other" remains marginal and consistently

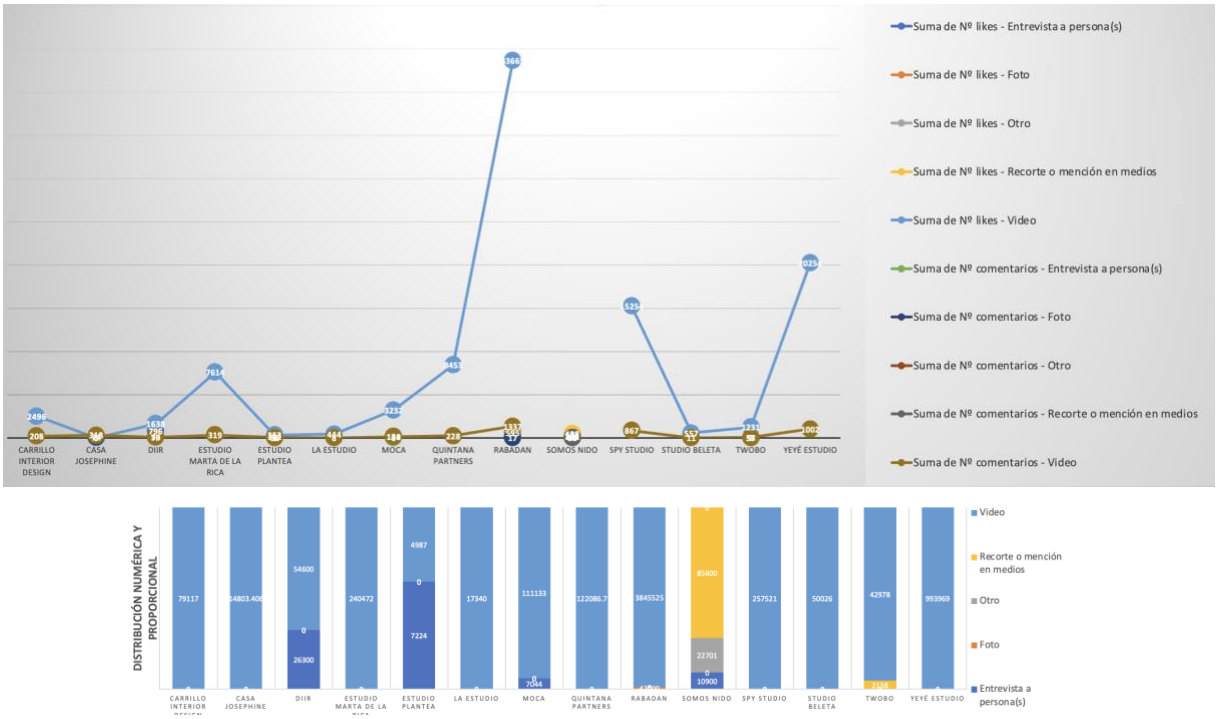
records low levels of interaction, suggesting limited relevance as a systematic engagement strategy.

With regard to relative comparisons of viewership by content type (Figure 5), video clearly dominates within reels, despite occasional use of interviews or media-related content. Rabadán once again stands out, accumulating nearly 4 million views during the period analyzed, with approximately 60% concentrated in a single reel—the same one that achieved the highest number of likes. This exceptional performance is linked to a specific collaboration with influencers associated with a project developed by the studio.

Averaged comparisons for reels (Table 2) further reinforce these findings. Rabadán records the highest average number of likes, nearly three times that of the next highest-performing studios—DIIR, Yeyé, and SPY. The same studio also ranks first in average comments. When view counts are considered, the disparity becomes even more pronounced: Rabadán exceeds 100,000 views on average—largely driven by a single reel with 2.4 million views—reaching figures approximately five times higher than those of the next studios, Yeyé Estudio and Somos NIDO. Posting volume provides an additional point of contrast. DIIR, for example, published only five reels during the period analyzed, yet achieved strong average results—486 likes (second highest), 27 comments (third highest), and over 16,000 views, placing it fourth overall in the presented sample. By contrast, studios such as Quintana Partners and Estudio Marta de la Rica, with 38 and 29 reels respectively, report comparatively low averages. These results suggest that there is no direct relationship between the number of reels published and audience response.

Figure 4. Proportional relationship and number of *likes and comments* by type of content and studio. *Reels*

Figure 5. Proportion of views by content type. *Reels*



Source(s): author's own elaboration, 2025

Table 2. Reels. Likes, Comments, Views Averages.

Studio	Average *likes*	Average comments	Average views	Aver. *Likes* / reel	Aver. Com. / reel
Carrillo Interior Design	89	5.77	2197	2.34	0.15
CASA JOSEPHINE	0	50.8	2457	0.00	5.64
DIIR	486	27	16180	97.20	5.40

Estudio Marta de la Rica	263	11	8292	9.07	0.38
Estudio Plantea	237	17	6105	118.50	8.50
IDEARCH Studio	No significant data				
LA ESTUDIO	49	0.9	1927	5.44	0.10
MOCA	147	5.9	5627	6.39	0.26
Quintana Partners	241	5.7	3052	6.03	0.14
RABADAN	1164	36	102303	30.63	0.95
Somos NIDO	148	13.5	19866	24.67	2.25
SPY Studio	350	17.34	5140	7.00	0.35
Studio Beleta	31	0.6	2779	1.72	0.03
TWOBO	142	4.3	5236	15.78	0.48
Yeyé Estudio	405	20.4	19879	8.10	0.41

Source(s): author's own elaboration, 2025

Taken together, the data indicate that the effectiveness of audience interaction is shaped primarily by content type. Videos generate the highest levels of attraction and engagement, photographs capture immediate attention with more moderate interaction, interviews tend to elicit selective approval and commentary, and media clippings prompt recognition alongside occasional discussion. These findings highlight the importance of aligning publication strategies with the specific role of each format in order to optimize engagement in relation to the studio's communication objectives.

3.2. Visual appearance, tonal range, and color palette

A closer examination of the visual and aesthetic characteristics of the content reveals consistent patterns in overall appearance, color usage, and tonal range, while also illustrating how these elements inform both brand perception and audience response. Distinct stylistic approaches emerge across posts and reels, ranging from neutral and pastel palettes to warm, cool, or highly saturated tones, alongside expressions of serenity, minimalism, meticulousness, and boldness. The analysis enables the identification of aesthetic patterns and visual trends that contribute both to engagement and to the coherence of studios' communication strategies on social media.

Videos in *reels*

The analysis of video content in reel format (Figure 6) shows that the use of visual and aesthetic resources is not uniform across the studios examined; rather, it reflects clearly differentiated typological strategies. The data reveal a marked concentration in specific content types—particularly minimalist, bold, and meticulous aesthetics, the latter characterized by a pronounced attention to detail—which account for the highest values and recur across multiple profiles. These results suggest that reels are used less for general or descriptive communication and more as a format suited to reinforcing clearly defined aesthetic and conceptual values.

Within this framework, minimalist aesthetics emerge as both the most recurrent and the most quantitatively significant, with particularly notable cases in Yeyé Estudio (22), Estudio Marta de la Rica (14), and Quintana Partners (12). These figures point to a consistent commitment to that visual language, positioning it as a central narrative axis in short-form video content. In parallel, bolder aesthetics achieve notable prominence in studios such as SPY Studio (17) and Carrillo Interior Design (10), reinforcing the idea that reels function as vehicles for communicating strong and recognizable positions. By contrast, other observed categories—such as those conveying disorder or emphasizing material expertise—are far less prevalent, suggesting a weaker alignment with the visual and rhythmic logic of the format.

The results also point to two broad strategic approaches. On the one hand, some studios concentrate their operations around one or two dominant types, thereby reinforcing a clear and coherent identity. This is particularly evident in Yeyé Estudio, where minimalist aesthetics prevail alongside a discernible connection to nature. On the other hand, profiles such as SPY Studio and

Quintana Partners exhibit greater typological diversification, distributing content across several content types while maintaining internal coherence. In contrast, the relatively high presence of undefined styles—lacking clearly identifiable characteristics—in studios such as Rabadán (12) or Casa Josephine (4) suggests a less articulated strategy, in which the use of reels does not consistently align with a recognizable positioning.

Taken together, these findings indicate that reels are not primarily used to increase output volume, but rather as tools for positioning and identity reinforcement. Growth in the number of reels tends to occur through the repetition of the same typologies, pointing to a strategy grounded in consistency rather than experimentation. Consequently, the communicative effectiveness of reels appears to depend less on content diversity than on the coherence between format, typology, and brand values.

Videos in posts

The analysis of video content within posts (Figure 7) highlights a more dispersed and episodic use across the studios examined, without concentration in specific types as seen in reels. Overall, the volume is lower and usage appears largely incidental, with certain styles becoming prominent only in specific cases. Serenity, prioritized by Somos NIDO, is characterized by balanced compositions, soft tonalities, and an overarching sense of calm. By contrast, the bold aesthetic—dominant in SPY Studio—relies on vivid colors and strong contrasts, while appearing only occasionally in other studios. Minimalist approaches also appear sporadically, typically through clear and simplified compositions. Other styles, such as meticulousness, technical proficiency, or references to nature, remain limited in presence or lack a clearly defined pattern.

Two strategic patterns can also be identified. Some studios combine multiple styles within their posts, producing a varied yet internally coherent communication strategy, as evident in the case of Somos NIDO. Others, such as SPY Studio or Casa Josephine, rely more consistently on a dominant style, reinforcing a distinctive positioning. The presence of undefined video content in some cases further suggests an experimental or supplementary use of the format.

Collectively, these results suggest that videos within posts are used less to consolidate studio identity and more as a flexible medium for exploring and communicating different values on a case-by-case basis. Their episodic and heterogeneous character contrasts with the more systematic use of reels, where typological repetition supports both identity construction and visual coherence.

Photography or photo-with-text posts

The analysis of photo and photo-with-text posts (Figure 8) points to a more structured and substantial use compared to video content, with a clear concentration in specific styles that articulate each studio's aesthetic and conceptual positioning. Predominant categories include minimalism, meticulousness, and serenity, although their relative presence varies across profiles. Minimalism is expressed through clean compositions, clearly defined spatial arrangements, and a strong sense of visual clarity, all of which reinforce the studio's aesthetic identity. This tendency is particularly evident in Casa Josephine, Estudio Marta de la Rica, and Yeyé Estudio, where high volumes indicate a consistent and deliberate positioning. Meticulousness—reflected in careful framing, composition, and attention to detail—is especially prominent in Carrillo Interior Design, DIIR, and Estudio Plantea, signaling a clear intention to convey precision and professional expertise. Serenity, characterized by balance, harmony, and soft tonalities, is especially dominant in Somos NIDO, where it functions as a recognizable stylistic signature.

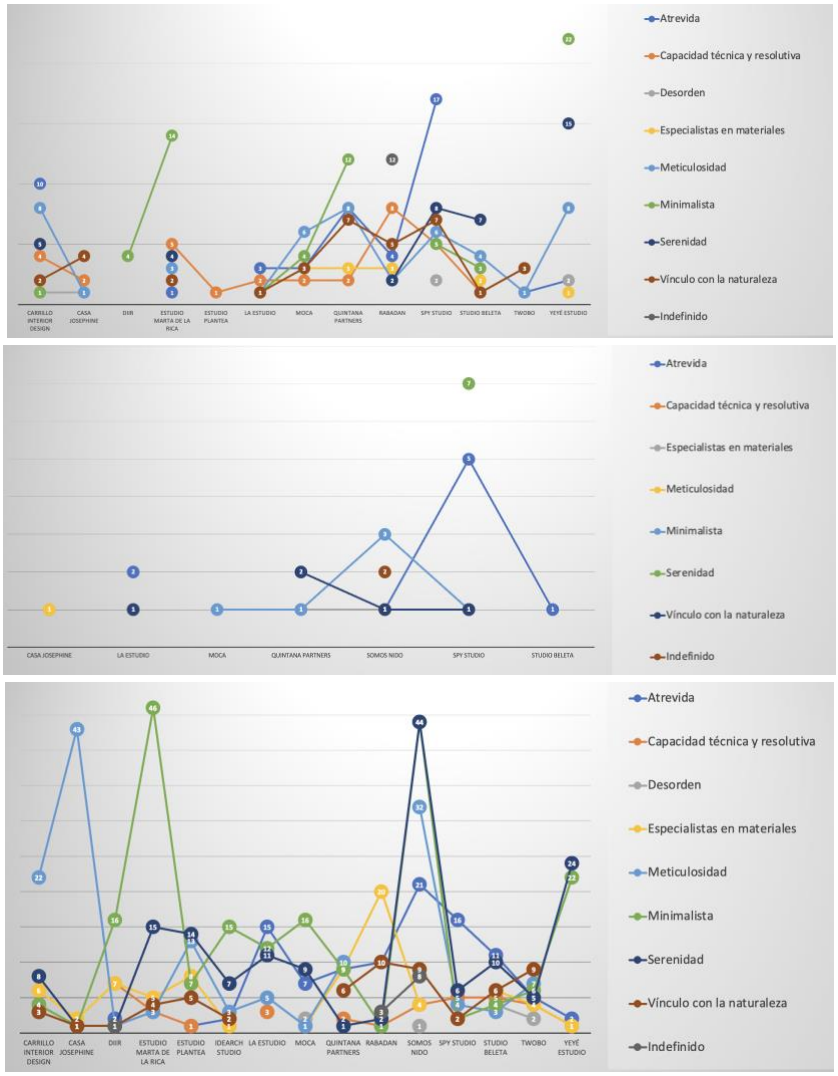
Other approaches—including bolder visual strategies, the demonstration of technical capability, or references to nature and material expertise—are also present, though in a more fragmented manner. For instance, LA ESTUDIO, SPY Studio, and Studio Beleta incorporate more striking visual compositions to enhance impact in selected posts, while technical or nature-related narratives appear across various studios as complementary strategies. Undefined imagery remains limited and dispersed, suggesting either occasional use or a less clearly articulated visual approach.

From a strategic perspective, some studios concentrate their communication around one or two dominant styles, reinforcing a strong and coherent identity—as in the case of Casa Josephine, with its emphasis on minimalist and meticulous imagery, or Somos NIDO, combining minimalism,

meticulousness, and serenity. Others, such as Quintana Partners and Estudio Plantea, adopt a more diversified approach, balancing multiple styles without compromising overall coherence.

In sum, the findings suggest that photo and photo-with-text posts constitute a central vehicle for communicating studio identity. The concentration on specific styles supports the consolidation of clear aesthetic and conceptual values, in contrast to video-based formats, where strategies tend to be more exploratory or complementary. This highlights that the communicative strength of photographic content lies primarily in visual consistency and typological repetition, rather than in content diversity.

Figures 6-7-8. Distribution of aesthetic appearance across videos in reels, videos in posts, and photo or photo-with-text posts.



Source(s): author's own elaboration, 2025

The analysis of predominant tonalities and colors in reels and posts (Figure 9) reveals differentiated patterns in the visual identity of the studios. On the whole, there is a clear preference for neutral colors, prominently featured across most profiles, such as Estudio Marta de la Rica (50), Somos NIDO (67), and Casa Josephine (3). The results indicate a strategic prioritization of clarity, elegance, and versatile visual communication.

Vivid and saturated colors appear selectively in certain studios, such as Studio Beleta (21) and Carrillo Interior Design (27), and are employed to create visual impact, capture attention, or reinforce a bold and recognizable identity. Pastel colors, though less frequent, are notably employed in Somos NIDO (39) and Yeyé Estudio (16), contributing softness, harmony, and a sense of calm to the communication strategy.

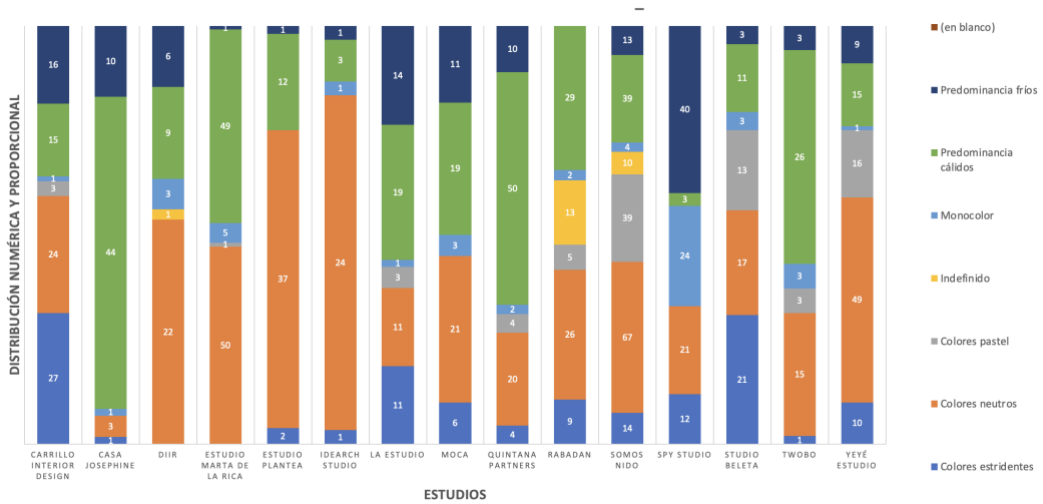
With respect to overall tonality and color, clear tendencies emerge: warm colors dominate in studios such as Quintana Partners (50) and SPY Studio (40), conveying energy, approachability, and vitality; while the use of cool tones is more sporadic, evident in Carrillo Interior Design (16) and Casa Josephine (10), evoking sophistication, serenity, and a modern aesthetic. Monochromatic schemes are employed sparingly, as in Carrillo Interior Design (15), often as a minimalist strategy to reinforce formal coherence and brand consistency.

Instances lacking a clearly defined tonal focus—such as in Rabadán (13) or Somos NIDO (10)—reflect a more experimental or eclectic approach, wherein chromatic consistency is secondary to other communicative objectives.

Collectively, these findings suggest that studios may intentionally modulate color and tonality according to strategic communication goals. Neutral and pastel palettes enhance perceptions of elegance, clarity, and visual harmony, whereas vivid and warm palettes are leveraged to create salience, visibility, and emotional engagement. Limited use of cool or monochromatic tones introduces visual variety and distinction, further supporting brand differentiation. These results underscore that color and tonality operate not solely as aesthetic devices but as integral components of brand identity and digital positioning.

Moreover, although not depicted in the graphs, a detailed Pantone-based color analysis was conducted, yielding further insights. Predominant neutral and warm tones, such as 11-0602 TCX Snow White, 15-1220 TCX Mustard Gold, and 14-1112 TCX Warm Sand, are complemented by deeper, earthy hues, including 18-1552 TCX and 18-1246 TCX, which introduce depth while preserving visual harmony. This chromatic strategy reinforces the minimalist and serene aesthetic characteristic of the studios' posts and reels, achieving a balance between sophistication and approachability. The Pantone selection ensures a coherent and readily identifiable visual identity across social media platforms, adaptable to various content formats and communicative purposes.

Figure 9. Proportional relationship of color/tonality in reels and posts.



Source(s): author's own elaboration, 2025

3.3. Results and Data Synthesis

To identify consistent patterns and meaningful differences that may inform communication and design strategies on social media, the analysis can be synthesized more concisely, focusing on which visual and content strategies generate higher engagement and which may benefit from refinement.

First, clear differences arise across formats in terms of both volume and degree of systematic use. Reels display a more structured and consistent deployment around specific aesthetic appearances—namely minimalism, boldness, and meticulousness—thus operating as key instruments for brand positioning and identity reinforcement. By contrast, videos within posts

appear less frequently and are used in a more episodic manner, often adopting exploratory and heterogeneous styles. Photo and photo-with-text posts, however, reveal a more deliberate and concentrated use, with clearly articulated and consistently applied dominant styles.

The role of distinctive and recognizable aesthetics is equally significant. When comparing formats, certain styles operate as visual signatures of individual studios. For instance, serenity is central to Somos NIDO, boldness characterizes SPY Studio, and minimalism defines Casa Josephine and Yeyé Estudio. Their prominence, however, is not uniform: in reels, these styles reinforce the visual narrative; in video posts, they tend to be more experimental; and in photographic content, they become core elements of identity construction.

Two recurrent typological strategies can also be detected. On the one hand, some studios concentrate their communication on one or two dominant styles, thereby reinforcing clarity and coherence in positioning (e.g., Yeyé Estudio, Casa Josephine, Somos NIDO). On the other hand, others integrate multiple styles in a balanced way, achieving diversity without undermining internal consistency (e.g., SPY Studio, Quintana Partners, Estudio Plantea). This dual pattern recurs consistently across the dataset.

Considering the relationship between format and brand identity, reels function primarily as tools for positioning and identity reinforcement, relying on repetition and visual consistency. Videos within posts play a more complementary and exploratory role, enabling the occasional articulation of different values. Photo and photo-with-text posts, in turn, constitute the most central and consolidated medium for communicating identity, due to their systematic use and concentration of recognizable styles.

Finally, the analysis of color and visual appearance underscores their strategic role. Chromatic choices reflect deliberate decisions tied to identity and positioning. From a color theory perspective, neutral tones predominate due to their versatility and clarity, while warm and vivid hues are used to enhance visibility and impact. Pastels contribute a sense of harmony, whereas cooler tones—used more selectively—convey sophistication. Cases lacking a clearly defined palette point to more experimental approaches, reinforcing the role of color as a key communicative device in digital narratives.

4. Discussion and Conclusions

The findings reaffirm Instagram's central role as a mediating space between professional practice, visual representation, and identity construction in contemporary interior design. While its adoption is often complemented by other channels, Instagram currently stands out as the most effective platform for reaching target audiences. As noted by Kaplan and Haenlein (2010) and Mangold and Faulds (2009), social media operate as hybrid environments in which communication, promotion, and audience engagement are deeply intertwined. Such hybridity is particularly evident in the case studies, where quantitative metrics coexist with deliberate aesthetic choices. At the same time, the absence of dedicated marketing or media teams in many studios may limit the full potential of this relationship, which remains key to differentiation within the sector.

The predominance of reels in terms of views aligns with prior research highlighting the effectiveness of audiovisual formats in maximizing reach on digital platforms (Peters et al., 2013; Evans & McKee, 2010). However, the analysis indicates that increased visibility does not necessarily translate into deeper engagement, underscoring a critical distinction between exposure and meaningful interaction. This finding supports Kietzmann et al. (2011), who emphasize that engagement depends not only on format but also on relational and narrative factors. It is also noteworthy that, across the entire dataset, only one studio significantly elevated all engagement indicators, largely due to influencer involvement. While this suggests a strong amplification effect, it also highlights the exceptional nature of such strategies within the sector.

Content that foregrounds process, material detail, or technical expertise tends to generate more comments, in line with Mueller's (2023) emphasis on storytelling and with recent studies that frame social media as a tool for knowledge production and transfer in design disciplines (Huang, Fredericks & Maalsen, 2023). That said, the findings point to tendencies rather than

definitive conclusions. They nonetheless suggest that audiences value insight into how projects are developed, not just their final outcomes—though there remains room for further optimization.

From a visual perspective, the repeated use of aesthetics such as serenity, minimalism, and meticulousness points to the consolidation of a shared visual language in digital interior design communication. Following Colomina (2007) and Fernández-Galiano (2008), such homogenization can be understood as a byproduct of a media culture in which architecture and design are constructed simultaneously in physical and image-based domains. The prevalence of neutral and pastel palettes—often aligned with standardized references such as Pantone—reinforces values of technical control, professionalism, and timelessness, widely discussed in the literature (Piotrowski, 2013). At the same time, the selective introduction of more saturated or contrasting colors is associated with noticeable increases in interaction, particularly in audiovisual content. This pattern is consistent with recent research on visual contrast and controlled differentiation in saturated digital environments (Wagiri, Wijaya & Sitindjak, 2024), pointing to a productive tension between coherence and attention capture.

Overall, the findings suggest that Instagram operates not merely as a distribution channel but as a cultural and professional framework in which aesthetic values, disciplinary narratives, and positioning strategies are actively negotiated. In line with Kotler et al. (2017) and Mangold and Faulds (2009), social media communication emerges here as an integral extension of interior design practice rather than a secondary activity. The interplay between metrics, aesthetics, and narrative enables a more nuanced understanding of visual communication in the contemporary digital context.

Regarding limitations, potential bias in case selection may hinder the possibility to draw comprehensive conclusions. In addition, the analysis relies exclusively on publicly available Instagram metrics (likes, comments, and views), limiting access to internal indicators such as reach, saves, or shares, which would allow for a more precise assessment of engagement. Structural differences in platform use across studios may also affect interpretation. Future research could address this by segmenting cases based on more stable variables, such as conservative versus experimental aesthetic orientations. Finally, as content management is controlled by each studio, some data may have been altered or removed—such as hidden comments or deleted posts—reflecting ongoing adjustments to digital identity.

4.1. Conclusions

The combined analysis of interaction metrics and visual variables indicates that interior design studios' presence on Instagram is shaped by implicit communication strategies rather than isolated or purely intuitive actions. The repeated application of specific aesthetics, color palettes, and formats points to an increasing professionalization of social media as an extension of disciplinary practice.

From a quantitative perspective, reels demonstrate the greatest potential for reach, particularly in terms of views, consolidating their role as the dominant format for visibility. However, engagement—understood as meaningful interaction, especially through comments—is more strongly associated with content that provides processual, technical, or narrative insight. This distinction is key to differentiating visibility from participation.

Visually, the dominance of neutral and pastel palettes, reinforced by consistent Pantone-based codification, reflects a shared intent to communicate control, coherence, and aesthetic stability. These chromatic choices are not neutral; rather, they actively contribute to shaping a professional visual culture within contemporary interior design. At the same time, the selective use of more saturated or contrasting colors functions as a mechanism for visual activation, capable of generating peaks in interaction without undermining identity when applied strategically.

The recurrence of aesthetics such as minimalism, serenity, and meticulousness further suggests that Instagram operates as a space of aesthetic normalization, where certain visual values become shared codes across the sector. While this homogenization facilitates immediate recognition, it also raises questions about differentiation within an increasingly saturated visual landscape.

Taken together, the study highlights that effective social media performance depends not only on formal decisions but on the alignment between identity, narrative, and visual strategy. Digital communication thus emerges as an integral component of professional interior design practice, while also revealing opportunities for further refinement—particularly in differentiation, the balance between restrained and more expressive aesthetics, and the development of coherent long-term strategies.

5. Acknowledgments

This text stems from a research project on visibility and communication within design and architecture studios, building upon insights from previous explorations and extending them in this study. Its completion has been made possible thanks to the support of the University of Design, Innovation, and Technology (UDIT).

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