

**Interior Design**  
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**Lecture - 1**

**Interior Design: Definition; Understanding; History of Interior Design; Scope**

Thank you. Namaste. Hello everyone. Welcome to my NPTEL course on interior design. This is our introductory lecture.

So, I'm going to focus on interior design and try to help you understand its history, what falls within the scope of this discipline and profession, how we define it, and the different meanings associated with it. So, let's start this course and try to build an understanding of interior design. As I mentioned, we are focusing on certain keywords for today's lecture. So overall, we'll cover an understanding of interior design, a little bit of its history, and then its overall scope. These are the broad topics for today. Besides understanding the importance, scope, and history, we will also explore some pioneers of design, especially in the context of India.

There will be some examples to help you understand the broad stages of an interior design project. Of course, throughout the course, we will discuss more about interior design projects, case studies, etc. But these will be the broad stages to begin with. And then some references, which you may consult later if you want a more in-depth understanding of certain sections or areas we discuss today. So, to begin, what is interior design? Let's try to understand this discipline and profession.

So basically, you know, I keep saying discipline and profession because, yes, there is an academic aspect to it. It's a part of academia. It's a part of education. And then, of course, there are professional practices associated with it. So, it is a very well-established discipline by now.

And, you know, it is defined as the professional and comprehensive practice of creating interior environment. So, it's not just about designing certain elements or objects or products, but it's about the overall environment, you know, the overall sensory experiences, the environment in which person or human being, you know, stays for a very long time. You know, we stay in our homes, in our offices, and we inhabit those spaces. So, it is very important to have a conducive interior environment. And by doing that, we, you know, respond to human needs, emotional needs.

And through this interior design, all these different dimensions and aspects, they can be addressed. And it's basically an amalgamation of art, science, technology. It's a very, very creative field. It does address to the functional needs, aesthetic needs, also the emotional needs of the users. So basically, how I like to put it as is that, you know, interior design has functional quotient.

It has aesthetic quotient as well as it has emotional quotient and a perfect design is sort of a, you know, combination of all these and there is definitely, you know, variation and, you know, to some degree of variance. depending on what your client wants and what is the designer's vocabulary. Sometimes it could be more functional or more aesthetic or you know, responding more to the human needs and emotions. But ideally, it should be a combination of all these different dimensions. So interior designers basically evaluate space.

They understand its usage and they establish which design elements would best suit certain requirements that are put forward by the clientele and how they would want the spaces to be. And like I was saying that it's a bit of a combination of art, science, technology, and we do focus a lot on health and well-being and aesthetics and the overall environment. So it basically, you know, enhances the spaces, the interior design. And it does respond to a lot of physical health as well as mental health issues because design definitely does impact our moods and health and well-being. So that way it is a very, very crucial field of work, research as well as practice.

And so basically interior design is all about how people experience spaces. So, like, you know, what is the user experience? And in that regard, it's also very much like a human-centered design. You know, how one responds to a certain space, what kind of lighting is there within the space that could accentuate someone's mood. Is someone just reading something or they are working or they are making or they are just relaxing? So, it's all about experiences and then how one caters to those experiences and at different points in time throughout the day or throughout different seasons, how a design, you know, is optimized. To respond to all these varied and diverse needs. So functionally useful, aesthetically pleasing and efficient. That is how, you know, the space design has to be done. And that is the role and responsibility and job of an interior designer.

So, there is always this added challenge that there are not just macro level details that is just, you know, like a structural grid or the facade of the building. But it's like very micro level details. Like I was telling, what kind of furniture does somebody like, you

know, timber furniture or some other kind of, you know, designs, whether it's a metal work and whether you want a reclining chair like in one corner of your room. What is, you know, the clientele's taste like? What are their emotional needs?

What are their moods? What kinds of colors do they like? So, it's a very, very micro level detail and it does require much more involvement, you know, at the part of the interior designer. So it's important that way that one connects to the clientele and try to understand, you know, their also way of life and how they want the spaces to look like and feel like.

So, just to summarize what we have been talking about so far, interior design is a combination of art, science, and technology. And, you know, this combination of art, science, and technology helps us understand and manipulate space, form, texture, color, light, and all of these different elements. And then, when these are put together, they enhance the quality of human life and the experience within a space. So, we will be talking about all these aspects throughout the course. We will talk about texture and color in the section on materials and finishes, especially when we talk about paints.

There is a lot of discussion on different kinds of textures, finishes, and colors. And when we talk about green interiors, in that entire module, which has a few lectures, we will talk about daylight and also some kinds of artificial light, and what the importance of light is in creating desirable interior spaces. And, of course, we are talking about space. A bedroom is a space.

Your dining room is a space. It has X, Y, and Z coordinates. It's like a volume. And since we are talking about these volumes, we are also referring to forms. So, not just shapes like rectangles, but forms like cubes because they have a certain volume.

And when we stay in a space, we inhabit a space or, you know, when we are within a place, there is a volume. So, I have slightly discussed about place versus space in another NPTEL course of mine also, role of craft and technology in interior architecture. And basically, to put it in a very simplistic term, like, you know, place is very personalized and particular. It really is the reflection of the personality and who is the user.

And space could be more universal. It could be like public plaza or garden where there may be a lot of people of different, you know, ages or different genders. They use that space together. So interior design has a very profound role, especially when we talk about places, because We are talking about degree of personalization and catering to the particular needs

And when we talk about certain boys' room or girls' room or your elderly parents' room or your own, you know, homes, it has a lot of degree of personalization and personal interest and particular habits that get reflected. So that way a little understanding of space versus place is important. Also, to have an idea of the scale, what kind of scale do we talk about when we look at interior design in terms of profession and practice. So basically, interior designers gain knowledge of you know few of these listed things. One is these different elements that I was talking about which then you can bring together and design a very very impressive and comfortable space.

And then, of course, there is a need to really learn and understand lots of software applications and very, you know, current in-demand tools and market ready tools which help us understand and deliver, you know, better designs and quickly. So there may be like 2D works, 3D works and there are different applications for producing them. It makes the work slightly easy because it's always Good to show visuals because visuals are like very powerful media. And through these concepts and sketches and drawings, it becomes easy to convey your concepts and ideas.

And it is very important to also understand certain standards, protocols and, you know, the building codes. So, we will be talking about rating systems and certain codes. And especially when we talk about interior design, there is a very, very specific set of codes. There is a very specific rating system that caters to interior design projects. We will be talking about that in detail later when we proceed with further lectures.

So, yes, there are lots of responsibilities and different roles that interior designers can, you know, portray and they can contribute. And there are lots of disciplines with which there are some overlaps, you know, particularly architecture, graphic design. There are some decorative arts, of course, textiles, furniture's, and then this lighting design, color design. Now getting very, very, you know, distinct designation, like crucial disciplines in themselves.

So, they need a lot of comprehensive learning if you really want to specialize in either of these or if you want to have an overall understanding of all of these. So interior designers do, you know, wear multiple hats, and they do have these different roles with overlaps in different disciplines. Because, as I said, there has to be some understanding of human behavior, psychology, emotional needs, colors, and lighting. And when we say graphic design, like if you have to design wallpaper, visual merchandising, or retail store layouts, there are many different elements and important disciplines that require overlapping interest and knowledge. So, it is a multifaceted profession in that sense.

And it includes conceptual development, space planning, overall site planning, all the way down to micro-scale details—literally the execution of every single piece, fabric, curtain, everything. So, in that way, it has a humongous scope and is a very comprehensive and demanding field. So, what is the importance and scope of interior design? Some of it we have already discussed, but to understand it a bit more in depth. So basically, there is this growing need for aesthetics.

And we, as humans, appreciate beauty and powerful visuals, which accentuate our moods and make us feel good and happy. So, this growing need for aesthetics amplifies the importance of interior design. And one could truly elevate their existence, lifestyle, and perception of the world through interior design and this pursuit of aesthetics. So, you know, they have this very beautiful world around them. And functionality and beauty work together.

And then, that's how interior designers aim to optimize the space. They try to provide the ideal surroundings for a person, especially in contemporary times where there is so much exposure to media—social media, films, and print media. Instantly, there is a certain trend or vogue—what is going on in the market, what kinds of colors are popular. And people really want to see that in their own spaces. So, with all that exposure and information, it becomes all the more difficult to create a USP—the unique selling point for your project—and to develop very customized, interesting, and innovative details.

So it's very challenging. But yes, that's the job of an interior designer. And I'm really hoping that by the end of this course, we all have a better understanding and can make good contributions to the interior design projects we undertake. So, the importance of interior design is that it reflects the purpose of the space. And yes, it does define the inhabitant's personality because there is a lot of personalization involved.

And yes, the aesthetics of the place indicate how one should behave in that space. It stimulates the sensory experiences and influences the mood and behavior of the occupants. It achieves functionality, aesthetics, and emotional connection through the medium of design. And there is a major role in how effectively the place is utilized by people for the purpose it is designed for. This role is achieved by balancing functionality, aesthetics, and efficiency while optimizing the overall space.

So, I really like this quote, which is given by Steve Jobs. Design is not what it just looks like and feels like. Design is how it works. So, we have been talking about the feeling,

the function, the look, the aesthetic and all of that if you try to balance and create a nice amalgamation of all these, it's a good design. So,

Yeah, I think a lot of us are fans of Steve Jobs, the way he has designed, you know, lots of products. So, if you're talking about spaces, there is a learning in that sense, you know, the color palette, the sizes, the way the products have been envisioned and designed by him and his company. And of course, there may be a debate and few of us may not be the fans. It's a personal thing. I'm anyway talking about personalization.

So yes, the scope of interior design, it's very vast and it ranges from practical dimensions to conceptual and artistic dimensions. And there are different kinds of spaces as in the typology, technically speaking. So, there is a retail space, you know, a store like Adidas or Puma or any kind of a retail store. There are work spaces, office spaces. There are some commercial spaces.

We have living spaces. We have our residential typology. There are public spaces and there are also restorative spaces. Some transient spaces. So, these typologies vary.

And according to each typology, there is a very distinct character that, you know, through design, that character could be achieved. And all of them have slightly different scope because the typology is different. The characteristic is different. Its usage is different. The user group who will be using those spaces and, you know, inhabiting them is different.

So that way, yes, there are different scopes and possibilities based on these typologies. But the major roles or like popular roles of interior designers, they are quite wide and there are some of them which are listed over here like you know interior designer and consultant, furniture designer, product designer, lighting designer and of course there is interior decorator. We will try to understand the subtle nuances of decoration and design. So interior decoration, interior design, interior architecture.

There is also an exhibition in set design where a designer could play a very profound role. There are also accessories and furnishings. So, when we talk about interior design projects, there are lots of furnishings: there are carpets, there are rugs, there are curtains. You have your upholstery, you know, your sofas and couches.

What are the fabrics and finishes that are being used on those? Different kinds of accessories, different kinds of decorative objects, which can enhance the space and create a very distinct mood within that space. So even that could be, you know, designed in a very customized manner. And then there is, of course, a color expert, which I was telling you is a very emerging field in the sense that the comprehensive knowledge and

understanding of color is being put to use. And we have like distinct departments for color experts.

And it's evolving, of course, continuously. There are also some landscape experts because when we talk about interior spaces, we have interior courtyards, we have our living rooms, we have many other spaces where we have brought the outside to the inside. And we try to have lots of planters and details of landscaping, create a Zen garden, etc. in the interiors of our premises. So that way, those kinds of roles are also being recognized.

And then there are restoration and renovation specialists. If there is a project which needs some kinds of restoration works, you know, some kind of adaptive reuse. It's like a factory, but it's abandoned now. You would like to use it as a furniture studio or a fashion design studio. So those kinds of adaptive reuse projects are also very, very important when we talk about a discipline and profession like interior design.

There are also model makers. There are people who are educators like I am in academia and I also practice. So educators are also there. So this is a wide range and it's a very, very comprehensive and a very elaborate field. And there are multiple roles and possibilities, you know, in this entire world of interior design.

So each one of us just need to identify what is our niche, what is it that, you know, we best enjoy and what is it that we best contribute to this field and we could just pursue that. So this is the overall understanding in terms of what is the scope of interior design and what are the different roles of interior designers. Yes. So, I would like to talk a bit about history of interior design because it's very important to understand the roots. And how did we coin interior design as a discipline?

Did it always exist or when did we start calling it interior design? So, some interesting, fascinating historical facts and some understanding of, you know, how we see interior design historically as a profession. So yeah, we can, you know, actually trace the profession to even, you know, very, very old civilizational archetypes like cave paintings. We really can look, you know, towards history and we can look back and we can see examples like very, very famous cave paintings at Lascaux and, you know, how those paintings were done, there were interesting color palettes, there were signs and symbols, there was communication through those paintings.

There are also creators of, you know, frescoed interiors at Pompeii. There are also creators of the frescoed interiors at Pompeii. And, you know, there are lots of interesting

details, interiors and furnishings of Robert Adam and Thomas Jefferson, you know, from the 18th century. And then also someone like F.L.W. in the 20th.

Now, this also gives us some understanding that there could be very minimalistic You know, interior design projects, they could be also lavish, luxurious. So, depending on what is the taste of the clientele and what is the USP and expertise of the designer. So, there are some of the interior architects and designers who were very minimalistic in approach and yet they created a very interesting environment within a space because the inhabitant is more inclined towards minimalism and then it could be the vice versa also. Depends on the taste of the person who is going to use it and for whom you are designing.

So basically, yes, the desire to create a pleasant environment is as old as civilization. But if we talk about the field of interior design, I would say it is relatively new, like just about 100 years old. And it's constantly evolving. And you know, in these 100 years, what began as the art of decorating has now evolved into a very, very specialized area of interior design.

And it does require very, very specialized studies, lots of experience on-site, on-field, and lots of research also. So, in the early 20th century, the term 'interior decorator' was first used in America. And it, you know, it was used for talented people who knew how to interpret and address design-related issues, but they did not necessarily have any academic credentials or a degree. So, there is the first interior decorator, you know, in the record, Elsie de Wolfe. And there was the first design commission that was given to her.

She also published this very interesting book, you know, the first interior design book, 'The House in Good Taste.' And then there is also the first documented commercial interior decorator, and she established her firm in 1923, Dorothy Draper. So, we find these historical references and this kind of data when we look into the history of interior design. So, it starts somewhere from decoration, you know, people who had good taste, common sense, and natural talent to, you know, address design-related issues and enhance spaces by decorating them.

But they may not be trained as, you know, interior designers academically, so to speak. So that's how gradually this field started developing. And then the term 'interior designer' was coined in the 1930s by a popular magazine, Interior Design and Decoration. So, there was already a lot of profound interest in creating and enhancing interior spaces. And the roles of interior decorators were becoming more diversified.

The scope of the work was increasing. Design was being understood more as a technical and scientific field. And it's not just decorating something in the sense that you are not curating or assembling the products or objects of use. But literally designing everything. So, if I have to talk about a light fixture, I could either go to the market, find an already standard design, just bring it, and install it.

Or depending on my client's mood, their concerns about sustainability, their taste, and inclination toward certain material palettes and colors. I could, you know, customize and design that light fixture from scratch and then contribute to creating an experience for my user. So that way, design came into the picture where there was more understanding of this entire field—the interior environment, human needs, emotions—and people were getting trained academically with credits and were professionally qualified to be called interior designers. So, the largest professional organization in the field at the time, the American Institute of Decorators, was founded in 1931 and then renamed the American Institute of Interior Designers in 1936 because the profession of interior design was growing continuously and evolving. It was getting a lot of recognition.

So that's how we are seeing the shift from decoration to design. In the 1970s, the Foundation for Interior Design Educational Research, as well as the National Council for Interior Design Qualification, were formed. And, you know, they had to establish, maintain, and govern standards for the education and examination of interior design professionals. Because we are talking about academic credentials, we are talking about professional certification. We are talking about a certain reputation, you know, and then people who could design, who are trained to design versus those who are not academically trained.

Although it's a very debatable, you know, topic as well, because there are a few people who might not be academically trained. But they have a lot of understanding of human needs and emotions. They have exposure to, you know, different kinds of design elements and different kinds of furniture designs and what all is required to create and enhance a space. So, it's very debatable, you know, whether the people who are academically trained or not and are, you know, who is eligible, who is not.

But yes, if we look at the mandates, if we look at the protocols, if we look at the standard practices which are prevalent, at least in our country I can talk about, we do need a certain certification or degree or credential, and it only establishes you know, trust in the market that one is eligible and confident enough to commission and then produce

certain designs. So, yeah, I would just like to leave it at that because it could be debatable. In 1982, the first United States legislation that supported the fast-evolving profession was passed in Alabama. So, the profession was growing at a very rapid pace, and since then it has continuously evolved.

So, like I was saying that we are evolving continuously and now we have specialized areas of critical knowledge within the interior design universe also. So the possibilities are really endless. One has to see what is it that they can bring to the table. So interior design specialties are widely accepted, you know, increasingly. They are the part of the norms in built environments and there is a lot of profound role of interior designers when the concerns like health, safety, welfare of public spaces and people that is concerned.

So interior designers are getting more and more recognition in that sense. And it's not just limited to universal design, gender neutral design, fire resistant design, sustainable design. But there are very, very unique, specific, distinct fields, like I was telling, visual merchandising, color design, etc., etc. So, since the middle of the 20th century, the term interior decorator has been rarely applied because the term interior design started getting more recognition and broader reception and it got the status of a serious profession. So, yes, since the middle of the 20th century, it has gained this, that status and there is, you know, there are lots of institutes across the world where there is this professional degree of interior design or interior architecture

And there are lots of professionals and very famous ones also whom we really know, like, you know, good interior designers who have carved a niche for themselves and created this unique selling point through their projects, which focus on interior spaces and micro level details. So, I have been referring to this term interior architecture, you know, on and off throughout this discussion so far. Basically, in some European countries where this profession is well established, interior design is also known as interior architecture. Let me try to put it this way that interior architecture is likely more evolved field and it is seen as a very, very comprehensive field which is more evolved and more mature than the interior design. So, if I can just broadly try to explain it, it is a cohesive term.

which, you know, sorts of addresses the interior environment as well as the overall architectural envelope and the structure and macro to micro level details when you create, you know, any kind of a project. And I have this elaborate lecture on just explaining interior architecture in my previous NPTEL course, which I talked about in

the beginning of discussion also. So, if you're more interested in trying to understand the subtle nuances, you may refer to that one. So, yes, so basically there is also a field like environmental design where there are many elements that shape man-made environment. And the people who are close to working towards that kind of design approach, they refer the field as environmental design.

So, there is interior decoration, there is interior design, there is interior architecture, there is environmental design, etc. These have like subtle overlaps, but interior design is a very, very popular field. Interior architecture is slowly catching up because it takes into account the cohesive approach of designing also the interior spaces in terms of architectural details and then blurring the boundary between the outside to the inside, the macro to the micro and designing it in a very cohesive and comprehensive manner. So, we were talking about Lascaux a while ago and why I am coming back to that is because through those paintings we can also understand you know the finishes, the colors, the textures.

And those paintings give a very, very crucial understanding of these aspects, which we utilize today. And, you know, throughout history, we have known interior design projects to have, you know, integrally, you know, employ paintings, engravings, reliefs, sculptures, textures, finishes. So, it's like connecting the dot and what we can learn from the past. And then, you know, we have this tradition and continuity, how today for contemporary markets these finishes have evolved, the textures have been redesigned, what are new innovative reliefs or what kinds of wallpapers or different kinds of finishes can be produced now.

But because we are trying to also connect the dots and look through history, I am giving this very interesting example of Lascaux, and we can see these kinds of paintings that you see on the screen. Which, of course, talk about human needs in terms of communication and aesthetics because of certain color pigments, which were achieved through natural minerals—whatever was available to the people at that time. And this is an expression. So, in that sense, it is very profound design. And we get to understand that.

And learn, you know, compositional elements that we see in the design of these paintings and how they inspire today's interiors, as well as our technical understanding of colors, finishes, and textures. So, I was talking about colors. So, we see, you know, red, yellow, and different kinds of multiple colors in these paintings. We see different kinds of figurines. We see humans and animals.

And there is this multiplicity of mineral pigments. And those colors we see, you know, translated onto these images, onto these caves. So, there is this very, very important role of colors when we talk about interior spaces. And there is this scientific understanding also, like how the color, you know, might have been applied. So, in those times, there were very, very different methods of doing that.

And in our discussion on paints and finishes, we will see how we apply them through trowels, rollers, and sprays. But earlier, there was a very different method of applying suspensions of pigment in either animal fat, calcium-rich groundwater, or other methods. So, of course, there is this evolution of skills and techniques, and with time and changing technology, our designs, applications, and methods also change. So, I'm going to now briefly run through some Indian pioneers of design. And of course, there may be a little bias because I have tried to put this list together, and I'm very fond of all these designers.

But this is a very small list, and it's not restricted to these people only. There are many people whom we will get to know throughout this course, and we will see glimpses of different projects, their designers, and their makers as we proceed. But these are some of my favorites to begin with. So, we talk about Kajana Nupadhyay here. He is known as the father of Indian furniture design.

We lost him recently. And he always emphasized the spirit of humility and service in design. He is really known for his exquisite furniture designs. Especially, he has represented India globally through his designs. Then we talk about MP Ranjan.

He's one of my favorites. I have had several discussions with him at NID Ahmedabad while I was studying and working at CEPT. And I can't even begin to put into words, you know, what the experience of learning from him was, you know, listening to his lectures and having discussions. And he's also no longer with us, but his legacy continues through his works. And he's very famous for his three books.

Handmade in India is just like a very, very good book. And I really refer to it and recommend it to everyone. It's available online. It's like an encyclopedia of Indian handicrafts. Then there is Bamboo and Cane Crafts of Northeast India.

And then there is Young Designers, which, you know, talks about graduates from NID. So his works are quite openly available on the internet. He has blogs. Then this is Sameera Rathore. I have high regard for Sameera.

Because she has really, you know, created a niche for herself. I see her as an interior architect because she has this cohesive approach of, you know, designing everything

from macro to micro in a very synchronized and very effective and interesting manner. And there's a lot of focus on playful shapes, eclectic designs, cohesive approach of interior and exterior, like I was explaining. So, she's Mumbai based. And then Bijoy Jain, huge fan again, you know, known for his material sensibilities and also the approach to interior architecture that bridges the gap between vernacular and modern and contemporary.

There are some stages of an interior design project that I would just like to browse through and explain because we will have more discussions on specific drawings and stages and how the project is executed. But broadly speaking, there are certain stages. And because we are talking about stages, stages do give us an idea of the entire process. And that's why I like this quote, good design is about process, not product. So, when we understand those stages, we are a part of a very rigorous process, which we must embrace and enjoy.

So broadly speaking, you know, there is this furniture layout, which is very important to be understood. So, once we have understanding of the overall concept, you know, what will be the concept of the design, the overarching theme, then, you know, a basic furniture layout is prepared with standard dimensions. And the thing is that you have to really understand, you know, if you look at the screen, what kind of furniture, where the sofa will go, where the bed will go, how much should be the circulation space between the wall and the bedroom. So, slowly we will get a hang of all of these things. So, we start with this basic layout, and the execution work on the site can start accordingly. So that is how it happens, and the other decoration and selection work can be done later, or if it is an exception or unless specified, it can also happen simultaneously. But otherwise, generally, first we make this basic layout. Then there is the civil layout. You know, one has to decide which existing walls to retain and which have to be broken down.

Are there any new walls to be constructed? Is it a new construction, adaptive reuse, or restoration? So accordingly, you know, these kinds of decisions are taken. And then this is also made as per the confirmed furniture layout in association with that. Then there is the plumbing layout.

I will probably refrain from explaining the entire drawing at this stage. We have a discussion upcoming on the drawings as well. But just to give a broader idea, one has to understand the plumbing layout also. It's a part of services. There is a soil line, a water line, and a waste line.

All of that has to be understood. So, it's not like a very glamorous profession where we just give some colorful concepts. We have to understand functionality, services, and all of these aspects. There is an electrical layout, of course, where your switchboards will go, where the fixtures will be installed, where the placement is on the wall, where your MSB, the main switchboard and distribution board, and those kinds of details are. So These kinds of drawings and layouts have to be prepared, and the indexing has to be done. It has to be placed and shown where the entire fixture and everything will go, where the wire will go, and where the switchboard will be. Switchboards can also be custom-designed. So there is a huge scope, depending on your involvement, the scope of the project, the equation with the clientele, the budget, and all of that. Then there is the ceiling layout.

The ceiling layout is very important when we talk about interior design projects because there is a lot of, you know, affinity and inclination toward getting false ceilings designed as distinct elements within a space. So, you know, what is the drop level? Is there some kind of service that needs to be installed, you know, between the main RCC slab or other kind of material slab and your false ceiling? And then, are there any patterns or motifs or any other kind of design you want to achieve in your false ceiling? What is the material palette through which it is done?

Does it have to accommodate services or, you know, air conditioners and other fixtures? So those designs have to be understood in terms of these technical services and installation of fixtures, and, you know, air conditioners and all those things. Plus, there is a layer of design, pattern, color, and What is the play of the levels, etc.? So, it's a very, very important part of the interior design drawing portfolio.

And there is also a flooring layout. So basically, you know, what is the flooring like? Are you putting tiles there, or is there stone flooring? How many pieces? What is the size?

And, like, if you see over here. Let's say this corner. So, whether I am starting my tile here, and then if I have to put these arrows, you know, I will have to make a tile-laying plan. So, I start from here, and then in this direction, I start putting tiles, and they go like this. So, one has to also understand.

You know how the laying of tiles is to be done. Where do you want your cracks to be hidden? Like where the full tile should be seen and where the broken ones should go. So one has to even make these drawings. What is the starting point and the direction of laying the tiles or the stone or whatever flooring you have designed?

So, these kinds of important aspects have to be kept in mind in an interior design project. There are very intricate micro-level details. And then, of course, you can do your main design and elevations. And, you know, it goes as per the concept of how you would like all your interior wall elevations to look. And there is a lot of role for, you know, different elements.

And what are the different you know, concepts that you have put together after discussing with your client, and what kinds of textures are you trying to achieve? What is the color palette that you have given? So overall, after doing all these stages, a good, sensitive, and responsible interior designer is able to achieve, you know, a visual appeal and a feel within a space that is designed by them. So, these are the overall stages. And this is the design concept that you try to give to your client and the end user, and you make mood boards and storyboards. What are the different kinds of elements that can be taken? Sometimes a few clients demand that, you know, the interior designer takes them to these different stores or, you know, if there are customized designs, they show them the models or prototypes so that they can have a better understanding of what these products or designs actually look like.

So, this is when there is some sort of curation that happens. But if it is all customized, then you can show them digital models, or you could just show them prototypes—actual models, physical models. So, it all depends on the part of your process and how many initiatives you take, and as an individual, what is your way of working. So, these are, you know, sorts of drawings and concepts that you present to your client, and then they are also needed for the execution on site. So, this is the sectional elevation of a washroom wall. Where will the mirror go, where will the wash basin be, where will the WC be, what is the thickness of the wall—all those kinds of details. So, when we talk about interior design drawings, we give a lot of specifications, you know, whether it's a Kajaria tile or any other kind of tile in the bathroom. It should ideally, you know, not be slippery.

So, then whether it's a matte finish or what kind of finish. So, I am not discussing in detail because we have a separate section on that, but yes, in your interior design project drawings, we have to give all these specifications and details. Then this is another sectional elevation, and you know, you get to see over here your POP false ceiling, which is your plaster of Paris, and then what is the drop from here to here. These kinds of details our drawings give—they give material specifications, technical

specifications, also the sizes because there are some standard sizes that you get in the market.

So, those kinds of details have to be given for an interior design project, and therefore, they are very elaborate drawing portfolios. Okay, so everything is designed. Few things are designed well. I really like it. So, for that matter, we see design in everything that surrounds us.

There is some degree or some level of design. But the job and the role of interior designers is to design them well and to understand human needs and functionality. So it's an interesting quote to sum up. Next, we will be talking about interior design, decoration, and architecture. Again, the subtle nuances.

We touched a bit on it today and some references that may come in handy. These are some books that you see over here. And then there are some web references. All right.

Thank you.

I'll see you next time.