

**Interior Design**  
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**Lecture - 34**  
**Interior Design: Important Organizations, Institutes, Firms, Designers, Avenues**  
**of Pedagogy and Practice**

Namaste. Hello everyone. Welcome to my NPTEL course on interior design. Today we are seeing lecture 34 and we will be talking about important organizations, institutes, firms, designers and varied avenues of pedagogy and practice pertaining to the discipline and practice of interior design and the contents look like this. So what are the important organizations that deal with interior design specifically in India?

important institutes, important firms, some very interesting and important designers who are just doing some kind of a path-breaking work in this field, some avenues of pedagogy and avenues of practice. So when I talk about important organizations, it is also important to understand that Interior design as a profession, you know, it needs some kinds of statutory bodies, some kind of institutional frameworks, some platforms for discourse and, you know, establishing worldview and have those kinds of important discussions that impact the profession overall and the industry of interior design. So let's talk about the Indian Institute of Interior Designers, which is IIID, a very, very important body that works specifically in India. And then also, you know, it has a global outreach.

It was founded in 1972. And it has very, very crisp objectives. So the objectives are like to establish good professional and trade practices and ethics amongst the members and to highlight and enhance the image of interior design profession, to exchange know-how with similar organizations within the country and abroad. And it has, you know, right now over 8000 members and it has 31 chapters and centers across India, which is like quite humongous. and it is a member of APSDA which is Asia Pacific Space Designers Alliance.

So you can see over here the IIID and APSDA, and they work in alliance and have been significantly contributing to the profession of interior design. Then there is ADI, which is the Association of Designers of India. It was founded in 2010. And, you know, it

operates as a meaningful interface between design professionals, the general community, users, the industry, educational institutions, and policymakers, all of whom deal with interior design. ADI has close to 1,500 members.

It is spread over nine city chapters, which is also quite significant. Then let's talk about the key objectives of ADI. So it is policy advocacy, which is very important. Then creating a strong network of designers because networking is, you know, the main thing to begin with, where you are steering a sort of platform and bringing people together. And then a better design community.

So just to create a fraternity as a whole and to bring designers together and, you know, nurture this community. Then we are talking about IIDA, which is the International Interior Design Association. It was founded in 1994 and is a Commercial Interior Design Association, which has a very global outreach and a network of 15,000 members spread across 58 countries, you know, all over the globe. It also has varied objectives, such as providing meaningful resources to commercial interior designers and their clientele to advance the profession and enhance business value. And it also offers membership opportunities for every career level, you know, including students, designers, architects, educators, manufacturers, and varied representatives.

In general, people who may be just curious audiences, and if they would like to get involved at a certain level in a certain capacity, there are also possibilities for that. Now, let's talk about a few important institutes. which have very importantly and significantly contributed to the setting up of interior design discussions, brainstorming, and institutionalizing the intake of students and producing graduates who are trained in the interior design industry. So, let us talk about the National Institute of Design, NID Ahmedabad. It was established in 1961.

A very famous and reputed institute. And it was declared an institution of national importance by the Act of Parliament under the National Institute of Design Act 2014. It offers B.Des. and M.Des. courses, and specific ones which are of prime importance regarding this subject and of personal interest to me are furniture and interior design. So if we talk about NID, the program focuses on shaping and functional analysis of living, working, and interaction environments through the study and development of objects, structures, and systems operating on a human scale, responding to their collective impact on everyday life. So this impact on everyday life is very important.

And then we talk about the CEPT University in Ahmedabad. It was established in 1962. And it used to offer M.Des and bachelor's and master's degrees in interior design. But now it's the faculty of design. And there's still a discussion going on about how to revive the interior design courses.

But they were the pioneers. So the School of Interior Design is the benchmark school of interior design in India. And It offered these full-fledged courses focusing on interior design at bachelor's and master's levels. I also studied at the School of Interior Design.

So the bachelor's curriculum is designed to facilitate the holistic development of the students with an emphasis on the development of skills, knowledge, as well as critical faculties and rational thinking. It is still one of the most important and sought-after curricula. And it still serves as a reference point for different schools to begin with when they focus on subjects like interior design. The master's program promoted theoretical discourses focusing on interior architecture. Now we have already understood slightly, you know, in week one, interior design, interior architecture, interior decoration.

So this master's program primarily promoted theoretical discourses that focus on interior architecture, advanced design, technical skills, and it also builds professional networks in the field of interior design. So this was a very, very interesting program. Then there is IIAD, the Indian Institute of Art and Design. It was established in 2015. It's an independent design school affiliated with globally reputed universities.

It's an interesting case study when we talk about academia and the way they have created a network, you know, nationally and globally. The institute's pedagogy comprises project-based learning methodology. So it's very industry-oriented in the sense that there are live and field study-based projects. And then there are shared studio experiences, industry-linked projects, and internships also. This institute offers a bachelor's program in interior architecture and design.

We just talked about interior architecture. At the intersection of architecture, interior, and experience design, the interior design course includes a multidisciplinary approach to transforming existing spaces. And it's a very fascinating paradigm. And the methodology and the pedagogy—the approach to pedagogy—is quite interesting. Then, let's talk about important firms.

Now, you know, there are only a few firms, a few designers, and a few institutes that are being talked about here during our discussion. Of course, there is an exhaustive list, and I've not put any disclaimer like why and how I selected these, and they have become a part of my lecture. Some may be because of personal anecdotes or experiences of being a part of their pedagogy or contributing in different capacities to these institutes. Maybe that informed me to select them here, but there are far more examples. And also, while I was talking about institutes, I'm very happy to share that at IIT Roorkee, we offer interior design in the Department of Architecture and Planning at both UG and PG levels.

So at the undergraduate level, it's called interior design. And at the postgraduate level, it's called interior architecture and material culture. So we also have those subjects here. Now talking about the important firms and I will stick to the domain of interior architecture because I am also clearly giving examples which are more oriented or inclined towards interior architecture. I am not trying to sort of bifurcate these case studies or studio practices which are classified as decor or design or interior architecture.

So this is primarily interior architecture, primarily space making, primarily interior spaces and sensory experiences and the best of the practices and examples that I found like very, very riveting. Those are the ones that I have sort of compiled for this discussion today. So Studio Lotus, which is based in New Delhi, it's one of my personal favorites, actually. And it was founded in 2002 by Amrish Arora, Ankur Choksi and Siddharth Talwar.

And ever since they have been doing very meaningful work and getting a lot of awards and recognition for the kind of practice they have set up and for the kind of benchmark they have established. maintained and set for interior architecture projects. It's a multidisciplinary architecture and design practice. It is acknowledged as a thought leader in the country. And what I find very interesting in their model is the creation of an ecosystem where the maker, making,

And material, all these aspects are taken together. Designers, architects, craftspersons, artisans, all of these people, representatives of the community, they come together and they work together as a team, bring to the table what each one can bring. And then there are some exemplary illustrations of very interesting interior design practice. The key

ideologies that we were to discuss about the Studio Lotus, they are very focused on a cautious design and approach that celebrates local resources, cultural influences, a keen attention to detail and a very inclusive process like I was explaining a slide before. So a conscious design in that sense.

A very deeply contextual approach and it combines with a strong focus on tactility and sensory experiences within a space. So one of the most celebrated projects is RAAS and this one is RAAS Jodhpur. It is chain so we have RAAS also in other places but Jodhpur is an interesting example. It is set at the base of Mehrangarh Fort. It is a luxury boutique hotel.

It also has examples of adaptive reuse. And it has a large courtyard. It has a whole lot of history to it because it is set at the base of a fort, which is also very historical and famous and prestigious. And it's a very celebrated project. And I really like the entire setting.

I like the details over here that are seen. So the play of light and shadow, the use of local stone, the symphony between the traditional and the contemporary, and the use of stone is very exquisite and different. So they have done a lot of interesting experiments also within this project. And there is a discussion on that in one of the weeks that we have talked about. Then there is Krushi Bhawan, you know, another celebrated project by Studio Lotus.

It's a government facility. It's for the government of Odisha and it is for the Department of Agriculture and Farmers Empowerment. And here also there is a profound celebration of you know, regional identity, local motives, local crafts, the community of craftspersons. And this is also a very, very important case where government becomes a pioneer and, you know, it serves as a prime patron

of the regional crafts and the crafts, the craftspersons, the skills, the local textures, colours, materials, all the local resources and cultural identity, they all get reflected through this interior architecture. So the design concept celebrates local context, craftsmanship and sustainability and indeed a very interesting example. This is Krushi Bhawan. This is a section and it depicts the indigenous passive design strategies. So, you know, how this building is not just a celebration of the local context and the regional design, but also how, you know, it operates on a science which is driven by

passive strategies and how this entire building is kept sort of, you know, it is cool and it is well suited to the climate.

So, if you look over here, yeah, here, if you see the diagram, the orange represents the hot air. This is the cool air. Now, hot air being lighter, it rises up. So, there is a stack effect over here.

Here is the presence of a courtyard. So, that rises. Also, there is a staggered facade. There is, you know, the massing and the void of the building. It is created in a manner that, you know, this staggered facade ensures self-shading.

Then, the stack effect I was talking about. Then, over here, if you look closely at the screen, the hot air is ejected out through the night purge system. Then, there is this cool air which is traveling through these vents. And then, this cool air is sucked in through these vents, you know, which are under the big facade. And then, if you look at the further section here, there is a double-skin facade, and it cuts down the glare.

Here, if you look at this part, there are also water bodies, you know, that cool the air passing over them. There is a tree canopy over here, which is also, you know, part of the design, and the trees are kept intact on-site. These help in cooling down the hot air passing through them. And over here, we see the hot air blowing in from the north. So this entire section is designed, you know, through passive design strategies.

These are some of the pictures, and it's a very, very interesting facade. It's also, you know, a reflection of the weaving pattern that you see in Odisha and how it is reflected in a built form. Another project is the Staggered House, where we see these two interconnected duplex apartments. And, you know, this is for an extended family of six residents. It's a very interesting project.

Again, these are some of the pictures that you see over here. So daylight, ventilation, interconnectedness, privacy—all of these have been taken care of. There are seamless sightlines over here. There is also a feeling of interconnectedness when we see these kinds of details. And then there is also privacy on the floor above.

So. These are all designed keeping in mind seamless sight lines, comfort, daylight, ventilation, and it's a very interesting and important project. Another example would be Vir Muller Architects. Their practice is also very path-breaking, and they have been

doing some great work. It was founded in 2003 by partners Christine Muller and Pankaj Vir Gupta.

And it is acclaimed for residential projects especially. The projects they design evoke a sense of warm spatial embrace and quiet introspection. That's their philosophy. And they have these key ideologies. They evoke the spirit of contemporary culture, ecology, and technology through their designs.

There's a profound emphasis on the integrity of material and craftsmanship. We saw that in the previous practice and here also—how material, matter, materiality, and tactility, When we say the material, the maker—the craftsperson who is making it—and then the making, What is this entire process of putting things together? Material, maker, making—this kind of ecosystem, we see it continued here in this practice also.

So they do emphasize the integrity of material and craftsmanship, and that establishes a fundamental relationship between the physical environment and the art of making interior architecture. Another notable project is the 288 Residence, and here also we see interconnectedness, play of levels, material aspects, tactility, artworks, and different kinds of framing of the spaces. Here also, another artwork and the colors that are chosen. So, those kinds of details also, the furnishings, the rugs that are placed over here. So these are all the important details: the light fixtures, the lamp, the interesting furniture that is placed.

Again, the lighting—what kind of lighting is in this place? What kind of lighting do we see here in the second picture? So these are all, you know, attention to details. And then these evoke sensory experiences. They are also functional. So it's a combination of all these important attributes which make these projects very notable.

And there is this Wood Walk, which is again a very, very interesting retail space in Delhi. And here it's like a sort of blank space, which is in contrast to the chaos outside on the street. And there are lots of these timber installations that are put over here, and they are made out of scrap strips of wood. So it's also a very interesting project. The exploded view is over here.

So, again, also talking about reuse and circularity and how the scrap strips of wood could be reused and put together in this format is very interesting. 756 Asian Games Village, a well-known and interesting project again. So we have reached here at this

point that now we can recollect our discussions on materials like birch wood, plywood, laminate, veneer, tiles, and then different kinds of tiles that we saw during our discussion when we focused on the tiles. So we can see the applications of all those materials here in these projects. So here we see a precast arizo tile flooring over here.

And again, an interesting composition of spaces. It's like if you're just creating a photo frame or just clicking a picture; it's the same way we are composing this space. So again, the contrast between white and black, white and yellow, the placement of the pieces of furniture like period furniture and couch, and the track light—all of these are composed in a certain manner which gives a lot of interesting attributes to the space in terms of sensory experiences as well as, of course, the functionality to begin with. And here also, we see this interesting contrast between beige and white kind of light fixtures, the bed, and the frame—very interesting. So again, it's like a creation of depth; this beige and white in contrast creates depth over there. And there are some more pictures, so this is again a very simple but very elegant and effective project. Then another practice that I could discuss is Iram Sultan Design Studio, and it's also very interesting, founded by Iram Sultan, and it reflects a sublime blend of beauty and functionality.

And maybe it is some of my bias that gets reflected in the projects and the practices that I am picking up because I truly believe in this ecosystem of the maker, making material. And I do see a profound role of art and craft within the domain of interior design and interior architecture. So even this studio, they are known for their design sensibility that incorporates art, craft, heritage, design, and history to create elegant and timeless spaces. And this studio specializes in luxury residential, high-end commercial, and boutique hospitality projects. So which are like sort of highly sought after in the field of interior design.

Some of the notable projects by this studio would be House of Memories. It's a private residence in Gurgaon, now Gurugram. They have very interesting custom designs in metal and glass. Interestingly, they have designed some space-making elements like the main door of the house. They also designed the volume and spaces, including the double-height entrance.

Plus, there is this black-and-white accent, which serves as a unifying element throughout the house, as seen in the picture. So, this is also an interesting project. I love

the name itself to begin with—House of Memories. So... We always discuss this—the place versus space—and how this is a personalized space.

It's very particular. It's for the people who live in this house, and they have many memory associations and stories to tell. So, that's very interesting, actually. There are more pictures here from the House of Memories, including the herringbone pattern, hanging lights, and the black-and-white accents I mentioned in the previous slide. Very interesting composition of artworks and at what eye level it is placed.

So these subtle details, which make the interior spaces talk to us and tell stories. Very, very interesting frames that we see on the screen. Then there is this Zydu Cadila office interior. That's also a very interesting project. It has these curved archways.

It has some vaulted ceilings. It's for a pharmaceutical company. It's a 20,000-square-foot office floor. And they also have some custom-made carpet designs, which are very interesting. Some very interesting light fixtures again.

And again, these sorts of The geometry that becomes a sort of framing device—you know, what kind of arches, what kind of shapes and forms, what is the viewing angle, what are the sight lines? And again, the interesting furniture, you know, this kind of office table, and this color contrast—again, white and beige. Then there is Triple Eight, another interesting project, which is a Pan-Asian restaurant. It has a very interesting monochromatic scheme, and there are also hues of black and white throughout the restaurant. The black-and-white-themed photographs are used, which depict the food, gastronomy, and culinary skills.

Some more pictures from the Triple Eight. And now, let's see some of the important designers, and I would say again that there are very few that I have put in over here. Keeping in mind the restriction of time and the limited duration that we get during these modules and lectures. But there are so many more, and there are a lot of my personal favorites also, which I was not able to put in here. But yes, during different lectures, in any case, we are going to discuss some of the other case studies and some of the other projects.

We have already been seeing some of the works. So, I'm just trying to create a whole lot of spread over here across these 40 lectures. So, let's try. I would like to begin with Sunita Kohli, and she has the distinction of being the first interior designer to be

conferred the Padma Shri in 1992. So, really a milestone and an amazing journey, I am sure.

She is the president of K2 India, and she has forayed into research-based interior design, you know, and she is a very reputed leader in historical interior architectural conservation. So, we always think about interior design in a very glamorous, hunky-dory, happy-go-lucky type of spaces and some very decorative way of designing spaces. So, we have been talking about it since the first week that it's a very technical subject. It has a science behind it. It has a physics of light.

It has a chemistry of colors. It does talk about so many technicalities. And it's actually a breather to see somebody, you know, sort of combine research and then demonstrate it in applications. It's a very, very interesting fusion. And then this paradigm to look at.

Her notable restoration works include many British-period buildings in Delhi, the Rashtrapati Bhavan, Prime Minister's office, Secretariat, PM's office in Parliament House—all very acclaimed projects. Then there is Vinu Daniel, one of my favorites again, founder and principal of Wallmakers. They do very, very interesting work. A lot of the audience to whom I'm reaching, I'm sure, are also on Instagram and social media pages and are representatives of Gen Z and millennials. And I'm sure you already follow a lot of pages on, you know, Instagram, Facebook, YouTube, and ArchDaily, Dezeen—all of these where Vinu Daniel's work has been extensively, you know, celebrated, covered, and disseminated.

So he was trained at the Auroville Earth Institute and has been doing very interesting work. I had the pleasure of taking a study tour from IIT Roorkee to Auroville, and we had some discussions and workshops with the Auroville Earth Institute team, including Satprem and Vinu Daniel, and we had some very, very stimulating discussions a few years ago. He is known for integrating the most unusual recycled materials and prioritizing local construction materials in his designs. And I'm so proud and happy to share that one of our students, Oshin, who did her post-graduation at IIT Roorkee, is also working at Wallmakers, and I'm very happy to see her phenomenal designs. Then there is Shabnam Gupta, who founded her firm, The Orange Lane, in 2003.

Her body of work includes interior, styling, decor and she concentrates a lot on celebrity homes, popular restaurant chains and even standout individual spaces. Her designs are

recognized for her unique style of colors, textures and design elements, which are very, very custom made and interesting. And she uses a very contemporary design palette. If I have to discuss avenues of pedagogy, because I am believing that some of you who are doing this course are also, you know, faculty members or aspiring faculty members or people who are generally interested in research and academia or who want to pursue, you know, academic. Then, of course, what could be the avenues of pedagogy and what could be the

venues of teaching that's also very interesting and interior design does provide those kinds of opportunities as an industry and profession. So while I talk about the pedagogy in the sense that you know how the training started for interior designers I'll take you all back to the Bauhaus School of Architecture and Design which was founded in Germany in 1919 and And here the designers were trained to, you know, create interiors to celebrate skills, again, the material making and maker ecosystem. And, you know, they did create interiors with a more function and populist orientation. So, it promoted the use of machine age materials resulting in excellent design such as classic modern tubular steel chair.

So, that kind of training already started with the Bauhaus in 1919. And then, you know, in all the schools and wherever interior design training is given, it is always encouraged to, you know, be in a participatory model of learning. And, you know, sharing with each other. So one has to learn working with the contractors and builders. One has to understand the legal responsibilities, licensing.

Then, you know, collaborate with architects who are essential team members. And if we have really large upscale projects with a, you know, very specific client, we could definitely collaborate with more people and expand the team. Also, subcontractors who are very good at, you know, handling specific site-related works and, you know, systems like electrical systems, plumbing systems, etc. Also, the makers of, you know, storage units, cabinets, and then retailers and wholesalers who are also a very important part of this value chain. From whom you, you know, we have to procure furniture, paint, wall coverings, light fixtures, etc.

And also fabricators and craftspersons. So again, this entire guild of makers, if we were to do some customized detail in glass, you know, using glass-blowing as a technique or some custom furniture or something like that. So how do we collaborate with these

fabricators and craftspersons? It is part of the training, you know, also at the academic level. So like here at IIT Roorkee, when we do these design studios, focusing on interior design and interior architecture, we do invite makers, we do go to the sites, we do the documentation with the community.

We try to understand how carpentry happens, how carving happens, how inlay happens. And then, you know, how the designer and the maker work together, exploring different material palettes, keeping in mind the contemporary demands or the continuity of a certain traditional way of making. All of that, product diversification, new designs, etc. And then finally, who are also, you know, the installers and how the entire thing actually gets executed in place. So all of this collaborative effort is taught right from school, and that's how you will be able to survive in the industry.

Then specifically for residential interior design and non-residential interior design, there is a lot of distinct focus and right from the pedagogy level and all the way to the practice, this has to be understood. Because residential interior design is a whole market or a whole sort of a sector in itself. and it typically you know for this kind of interior design the contact with users and a lot of specialization is required and for the other kinds of interior design it entails higher degree of attention issues of project management code compliance etc so the you know how the costing is done for interior design projects what are the bylaws what is the code compliance What kind of paints should be encouraged? You know, how do we improve the IAQ and IEQ?

We have already seen it in the entire module that focus on green interiors. So that is discussed at a pedagogy level, at a school level. And then, of course, the application is seen as per the industry practice. Then there are specialized designs, which may be, you know, neither of the two categories that we saw. And they are very, very specific.

And they could be anywhere from hospitality to commercial to health care and, you know, the other kinds of designs, even like courthouses, prison interior architecture, interesting projects. Now, I was talking about teaching interior design. And, you know, for that, there are lots of schools of interior design. There are lots of schools which have interior design as a course or a module or where there are minor specialization courses. And there is always, you know, a demand of people from interior design background.

And also, there can be a sort of, you know, diverse range. Somebody from a Master of Arts or Master of Fine Arts, or somebody who has done a PhD, you know. Focusing on interior architecture, space-making, or the history of interior design. All of these qualifications do provide the opportunity for someone to explore these domains and be a part of the teaching fraternity. Avenues of practice—we have already seen a lot of studio-based practice and some very interesting examples.

But yeah, there are just a sort of consolidated list here, not restricted to what you see on the screen, but you could specialize as a residential interior designer, a commercial one, a corporate one, healthcare, lighting, even kitchen and bath interior design, sustainable interior design, which focuses on aspects of circularity and sustainable development goals, and also in terms of, you know, other measures of sustainability. Then universal interior design, exhibition design, furniture design. Or you could be one of those practicing firms, or part of practicing firms, who do all of these in combination with diverse clientele, like we saw in the examples. So it just requires a lot of zeal and enthusiasm to be an interior designer, and a lot of technical and administrative skill sets.

And we can actually also look at the interior design profession, you know, as having two ancestors: architecture and decorative arts. Although we have had a long discussion in the first week, talking about interior decoration, design, interior architecture, and the nuances of all of that. But yeah, primarily, it requires a lot of enthusiasm. And, you know, you must have this alacrity. You must learn, be open to learning, and just be watchful of the trends and understand things in a lot of great detail.

And it's important for that to work in the field, on the ground, touch the material, know the details, learn the joinery, and do it on your own. And here we talk about the avenues of practice. We already saw during pedagogy that residential interior design demands a lot of time, skill, and attention. It's a huge sector in itself. There are lots of projects that get built or rebuilt or just some kind of improvisation on a very regular basis, talking about residential interior design.

And here the most important thing is that you are connecting with the clientele on a very personal basis and trying to give them satisfaction at another level. So it's a very, very demanding sector. And of course, commercial interior design has different kinds of projects. And here there is, again, a lot of demand for turnkey solutions these days. And there are lots of perennial ongoing projects throughout the year.

You will find them. And for a very short duration, you know, within a very short duration, these projects have to be completed. So, again, it's quite demanding in that sense. Healthcare interior design is picking up very fast, and we are concentrating on the healthcare sector in the sense of how we can design the interior spaces which could provide solace to the patients and the caregivers, and how it can be more subtle, meditative, and really bring the panic down while being a little more interesting and soothing. Kitchen and bath interior design, again, is in a lot of demand.

And the National Kitchen and Bath Association offers an interior design certification for those pursuing this interior design career. So even there are certifications like this, you know, for the paint industry, for kitchen design, for very, very specific segments within a sector. If one has to specifically focus on that or they're interested in that, certification courses are possible for that as part of pedagogy, but which can later be taken into practice with experience. Lighting design is also high on demand.

And it's a I would say it's a field where there is a lot of scope and opportunity, especially in India. And there is a lot to design, you know, in the field of lighting. And it's it can be very demanding, but it has a lot of untapped area. So it can be like a niche for a few of you who would like to pursue lighting design. Sustainable interior design, again, where we try to minimize the environmental impact of the materials and the spaces that we create.

And also all these aspects of circularity and sustainability and all of that. Universal interior design, again, where we try to develop spaces that are accessible to all people. you know, for differently abled, for kids and for like everyone. Then there is also exhibition interior design. That's very, very interesting space that is being explored.

And there are lots of projects that happen at both micro and macro levels. Through competitions, you can also explore projects like this. Furniture design, of course. Yeah, so like some of the designers that you did not see on the slide.

Sameera Rathore—I'm very, very fond of her work. Bijoy Jain, who works with wood and furniture design. And, of course, Gajanan Upadhyay sir. So, their furniture designs we have really seen and learned from. So, furniture design is also a very specialized interior design career.

So, I just tried to put a few things together. Of course, there is so much to discuss in interior design that this entire course is, I would say, insufficient. But let's try to make the best use of whatever we can within the time limit we have. And for the next lecture, I'll try to summarize this entire week's learning and all four lectures we've seen so far. Thank you so much for being with me, and I'll see you soon.

There are some references that you can see on the slide. If you have any more questions, please send your queries directly to us. Here are more references. Thank you so much.