

Interior Design
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Lecture - 7
Space Making Elements

Namaste. Hello everyone. Welcome to my NPTEL course on Interior Design. Today we are at lecture number 7, and we are going to talk about space-making elements, which are essentially walls, columns, partitions, screens, floors, furniture, interiors, landscaping, etc. And we will see them today.

So, these are the contents for today: space-making elements, which I am going to refer to as SMEs, and then walls, columns, partition screens, all these SMEs, their examples, and, of course, a list of references. So, what are space-making elements? This is one classification by CEPT University: interior and architectural elements that make a space. And you know, they constitute a space. They are essentially known as SMEs or space-making elements.

They could be architectural, such as a floor, wall, column, roof, or staircase. Interior elements like doors, windows, partitions, furniture, or fixtures. They could also be ornamental, such as surface finishes, colors, artifacts, or objects. There is another classification that talks about these three orders. So, one is the structural elements, again, such as foundations, walls, and columns.

And then there are building elements where we see parapet, railing, step, staircase. And then interior elements such as furniture, finishes and some decorative elements. I am adopting this classification. If you are interested to know further about it, I have also covered it. You know this subject and this discussion as part of my PhD which I did at IIT Roorkee.

So, we are going to continue with architectural, interior and ornamental elements that we see here on the screen. Some of these we will cover today. Let's start with walls. Now, walls are, you know, it's very, very understandable. Most of us who are at least from the architecture and design field and otherwise also understand that these are vertical planes and they define an enclosure.

And walls are load bearing structures primarily and they support, defend, barricade also separate spaces. Now, if I talk about the anatomy of walls, they could be straight, leaning or tapered such as this that we see here in this example. They could also be curved. Now, talking a bit about the evolution of walls, if we look at the prehistoric cave dwellings, there the spaces were scooped out of living rocks and therefore, they inherently provided vertical surfaces. Now, with technological development, we see rectilinear load-bearing masonry walls.

They carry roof loads and now we see a lot of examples of those. So, the thick walls, they did provide an opportunity for carving out small portions, you know, for storage or seating etc. But they restricted the size of the openings. Now with the introduction of timber reinforcements, arches, flying buttresses in the Roman, Gothic and Renaissance periods, this increased the presence of large voids or openings in the walls. So, we see these kinds of changes or this kind of evolution that happen over time and you know over different architectural periods and with introduction of new materials, technology or techniques.

Also, with the development of frame structures in steel or RCC, now the walls, you know, they could completely be relieved of all limitations as far as structure is concerned. Becoming thin and transparent is also becoming like, you know, very common and now walls have evolved even to become mere partitions or curtains and they provide physical enclosure while doing so. If we talk about the attributes or characteristics, you know, while talking about walls, an important attribute would be verticality. So, a wall is an extrusion of a line in the Z-axis and, you know, its primary definition is through the modulation in the vertical dimension.

We also see planarity. Now, the height and length of a wall, they define the planarity with respect to its position in space. The thickness of the wall does not matter as much at least in terms of sensory perception, but it is more of a defense, structural or climatic requirement. Then we also talk about, you know, the aspect of planarity in terms of the opportunity that it provides for surface articulation. So, because of a certain planarity, how can this surface be, you know, articulated, divided, worked upon and what kind of imagery, details and facade characteristics can be created.

So, that articulation on the wall is possible due to these aspects of planarity. If I have to talk about some of the important spatial roles that walls deliver, they would be

demarcating a territory, enclosing volume, and subdividing space. Then, they can serve as a display or storage element, a protective barrier, or a movement guide, which, you know, directs the eye in a particular direction. It could also be a form giver. And, of course, it could be a facade modulator.

So, there are some design considerations that, you know, we could keep in mind or understand as designers, architects, or interior architects. So, you know, walls that are lower than knee height, function more as a notional barrier rather than a physical one. And those that are lower than eye level present themselves as physical barriers but usually allow for spatial continuity. A wall that is taller than eye level becomes both a visual and a physical barrier, providing a true sense of enclosure.

Walls in interior spaces could be softer and have a warmer overlay. Whereas external planes could create hard and rough appearances to repel, you know, any kind of intrusion or encroachment. Also, we continue with the design considerations and try to understand that, you know, walls could be treated as volumes rather than just planes. And that's a very important aspect for us as designers to understand. Now, walls fold, bend, and carve spaces within a volume.

They also suggest partial extension through the voids that we see near the base or the ceiling junctions. Walls up to 2.1 meters high are optimal for display, and the relative assembly of wall planes has a profound effect on orientation and guiding movement. Some of the applications, if we have to see, we could talk about the Barcelona Pavilion by Mies van der Rohe, a very famous project and here the plan depicts walls as the primary design elements. The freestanding screen walls form buffer spaces. They enclose spaces and subspaces.

Also, these walls guide user movement along their length. The walls around the sculpture pool—we see here the sculpture pool over here. So, the walls around the sculpture pool create a focus along the enclosed vertical axis. This is over here a render, and we see the details of the sculpture pool over here, and essentially, the entire plan is composed of different kinds of walls which act as planes.

Talking about columns: now, a column by definition is a slender vertical supporting element, and it transfers the load—basically, from the roof to the foundation. Now, talking about the anatomy of columns, we could find some typological variations. So,

there is an obelisk, It is a freestanding, non-structural column. It marks the focus within a space.

And, of course, a column is, you know, freestanding, linear, and vertical. It's a thick shaft, and it mainly acts as a structural element. We also come across the term 'pier,' and it is a vertical structural element where the length, you know, is more than four times the width. Then there is a pilaster. It is also a vertical structural element.

It is attached to a wall, yet it protrudes out as a stiffener. So, it has a very recognizable linear form. If we talk a bit about the evolution of columns, you know, if we talk about Egyptian columns, they were large and circular. And if we see the evolution from the early timber columns in mud houses to monumental decorated stone columns used in temples, there is, of course, a sort of evolution that we map over there. Now, the Greeks, you know, they formulated orders for columns, and they are known for these very, very important classifications.

Famous classifications include the Tuscan column, the Doric order column, the Ionic with these kinds of scrolls added, the Corinthian with lots of foliage and details, and the composite one. So, we see the role and applications of these orders that the Greeks formulated. So, now, the attributes, if we are talking about columns, the important one has to be the centrality.

So, because of its negligible girth compared to its height, the column becomes a position space—it marks a locus and takes on the properties of a point, seemingly not occupying space, and it assumes the central position. Talking about verticality, a column is a point executed upward. It assumes verticality and guides vision upward. So, we have this cone of vision, and owing to its verticality, we will also see its parts. So, owing to some of the work, decor, or details that we see on the column capital, it does guide our movement upward.

And, you know, it lends an upward thrust. It imparts dynamism to a space. Also, you know, the directionality. It's a very important attribute. A single column is somewhat omni-directional.

But if we create a linear repetition of columns, it does impart direction. It does guide direction in a linear manner. And also, by virtue of this repetition and by placing these columns at a certain spacing or with a certain frequency of occurrence, we can create

a rhythm. It could give a rhythm, a sense of continuity in a space. So, the spatial roles of columns are quite diverse and important.

It could act as, you know, a focus within a space. A column may define a volume, or columns define volumes. There is also a subdivision of space into smaller volumes that could be achieved through the use of columns. Columns establish the proper character of sub-volumes. They also act as movement guides.

And also, you know, there is a modulation of the facade by means of rhythm, verticality, and sculptural quality that we see within columns. These are some of the design considerations. So, I was just talking about the parts of the column. There is a capital, shaft, and base. So, over here, this part is the capital.

This is the shaft over here, and this is the base, and this is the case of Corinthian. This is the Ionic order, and this is the Doric order, and this entire part is the entablature. So, essentially, a capital, shaft, and base. So, if you look at the capital, it is like an enlarged arm of girth at the top, and it gives a sense as if it is holding the roof. The shaft is basically this sort of a trunk area over here, and, you know, it corresponds to the visual weight and supports that weight. Now, the base is the firm anchor that we see, and, you know, it supports as well as absorbs the entire load.

Now, if we talk about the non-planar placement of columns, you know, that placement defines volume and it can also subtly subdivide larger spaces. Some of the applications, you know, we could see over here. So, the pole houses from Ahmedabad are typical of medieval urban centers in Gujarat. Here, the columns play a very vital role. They define the central space.

They are the visible structural elements. They have very intricate carvings and details over here. So, the application is structural as well as aesthetic, with a lot of different roles, you know, again guiding the eye movement, giving a sense of direction, and also providing scale and grandeur, you know, to this entire composition, whether they are in the facade or in the interior spaces. So, their role varies, you know; they could be a supporting element or It could be a space definer, facade rhythm modulator, or also defining the volume within.

And the carvings that I was just talking about lend a unique character to the entire space. These are some more images. The bracket and the column that we see over

here. Now, we can also have a look at the other element, you know, for space-making, which is the partition screens. And when we talk about interior architecture projects, partition screens are used quite often, and they have a huge role to play, you know, within an interior space.

So, by definition, partition screen is often used interchangeably with terms room divider or dividing screen. And it could be like a semi-permanent partition that allows for a space to be split up in separate areas. Sometimes we could maintain visual connectivity. Sometimes there could be a complete blockage to the visual connectivity. Depends.

What is the purpose that we are using the partition screen for or in which space we are trying to introduce it? And we could use diverse materials actually to create partition screens, be it fabric or plastic, plants, any material, glass, etc. Now, you know, whether it is like a small screen or it is like a full wall system, we could always use these screens for dividing spaces and for creating, you know, smaller areas within a larger space. And while dividing screens and doors, you know, they are used quite often in residential homes. They may also be used in, you know, conference halls and community centers, etc.

And they do create, you know, spaces for multiple activities. In terms of anatomy, of course, you know, it depends a lot on what material palette or what combination of materials you are using to create this screen. And again, like I told, whether there is a visual connectivity or not. They could be, you know, vertical, they could be horizontal, they could be very fluid like curves, they could have multiple layers, they could be rigid or flexible, they could be foldable and expandable. depends on what is the purpose and how we are designing them.

So that is quite possible. Also function wise and you know they could be semi-permanent, they could be permanent, they could be temporary, portable, lightweight, movable, foldable, multifunctional. So, all these attributes will you know sort of shape the anatomy of the screen that we design and install within a space. So, if we talk about evolution, you know, there is an important reference to China where we see the roots of these room dividers, you know, in ancient Chinese civilizations. And there was a use of intricately designed wooden panels that were used by royalty and they were used for dividing rooms and spaces for diverse purposes.

And as the trade routes expanded, this concept also reached Europe and other parts of the world. And according to the context and the local aesthetics, some of the designs were, you know, sort of adapted and adopted. And also, in the case of Japan, we see, you know, the shoji screens which are made out of paper and wood. And they are known the world over. So, we see some of these concepts evolution wise.

And also, you know, across civilizations, throughout varied cultures, we do see the role of partition screens for providing privacy. And, you know, also sometimes as decorative elements. So, by the 20th century, these partition screens or room dividers, they became very popular globally. And they reflected on a blend of styles and materials. There are different spatial roles that the partition screens could offer.

So, they are quite instrumental in subdividing open-plan spaces into smaller spaces. They do, you know, facilitate multifunctional usage of large spaces, and they do give a sense of privacy in public spaces. Also, within private settings and, you know, for demarcating spaces and for creating an additional sense of privacy, these partition screens could be used very, very efficiently. And they amplify aesthetics, and if you know, we can also combine them with appropriate lighting and other kinds of design elements, and they also maintain the visual volume of the space. Some of the design considerations that could be, you know, taken into account while working with partition screens within an interior architecture domain are listed over here.

So they are quite instrumental, you know, in spaces with evolving functional needs. So it would be very, very crucial, you know, to think about partition screen design when we are working on evolving functional needs within an interior architecture project. And the material palette could be very diverse, you know—glass, acrylic, mesh—and they have to be chosen in a certain manner that they allow, you know, natural light and circulation of air, etc. And It does create a healthier indoor environment quality, and there is this possibility of getting more natural light, etc.

And trying to facilitate green and healthy interiors. Then, you know, the more flexible the material palette we use for partition screens, the more possibilities they offer within the interior architecture project that we are working on. And, you know, we can also create focal points within an existing space using these kinds of partition screens—not just for dividing spaces, but also as, you know, exquisite pieces that sort of create a focus in that space. In terms of applications, we see a lot of use of partition

screens. So, the Metropolitan Improvement Collection by German furniture brand Dante Goods and, you know, Bads.

They feature room divider among other products and it's very, very popular and nicely designed, you know, application. Then there is a Minima Moralia room divider and here we see oval panels made of aluminium shutter slats. So, some of the good examples that we see over here. Also, you know, we can expand or contract the screen depending on how we are designing it and how we are adding or subtracting panel units from the screen and then it can provide multiple solutions for an interior space. Talking about the floors, that's also a very very important element when we talk about the interior design.

and floor is essentially a horizontal plane and it provides a solid datum it's like a resting plane and it's very very important to sort of define a space in terms of anatomy when we talk about floors it could be unmodulated like really flat and level and you know some sort of like a single slab and which has sort of no modulations or no level play etc it could also be modulated And here, you know, we could have slopes or we could have an undulated form. It could be something very, very mysterious, interesting, and it is not like just a flat surface. So that's also possible to play with the form and anatomy of the floor. They could be natural if we talk about the material treatment.

So, you know, floors with vegetation cover, soil or using natural stone, etc. The floors can also be man-made. You know, there can be articulation. There could be, you know, different expressions and design interventions. And it depends on the treatment and how, you know, we are designing it.

So, sometimes, you know, we can also add treatments against weathering, etc. And then we can custom-design the flooring. So, all that is possible. Continuing with the man-made, we could use, you know, dressed stone, timber, ceramic, different materials like glass, concrete, even some composite materials, etc. And there could be customized surface finishes that could be created.

So, you know, undulations allow for different appropriations, and, you know, we can sometimes think about this kind of you know, treatment of the floor depending on what project we are creating that surface for, and, you know, especially when we talk

about games or we talk about certain kinds of, you know, space demarcation mechanisms, we could use undulations as part of the design vocabulary, and we see some case studies over here of a public square. In terms of attributes, when we talk about floors, of course, horizontality is a very, very important attribute. It forms the base plane for any composition upon it. And the flatness and horizontality are sort of inherent attributes of the floor, and they become very, very important references, you know, throughout the leveling

within that interior space, and how we sort of mark the extent within a space and through that reference, what are the other sort of, you know, reference points or deviation points. Then, you know, within the horizontality attribute of flooring, the minor undulations, you know, they are taken care of by making fine adjustments. And this kind of decision can be taken on-site and can be easily worked upon. There are different spatial roles that floors offer. They define the extent of the space.

They also guide the movement. And, you know, there can be articulation in shapes, level or surface differentiations by using variety of materials. So, we could create that kind of variety, you know, and that provides articulation and we can use different kinds of patterns, motifs, color palette, etc., such as over here. They also express a threshold. Therefore, they define a proper transition between two levels.

And also floors act as elements of communication, you know, and when we incorporate signs, symbols, motifs, etc., they even work better for communication. Some of the design considerations that can be taken care of when we are designing floors are You know; how do floors convey notion of support and stability? And we keep that factor in mind. And especially when we are talking about the universal accessibility and, you know, differently abled people and inclusive design.

How, you know, those kinds of clues and those kinds of color contrast and material palettes could be used for efficient use within a space. Design considerations continued for flooring, you know, in the sense that how floors act as platform for superstructures and how do they provide a base and foreground, you know, to all other space making elements. So, it's very, very important. So, floors can effectively double up as surfaces to sit on or conduct activities. So that's again, you know, promotes a certain kind of way of life, promotes a certain kind of additional surface area to perform activities on.

And, you know, it also sorts of forms an anchor within a space. And then there are creative and functional articulations that can happen within a space through flooring design. We could enhance user experience and perception within a space, you know, with the help of a certain material, gradient, tactility while we are working on flooring. And of course, the patterns and motifs that we could, you know, integrate or incorporate within the floor designs. They are also quite crucial in rendering a certain characteristic or sensory experience within a space or within an interior architecture project.

Now, looking at some of the applications, this is Sangath in Ahmedabad, you know, Doshi sir's office. And here we see, you know, a very, very interesting way how the office has been designed so the exterior landscape slowly merges with the structure's walls wherein the floor plays a vital role in imparting directionality to the user and there are patterns and textures that demarcate the flow of movement and here we see the drawing and you know different views it's a beautiful office lovely space to be in. Now talking about furniture So, furniture could be defined, you know, as equipment that is necessary, useful or desirable and for occupancy or use within a space. It supports various human activities like seating, sleeping, eating, storage, decoration, etc.

And it's a very, very essential component within an interior architecture domain and it provides functionality, comfort as well as aesthetic appeal. And furniture, again, could demonstrate a very, very profound use of materiality and diverse material palette and including promoting concepts of circularity, recyclability, repurposing. Besides, of course, the functional aspect of it. And furniture could range from very simple and minimal design to something very, very ornate and something very, very, you know, detailed and elaborate. And there are two primary styles, constructional and stylized that we see within the industry.

Now, the appearance of furniture designed in the constructional style reflects the way it is put together. You know, how you put those pieces together or assemble them, etc. The constructional details and joints. They are emphasized artistically to highlight their role in the anatomy and stability of the article. And some of the examples would be forms employing wickerwork or bamboo.

And, you know, there is this example: the Greek form of chair. It is a prominent example of the constructional style. There is also the tubular steel chair that we see the tables and stools used very often and quite commonly in the interior architecture domain. As far as the stylized version is concerned, it conceals the way it is put together. You know, the impression that the object is made in one piece an uninterrupted, harmonious, or sensitive contour. So maybe we are not able to see the joinery, or it is designed in a manner that the pieces put together are not revealed in how they came together. And there are historical examples, like Egyptian and Chinese furniture, where the joints are deliberately concealed.

We also see some examples from the Japanese furniture style, which reflect this concealing of joints. And most of the Japanese are actually the joints are highlighted, but they are designed in such a manner that you still may not be able to decode how the pieces were put together. So, it's a very interesting case. Then there is French furniture, made around the mid-18th century, which is also a notable example of this style.

And there are, you know, some examples from as far back as the Neolithic period where we see some of these examples. So, all of this is part of the evolutionary journey when we talk about furniture. So, furniture produced in the past 5,000 years, you know, has not undergone innovative development in any functional sense, largely speaking. But of course, we do talk about sustainable development goals, life cycle assessment, and circularity. And trying to use materials which are unconventional, which produce less harm to the forests and the environment, etc.

So, of course, that's also a part of the evolutionary trajectory. An Egyptian folding stool dating from about 1500 BCE fulfills the same functional requirements as we see in the modern or contemporary one, as far as the functionality is concerned. But within that also, I would say the definition of ergonomics, the concerns again for the environment, and some kind of unconventional treatment, whether it is parametric or 3D printed, etc. We do see those changes, of course. So only since the mid-20th century, with entirely new synthetic materials such as plastic, you know, and with new fabrication techniques, we saw some signs of radical revision as far as the concept of furniture is concerned.

Now, the most important attributes of furniture could be, you know, portability, craftsmanship, safety, aesthetics, health and wellness, whether it's a reclining chair for the elderly or a specific chair for some differently abled people, and so on. And of course, sustainability, the concept that I was just talking about. There are diverse special roles that furniture could offer, right? So, of course, it could be seating, it could be storage, and it could provide some degree of residential permanence. It could delimit and define a space.

It could create boundaries within a space, etc. And some of the important design considerations when we talk about furniture Ergonomics is very, very important. It has to be comfortable, it has to support human dimensions, it has to take care of the load, and it has to have a certain form and certain edges that are comfortable. Then, of course, there are the aesthetics and the material aspect, what materials have been used to make the furniture, what is the overall form like, and how the joinery is taken care of. Some of the applications we see over here. This one is a coastal contemporary theme, and we see examples of some furniture that is very contemporary. And, you know, again, very fluid and a very interesting color palette. We see the material here glass and again, a very, very fluid form here.

Interior landscaping is also a very, very important aspect, and it does help in space-making. And, you know, by definition, it's the practice of designing, installing, and maintaining plants and biophilic components within an interior space. It's also alternatively known as interior plantscaping or interiorscaping. These are some industry-used terms. And if we talk about anatomy, they could be like vertical gardens or living walls.

It could be green gardens or horticulture. There could be waterscaping. Floating indoor landscaping, stonescaping. So, we see lots of airports and new projects, which are of huge scale, where we see lots of interior landscaping that is quite in vogue these days and much appreciated for also promoting indoor environment quality and for the wellness of the people who are using it. So, this also has an evolutionary trajectory, and, you know

Chinese have been growing plants in their homes as a symbol of wealth and there is a reference to Garden of Eden in the 17th century. Also, you know, there is this practice of interior landscaping. It saw a rise in the Victorian era and then the mid 20th century

saw a rising number of boxy glass structures wherein plants effectively softened the stark lines of modern architecture. So, the contrast between hard and soft, it was achieved through the landscaping aspect.

And then, you know, the modern window glass and artificial lighting assist in providing higher quality light to human occupiers, which plants also benefit from. So, there is this entire sort of mix and match of concepts, landscaping, lighting, what kind of glass to be used as, how the entire interior landscaping happens. And, you know, we will see in this module that focuses on green interiors. Again, you know, the role of glass and daylight and how to make a space green and more, you know, healthy. And how do we take care of these interior landscaping aspects also while we are talking about getting our interior spaces certified as green interiors, etc.

In terms of attributes, of course, the interior landscaping, you know, it provides pleasant environment for people who, you know, reside, inhabit or use it. And they are also used to introduce color and light into spaces. And of course, like I was telling, it's also good for well-being and health. Now, research shows interior landscaping to help lower stress. So, it does, of course, also help in, you know, improving the mood of the occupants.

So, and then also converting it into green spaces, green gardens, and, you know, again, sort of adding an aesthetic to the space along with the functional aspects. In terms of design considerations, of course, proportion is very important, you know, whether we are using a very tiny plant which can appear insignificant versus an entire wall which has the combination or, you know, multiple units of these plants or it has like a large plant, you know, which grows and adds to the entire volume. In terms of form also, it's very important, you know, to consider what is the shape or form of the plant and how it fills the space. That's important.

And texture, what kind of texture does it provide, you know, whether it is spiky or fuzzy or does it, you know, merge with the surface or does it provide a contrast with the surface, not just visually, but in terms of tactility or texture. So, you know, different kinds of textures could also be mixed and matched, and there could be a permutation and combination to create interesting spaces. Then another consideration has to be balance, you know. So, in the sense that the landscaping, the interior landscaping, the way it is provided, it gives an overall balance to the space. And, like,

you know, identical plants flanking a doorway act not only as a frame for the door but as a link to the outside.

So, this kind of balance or this kind of theatrical act or transition elements can also be created by using, you know, interior landscaping. Some of the applications, you know, could be commercial applications such as in schools, restaurants, offices. I just talked about also the airports where we are using interior landscaping these days, the transit stations. All kinds of spaces are now facilitating and showcasing interior landscaping. Again, some applications over here.

This is a cancer research and treatment institute. And, you know, having this kind of interior landscaping really, you know, helps in the well-being of the patients and caregivers. So, it's a very, very interesting and important, crucial element to be employed, at least in hospital projects or hospice projects. Elements like biophilia, light, sound, etc., They can be incorporated and this institute demonstrates this kind of incorporation.

These are the details over here. There is an art wall, there is a sculpture and there are lots of landscaping elements over here. And it does create a very, very contemplative and interesting environment. There is a connection to landscape. There are pocket parks.

So one could come out of offices and use these restorative spaces, you know, for well-being and taking a break from work, etc. Now these are some of the case studies and I am just going to take you on a visual journey and just browse through them. These are some examples and these are sort of traditional or heritage-based structures or heritage structures as they are called sometimes. So, example of you know Foundation and Plinth.

And this is actually a book that I was also working on as a research associate during my time at CEPT University. And we just tried to compile and, you know, put together examples, foundations, plinths, and then investigate these space making elements and how they were contributing to space making. different kinds of types and varieties they have been put over here and I have put this you know in the reference the details about this if somebody wants to read more on this so what are the details how were they constructed and different kinds of elements and what is their

type and variety walls columns beam bracket we see all these examples over here again you know the details So this is a very, very elaborate book and has lots of interesting details. Then this is columns, beams and brackets.

Here also we see types, varieties, there are constructional details. Here these are different examples of columns. Then different examples of arches, different forms, different ways they are joined together. And again, where all we see the applications, what are the different typologies in terms of form as well as the structural system. The roof that we see over here, again examples.

There are examples of dome, shikhar, flat roof all within the overarching umbrella of roof. Some more details about the construction of roof. Then steps or staircases. So, these are all space making elements and these are the details that you find in this book. I have shared the details in the references.

Also, openings you know, arch entrances, monumental entrances, gateways—all of those. Some openings at the domestic level, different kinds of screens and jalis, and again, their types, varieties, how they were constructed, and what function they achieved. And then there are some contemporary examples, such as this residence from Ahmedabad. Here also, we see space-making elements but in a different design vocabulary: different joinery details, material palette, structural systems, size of the openings, thickness, forms, and material palette, all very different. So, this is another one, which is also a residence, and this is another example where we see all the space-making elements we were discussing.

Then, of course, we talked a lot about furniture and what contemporary examples of furniture could be. Next, we will discuss trends, concepts, and schemes in lighting, color, furnishing, and finishes, which are very important for interior architecture projects. Some references include the book I mentioned earlier and some websites you could explore in detail. We have very limited time here, but if you have any queries, do write to us. Thank you very much. I'll see you during the next discussion. Namaste.