



FUNDAMENTALS OF DESIGN AND ITS APPLICATION IN INTERIORS

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1.1 INTRODUCTION TO DESIGN

Design is all around us. It shapes our lives, and experiences and affects the way we interact with the world. Design enhances the quality of our life and touches every aspect of our subsistence from the purposeful yet modish furniture in our homes to the perspective user thereby impacting our daily routines. Design occupies an important part of our daily lives creating opportunities for businesses and promoting collaboration. Design has become an important part of various industries in our current society from interior design, fashion, and architecture to technology. It is through design that we can transform ideas into tangible products and experiences that improve our quality of life. From the sleek design of accessories to the efficient layout of a workspace; design also plays an important role in influencing our ways of interaction with the world.

Design not only adds beauty and aesthetics to our everyday lives but also enhances the functionality facet of our living. Implementing design in our daily lives can open up new potentials thus making our day more exhilarating and inspiring resulting in enriched experiences. The word “design” is derived from the Latin word ‘designare’. It is said that “Designare” meant to draw a plan. So initially, it is thought that the word design was used for a plan on paper drawn on paper.

1.1.1 Definition

Design is the practice of conceiving and planning what doesn't exist. Design is the creation of a plan for the construction of an object, system, or measurable human interaction (as in architectural blueprints, room planning, house designing, etc.).

Interior design is defined as the comprehensive and professional practice of creating an interior environment that addresses, protects, and responds to human needs (s). Interior design is the art, science, or practice of planning and supervising the design and execution of architectural interiors and their furnishings.

It helps in planning a creative sustainable and functional interior solution in interior design that corresponds to the architecture of a space for well well-being, safety, and health of the family with informed decisions about style and aesthetics.

1.1.2 Characteristics

Understanding the elements of design composition, layout, proximity, balance, and alignment is very important in creating visually appealing designs that reverberate with the target audience. The heart of design is Art which allows for innovation and expression, facilitating designers to arrange design elements in a visually appealing way. Elements such as contrast and repetition are used to create an amalgamated look and visual interest. Considering social and personal perspectives sociology and psychology of humans help in understanding how design can influence behaviour, emotions, and social interaction of families. Good design is long-lasting. Good design is consistent in every detail. Good design is environmentally friendly and should be as little a design as possible.

1.1.3 How to Create a Good Design?

Aesthetic excellence and beauty would be difficult to define generally but providentially several generally accepted principles can be used to understand the aesthetic considerations achieved through exposure and learning; an appreciation of any form of art needs such a background. Important points to create good designs are:

- i. **Endeavor for innovation:** The world is always progressing and technological advances are creating new openings for innovative designs. Being innovative in design means moving in conjunction with the developments in innovative technology, so we need to rationalize ourselves with these developments.
- ii. **The form needs to follow function along with** psychological and imaginative aspects of users: Products and services are bought to enjoy good experiences and satisfy their expectations through the usefulness of the design.
- iii. b the products we use every day affect our well-being. So, the design needs to be crafted well keeping the users in mind so that they will enjoy it all the more if it is beautiful.
- iv. **Let the design speak evidently:** An inherent look and feel will inform the users what to do with the design. If one needs to persuade oneself to cross that magic bridge of taking a product without getting confused, then the design can enhance their goal achievement.

- v. **Make it pronounced:** The design serves a purpose of either being pretty for decoration or purposeful being utilitarian. It is up to the users to express themselves through designs like a neutral and subdued approach with white clean and simple aesthetics.
- vi. **Keep it honest and upfront:** The design should be as innovative, powerful, and valuable as it claims to be because the users do not want false hopes dangled but promises kept. One can maintain this balance by offering solutions to the design problems.
- vii. **Keep it unfashionable in style:** Good design never looks obsolete. Classic, clean looks help prevent the unwanted signature styling that pegs a product to an era and makes it discardable.
- viii. **Keep an eye on the finest details:** Know your users and aim to please them to the maximum and alleviate their worries by paying attention to the tiniest elements on their list of design wants (like an extra button on a wearable failsafe feature).
- ix. **Conserve the environment:** The wasted resources from a product's lifecycle can create problems like pollution etc. It is significant to create designs/devices that can be recycled more easily and with less invested resources. One needs to consider the immediate environment e.g. does the design pollute it visually or sonically?
- x. **The least possible is the best possible:** By focusing on the essential aspects of the designing can make the best use of their purity e.g. Use of simple and clear options as compared to the clutter of options

1.2 CLASSIFICATION OF DESIGN

Design is the backbone of art. The term design is interpreted in several ways. It may have different meanings like purpose, aim, intention, scheme, plan, selection, and organization depending upon the individuals using them. It aids one's aesthetic appreciation of objects and is the main part of art that influences, what is selected. Design is simply the selection and arrangement of materials to produce order and beautification. The order symbolizes the organization or structuring of objects and beauty showing the interpretation of an idea of the structured objects by an individual. Thus, design can be defined as the selection and arrangement of lines, form, colour, and texture of a shape or an object in space, or a drawing of it on a piece of paper. The purpose of design is to help individuals make wise choices by considering both utility and beauty. With an increased understanding of design, one can not only create a functional environment but can also enjoy a more satisfying life in a beautiful environment. Several designs can be created by the intermingling of elements of design which can further be divided into two categories i.e. structural and decorative.

1.2.1 Structural Design

A structural design is formed by the use of the size, form, colour, and texture of an object. A structural design is essential to every object. The structure determines the form, and enrichment comes from the material used. Goldstein lists a few prerequisites for a good structural design which states that the design should suit the purpose for which it is designed, should be simple should suit the material from which it is made, and should also be in proportion.

1.2.2 Decorative Design

It is the surface enrichment of a structural design. Surface enrichment is the printing, and painting of an etched, carved surface which is executed to decorate the area or design. A few characteristics of a good decorative

design are that it needs to be used at proper structural points to strengthen the shape of the object, should be used in moderate amounts, and should add dignity to the design and the background space along with its suitability.

Decorative Design types

- **Naturalistic designs:** These motifs look like pictures of flowers, fruits, animals, or scenes. These are not suitable for utility articles. eg. on dishes etc.
- **Conventional / Stylized designs:** It is an unnatural form of pattern. For eg. forms and leaves. The lines are simplified or even distorted and do not look like pictures of natural objects. E.g. applications on floor finish, wallpapers, carpets, and furnishing materials.
- **Geometric designs:** Pure forms of circles, squares, triangles, and rectangles form the basis for such designs although motifs of these will also include stripes, dots, checks, and plaids. These are safe designs for beginners. These are used on wall hangings, pictures, crockeries, floor coverings, and furnishings.
- **Abstract designs:** These may be flat designs formed with combinations of lines, and stripes. The stylized mixing of geometric designs like patterns in textiles also leads to the formation of abstract designs. Abstract designs are widely used in the modern art.
- **Historic designs:** Such designs are used to depict events of the past through paintings and can be seen on fabrics. It also symbolizes worship places like temples, mosques, churches, and gurudwaras and is generally found mounted on the walls.
- **Biomorphic designs:** The beginning of such designs is on a geometric shape followed by a gradual change to an irregular one like wavy nature or melted wax.

While designing any object, it is important to see the utility or purpose of the object that needs to be designed. For, if a bowl is decorated with a series of designs with no space around it, then the purpose of the bowl would be more of a decorative piece than a utility item. And with little design with more space would make it a utilitarian article rather than a decorative one. All decorative designs express individuality. Creative thinking plays an important role in preparing beautiful and commendable objects. Unity must be a basic factor in any consideration of design. The relationship of form, colour, and texture produces a design. A good judgment of structural and decorative design is essential for any individual while selecting an object. The relation of utility to beauty is very important because the permanent enjoyment of the object that any individual purchases depends on this relationship.

1.3 HISTORY OF DESIGN

Communication, construction, and expression were the means that humankind developed to evolve and thrive as individuals and later on as a society. It is important to look back from the pre-historian times until the 21st century there is an immense evolution of technology and methodologies.

The art and craft movement emerged in England as a movement against the industrial revolution and its cheap low quality mass production products and was in favour of the artisanal handicrafts labour that produced unique and quality pieces. The term Art nouveau was born in 1895 in Paris. It is a transitional style that dominated design for most of the century and encompassed all the design arts including architecture and fashion. The American architect Frank Lloyd

Wright was the famous designer of the modern movement. Other designers started copying his method of repeating rectangular zones and the use of asymmetrical organizations. De Stijl's abstract geometry is distinguished for using the universal laws of balance and harmony in art. Bauhaus, a German design school combined ideas from art and design movements to resolve problems of functional design in a modern way.

1.3.1 The Interior Design: History Record

- **Stone Age 6000-2000BC:** The primitive human dwellings showed the first evidence of interior design. Although they focused on practicalities but still took the time to adorn their dwellings with drawings usually of plants animals or humans. Tribes of this period made huts from mud, animal skins, and sticks.
 - **Egyptian -2700 -30BC:** The royal families of Egypt lived in the splendid buildings they are well known for while the civilians lived in mud huts. These buildings were decorated with murals that depicted their history and beliefs. They had basic furniture as well as vases and sculptures to use in their homes.
 - **Neolithic Europe 2000 –1700BC:** Known for their handmade pottery for practical and decorative use, some of which items were decorated with paint
 - **Greek 1200 -31BC:** The development in civilization allowed regular people to decorate their homes in their style, the wealthier of which had furniture decorated with silver and ivory. The Greeks also brought in rules for the construction of buildings with impressive pillars.
 - **Roman 753BC - 480AD:** This was the first real age where no royals could show their wealth through their homes alone so they decorated with morals and mosaics as well as tailored furniture. Soft furnishings and clawed feet were typical elements of this Roman furniture.
 - **Byzantine 500 – 1500 AD:** The norm of this period became extravagant decorations and the grand domes
 - **Gothic 1140 – 1400 AD:** Colours and decorative ornaments were brought into homes once more. The Gothic era is notable for its figurative décor and vertical focus as well as bringing the trend of open floor plans and placing an emphasis on windows to increase light.
 - **Renaissance 1400 -1600 AD:** During the Renaissance, beauty was the force factor to design interiors. Expensive fabric such as velvet, furniture, and grand paintings with lots of colours was used along with marble floors to create beautiful spaces.
 - **1508 -1512 AD:** During this period carpets were a luxury, even too expensive for the rich to use on the floor. They were used to cover walls, while the floors were covered with reeds flavoured in sweet-smelling herbs.
 - **Baroque 1590-1725 AD:** Grandeur, flamboyance, and artistic excess were the main points of this era. Stained glass, twisted columns, marble with colours, mirrors, painted ceilings; chandeliers were all used and sought after.
- Ancient India also marked its presence through the first set of architects working as interior designers around 1600 AD.
- **Rococo style -1700AD:** A very graceful style utilizing flower-based design work and the use of different materials such as tortoise shells and pearls on furniture. Asian porcelain was also added by them in their home décor.

- **Traditional 1700 AD – Now:** The traditional European and American design was very prevalent from 1700 to 1800 AD, although it is still popular now amongst certain classes. It was personified by a very formal feel. During the 1700s, interior design was brought to the middle classes not just because of the Industrial Revolution but also due to the increase in education and trade while the lower classes still lived in functional dwellings. The middle classes took advantage of the lower cost of rugs and wallpapers as well as upholstered furniture and books to prove their wealth and culture.
- **Industrial Revolution 1760 – 1820AD:** During the Industrial Revolution, interior design was opened to a wider audience and was more accessible to the general population, because the luxury items of the past became more affordable, and written medium started to become ubiquitous featuring fashion and design.
- **Neoclassical style – 1780 -1880AD:** The style was inspired by the ancient cultures of Greece and Rome which could be seen in the architecture of the time and also in the furniture which heavily used metals such as bronze and fabrics such as silk, satin, and velvet. With the British Empire growing into countries such as India and the West Indies, they created homes with the influence of both their home country and their style which was conventional but with the exoticism of the tropics.
During the 1800s mass production enabled even more people to spotlight the purpose of their home around style and design. Wallpaper was no longer lavish just for the privileged and middle classes and then flock and velvet wallpapers were also introduced. This was the beginning of the trend of creating furniture to match the wallpaper.
- **Aesthetic Movement -1800s:** The reformers showed their rebelliousness to a current design by focusing decoration to contain purposefulness before beauty. ‘Art for art’s sake’ was the slogan used to symbolize this.
- **Victorian -1837 – 1901AD:** This era had the ornaments as the central point of a room and also objects collected by the owner filling the empty surfaces. The colour choices of walls followed a firm system depending on room type and always used colours either adjacent or exactly opposite on the colour wheel. The standard for modern architecture was set up with the construction of a crystal palace.
- **Tuscan -1840s Now:** The focus was very much on simplicity and elegance influenced by the calm nature of Tuscany in Italy but with a touch of luxury.
- **Arts and Crafts-1860-1910AD:** Traditional crafts of furniture and decoration items were produced and promoted as a movement to oppose industrialism.
- **Rustic 1870s –Now:** Handcrafted furniture in large open rooms was the feature of this style. Wooden beams and columns originally allowed rooms to be open and airy and similar features are still sought today.
- **Art Nouveau 1890 -1910AD:** The design took the form of curved lined lines and was inspired by plant life and flowers as an attempt was made to blend the exterior natural elements into the interiors.
- **Asian 1900s –Now:** This Asian style is known for its simple look marking the use of natural materials and furniture such as mats, screens, and futons. The Japanese ornaments were very basic and focused on function while the Chinese were intense in design and colour.
- **Eclectic 1900s –Now:** A rise in the interior design trade in the eclectic style created a need for people to have an understanding of different styles and interior design history. The lavish interiors created for the well-off increased the demand for style in the middle and lower classes.

- **Colonial Revival 1905 –Now:** The historical styles of the Neoclassical and Georgian eras inspired in America. Spurred by the exhibitions showcasing their colonial history the movement gathered pace with the arrival of the automobile which allowed people to visit historical sites with great ease. It was the most popular style of the time in the USA.
- **Modern 1918 -1950:** The modern style focused on utilizing under-furnished spaces, bold primary colours, and the use of materials such as plastic, steel, and laminates after moving away from the typically elaborate and somewhat cluttered homes. The walls were usually left uncovered or painted white so that the walls and flooring would unify from one room to another.
- **Country 1920s -1970s:** Inspired by farmhouses the style depicted quality vintage furnishings which were also practical to use.
- **Mediterranean 1920:** The use of textures such as plastered walls terracotta and stone recreated the feel of coastal European countries. An extra element of style was given by using wrought iron, patterned tiles, and aqua colours.
- **Art Deco 1920s-1960s:** One of the most well-known interior design styles stands for its modernity as well as elegance and glamour. It is noted for bold colours, clean lines, angular shapes, and stylized patterns such as zigzags. The ornaments were used lavishly to give an extra sense of glamour.
- **Mid-Century Modern -1930s:** The style was relatively simple and: the aim was to bring the outdoors in therefore big windows and open-planned rooms were utilized.
- **Transitional 1950s Now:** This style is seen as classic with a modern take that aims to be timeless by blending the old with the new. The decoration is focused on simplicity and not as minimal or basic as in contemporary design. Furniture with ornate and traditional elements is kept in the design.
- **Contemporary -1980s –Now:** The aim is for a clean and uncluttered feel with neutral colours, basic material furniture such as wood and stainless steel, and a minimal amount of ornaments. To contrast the round neutral feel, bright colours are sometimes used. In the 1990s TV shows focused on home makeovers and redesigns again which took interior design to new heights

1.4 STYLES IN INTERIOR DESIGN

The process of interior design has existed for as long as humans have been constructing homes and decorating them based on their needs and the materials available to them. Over the years, as civilization evolved, preferences and materials evolved too, giving rise to different interior design styles. The interior design process of a home depends on the home's unique attributes like the interior décor, and functional and comfortable areas. Some of the top interior design styles that have managed to stand the test of time are:

1.4.1 Modern Interior Design Style

A modern interior design style is elucidated by a welcoming feel involving colour schemes, clean individual elements as well as heavy use of glass and steel. Some faded shades of blue and red among other prime colours are used with black as the dominant colour of the palette.

The modern design style is from the dawn of the 20th century and is all about logic and practicality and the sculptures and paintings are chosen accordingly. The focus is on functionality and not form. It focuses on primary hues with modern art in contrasting colours. The furniture used is functional and yet simple with clean lines. The core idea of this style is to create simple and clutter-free homes with no unnecessary embellishments. Everything in a modern home fulfills a practical purpose since form follows function. Most décor materials in this style are in line with simplicity.

1.4.2 Contemporary Interior Design Style

This style refers to the trends that are ruling at the present moment. Modern design does not change with time, whereas contemporary is more fluid. This style is more like the modern way of living. It has clean lines and smooth surfaces offering an orderly appearance of the space. Contemporary homes have open floor plans and use a lot of natural light. Eco-friendly recycled material is used with a focus on energy conservation. The contemporary interior design style is something that can be adjusted to every room in the house. For .eg. a contemporary kitchen is a mix of old and new making it a perfect place for all the family members to sit and chat. The colours used are neutral with a dash of vibrancy. The essence of this style is that it blends with different styles without too much emphasis on any particular thing – a home with a unique and fresh personality.

1.4.3 Art Moderne Interior Design Style

Art Modern originated in the United States in the early 1930s and trended until the late 1940s. This style was about bigger, bolder, and brassier designs. Swelling curves were given to the furniture designs and other décor items were either paired or stripped down. This interior design style is also referred to as American Modern or Modernist.

1.4.4 Mid-Century Interior Design Style

The mid-century design style highlighted the use of vibrant colours i.e. from the walls to the wall arts and artifacts. Everything in this era was colourful and the furniture was distinct by crisp lines and indoor plants were used in plenty. Minimalism and utility were the core themes of homes since this style was from the 40s and 60s, a symbol of times. Timelessness and ease are the epicenter making it the most preferred interior design style. Clear lines, auxiliary surfaces, and simplicity are other conspicuous features of this style. Sculptures, graphical shapes, and highly saturated colours symbolic of the 50s and 60s are also part of this style. During this time people realized that making a home purposeful was important by creating enough space for social activities within the dwelling.

1.4.5 Minimalist Interior Design Style

The origin of this minimalist interior design style is in Australia and is still very popular there. No excesses, everything should be simple, necessary, and streamlined. This style emphasizes minimalism in all aspects, from simple furnishings to neutral colour shades, and needs functionality but avoids flamboyant accessories.

1.4.6 Scandinavian Interior Design Style

This is a combination of various design styles that evolved in the Nordic countries of Denmark, Norway, Finland, Sweden, and Iceland in the 20th century. The Scandinavian style is about a minimalist interior, utility, and simplicity yet highly useful spaces. It differs from minimalist designs in terms of easy affordability and not just necessity.

1.4.7 Shabby Chic Interior Design Style

This style is distinguished by antique-touch furniture, airy lighting fixtures, and a vintage-inspired appeal. It is inspired by fashionable designs with some elements of modernism. New items are distraught to give an antique appearance. Elements with a lot of wear and tear, yet functional, are also part of this style.

1.4.8 Eclectic Interior Design Style

The eclectic interior design style creates homes that are well off and layered with ideas, and designs picked from a diverse range of sources. This style takes contrasting style elements, textures, and colours together for a unique feel and is chosen by people preferring a bold décor and who like expressing themselves creatively. The output depends upon the kind of options chosen and their styling. The background colours are usually neutral to highlight the accessories and furniture. Eclectic stylized rooms have multiple focal points and balanced textures and colours. It's all about inventiveness and the ability to use the mind innovatively and freely. The core inspiration is to use all styles from history and create something unique, attention-grabbing, and fresh. Rather than going with the anything-goes approach, it is more planned and purposeful. Best-suited colours involve a simple colour palette that is usually accompanied by textures to add interest to the room design. Compatibility is the essence of eclectic decorating. A single colour helps in combining the whole design. Keeping in sync with the theme of the design, furniture styles are a mix of the old, classic, modern, and new. Accentuated pieces such as furniture, wall art, or anything else that stands out and becomes the focal point of the room are essential in modern eclectic homes.

1.4.9 Farmhouse Interior Design Style

This style is pastoral and allows one to connect with nature since it uses a lot of organic and natural materials and accordingly designed furniture. The use of these elements creates a farmhouse-like vibe in a concrete-surrounded city home. The highlighting aspect of this house is that each room is driven by a particular element. So the different rooms of a house can have different elements ruling them. Keeping classiness and functionality in mind, this design style has minimalistic interiors allowing the homemaker to relax.

1.4.10 Industrial Interior Design Style

Industrial Design is an amalgamation of utility and style. It exposes building materials that are otherwise concealed like bare brick walls, pipes, and recycled materials. The furniture is arranged to split the space in homes having open floor plans. Implementation of this style is very easy because it works on a neutral color palette and materials along with some industrial elements. As the raw industrial elements make a strong statement the designer does not have to depend on any decorative trick to make the house look good. The central idea of industrial interior

design is to utilize elements from factories and industries with other design styles to create a décor that is customized to the homeowner.

1.4.11 Art Deco Interior Design Style

The iconic style exudes from France. The style deviates from the elaborate and jewel-like period and evokes substance and fineness. Its pieces have refocused edges and craggy corners.

1.4.12 Coastal Interior Design Style

The coastal interior design style features natural elements particularly related to the sky, oceans, and beaches like corals, shells, and sand. The style means drawing appurtenances like wood, jute, and linen. It is notable for lots of natural light and free-spirited air. The dominant accessories are substantially white-washed, natural, and blue tones that allow the sun rays to incorporate into spaces.

1.4.13 Boho – Bohemian Interior Design Style

It marks free-spirited aesthetics that are a combination of artistic expressions to form a miscellaneous style. It highlights the metallic accentuations, rich wood, and blend of patterns and colors and favours the lush hand-woven fabrics.

1.4.14 French Country Interior Design Style

It is a mix of traditional and sophisticated features. It is an admired style that suggests comfort and fineness. Its unique features include vocally patterned fabrics in subdued colours, and charming and painted accessories and furnishings. It is marked by antique cabinet workpieces and feminine-like designs. The basics include rich colours, gold accentuations, and bold patterns worked in warm colour tinges with soft yellows, warm pinks, baby blues, and creams.

1.4.15 Hollywood Glam Interior Design Style

The Hollywood glam interior design is a blend of art décor distinctive by the use of hot pink and green and the infrequent use of black and white. The patterns are bold, gender-neutral, and dateless. This style has been popular in California since the mid-20th century and welcomes the beast and geometric prints and kiosk patterns from fabrics to flooring. The chandeliers are paired with highly polished or imaged cabinetwork with perfect black and white checkered flooring. Suede, lacquer, leather, and metallic highlights can be incorporated since this style disseminates glamour and luxury.

1.4.16 Japandi Interior Design Style

A combination of Scandinavian (Sweden, Norway, and Denmark) and Japanese designs focuses on minimalistic and earthy elements with soft colour palettes while making it completely functional. Furniture and trappings tend to be clean-lined in light-toned wood and lots of whites, creams, and tans. Soft flowery patterns and colours are integrated with ornamental crockery and fabrics.

1.4.17 Mediterranean Interior Design Style

This design originated in Greece, Italy, and Spain and is illustrious with rich wood-toned cabinetworks and columns. The colours used are generally a mirror image of the sky and water with integrations of warm palettes from terracotta. Its notable large windows are covered with minimum sheer curtains.

1.4.18 Asian Décor Design

The Asian décor design focuses on remarkable shapes, mythological beasts, and satiny lines creating a dramatic styled relaxing ambient atmosphere. The Asian style entrails' designs are occasionally called Oriental designs and are asymmetrical exercising circle rather than square shapes. Since Asian countries are known for their warm weather, breezy homes with lots of natural elements, coastal style of living, and rattan furniture pieces, it is marked by nature-inspired and earth-toned colour palettes with window panels and sheer curtains.

1.4.19 Rustic Interior Design Style

Houses following this style are inclined: to natural and weathered homestretches, raw wood, and leather. Fireplace as a statement is a familiar discovery piece as these houses are grounded on practicality. Rustic interior design is marked by natural traces and artificial accessories providing charm and focusing on the simplicity, clean, and royal beauty of nature.

1.4.20 Traditional Interior Design Style

A conventional home has pieces of old art with an interesting story behind them that can start some huge conversations. These designs take inspiration from the different styles from the 18th and 19th centuries but are not rooted in any specific period or era. The interiors have straight clean lines with timeless and functional furnishings. The foundation of this style is a home that is warm and inviting with rich colours and exuberant textiles ideal for homeowners who value timeless art and antique pieces over modernism.

1.4.21 Transitional Interior Design Style

This is a mish-mash of modern with traditional style as it balances the masculine and feminine elements aesthetically and is very popular among the millennial generation. Transitional spaces are defined by a textural, tonal, monochromatic, and minimal aesthetic. The key lies in the correct balance between the two that reverberates with the traits of individuals living in the house.

All design styles are unique and in abundance, so there is also an option of combining elements of various styles to get a personal touch.

1.5 TERMINOLOGIES IN INTERIOR DESIGN AND DECORATION

- **Abstract:** Design style that uses general forms versus detailed realistic representations.
- **Accent colours:** Use of bright colours to pull focus on items or contrast colours to enhance colour schemes

- **Accessories:** Both utilitarian and decorative objects such as books, plants, and decorative pieces.
- **Balance:** Arrangements of objects around an epicenter create an even feel.
- **Bamboo Turning:** Painting wood to turn it into bamboo look like. It was popular in the 19th Century.
- **Blinds:** Wood, aluminum, or fabric coverings either horizontal or vertical slats made for windows.
- **Bookcase:** Furniture with shelves for use in the office or storing or placing books in a study.
- **Boudoir Pillow:** A decorative baby-size pillow of size about 12" x 16".
- **Butterfly Table:** Drop leaf table whose swinging leaves are supported by a hold-up similar to a butterfly wing.
- **Café curtain:** Curtain covering the bottom half of a window and hanging from a wire.
- **Colonial:** Furniture of the 1700s from the revolutionary era in America.
- **Continental:** Traditional European-sized square pillow i.e. 26"
- **Design:** to create, fashion, execute, or construct according to plan
- **DeStijl:** Style originating in the Netherlands in the 20th Century that is clean-lined and simple.
- **Dovetail:** Method of fastening woodwork, wedge-shaped pieces are cut out of each wooden piece and the joint is formed by hooking the projection of one piece into the other.
- **Eclecticism:** Derived from the Greek Word Eclectic signifying the combination of art forms and furnishings from various periods and adopting them in today's living.
- **Filigree:** An attractive ornament that's repeatedly fashioned with fine wires of gold or silver in the form of scrolls and arabesques.
- **Finger Joint:** Elongated zigzag patterned wood pieces joined together with glue.
- **Finish:** The outside finishing of an item by paints, stains, varnishes, fabric treatments, etc. Material such as wood, metal, stone, and other material requires a finish to protect them from discoloration
- **Fresco:** A painting technique produced by the unification of watercolours into wet plaster for the walls and ceilings
- **Gothic Revival:** This style is influenced by the Gothic and medieval influences and is characterized by graceful lines.
- **Hue:** Name of the actual colour itself such as green and red etc.
- **Ivory:** Bone-like tusks of elephants or other animals used in ancient times for decoration or construction of furniture
- **Jabot:** The fabric hanging at the sides of a swag creates a cascading effect.
- **King Mattress:** Also called an Eastern King as the mattress is standard king sized measuring 78"x80",
- **Ladder-Back:** A chair from the countryside with a back resembling a ladder
- **Laminate:** A plastic layered material bonded together into a single unit generally easy to clean and maintain due to its glossy surface.
- **Limewash:** Slaked lime and water are used for whitening outside walls.
- **Log Furniture:** Actual wooden logs made into furniture, popular in the Western and rustic styles.

- **Mortise & Tenon:** Joining of two pieces of wood i.e. a tenon (projecting ledge) into a mortise (fitted cavity)
- **Mosaic:** Pattern composed of inlaid colorful natural stone, tiles, or other suitable material.
- **Neutral Colour:** White, black, tan, and gray that easily blend with other colours.
- **Ormolu:** Gold resembling metal used for providing decorative effects on furniture.
- **Padding:** Filling of wooden frames of furniture with a soft material such as foam and upholstering it to create comfort, shape, and beauty.
- **Shoji Screen:** A freestanding room divider screen from the Oriental screen.
- **Tavern Table:** Sturdy rectangular table used in taverns of the 18th Century. It is supported by stretchers and features a drawer or two in the apron.
- **Thrown Chair:** A chair created from twisted wood pieces.
- **Traffic Pattern:** Flow or track in which people move through rooms in a house.
- **Upholstery:** Furniture enclosed with fabric or other material such as sofa, chairs, etc.
- **Value:** The darkness or lightness of a colour.
- **Wallpaper:** Decorative material to decorate or cover the walls of a room in houses, hotels, or offices.

1.6 ELEMENTS OF DESIGN AND ITS APPLICATION IN INTERIORS

The art elements serve as tools in conveying fundamental ideas in different art forms like painting or creating objects like handicrafts and related arts. Innovations can be made by learning the elements of design. There is no fixed rule for designing but a few guidelines are important to build a basic block of structure. Design is made up of certain constituents such as line, form, shape, colour, texture, etc. These are the basic elements and form the basis for creating a design. The study of these elements needs to be done together as they all are interdependent.

1.6.1 Line

A basic element of design and art that is formed by the joining of dots in a particular direction. This helps the eye move from one point to another. A line has merely one dimension i.e. length. A point is static and directionless and a line is capable of expressing movement, direction, and growth. Therefore, a line can portray emotion, excitement, rhythm, strength, decoration, and unity. It is the beginning point of designing as it establishes shape or form and is a valuable element of composition. Lines have positive emotional significance too, depending upon their direction and their quality. Lines are used to create form and shape. They divide the space within a room and lead in a definite direction. They create visual expressions, for eg. An impression of a high ceiling can be created in a room with vertical lines and the width of a room can be highlighted by the use of horizontal lines.

All lines fall into the category of straight, curved, or a combination of these two. A straight line represents the tension that exists between two points and can move in vertical, horizontal, and diagonal directions or a combination of any of these.

Vertical lines are formal and create a feeling of strength and regularity, especially when repeated. It expresses strength, dignity, and forcefulness. These generally add height or length to an object and make it appear narrow. Unlike

the vertical lines, the horizontal lines or the sideways lines are restful. They create a feeling of rapport, rest, relaxation, and informality. They lend an atmosphere of calmness and freedom from disturbance. The diagonal lines disturb the discipline of vertical lines and the solidity of horizontal lines. These suggest movement and force as they take the shape of the body i.e. while we are running, bending forward, or pulling objects. A series of diagonal lines interconnected forms a zigzag line which gives an erratic and jerky movement to the eye and produces excitement. Curved lines are graceful and flexible and express gentle movement. The curved lines can presume the shape of controlled and free-form curve lines. The controlled curved lines are soft and can be seen in decorative furniture pieces and have remained popular ever since while the free-form curves reflect the flowing lines of nature made by waves against the shores and clouds against the sky. In Design structural designs are used to define shape, to form patterns, and to create optical illusion. Eg. Vertical lines add height, horizontal add width, and a combination of various types of lines are used for decorative effects.

1.6.2 Shape and Form

Shape is applied to a two-dimensional area while form is applied to a three-dimensional area which adds volume or mass to an object. When lines drawn in different directions meet at some common point enclosing a space, it results in an outline, contour, or shape. And when a third dimension is acquired it becomes a form. Form is an important element of home planning and decoration and should essentially suit its function and should be strongly influenced by the material with which it is made. Shapes and forms enable us to judge the size of the objects. There are different shapes and forms. The natural shapes symbolize the images and forms of our natural world. The abstract forms are also derived from nature but in distortion, exaggeration, and at times beyond recognition. The nonobjective type of shape and form makes no obvious reference to any specific objects and is generally found in geometric forms and biographic shapes. The geometric shapes are rectilinear (square or rectangle); angular (triangle or pyramid) and curvilinear (circle, sphere, cone cylinder). The square form represents the pure and the rational element while rectangles are the variations of the square. Rectangular shapes are the norm in architectural design. In ancient times, the Greek oblong or rectangular form was the most pleasing to the eye. The Greek Golden oblong is ideally 2 : 3 units, or 3: 5 units. Triangles contribute unity and balance and a circular shape is normally stable and self-centering and can appear in round mirrors, tables, rugs, and some curved back chairs.

1.6.3 Colour

Earth would have been dull without colours. These colours of nature give life to human beings. It is an element that no one can ignore. It is a source of universal pleasure that delights everyone and also fortifies their living environment by its stimulating effect.

Colours, like any other design element exhibit their qualities. The three basic qualities are hue, value, and intensity or chroma. Hue is the colour itself, while value is the amount of lightness (white) or darkness (black) of a colour. Intensity refers to the brightness or dullness. Colours can be warm or advancing (red, orange, yellow) and cool or receding (blue, green, purple). Colours are beaming energies that affect us positively or negatively. Colours help us to express emotions, feelings, and ideas. White is a symbol of innocence, purity, and peace. Black suggests sophistication and wisdom. Red represents love while blue illustrates hope and sincerity. The effect of colours on our

body and mind can be pleasing or irritating, relaxing or exciting, warm or cold, bright or dull. Because of the emotional effect of colours on us, it is largely responsible for creating the atmosphere of a room. A colour scheme of a room may be soothing or irritating, cheering or depressing, boring or charming, and repelling or welcoming.

1.6.4 Texture

It is the tactile surface quality of a material that may be felt on touch or may even be identified through visual examination. This can give a high visual effect to a work or design as our senses of sight and touch are closely intertwined. Tactile texture can be appreciated only by touching while visual texture can be visualized for its quality. For eg. Khadi cloth has a rough texture and Silk is soft and smooth. The texture is important as it affects us physically, eg, a rough shawl when draped around will irritate us. Textures affect reflections of light around us eg. Polished metal or surface will reflect light brilliantly and may also cause glare, whereas, rough textured brick may absorb light and make the interior darker.

1.6.5 Pattern

Patterns are created by repeating an element of design. Repetition can be done in the form of shapes or composition of lines with shapes that can also create many interesting patterns. The shapes can be drawn horizontally, vertically, diagonally, or in any random order. A pattern is an overall design created by using motifs together. A 'motif' is an individual unit of pattern. These motifs when repeated in a manner to create an overall pattern may be considered as formal (regular or methodical repetition of motif) or informal (having irregular placement of motif). Patterns can coordinate the entire decorating theme. Pattern has movement and should be arranged so that it will flow with the rhythm of the room or the object it beautifies.

1.6.6 Space

Every one of us is conscious of space. The element space can be used successfully to increase the size of rooms visually and to give the room a quiet feeling of rest and beauty. Complete coverage of space would lead to overcrowding or crampedness and the emphasis on the beauty of objects would be quashed, so uncovered empty silent spaces should be reserved which helps in appreciating space. Organization of space is very important. This element of art is important in architecture and interior decoration. The arrangement of furniture should suit the dimensions of the room. Large furniture pieces look suitable only in big-sized rooms.

1.6.7 Light

Light is both an art element and a utilitarian element. It has a definite emotional effect. Light is inspiring while darkness is depressing. A sunny day makes a person gleam whereas a murky day makes them boring. The clever use of light and shadow, and bright and dark areas can create a variety of moods and effects. The shadow element is also an important decorative aspect both indoors and outdoors. It can achieve contrast and emphasis by bringing bright light to important areas, while other secondary areas remain in shadows. Light can be provided either through daylight or through artificial light. The electric light plays an important role in dramatizing the effect that a room reflects. It can bring rhythm and continuity to a room's furnishing by linking together various points of emphasis.

1.7 PRINCIPLES OF DESIGN AND ITS APPLICATION IN INTERIORS

The man started creating beautiful things by not only coping with nature but also by following some guidelines. Line, form, colour, and texture are the elements of design that need to be handled in conformity with the principles of design for the planning of any interior. The principles can help to develop and maintain a sense of visual order among the design elements of space while accommodating their intended use and function. These principles are Proportion, Harmony Rhythm, Balance, and Emphasis.

1.7.1 Proportion or Relationship

The principle of proportion also referred to as the Law of Space Relationships affirms that the relation between dissimilar things of the same group should be satisfying. It deals with the relationship in size, shape, color, light, texture, and pattern. This relationship created thus refers to the proportion of one part to another or the whole. In simple words, proportion is the relation of parts of a design or composition to the other parts of a design or the composition as a whole. It is important to keep in mind the relationship of the area while applying the principle of proportion in home planning. The proportion of roofs and walls in terms of height and length and the relationship of doors, windows, and other elements must be organized as a unified whole to provide a pleasing ratio to each other. The most popular proportioning system is the golden section or the golden long-established by the Greeks. Greeks found rectangles more pleasing than squares and discovered that the unequal sides of the most pleasing flat surface rectangles have a ratio of 2:3, 3:5, 5:8, 8:13, and so on, and 5:7:11 for a solid. Exact divisions of spaces into halves, thirds, or quarters are less attractive than unequal divisions.

The correct proportions in interior designs can be achieved through the following elements:

- **Proportion scale:** Scale is the capacity to select objects and arrange them together so that they look good together. Both proportion and scale deal with the relative sizes of things. A small object will never appear very small if it is placed near a large one. When all parts of an object as an individual piece or as a whole unit in an area are in perfect scale, it provides an appearance of unity. Scale is judged not only by the size of the whole mass of an object, but also by the relationship of each part, and to the whole mass. Large-sized furniture, pictures, articles of decoration, and a large flower arrangement are all out of proportion about scale when placed in a small room, and similarly, vice versa small objects when placed in large rooms. A room can also exhibit a class when furniture and textures of a finer and lighter scale are used.
- **Proportion in Appearance:** Vertical lines create the effect of height and can be effectively used in rooms with low ceilings. Such rooms can be proportionally highlighted with ceilings lighter than the walls or by making use of vertical stripes in curtains. Horizontal lines give a wider effect. A high ceiling can be made to seem lower by carrying the colour of the ceiling down to the tops of windows, having ceilings darker than the wall, by use of low furniture, and creating horizontal lines in the furnishings in the room.
- **Proportion in Distances or Spaces:** The distance between the objects placed in the room, the space between the articles of decoration placed on the walls, and their height from the floor, should all be in correct proportions. For example, the pictures placed just above the sofa back or back of the bed do not look proportionate. They should be placed at a suitable height from the floor. The space in between the wall pictures depends upon their

shape and size. Pictures of larger size should be hung at a greater distance from each other while the smaller-sized pictures should be arranged closer to each other or in the form of a group.

1.7.2 Emphasis

A man by nature is attracted to beautiful things and wishes to present his favourite article especially. Presentation of an object of beauty in a more impressive form is called emphasis i.e. having a particular point of interest and subordinating every detail of it. Emphasis is the art principle by which the eye is carried first to the most important thing and any arrangement or object and every other detail in order of importance. An object can only look more attractive if the other objects surrounding it are revealed to be less significant.

Emphasis can be created by using large unusual forms, lighting some areas more than others, using unusual textures, and use of bright or contrasting colours. It is important to use the principle of emphasis by keeping in mind the What, How to, Where, and How much to emphasize.

- i. **What to emphasize?:** The object for the centre of interest needs to be decided first along with the background items too because that would help to make the centre of interest more beautiful.
- ii. **How to emphasize?:** There are several ways to create emphasis or attract attention.
 - **By grouping the objects**—Group similar and equal-sized objects instead of scattering them all over. The group should be made in such a way that though each thing having its importance should look the part of the group.
 - **By using contrast or complementary colours**—The attention can be attracted very easily using light and dark colours together. To make a light colour look prominent, it should be used against a dark background and vice versa.
 - **By using different lines and forms**—The use of slanting or horizontal lines becomes more attractive in a background of vertical lines for eg. the use of a round table in a square arrangement of furniture.
 - **By decorating the object**—Things to be emphasized can be well decorated and can be kept in the center if possible. The use of a mere design or pattern on the object of interest can make it look more attractive through the use of a mirror behind a flower arrangement, spreading a mat below the flower vase, etc.
 - **Providing enough space around the emphasized object**— There should be ample space left around the object to be emphasized because the attractiveness of an object is diminished when it is placed in between the horde of objects. The space serves as a background in which the object of attraction looks more prominent.
- iii. **Where to emphasize?:** The size and shape of the object determine the place of arrangement for emphasis. While selecting the place for emphasis it should be kept in mind that the utility of the object remains unaffected.
- iv. **How much to emphasize?:** The amount of emphasis which should be given to a particular object should fulfill the purpose and importance of that object. Besides, it should also add to the beauty of its surroundings.

Therefore, while laying emphasis it must be kept in mind that the object of attraction should remain harmonious to the other articles of decoration.

1.7.3 Balance

It is the principle of design where all proportions of the design look uniform and equalized. It is the result of the equalization of attractions on either side of a central point. According to Goldstein 'Balance means comfort or repose. This can be achieved by arranging all shapes and colours around the axis in such a way that there is equal gravitation between all'. Generally, items of the same colour, size, and type are placed on both sides of the centre to obtain balance, but sometimes there seems a balance even when similar things are not placed on each side of the central point. Balance in a design can be explained as balance in weight. It is of two types i.e. Formal or symmetrical and Informal or asymmetrical balance.

- Formal balance results when objects of equal size and weight are placed on either side of the focal or central point and produce an equal visual attraction. It is easy to create such a balance but sometimes becomes monotonous eg. see-saw having equidistant seats from the centre. Formal balance is less delicate and more inactive than the informal balance. Formal balance in a room naturally creates formality.
- Informal Balance also known as occult balance results when objects are arranged so that a larger one near the centre balances a small one further away from the centre. The formal balance is a matter of understanding while the informal balance is a matter of understanding and feelings. It looks attractive and creative but is difficult to attain as there are no set rules guiding one in producing it. Informal balance gives the impression of freedom of movement and casualness. It is created by the imagination of a person thus known as occult balance.

1.7.4 Rhythm

Rhythm means repeating the same element of design again and again. One or more parts of the design can be repeated either in random order or in mathematical order. It is the organized movement in continuity or the connected path along which the eye may travel any arrangement of line, form, or colour. Rhythm is of two types: regular rhythm and variable rhythm.

- **Regular Rhythm:** It is the oldest and simplest way of producing harmony and order. When a shape is regularly repeated at proper intervals, a movement is created that carries the eye from one unit to the next in such a way that these don't seem to be separate units but make a rhythmic advancement making it easy for the eye to pass along the entire length of space. Such a rhythm looks proper in patterns of bed covers, folds of the curtains, etc.
- **Variable Rhythm:** It is found in the placements of dissimilar parts at irregular intervals. It may force the attention abruptly here and there to convey the desired emotional effect. Such rhythms unite all articles in a group and also connect each group with the adjoining parts.

Both types of rhythms can be created in interior decoration simultaneously. Rhythm can be created by repeating size and shape, by increasing the size progressively, by moving the lines continuously, and by radiating movements.

- **By repetition of size and shape:** If a shape, colour, or object is repeated at regular intervals then the rhythm is created. Such a rhythm is created generally in textile prints and gives stability.
- **By continuous movement of line:** If the lines of an object seem moving continuously from one side to another rhythm is said to be created, e.g. lines seen in curtains or curved furniture lines.
- **By progressive increase in size:** The rhythm is produced when the objects are arranged in such a way that their size seems to be gradually increasing from one side to the other. For, pictures hanging on the wall according to their varied sizes in ascending or descending order seem to create rhythm. The progressing size creates a rapid movement and at the same time is interesting. Rhythm is possible by the use of:
 - **Repetition:** Repetition of lines, colours, and shapes create interest and movement of the eye. Repetition is the simplest way to achieve order by producing beauty. Colour lines and shapes can be repeated to create unity.
 - **Opposition:** Opposing lines joined by curved lines are pleasing to the eye.
 - **Radiation:** If the lines seem to be emerging from a central point towards all directions, i.e. lines may extend outwards from a central point of axis eg. placement of chairs around a circular dining table where the table is the central unit and the chairs arranged around it seem to be radiating creating a rhythmic effect.
 - **Alteration:** The placement of space between lines produces an interesting rhythm.
 - **Gradation:** Gradual changes in colour, width, height, size, and pattern also produce rhythm.

1.7.5 Harmony or Unity

This is the last and most important principle of design, where all elements and principles shall work together in a single design to form a uniform and attractive design. The size, shape, texture, colour, and expression or meaning conveyed by these objects should match so that each article placed in a room will work as a unified whole. When all the objects in a group seem to have a strong family resemblance, it will illustrate the principles of harmonious selection. Harmony can be created by lines, shapes, texture, colour, pattern, and expression of ideas.

- **Harmony in Lines:** Lines whether vertical, horizontal, diagonal, or curved need to be used with utmost care in interior design as they all convey different meanings. Lines and forms are related. The longitudinal effect of a vertical line used in the door is controlled by the use of a horizontal line. Slanting lines on almirahs or staircases and zigzag lines on the staircases provide a good effect.
- **Harmony in Shapes:** The shape of all items placed in a room should be in harmony with each other and the room should be placed in terms of size and shape. E.g. large and heavy pieces of furniture arranged in a small room or vice versa; and large pictures on walls or large chandeliers hanging from the roof of a small room do not look harmonious.

- **Harmony in Texture:** The texture of a surface is experienced by touching the object. It can also be visually checked through observation. A textural harmony in a room can be created by the use of smooth wall paints, silken, satin, and velvet bed covers, smooth textured picture frames in polished wood or metal, along smooth textured furniture. Similarly, a velvet sofa will look harmonious only with a glass-topped centre table and not one with a sunmica top. In such cases, even the curtains used should be in silk and not in a rough textured cloth.
- **Harmony in Colour:** Any type of colour scheme can be used to make a room appear impressive. The colour scheme can be related or contrasting but the furniture, curtains, and draperies, accessories used in the room, wall and floor coverings, should all be part of that colour scheme. The colour choice can also be made depending upon the occupants' choice but should complement all the objects placed in the room so that the effect looks impressive. If the colours are not used in suitable combinations, they reduce each other's effect and the decoration does not look striking.
- **Harmony in Pattern:** Patterns add life to the room but a combination of different patterns produces awkwardness. Eg. Floral patterns do not blend well with geometric designs. A pattern looks effective only when placed against a plain surface rather than when used with a different pattern. Eg. A floral patterned sofa will look good with plain curtains.
- **Harmony in Expression or Ideas:** Each object placed in a room expresses an idea or expression. Eg. Carved furniture or curved designs give the room a royal or traditional effect. A geometrical design on doors and windows proves a modernized effect. The things should be placed at the proper place and according to requirement. Eg. Crockery should be in the dining room and flower vases should be on the side tables. A girl's room gives the feeling of delicacy while the boy's room gives the feeling of strength. Therefore, the shapes, colours, lines, and designs of all the objects used in the room should give a similar effect.

End of Chapter Exercise

1. Explain the design and its three different styles.
2. What is important while creating a good design?
3. What are the design characteristics of the Renaissance period?
4. What do you mean by accessible design?
5. What is a tavern table and a thrown chair?
6. How can you maintain balance, rhythm, contrast, symmetry, and unity in a single design?
7. How emphasis is important in interior decoration? What points will you consider while using this principle in interior decoration?
8. Explain the Law of relationship with an example.

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