1. INTRODUCTION

Interior design is "the art or process of designing the interior, often including the exterior, of a room or building. An interior designer is someone who coordinates and manages such projects. Interior design is a multifaceted profession that includes conceptual development, communicating with the stakeholders of a project and the management and execution of the design. Interior design is the process of shaping the experience of interior space, through the manipulation of special volume as well as surface treatment.

2. HISTORY AND CURRENT TERMS

In the past, interiors were put together instinctively as a part of the process of building. The profession of interior design has been a consequence of the development of society and the complex architecture that has resulted from the development of industrial processes. The pursuit of effective use of space, user well-being and functional design has contributed to the development of the contemporary interior design profession. The profession of interior design is separate and distinct from the role of Interior Decorator, a term commonly used in the US. The term is less common in the UK where the profession of interior design is still unregulated and therefore, strictly speaking, not yet officially a profession.

In ancient India, architects used to work as interior designers. This can be seen from the references of Vishwakarma the architect - one of the gods in Indian mythology. Additionally, the sculptures depicting ancient texts and events are seen in palaces built in 17th century India.

In ancient Egypt, "soul houses" or models of houses were placed in tombs as receptacles for food offerings. From these, it is possible to discern details about the interior design of different residences throughout the different Egyptian dynasties, such as changes in ventilation, porticoes, columns, loggias, windows, and doors.

Throughout the 17th and 18th century, and into the early 19th Century, interior decoration was the concern of the homemaker or, an employed upholsterer or craftsman who would advise on the artistic style for an interior space. Architects would also employ craftsmen or artisans to complete interior design for their buildings Commercial interior design and management.

In the mid- to late-19th century, interior design services expanded greatly, as the middle class in industrial countries grew in size and prosperity and began to desire the domestic trappings of wealth to cement their new status. Large furniture firms began to branch out into general interior design and management, offering full house furnishings in a variety of styles. This business model flourished from the mid-century to 1914, when this role was increasingly usurped by independent, often amateur, designers. This paved the way for the emergence of the professional interior design in the mid-20th century.

In the 1850s and 1860s, upholsterers began to expand their business remits. They framed their business more broadly and in artistic terms and began to advertise their furnishings to the public. To meet the growing demand for contract interior work on projects such as offices, hotels, and public buildings, these businesses became much larger and more complex, employing builders, joiners, plasterers, textile designers, artists, and furniture designers, as well as engineers and technicians to fulfil the job. Firms began to publish and circulate catalogs with prints for different lavish styles to attract the attention of expanding middle classes.

As department stores increased in number and size, retail spaces within shops were furnished in different styles as examples for customers. One particularly effective advertising tool was to set up model rooms at national and international exhibitions in showrooms for the public to see. Some of the pioneering firms in this regard were Waring & Gillow, James Shoolbred, Mintons and Holland & Sons. These traditional high-quality furniture making firms began to play an important role as advisers to unsure middle class customers on taste and style, and began taking out contracts to design and furnish the interiors of many important buildings in Britain.

This type of firm emerged in America after the Civil War. The Herter Brothers, founded by two German emigre brothers, began as an upholstery warehouse and became one of the first firms of furniture makers and interior decorators. With their own design office and cabinet-making and upholstery workshops, Herter Brothers were prepared to accomplish every aspect of interior furnishing including decorative paneling and mantels, wall and ceiling decoration, patterned floors and carpets and draperies.

A pivotal figure in popularizing theories of interior design to the middle class was the architect Owen Jones, one of the most influential design theorists of the nineteenth century. Jones first project was his most important - in 1851 he was responsible for not only the decoration of Joseph Paxton's gigantic Crystal Palace for the Great Exhibition, but also for the arrangement of the exhibits within. He chose a controversial palette of red, yellow and blue for the interior ironwork and, despite initial negative publicity in the newspapers, was eventually unveiled by Queen Victoria to much critical acclaim. His most significant work was The Grammar of Ornament (1856), in which Jones formulated 37 key principles of interior design and decoration.

Jones was employed by some of the leading interior design firms of the day; in the 1860s he worked in collaboration with the London firm Jackson & Graham to produce furniture and other fittings for high-profile clients including art collector Alfred Morrison and the Khedive of Egypt, Ismail Pasha.

In 1882 the London Directory of the Post Office listed 80 interior decorators. Some of the most distinguished companies of the period were Crace, Waring & Gallows and Holland & Sons; famous decorators employed by these firms, included Thomas Edward Collcutt, Edward William Godwin, Charles Barry, Gottfried Semper and George Edmund Street

2.1. Transition to professional Interior Designer

By the turn of the 20th century, amateur advisors and publications were increasingly challenging the monopoly that the large retail companies had on interior design. English feminist author Mary Haweis wrote a series of widely read essays in the 1880s in which she derided the eagerness with which aspiring middle-class people furnished their houses according to the rigid models offered to them by the retailers. She advocated the individual adoption of a particular style, tailor made to the individual needs and preferences of the customer.

The move towards decoration as a separate artistic profession unrelated to the manufacturers and retailers, received an impetus with the 1899 formation of the Institute of British Decorators; with John Dibblee Crace as its president it represented almost 200 decorators around the country. By 1915, the London Directory listed 127 individuals trading as interior

decorators, of which 10 were women. Rhoda and Agnes Garrett were the first women to train professionally as home decorators in 1874. The importance of their work on design was regarded at the time as on a par with that of William Morris. In 1876, their work - Suggestions for House Decoration in Painting, Woodwork and Furniture - spread their ideas on artistic interior to a wide middle-class audience. In America, Candace Wheeler was one of the first woman interior designers and helped encourage a new style of American design. She was instrumental in the development of art courses for women in a number of major American cities and was considered a national authority on home design. An important influence on the new profession was The Decoration of Houses, a manual of interior design written by Edith Wharton with architect Ogden Codman in 1897 in America. In the book, the authors denounced Victorian-style interior decoration and interior design, especially those rooms that were decorated with heavy window curtains, Victorian bric-a-brac and overstuffed furniture. They argued that such rooms emphasized upholstery at the expense of proper space planning and architectural design and were, therefore, uncomfortable and rarely used. The book is considered a seminal work and its success led to the emergence of professional decorators working in the manner advocated by its authors, most notably Elsie de Wolfe.

Elsie De Wolfe was one of the first female interior designers. Rejecting the Victorian style she grew up with, she chose a more vibrant scheme, along with more comfortable furniture in the home. Her designs were light, with fresh colors and delicate Chinois Erie furnishings, as opposed to the Victorian preference of heavy, red drapes and upholstery, dark wood and intensely patterned wallpapers. Her designs were also more practical; she eliminated the clutter that occupied the Victorian home, enabling people to entertain more guests comfortably. In 1905, de Wolfe was commissioned for the interior design of the Colony Club on Madison Avenue; its interiors garnered her recognition almost overnight. She compiled her ideas into her widely read 1913 book, The House in Good Taste.

In England, Syrie Maugham became a legendary interior designer credited with designing the first all-white room. Starting her career in the early 1910s, her international reputation soon grew; she later expanded her business to New York and Chicago. Born during the Victorian Era, a time characterized by dark colors and small spaces, she instead designed rooms filled with light and furnished in multiple shades of white and mirrored screens. In addition to mirrored screens, her trademark pieces included: books covered in white vellum, cutlery with white porcelain handles, console tables with plaster palm-frond, shell, or dolphin bases, upholstered

and fringed sleigh beds, fur carpets, dining chairs covered in white leather, and lamps of graduated glass balls, and wreaths.

2.2. Expansion

The interior design profession became more established after World War II. From the 1950s onwards spending on the home increased. Interior design courses were established, requiring the publication of textbooks and reference sources. Historical accounts of interior designers and firms distinct from the decorative arts specialists were made available. Organizations' to regulate education, qualifications, standards and practices, etc. were established for the profession.

Interior design was previously seen as playing a secondary role to architecture. It also has many connections to other design disciplines, involving the work of architects, industrial designers, engineers, builders, craftsmen, etc. For these reasons the government of interior design standards and qualifications was often incorporated into other professional organizations' that involved design. Organizations' such as the Chartered Society of Designers, established in the UK in 1986, and the American Designers Institute, founded in 1938, were established as organizations' that governed various areas of design.

It was not until later that specific representation for the interior design profession was developed. The US National Society of Interior Designers was established in 1957, while in the UK the Interior Decorators and Designers Association was established in 1966. Across Europe, other organizations' such as The Finnish Association of Interior Architects (1949) were being established and in 1994 the International Interior Design Association was founded.

Ellen Mazur Thomson, author of Origins of Graphic Design in America (1997), determined that professional status is achieved through education, self-imposed standards and professional gate-keeping organizations. Having achieved this, interior design became an accepted profession.

3. INTERIOR DESIGNER

Interior designer implies that there is more of an emphasis on planning, functional design and the effective use of space, as compared to interior decorating. An interior designer can undertake projects that include arranging the basic layout of spaces within a building as well as projects that require an understanding of technical issues such as window and door positioning, acoustics, and lighting. Although an interior designer may create the layout of a space, they may not alter load-bearing walls without having their designs stamped for approval by an architect. Interior designers often work directly with architectural firms.

Interior designers must be highly skilled in order to create interior environments that are functional, safe, and adhere to building codes, regulations, and ADA requirements. They go beyond the selection of color palettes and furnishings and apply their knowledge to the development of construction documents, occupancy loads, healthcare regulations, and sustainable design principles, as well as the management and coordination of professional services including mechanical, electrical, plumbing, and life safety – all to ensure that people can work, live, and learn in an innocuous environment that is also aesthetically pleasing.

An interior designer may wish to specialize in a particular type of interior design in order to develop technical knowledge specific to that area. Types of interior design include residential design, commercial design, hospitality design, healthcare design, universal design, exhibition design and spatial branding. The profession of interior design is relatively new, constantly evolving, and often confusing to the public. It is a creative profession that is consistently changing and evolving. It is not an artistic pursuit and relies on research from many fields to provide a well-trained understanding of how people are influenced by their environments.

4. STYLES IN INTERIOR DESIGN

At the start of any interior design project, we wonder in what style should create our interior home in order to feel good in that environment. While I emphasize the main characteristics for each one of them, I will try to join some interiors or products that illustrate each style separately. If someone likes classic lines, you can't suggest something modern because she believes that what is proposed isn't represented for her taste, devoid of atmosphere, simple and will not transmit anything.

4.1. Modern Minimalist Style

This style is a form of extreme accuracy, nothing is too much, without heavy backgrounds. The emphasis is on simplicity, the colors may be dull or bright, in any case flashy colors. Pieces are either geometric shapes – square, rectangular, round, but the surfaces are clean, no scenery, no details. Minimalist modern style by its name, illustrates the simplified forms.

4.2. Classic Style

It is a refined style, developed, rich in details, which are found both in the structure of furniture, lighting, etc. as well as in sets, prints. The furniture is the "art" type, carved or inlaid details and apply. Decorated with floral elements, vegetable, various leitmotif or scenes drawn from legends.

4.3. Mid-Century Modern

The mid-1900s produced some of the most iconic pieces in modern design. It is marked by elegant lines and chic minimalism, with frequent use of molded plastic, natural wood, and aluminum. Its pieces are versatile and can complement other design styles.

4.4. Rustic Style

Style structure is a crude, rough details, structure elements of furniture / lighting can be in tree trunks, logs, branches, jute. Style is found in mountain vacation homes, rural.

4.5. Bohemian

The Bohemian (or Boho) design captures the carefree and experimental essence of the namesake lifestyle. It features heavy use of vibrant colors, especially those with red or purple tones. The key is to carefully present a purposefully "messy" look. Layer on textiles (throws, pillows, rugs, tapestry) for a warm feeling.

4.6. Industrial Modern

This is a look that hearkens back to the turn-of-the-century industrial era. It emphasizes frequent use of raw steel with exposed brick elements. It also relies heavily on rustic wood pieces. The modern variant commonly includes copper-tone decor.

4.7. Classic Reinterpreted Style

It is a refined style, elegant, where classic forms details are found in a new approach. The forms preserves the structure of old forms or parts in general updating them sometimes, or some elements of a furniture style combined with modern elements, creating that fusion between old and new. Finishing parts are in a new approach-painted and varnished, with different and innovative colors, surface gold, silver, finished with patina or serigraphic.

4.8. Retro Style

It is the style of '50s, '60s or '70s. In that period it is anticipated design pieces to come. The songs have a playful approach, funny structure, their form and the play of colors and prints that we find in each piece. We find for the first time new approaches to design forms, yet they remain air-old began the design lines. Prints with geometric shapes, lines, plaid or printed with illustrations belonging to the Pop Art style.

4.9. Maverick Style

It is part of modern style, his approach is very inventive, unusual and unconventional. Young, explosive, inventive not respect the rules. Structure can be obtained by joining pieces, overlapping volumes and volumes twisting colors can be randomly chosen even for the same room, seemingly nothing happens, only part of this style.

4.10. Contemporary Style

The style is contemporary-modern style but maintains a hot line through selected finishes and color range used. The songs do not seem very new, modern, and cool. Colors are balanced, warm, bright tones and pastel can be out of the question when it comes to these style. Finishes

warm, wood-veneer, solid wood doors with frames or appearance to look more polished and panels upholstered with leather or sometimes, may be characteristic of this style. Textile materials, velvet, plush, upholstered pieces skin are often used in shaping the ambience characteristic of this style. Printed plates, vegetable or floral color stains cannot be used to amaze complete certain parts of decorated cushions, carpets, etc. Scandinavian modern style can be defined as a contemporary style.

4.11. High-tech Style

High-tech style is an innovative modern style, the emphasis being on furniture structure where every detail of combination is not random and it is part of that structure. Screws, rivets, wheels apparent booms, rough metal finishes, appearances bulbs are specific to this style. The finishes used are often of metal, glass and plastic and wood in small proportions and for parts we find fabric-upholstered as simple as we can, leather. The colors are often dull-gray, white, small black scale.

4.12. Elegant Country Style

Rural style is elegant furniture style with influences from English, French or Scandinavian classic pure style can be called rural chic. Furniture finishes are nice, bright colors-white, pastel colors and forms were taking over traditional furniture but not abundant decorations.

5. METHOD USED FOR ANALYSIS IN THIS STUDY – SURVEY METHODOLOGY

Study on A field of applied statistics, survey methodology studies the sampling of individual units from a population and the associated survey data collection techniques, such as questionnaire construction and methods for improving the number and accuracy of responses to surveys.

Statistical surveys are undertaken with a view towards making statistical inferences about the population being studied, and this depends strongly on the survey questions used. Polls about public opinion, public health surveys, market research surveys, government surveys and censuses are all examples of quantitative research that use contemporary survey methodology to answer questions about a population. Although censuses do not include a

"sample", they do include other aspects of survey methodology, like questionnaires, interviewers, and nonresponse follow-up techniques. Surveys provide important information for all kinds of public information and research fields, e.g., marketing research, psychology, health professionals and sociology

A single survey is made of at least a sample (or full population in the case of a census), a method of data collection (e.g., a questionnaire) and individual questions or items that become data that can be analyzed statistically. A single survey may focus on different types of topics such as preferences (e.g., for a presidential candidate), opinions (e.g., should abortion be legal?), behavior (smoking and alcohol use), or factual information (e.g., income), depending on its purpose. Since survey research is almost always based on a sample of the population, the success of the research is dependent on the representativeness of the sample with respect to a target population of interest to the researcher. That target population can range from the general population of a given country to specific groups of people within that country, to a membership list of a professional organization, or list of students enrolled in a school system (see also sampling (statistics) and survey sampling).

Survey methodology as a scientific field seeks to identify principles about the sample design, data collection instruments, statistical adjustment of data, and data processing, and final data analysis that can create systematic and random survey errors. Survey errors are sometimes analyzed in connection with survey cost. Cost constraints are sometimes framed as improving quality within cost constraints, or alternatively, reducing costs for a fixed level of quality. Survey methodology is both a scientific field and a profession, meaning that some professionals in the field focus on survey errors empirically and others design surveys to reduce them. For survey designers, the task involves making a large set of decisions about thousands of individual features of a survey in order to improve it.

5.1. Survey methodology topics

The most important methodological challenges of a survey methodologist include making decisions on how to:

- Identify and select potential sample members.
- Contact sampled individuals and collect data from those who are hard to reach (or reluctant to respond)

- Evaluate and test questions.
- Select the mode for posing questions and collecting responses.
- Train and supervise interviewers (if they are involved).
- Check data files for accuracy and internal consistency.
- Adjust survey estimates to correct for identified errors.

6. PROBLEM STATEMENT

"Study on customer perception and attitude about the interior design industry/WALL ARTs and there spending capabilities/interests?"

7. SIGNIFICANCE OF THIS STUDY

This study has been conducted on Delhi based Indian middle class which basically comprises of population belonging from Government and Private Job sector. Various parameters have been analyzed using this survey. Below is the description of things being analyzed using this study.

- Age group of the respondents
- Possible decision maker in the family
- Marital status
- Professional background
- Approximate annual income
- House type, if owned or rented
- Type of accommodation
- Frequency of getting the house renovated
- Importance of interiors in the customers mind
- Preferred areas in the house for interiors deign
- Awareness about the concept of wall art
- Impact of wall arts/patterns/design on the customer mind
- Capability/willingness of the customer to pay for the wall arts
- Color preference
- The kind of theme, design, patterns, paintings, wallpapers, etc. … depicting the customer interest
- Amount of customization customer would prefer in the wall arts

This study helps to analyze the target set of customers to reach/promote/ market the product or services related to interiors designing and the WALL ART. Also help to know the customer mind set about the WALL ART concept and evaluate the scope of awareness that can be spread and potential set customer that can be approached.

8. FINDINGS/CONCLUSIONS OF THIS SURVEY

8.1. Age analysis of the target population

The sample population consisted is of the below mentioned age groups:
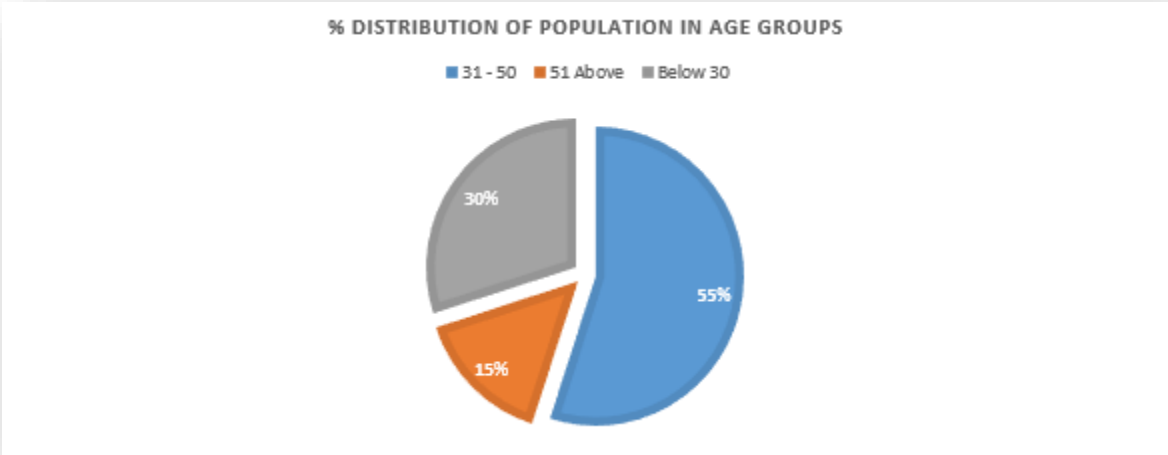
8.2. Earning capability of the population in comparison to the age

The below figures tells the relationship between age and the respective salary. The below graph tell that the major chunk of masses fall in 10 to 15 and above 15 lac span.
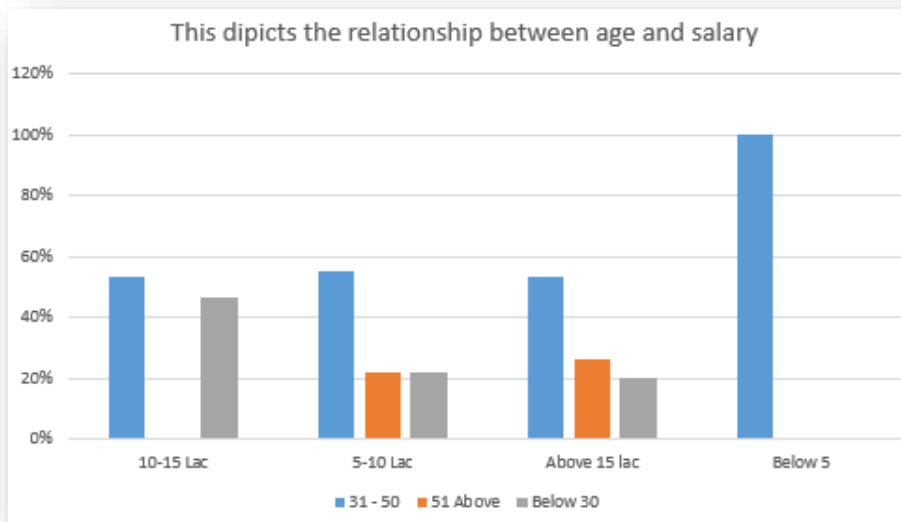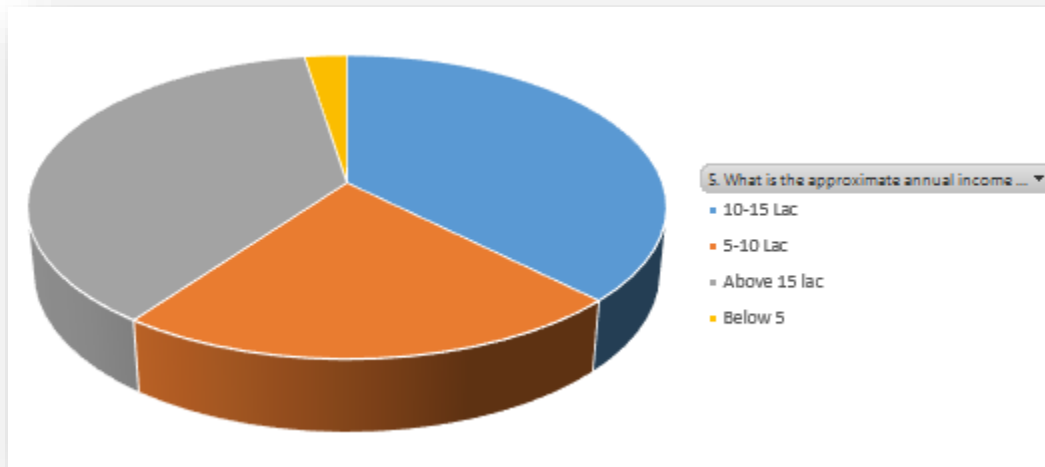
8.3. Customer preference for the interior designing services

The below graph is in continuation of the above and tells that the customer earning more than 10 lac have more tendency to go for Interior designing services
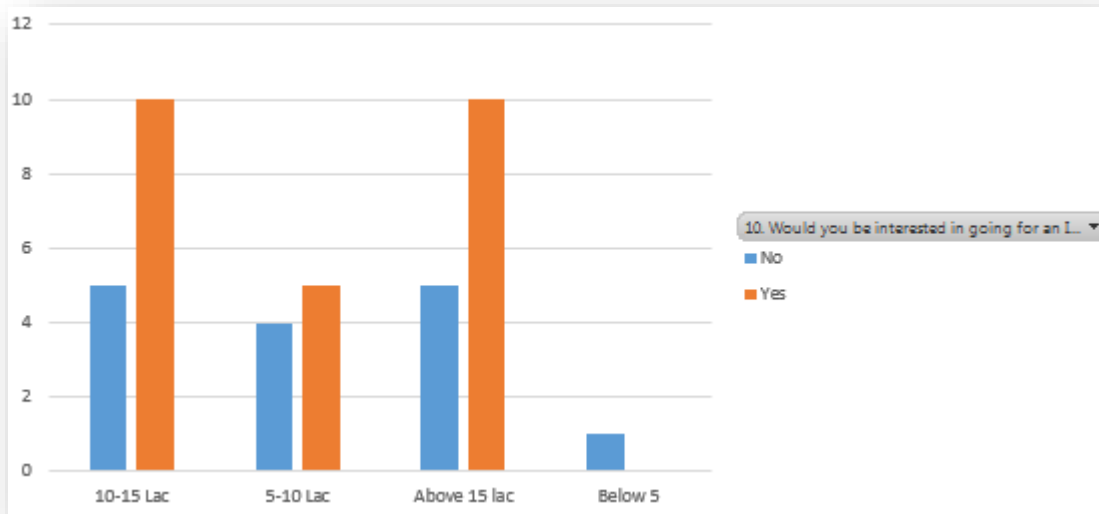
8.4. Customer preference for the interior designing services considered with the marital status impact

The below figure tells about the impact of marital status on the respective preference on the interior designing and its relevant that single or married isn't not relevant for analyzing the preference and the proportions are approximately similar
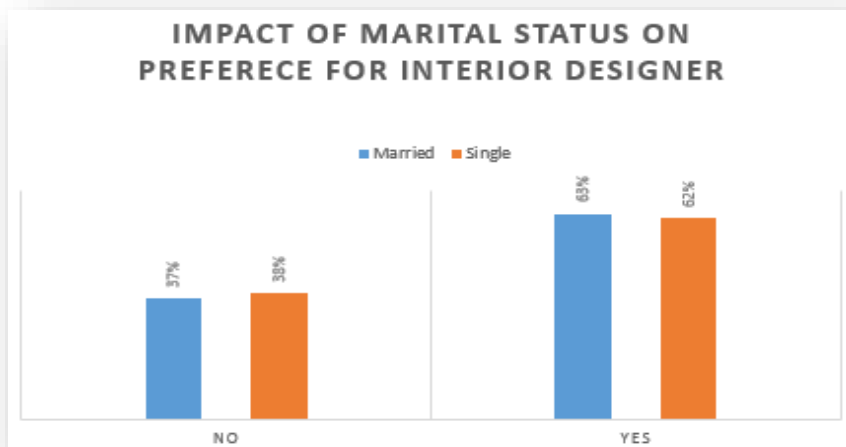
8.5. Impact of age group on the customer preference for the interior designing services.

Below figures talks about the tendency of people belonging to various age groups to go for the interior designing services. The analysis comes out to be that 65% of the population on an average seeks for such services irrespective of the age.
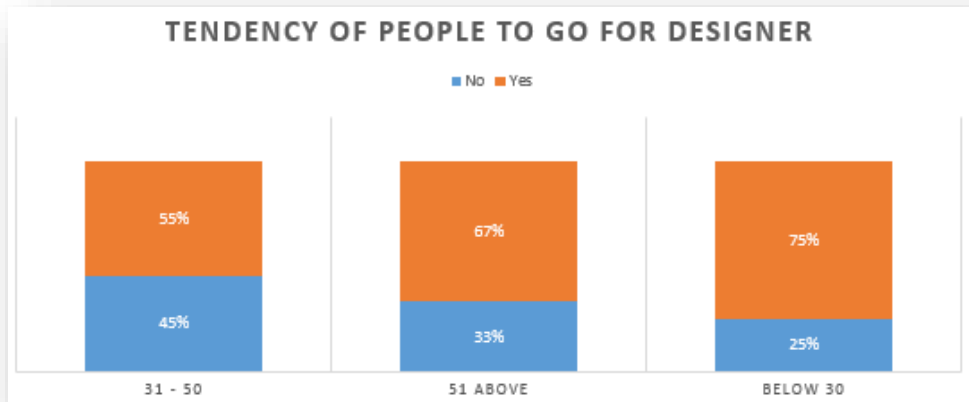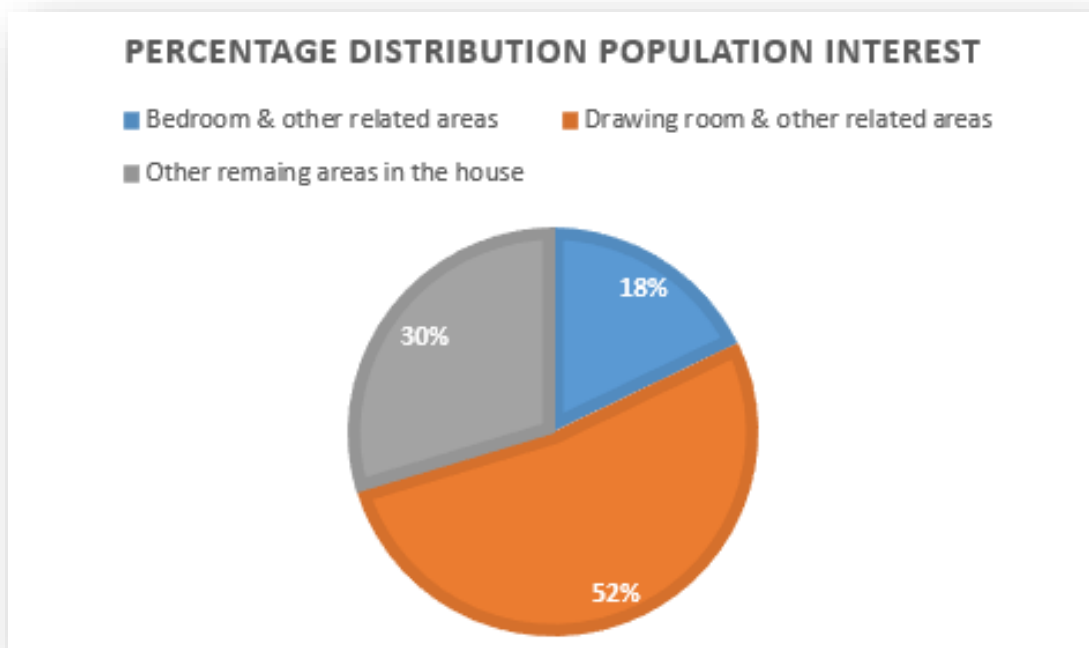

8.6. Impact of age group on the customer preference for the interior designing services.

The below figure talks about the customer frequency of getting the house renovations depending on the house ownership type. It's relevant that on an average people prefer to get the house renovated after 3 years gap that too more inclination is given to the owned houses then the rented one. So the customer living houses majorly falls under the target customer set
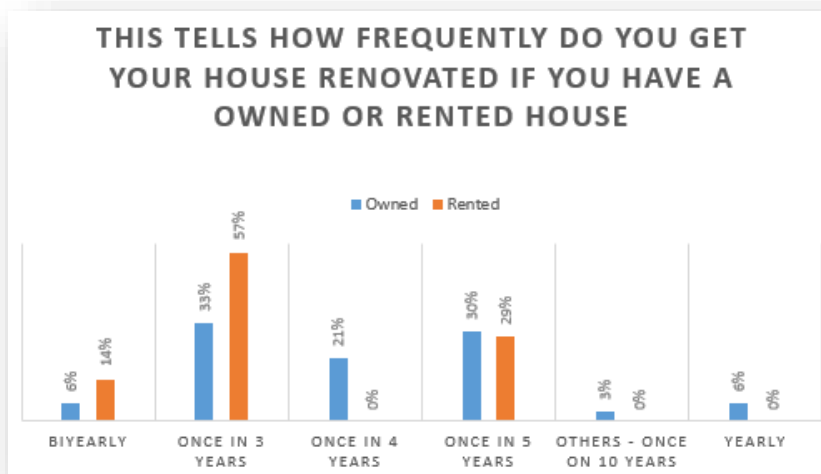
## 8.7. Preferred area of house, population is interested in to go for interior services.

The below figure tell us about the prefered area in the house for which user wish to go for the interor desiging services. Its prominent that the more users are seeking such survices for the publc facing area in the house that mainly comprises of the drawing room, where as comparitively less would opt for such services for the personal space, this mainly inclused customers with the artisic perceptions or back groud as such things make an impact on them.

## 8.8. Age verses preference towards interior designing services.

Below figure talks about the impact of age group on the importance/preference given to the interiors. It's relevant that the age group of 31 to 50 is more inclined towards such services. As from the above graphs we have already analyzed that this is the main age group earning more than 10 lac of income and falls under the major target group for promotion of such services as they have the spending capabilities.

Sum of 9. How much importance do you give to the interiors of your house? Mark on the scale of 1 to 10.
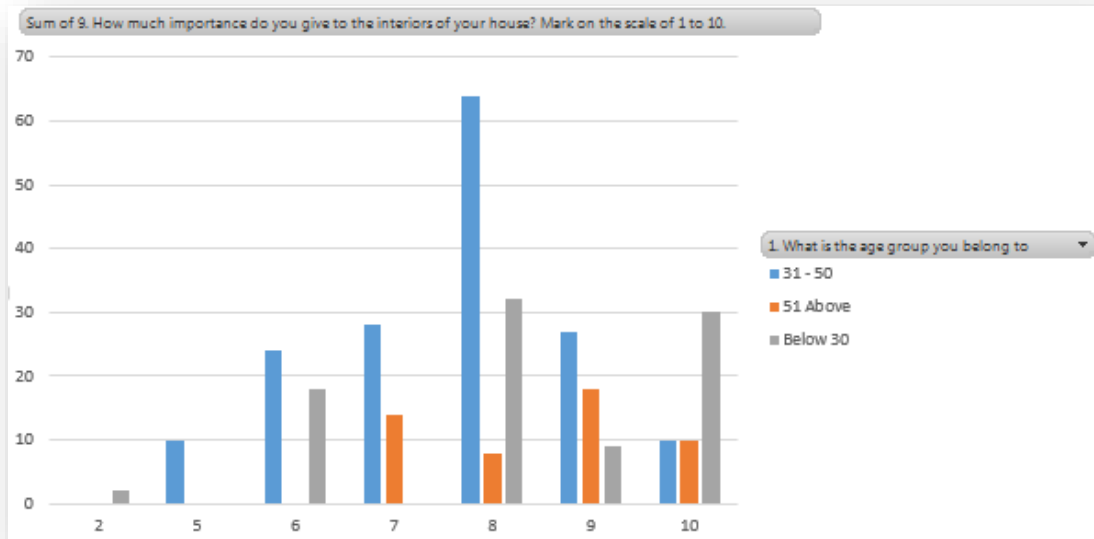
8.9. Customer awareness about the concept of WALL ART.

Below image tells about the customer awareness of the concept "WALL ART". Its shows that there is still a potential of 35% percent of the population that can be targeted to bring under the span of potential customers.

Count of 13. Are you aware of the concept "WALL ART" :
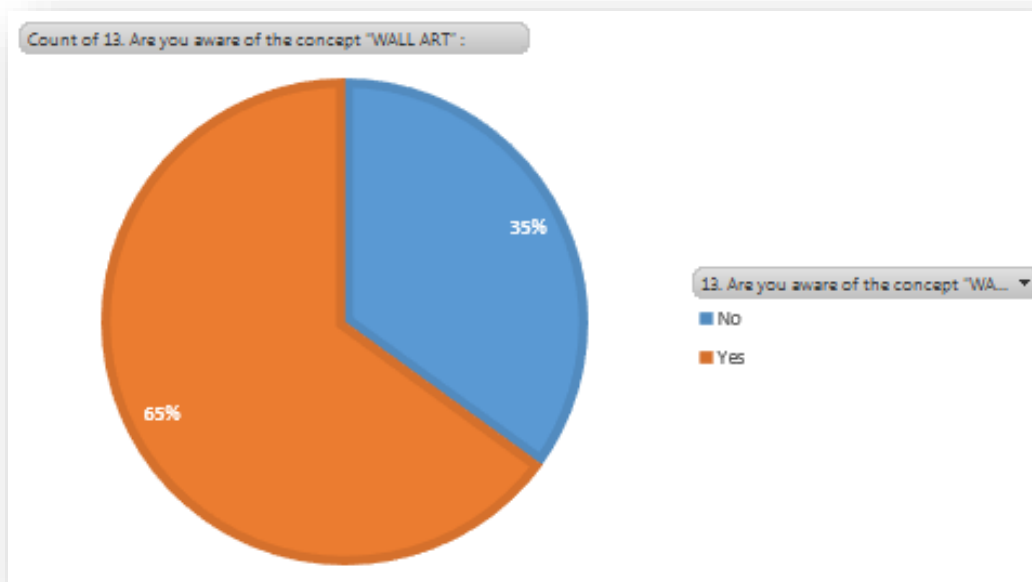
## 8.10. Amount of customization required in interior services.

Below image tells that more customers are seeking towards designing their own house comparison to completely leaving on the designer. Thus this is a highly customized work/service where in which it's essential to understand the customer mind and preference

Count of 18. If given an option:
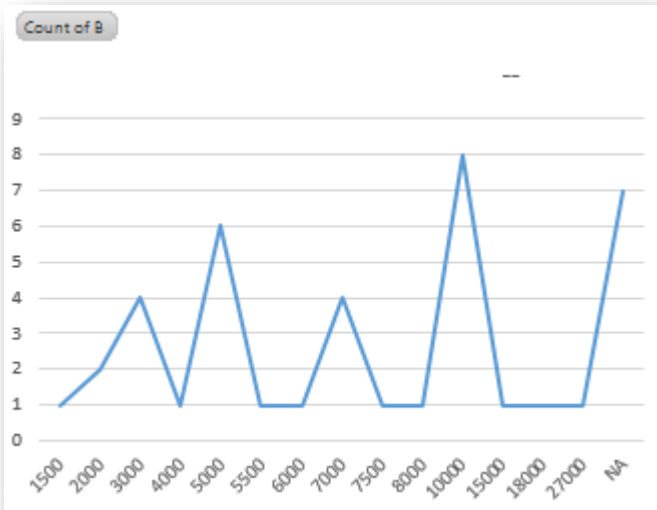
Customisation requirement
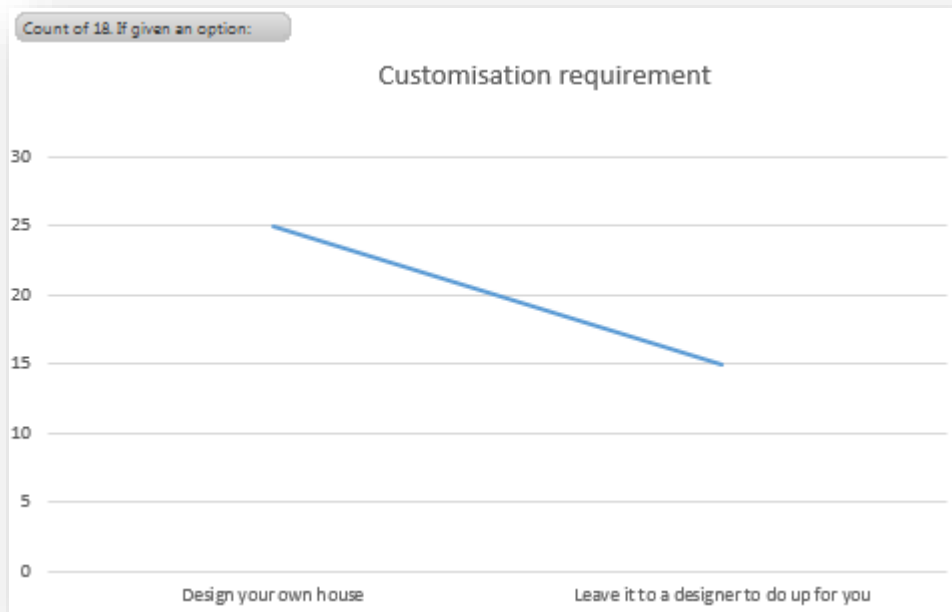
8.11. Willingness/Approximate amount customer is ready to pay for below sample wall arts.
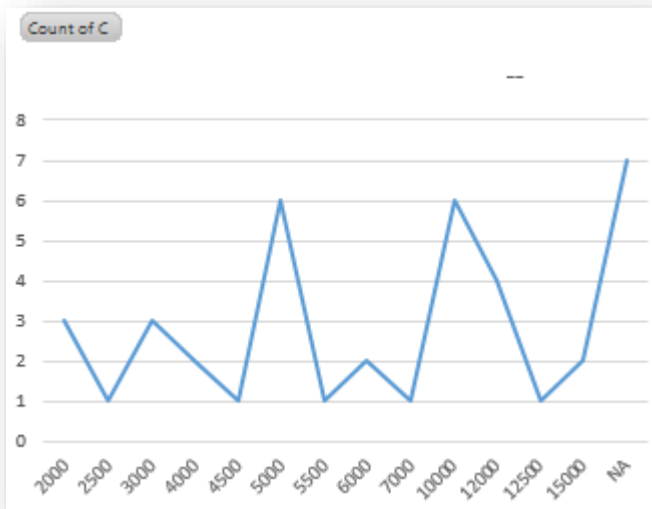
a. Average cost estimated for a below mentioned sample of size (6 by 11 ft.) is 7400 Rs
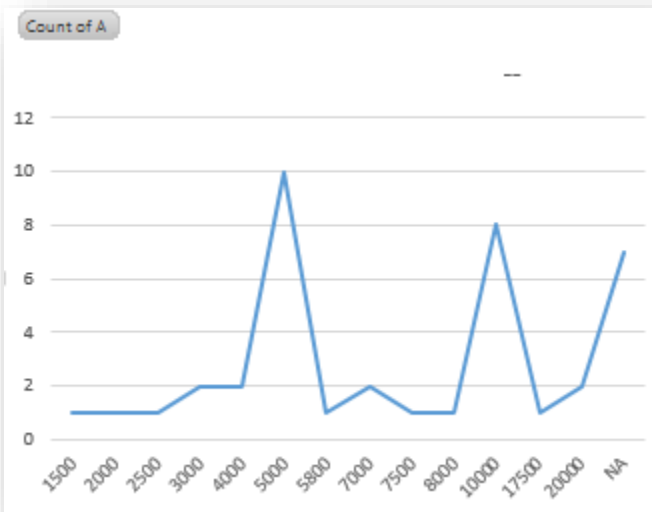
b. Average cost estimated for a below mentioned sample of size (12 by 7 ft.) is 7500 Rs

c. Average cost estimated for a below mentioned sample of size (4 by 5 ft.) is 7100 Rs

From the above analyses this can be inferred that on an average people are willing to pay a sum of approx. 7250 Rs for a single wall – WALL ART. Another key highlight here is that in case people are charges on the bases of per square feet that chances of pricing them high / willingness to pay high increases.

Another conclusion can be drawn from the above analysis that there is big scope of creating awareness regarding the complexity of the handmade custom wall art in comparison with other

options available in the market such as wall stickers which are the major competitors in this scenario.

9. LIST OF QUESTIONS USED TO DRAW THE ABOVE ANALYSIS OF THE TARGET POPULATION

1. What is the age group you belong to :
   a) Below 30
   b) 31 – 50
   c) 51 Above

2. Who makes the possible decision in your family about the house interiors :
   a) Male
   b) Female

3. Marital Status :
   a) Signal
   b) Married

4. What is your profession :
   a) Government Job
   b) Private Sector
   c) Trade/Business
   d) Self-Occupied
   e) Housewife
   f) Retired
   g) Other- Please Specify_____

5. What is the approximate annual income of your family from all sources:
   a) Below 5 Lac
   b) 5 to 10 Lac
   c) 10 to 15 Lac
   d) Above 15 lac

6. House Type :
   a) Rented
   b) Owned

7. Type of Accommodation :

a) Bungalow/Villa
b) Apartment (3 or above BHK)
c) Row house (1/2BHK type)

8. How frequently do you get your house renovated :
    a) Yearly,
    b) Biyearly,
    c) Once in 3 year,
    d) Once in 4 years,
    e) After may be 5 years,
    f) Other : _____ ,

    8.1 when was the last time your house got renovated _____

9. How much importance do you give to the interiors of your house? Mark on the scale of 1 to 10.

    1   2   3   4   5   6   7   8   9   10

10. Would you be interested in going for an Interior designer service:
    a) Yes
    b) No

11. Have you ever used Interior designer/decorator/wall art services:
    a) Yes, If Yes, Name _____ and Type of service :
        ➤ Wall art
        ➤ Complete interiors
        ➤ Room renovation
        ➤ Kitchen
        ➤ Modular kitchen
        ➤ Other , (Please specify) _____
    b) No

12. Which is the preferred area in your house you wish to get renovated, if willing:
    a) Bedroom
    b) Kids room
    c) Drawing room
    d) Kitchen
    e) Washroom

f) Dining room
g) Lobby
h) Other, (Please specify) _____

13. Are you aware of the concept "WALL ART" :
    a) Yes, , If Yes, Please tell the source _____
    b) No, If no, would you be interested in knowing about it : Yes or No _____

14. Do you think wall patterns/designs like shown below make an impact in your house/room décor?
    a) Yes
    b) No

14.1   How much would you pay for these wall arts if getting them done?

a) Rs _____

b) Rs _____

c) Rs _____

15. What kind of colors would you prefer for your walls if given below options :
    a) Dark
    b) Settle
    c) Bright
    d) Light
    e) Mix

16. Will you be interested in :
    a) Theme based design
    b) Wall papers
    c) Complete Makeover
    d) Plain Wall
    e) Texture wall
    f) Paintings on wall
    g) Specific wall design
    h) Family Pictures
    i) Combination of above _____ specify
    j) Others , (Please specify) _____

17. Would you be interested in just one room wall art :
    a) Yes
    b) No, reason _____

18. If given an option:
    a) Would you like to design your own house
    b) Would you leave it to a designer to do up for you

10. REFERENCE

- https://en.wikipedia.org/wiki/Survey_methodology
- https://www.linkedin.com/company/1413303/careers?leoFollow=follow
- https://en.wikipedia.org/wiki/Interior_design
- http://www.home-designing.com/
- http://www.interiordesignjobs.co.uk/designertypes/
- http://designlike.com/9-basic-styles-in-interior-design/
- https://en.wikipedia.org/wiki/Interior_design#Notable_interior_decorators
- http://blog.froy.com/interior-design-styles-8-popular-types-explained/
- https://en.wikipedia.org/wiki/Category:Interior_design