



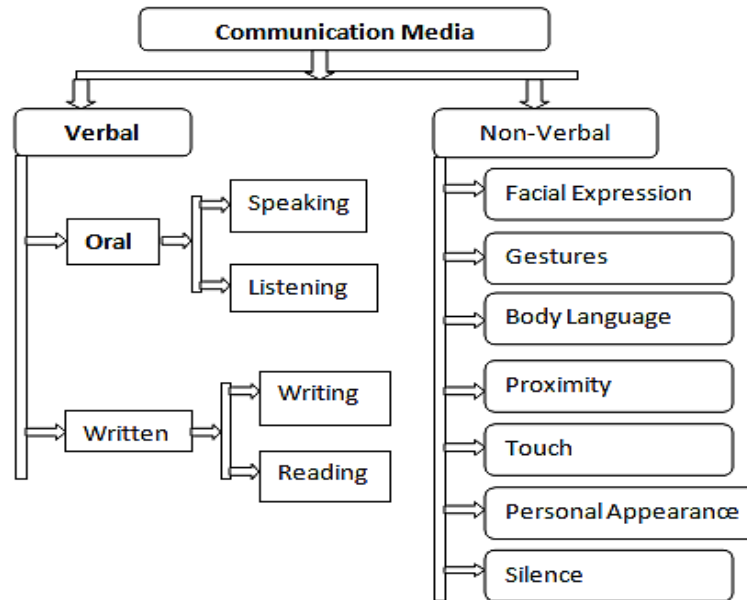
SCHOOL OF BUILDING AND ENVIRONMENT

DEPARTMENT OF DESIGN

Communicating Design – SDE1302

UNIT - I

Communicating- The sharing or exchanging of information, news or ideas between individuals, groups and places. Every communication involves (at least) one sender, a message and recipient(s). There are four main types of communication we use on a daily basis: Verbal, Nonverbal, Written and Visual.



Communication can happen through:

- Speech, or oral communication;
- Writing and graphical representations (such as infographics, maps, and charts);
- Signs, signals, and behaviour.

Differences between Verbal & Nonverbal communication:

Basis	Verbal communication	Non-verbal communication
1. Use of word	Verbal communication uses oral or written words.	Non-verbal communication not uses any oral or written words.
2. Types	Verbal communications two types: Oral and written.	Non-verbal communications may various types: visual, audio, audio-visual, silent etc.
3. Understand	Easy to understand.	Difficult to understand
4. Structured	Verbal communications highly structured.	Non-verbal communication lacks in formal structure.
5. Distortion of information	Less possibility of distortion of information.	High possibility of distortion of information.
6. Continuity	Verbal communication begins and ends with words.	Non-verbal communication continues until the purpose achieved.
7. Feedback	Verbal communication gives a less and delayed feedback.	Non-verbal communication gives a lot of feedback.

Verbal Communication: Verbal communication includes speaking as well as listening. Writing is also a type of verbal communication. Much of the communication that takes place between people is verbal that is based on language. Verbal communication of the vocal category includes spoken language.

Nonverbal Communication: Nonverbal communication includes Facial expressions, Eye movements, Head movements, Gestures, Touch, Posture, Way of talking, Proximity, Appearance, etc.

- To create **impressions** beyond the verbal element of communication.
- To repeat and reinforce what is said verbally.
- To express emotion beyond the verbal element.
- To convey relational messages of affection, power, dominance, respect, and so on.

Paralinguistics: The aspects of spoken communication that do not involve words. It can give meaning, convey emotion or add emphasis

It consists of:

Pitch

Tone of Voice

Vocally produced noises

Pause

Volume

Rate of Speech

Oral Communication: Involves spoken word, either face-to-face or through phone, voice chat, video conferencing or any other medium. Used in discussions and causal and informal conversations. Effectiveness depends on the clarity of speech, voice modulation, pitch, volume, speed. It is the verbal exchange of information, emotions, thoughts, and perceptions. It includes speeches, presentations, conversations, and discussions. Non-verbal aspect of tone of voice plays a significant role in how oral communication is perceived. Since oral communication almost always involves the simultaneous transmission and receipt of a message, feedback from the audience is immediate.

Written Communication: Includes writing and reading traditional pen and paper letters and documents and anything else conveyed through written symbols such as language. There is usually a gap of time and space between creation/transmission of a written message and its receipt. It can include non-verbal elements like handwriting style, spatial arrangement of words, or the format and physical layout of a page that can affect how it is understood. However, the absence of aural cues such as tone of voice make careful word choice, grammar, structure, and punctuation essential for effective written communication.

Electronic Communication: Electronic communication uses a variety of digital technologies like typed electronic documents, e-mails, memos, text chats, SMS to carry messages between senders and recipients. Both oral and written communication can be conveyed electronically. For example, telephone and web conferencing are two modes of oral communication, while e-mail and text messaging are examples of written communication.

Some of the Channels of Communication are:

- Face-to-face conversations
- Videoconferencing
- Telephone conferencing
- Emails
- Written letters and memos
- Chats and messaging
- Blogs
- Formal written documents
- Spreadsheets, etc.

Means of Communication Signals:

- visual,
- auditory,
- tactile/haptic (e.g. Braille or other physical means),
- olfactory,
- electromagnetic, &
- biochemical.

Levels of Communication:

Interpersonal Communication is how an individual chooses to engage with another individual or group.

Intrapersonal communication is a communicator's internal use of language or thought.

Group communication occurs when three or more people communicate to achieve a shared goal.

Public communication is sender focused and typically occurs when one person conveys information to an audience.

Mass communication occurs when messages are sent to large audiences using print or electronic media.

Mass Communication Media:**Print**

- Newspapers
- Magazines
- Books

Audio

- Radio
- Music/Sound Recording

Visual

- Film
- TV
- Videogames

Digital

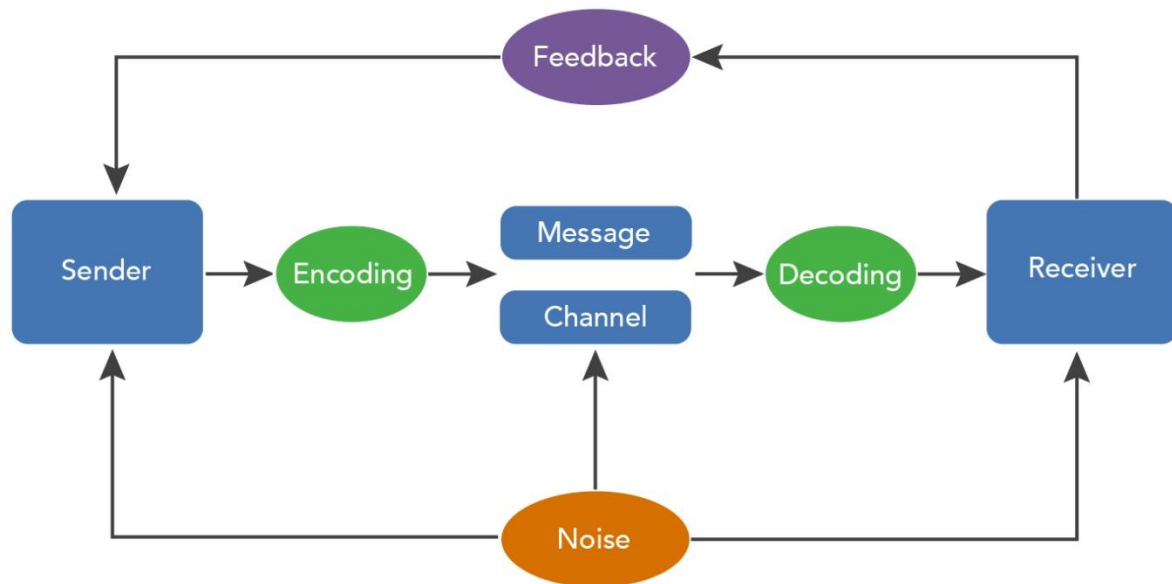
- Internet

Characteristics of Mass Communication:

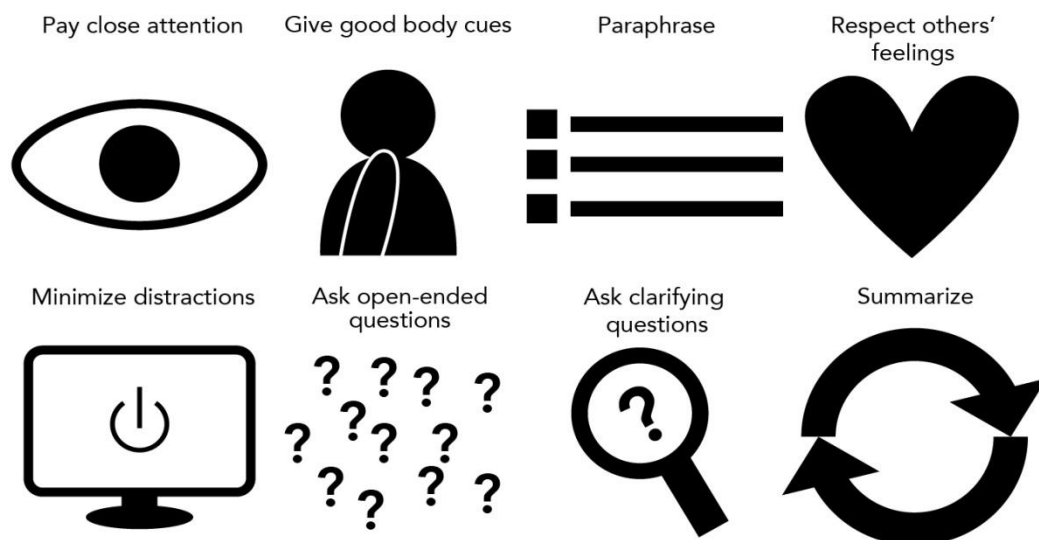
1. Message produced in complex organizations
2. Message fixed in some form with information and symbolic content (either in digital bits or commodity form)
3. Message is sent/transmitted or diffused widely via a technological medium- Newspaper, magazine, CD or videocassette, radio, television, satellite or Internet
4. Message is delivered rapidly over great space

5. Message reaches large groups of different people simultaneously or within a short period of time
6. Message is primarily one-way, not two way

Process of Communication:



Active Listening Feedback Mechanisms: Asking open-ended questions, Minimizing distractions, Clarifying, Paraphrasing, Summarizing.



What can be done with Communication?

- Business- Sales, customer service, management, real estate, human resources, training and development.
- Public relations / advertising- Public relations, advertising/marketing, public opinion research, development, event coordination.
- Media- Editing, copywriting, publishing, producing, directing, media sales, broadcasting.
- Nonprofit- Administration, grant writing, fund-raising, public relations, volunteer coordination.
- Government/law- City or town management, community affairs, lobbying, conflict negotiation / mediation.
- Education- High school speech teacher, forensics/debate coach, administration and student support services, graduate school to further communication study.

Formal Communication:

1. 'Formal Communication' is the transmission of information in formal organizational structure and in specific direction.
2. The purposes of formal communication are to give orders, convey instructions and fulfil objectives of the organisation through some pre-determined rules and regulations.
3. Letters, reports, memos, speeches, e-mail, internet, website, etc. are used in the case of formal communication.
4. In the case of formal communication feedback requires some time due to completion of formal procedure.

Informal Communication:

1. 'Informal Communication' is the communication on the basis of informal relations and understanding among the people at the same or different levels.
2. The purposes of informal communication are to build up informal relationship through personal contacts, sharing of information, etc.
3. Usually verbal channels like face-to-face conversations, telephone calls, gossip, etc. are used in the case of informal communication.
4. In informal communication feedback is immediate.

Differences:

BASIS FOR COMPARISON	FORMAL COMMUNICATION	INFORMAL COMMUNICATION
Meaning	A type of verbal communication in which the interchange of information is done through the pre-defined channels is known as formal communication.	A type of verbal communication in which the interchange of information does not follow any channels i.e. the communication stretches in all directions.
Another Name	Official Communication	Grapevine communication
Reliability	More	Comparatively less
Speed	Slow	Very Fast
Evidence	As the communication is generally written, documentary evidence is present.	No documentary evidence.
Time Consuming	Yes	No
Advantage	Effective due to timely and systematic flow of information.	Efficient because employees can discuss work related problems, this saves time and cost of the organization.
Disadvantage	Distortion due to long chain of communication.	Spread of rumors
Secrecy	Full secrecy is maintained.	It is difficult to maintain the secrecy.
Flow of Information	Only through predefined channels.	Can move freely.

Communication in an Organization:

Control: Communicating rules and processes to keep order and equity operating within the system. Eg.- An organization leveraging their communication processes to keep order and ensure grievances are heard fairly- (HR). There's an informal version of control within an organization, too. Eg.- A department member might be too eager to please the boss, staying late and producing more than the others on his team. The other team members might pick on that eager individual, make fun of him, and very informally control that person's behaviour.

Motivation: Goals, feedback and- to improve performance and stimulate motivation.

Organizations are likely to exhibit a bit of the "control" aspect in communicating goals to individual contributors, transferring information via a chain like the management.

Feedback and reinforcement as a motivator can also be a formal controlled process. but it can also occur in informal ways.

Information: Organizations need to keep their employees informed of their goals, industry information, preferred processes, new developments and technology, etc.in order that they can do their jobs correctly and efficiently. This information might come to employees in formal ways, via meetings with managers, news and messaging via a centralized system (like an intranet site), or it could be informal, as when a team member on the assembly line suggests a quicker way to approach a task and gets his co-workers to adopt the method.

Emotional Expression: Communication is the means by which employees express themselves, air their grievances, and interact socially. For a lot of employees, their employment is a primary source of social interaction. The communication that goes on between them is an important part of an organization and often sets the culture of the organization. There is not one function of organizational communication that's more important than another—an organization needs to have all four of the functions operating well.

7 Pillars of Business Communication:

Clear- Messages should be easily understood

Concise- Messages should feature only necessary information

Objective- Messages should be impartial

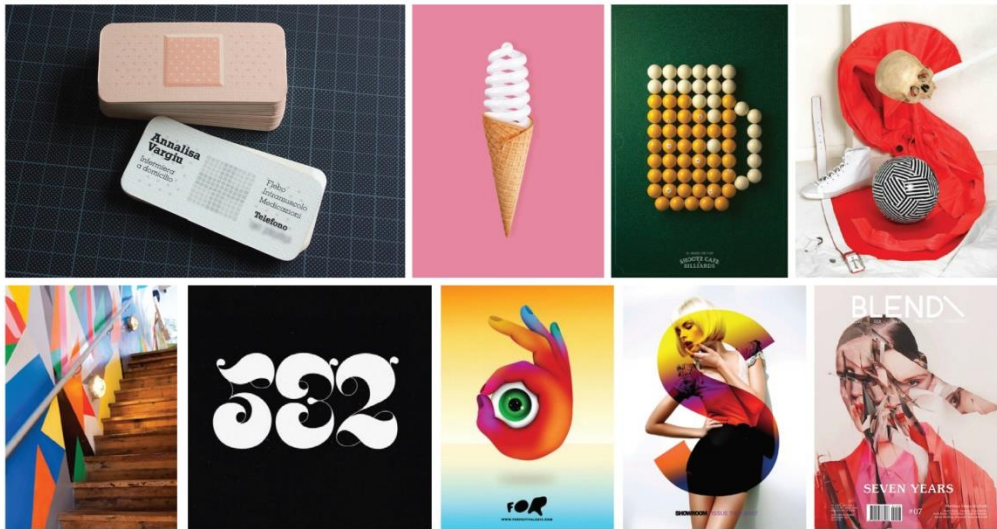
Consistent- Messages, when communicated more than once, should always be the same

Complete- Messages should feature all the necessary information

Relevant- Messages should have meaning to its receiver

Understanding of Audience Knowledge- Messages should consider what the receiver already knows about the situation, and not assume too much or too little

Visual communication: Visual communication is the act of using photographs, art, drawings, sketches, charts and graphs to convey information or send messages.



Visual Literacy:

- Visual literacy can be defined as the “ability to construct meaning from visual images.
- A set of skills used to interpret the content, social impact, purpose and audience.
- Judging the accuracy, validity and worth of images.
- Influenced by the experiences of each individual.

An effective designer studies these areas in order to make messages that an audience reads, comprehends and responds to consistently. Using the senses to detect signals from the immediate environment. Selecting is the next stage – a conscious, intellectual act where one chooses to pay attention to something. Perceiving is making sense of what is selected – that is, make meaning. This is an active process – not mere observation, but intentional. “The question is not what you look at, but what you see”. If one learns how to ‘read’ visuals or becomes visually literate, one can continually build on the knowledge that provides – it is a cycle.

Visual Aids & Techniques:

Visuals are often used as an aid during presentations to provide helpful context alongside written and/or verbal communication. Some of the visual aids are:

Lettering/ Typography

Photographs

Drawings/Illustrations

Symbols

Charts, Mind maps or graphs

Mood Boards, Colour Boards, Pattern Boards, Material Boards

Storyboards

Cartoons

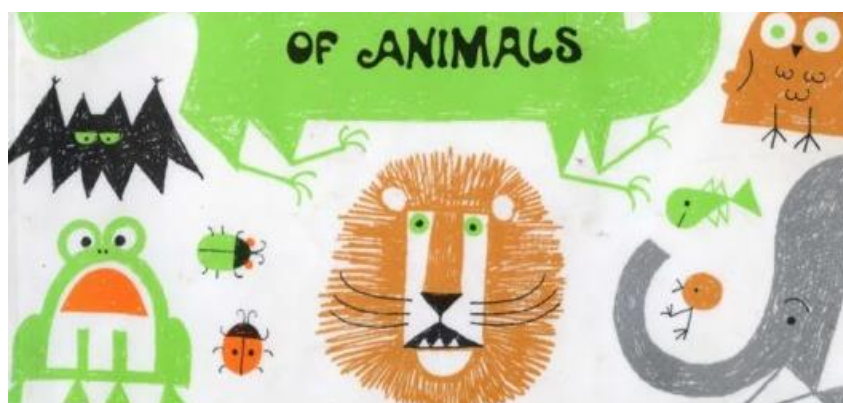
Prototypes

Colour in Visual communication:

Colour to speed visual search: Convey information quickly, which facilitates visual search.



Colour to improve object recognition: We recognize objects more quickly when their colours reflect what we see in the physical world.



Colour to enhance meaning: Because the eyes are attracted to bright and high-contrast colours, viewers will derive meaning from something that stands out.



Colour to establish identity: Visual identity is often highly correlated with colour through symbolism.



Colour for symbolism: Colour elicits both cultural and psychological associations that are symbolic of ideas, concepts and feelings.



Colour to communicate mood: Many facets of colour particularly saturation (colour purity) and value (range of light to dark) are known to evoke emotion. But colour also creates a mood. Research shows that lighter colours are associated with a more positive affect and darker colours with more negative.



VISUAL AIDS & TECHNIQUES FOR DESIGN REPRESENTATION

- **Visuals** are often used as an **aid** during presentations to provide helpful context alongside written and/or verbal communication.
- Lettering/ Typography
- Photographs
- Drawings/Illustrations
- Symbols
- Charts, Mind maps or graphs
- Mood Boards, Colour Boards, Pattern Boards, Material Boards
- Storyboards
- Cartoons
- Prototypes

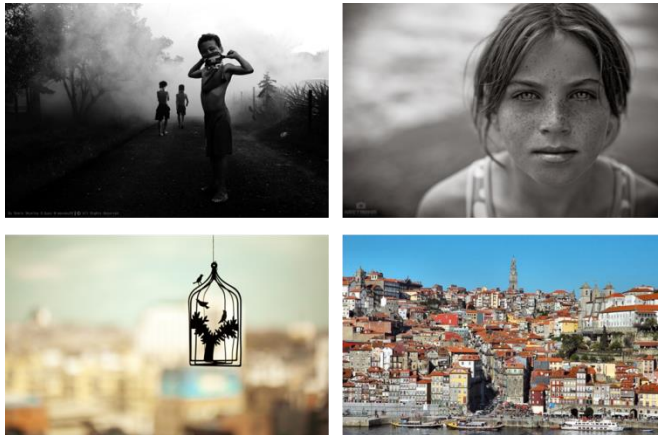
Lettering/ Typography



Text is composed to create a readable, coherent, and visually satisfying type that works invisibly, without the awareness of the reader. aspects of letter design and application, both mechanical (typesetting, type design, and typefaces) and manual (handwriting and calligraphy). Typographical elements may appear in a wide variety of situations, including:

- Documents
- Presentations
- Display typography (described below)
- Clothing
- Maps and labels
- Vehicle instrument panels
- As a component of industrial design—type on household appliances, pens, and wristwatches, for example

Photographs



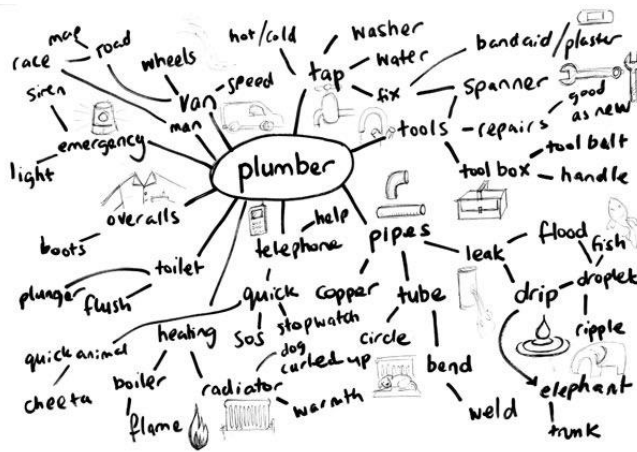
Photographs are good tools to make or emphasize a point or to explain a topic. A photograph is also good to use when the actual object cannot be viewed.

Drawings/Illustrations

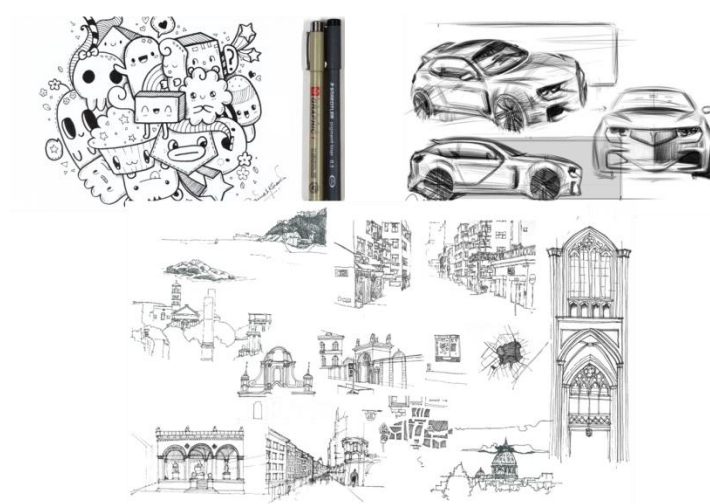


Some designers work exclusively in the illustration discipline. They communicate ideas through drawing, using traditional and/or digital media. They may work for book or magazine publishers, or they work independently, or self-publish their own books.

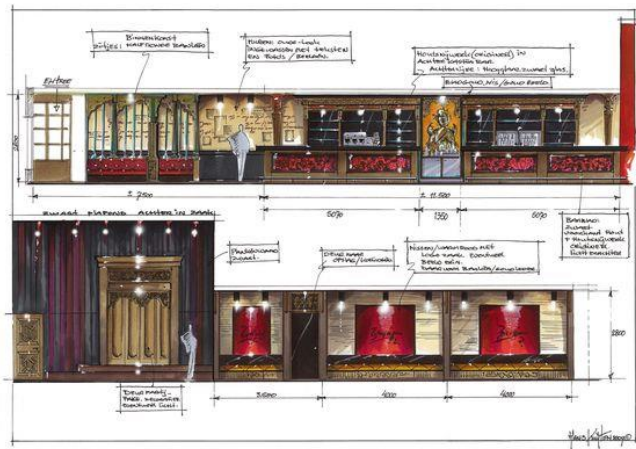
Charts, Mind maps or graphs



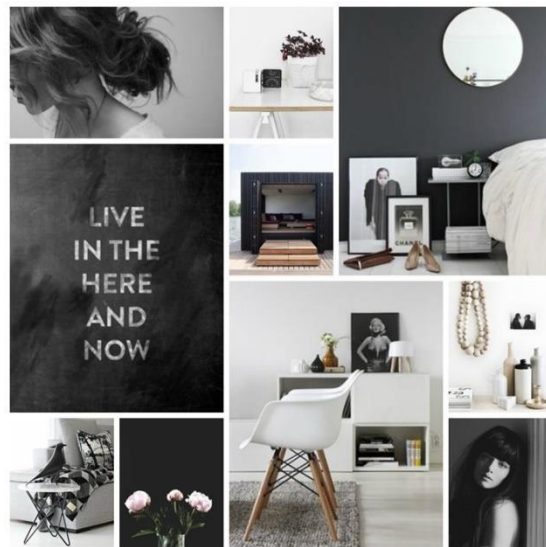
Sketches

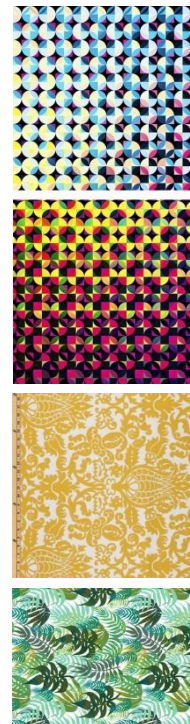
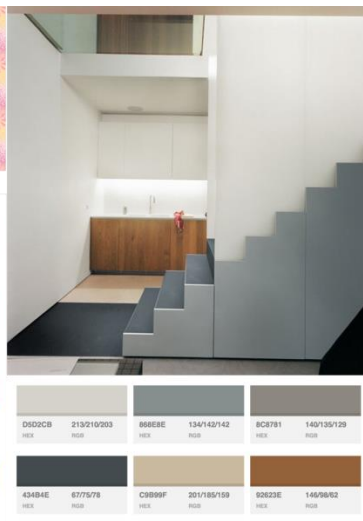


Rendered Drawings



Mood Boards, Colour Boards, Pattern Boards, Material Boards

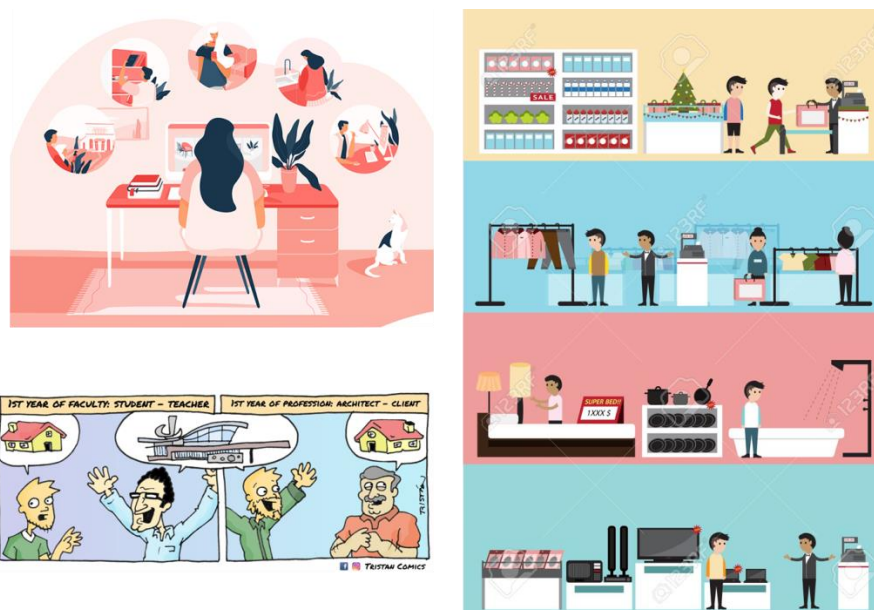




Storyboards



Cartoons



Prototypes





SCHOOL OF BUILDING AND ENVIRONMENT

DEPARTMENT OF DESIGN

Communicating Design – SDE1302

UNIT – II

READING TO LEARN

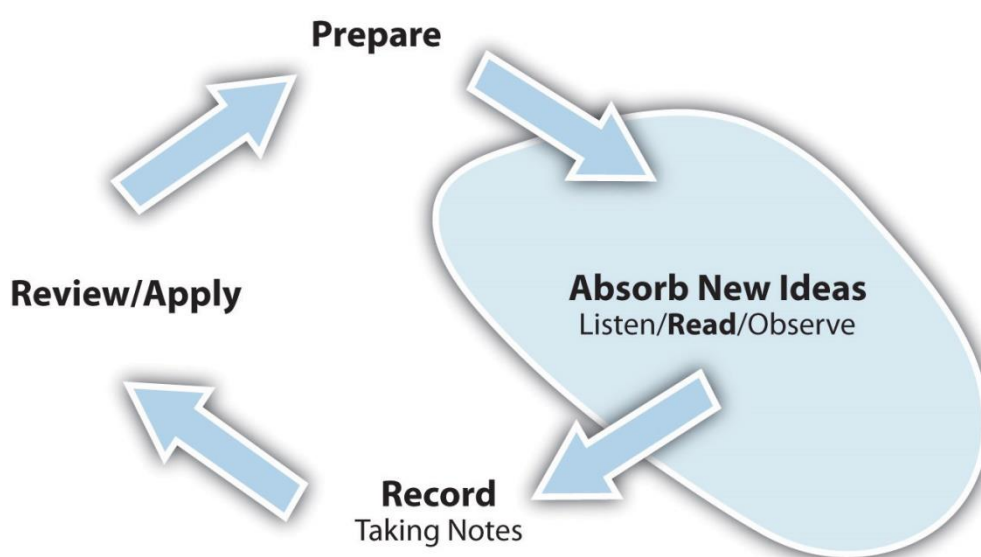
Planned, deliberate set of strategies to engage with text-based materials with the purpose of increasing your understanding.

- **Reading is so important for college success**
- **Reading in college is different from reading in school**
- **Discovering the principles of reading to learn (active reading) will help you retain information better**
- **Knowing where, when, and how long to read**
- **Knowing the anatomy of a textbook**
- **Building your vocabulary**

Reading in school vs college

- 1 + 2
- For every 1 Hour of class, spend 2 or more additional hours studying- mostly reading - Books, Journals, Articles, Dissertations, Research Papers, Interviews/ Lectures, Case Studies
- Take personal responsibility to read and understand the concepts discussed in class without being told to.
- Reading is a primary means for absorbing ideas in the learning cycle, but it is also very important for the other three aspects of the learning cycle.

ACTIVE READING



1. Preparing for reading
2. Understanding what you read
3. Staying focused while reading
4. Selecting the best location for reading
5. Selecting the best time for reading assignments
6. Breaking down assignments into manageable pieces
7. Working through a difficult text
8. Setting priorities for reading assignments
9. Reading faster
10. Taking notes while reading
11. Finding strategies for highlighting and marginal notes
12. Reading primary source documents
13. Improving vocabulary

FOUR STEPS

1. Preparing
2. Reading
3. Capturing the key ideas
4. Reviewing

PREPARING

- Understanding this background will give you the context of the book.
- Understand what parts you should pay special attention to, and what parts can you browse through.
- Understand what ideas are specifically highlighted based on the structure of the book,

Anatomy of a textbook

- Good textbooks are designed to help you learn.
- They have many features worth exploring because they can help learn more effectively.
- In your textbooks, look for the elements listed in the Next Slides

Textbook Feature	What It Is	Why You Might Find It Helpful
1) Preface	A section at the beginning of a book in which the author or editor outlines its purpose and scope, acknowledges individuals who helped prepare the book, and perhaps outlines the features of the book.	You will gain perspective on the author's point of view, what the author considers important. If the preface is written with the student in mind, it will also give you guidance on how to "use" the textbook and its features.
2) Foreword	A section at the beginning of the book, often written by an expert in the subject matter (different from the author) endorsing the author's work and explaining why the work is significant.	A foreword will give you an idea about what makes this book different from others in the field. It may provide hints as to why your instructor selected the book for your course.
3) Author Profile	A short biography of the author illustrating the author's credibility in the subject matter.	This will help you understand the author's perspective and what the author considers important.
4) Table of Contents	A listing of all the chapters in the book and, in most cases, primary sections within chapters.	The table of contents is an outline of the entire book. It will be very helpful in establishing links among the text, the course objectives, and the syllabus.
5) Chapter Preview or Learning Objectives	A section at the beginning of each chapter in which the author outlines what will be covered in the chapter and what the student should expect to know or be able to do at the end of the chapter.	These sections are invaluable for determining what you should pay special attention to. Be sure to compare these outcomes with the objectives stated in the course syllabus.
6) Introduction	The first paragraph(s) of a chapter, which states the chapter's objectives and key themes. An introduction is also common at the beginning of primary chapter sections.	Introductions to chapters or sections are "must reads" because they give you a road map to the material you are about to read, pointing you to what is truly important in the chapter or section.

7) Applied Practice Elements	Exercises, activities, or drills designed to let students apply their knowledge gained from the reading. Some of these features may be presented via Web sites designed to supplement the text.	These features provide you with a great way to confirm your understanding of the material. If you have trouble with them, you should go back and reread the section. They also have the additional benefit of improving your recall of the material.
8) Chapter Summary	A section at the end of a chapter that confirms key ideas presented in the chapter.	It is a good idea to read this section before you read the body of the chapter. It will help you strategize about where you should invest your reading effort.
9) Review Material	A section at the end of the chapter that includes additional applied practice exercises, review questions, and suggestions for further reading.	The review questions will help you confirm your understanding of the material.
10) Endnotes and Bibliographies	Formal citations of sources used to prepare the text.	These will help you infer the author's biases and are also valuable if doing further research on the subject for a paper.

READING

- Look for answers to the questions you wrote.
- Pay particular attention to the first and last lines of each paragraph.
- Think about the relationships among section titles, boldface words, and graphics.
- Skim quickly over parts of the section that are not related to the key questions.

CAPTURE KEY IDEAS

- Write the answers to your questions in the notes column
- Define the important keywords you found in the reading
- Mark with a highlighter the key ideas and words in the book
- Use a pencil to make annotations for important sections

Cornell Method of Note Taking

- narrow column on the left and a wide column on the right with header and footer
- Title And date in the header
- Questions, Keywords and main ideas on the left column after preliminary scanning
- Notes in the Right column
- Summary of the entire text in footer

Prof Jones
 9/03
 Page 1

LEARNING CYCLE

*Chart from
Powerpoint

NTS: What brain
foods should
I include in my diet?

What is the difference
between hearing
and listening?

How does Jones signal
something is important?

4 Steps of Learning Cycle

I Preparing

II Absorbing

III Capturing

IV Reviewing and Applying

I Preparing

Mental: Do Assignments
Review syllabus
Set learning goals

Physical: Get sleep
Eat right

Operational: Supplies on hand
Sit in the right part of
the class

II Absorbing: Listening and Reading

1 Listening - Hearing w/ the obj of
UNDERSTANDING.

Focus on what is being said - give the
speaker your undivided attention. Don't
prejudge. Find ways of confirming what you
just heard is what they intended. Eliminate
distractions.

Look for Signals: Each instructor uses
different ways to let you know what is
important: Writing on the board, repetition,
change of inflection.

There are 4 steps to effective learning: Preparing, absorbing, capturing and reviewing. Each of these steps must be used continually to be a successful student.

REVIEWING

- Understand- ‘What did I learn?’; ‘What does it mean?’
- Write a summary in your own words about what you have understood from the reading
- Discuss with others

Summary of Steps

1. Consider why the faculty has selected the particular text. Map the table of contents to the subject syllabus.
2. Plan your reading by scanning the text first, then create questions based on the section titles. These will help you focus and prioritize your reading.
3. Use the Cornell method for planning your reading and recording key ideas.
4. Don’t try to highlight your text as you read the first time through. At that point, it is hard to tell what is really important.
5. End your reading time by reviewing your notes.
6. Pace yourself and read in a quiet space with minimal distractions.

Strategies for reading

- Pace yourself.
- Schedule your reading.
- Get yourself in the right space.
- Avoid distractions.
- Avoid reading fatigue.
- Make your reading interesting.

Online Reading

- Online materials offer endless possibilities, but select Web sites for information carefully to ensure reliability and currency.
- Check for quality of information
- Check reviews and references
- Look at the page’s url Address and Structure

Building Vocabulary

- Both leaders and advertisers inspire people to take action by choosing their words carefully and using them precisely.

- A good vocabulary is essential for success in any role that involves communication, and just about every role in life.

Techniques to help build Vocabulary

- **Be on the lookout for new words.**
- **Write down the new words you encounter, along with the sentences in which they were used.**
- **Infer the meaning of the word.**
- **Look up the word in a dictionary.**
- **Write the word in a sentence, ideally one that is relevant to you.**
- **Say the word AND Definition out loud**
- **Use the word when possible soon**

Lazy vocabulary- Ummm, Uhh, Like, They, You know, OK, Yeah, Hmmm, Etc.

Some fun ways to find new words

- Read.
- When you look up a word in the dictionary, look at other interesting words on the same page.
- Solve crossword puzzles.
- Play word games like Scrabble, Boggle, or Pictionary.
- Watch movies.
- Listen to speeches and attend lectures.
- Have discussions (not just casual conversations) with friends.
- Read some more

KEY TAKEAWAYS

Reading

Reading, like learning, involves a cycle of preparing, absorbing, recording, and reviewing.

In college, you will be expected to do much reading; it is not unusual to do two or more hours of reading for every hour you spend in class. In college, you are also expected to think critically about what you read.

Active reading involves four steps:

- Prepare for reading by scanning the assignment and developing questions for which you want to discover answers through your reading.
- Read the material and discover the answers to your questions.
- Capture the information by highlighting and annotating the text as well as by taking effective notes.
- Review the reading by studying your notes, by integrating them with your class notes, and by discussing the reading with classmates.

Before you read, learn as much as you can about the author and his or her reason for writing the text. What is his or her area of expertise? Why did the instructor select this text?

When scanning a reading, look for clues to what might be important. Read the section titles, study illustrations, and look for keywords and boldface text.

Do not highlight your text until you have read a section completely to be sure you understand the context. Then go back and highlight and annotate your text during a second read-through.

Think critically about what you are reading. Do you agree with what the author is saying? How does it relate to the rest of the material in the course? What does this new material mean to you in “real life”?

Special Texts and Situations

Practice “reading” the illustrations. Each type of graphic material has its own strength or purpose.

If you need to read with children around, don’t put off your reading until you have a large block of time; learn to read in short periods as available.

When reading on the Internet, be extra diligent to evaluate the source of the material to decide how reliable that source may be.

If English is your second language, seek out resources that may be offered on campus. In any case, be patient with the process of mastering college-level English. And always remember this: what feels like a disadvantage in one situation can be a great gift in another situation.

Vocabulary

Reading and vocabulary development are closely linked. A stronger vocabulary makes reading easier and more fun; the best way to build a vocabulary is to read.

Look for new words everywhere, not just in class.

When you encounter a new word, follow these steps:

- Write it down and write down the sentence in which it was used.
- Infer its meaning based on the context and word roots.
- Look it up in a dictionary.
- Write your own sentence using the word.
- Say the word, its definition, and your sentence out loud.
- Find an opportunity to use the word within two days.



SCHOOL OF BUILDING AND ENVIRONMENT

DEPARTMENT OF DESIGN

Communicating Design – SDE1302

UNIT - III

STORYTELLING

- Storytelling describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, and embellishment.
- It involves the exchange of tales, experiences, and just information from the 'Storyteller' to its 'Audience'.
- All designed objects, whether conceived by an architect, artist, graphic designer, industrial designer, or landscape architect, tell a story.

Including a story in a building creates a level of meaning and connection to the user that can be engaging and provoking. The ability for the observer to learn something beyond the obvious causes them to remain rather than pass by.

A visual is worth a thousand words. Don't tell the audience, show them.

ELEMENTS OF A STORY

- FACTS
- SITUATION
- CHARACTERS
- PLOT
- RESOLUTION

FACTS

- The main idea message, or purpose of a story.
- It is the meaning behind events and characters' actions in a story.
- It is not a moral, lesson, or a rule for living.
- Ex. Love, Family Feud, etc.

SITUATION

- Tells the reader where (place) and when (time) the story takes place.
- It helps build background and create images in the mind to help set the tone or mood of the story.
- Landscape, scenery, buildings, seasons or weather, time and location to provide a strong sense of setting.

Using the Five Senses

A good setting helps the reader visualize the places in the story.

A good author includes descriptions of the setting using the five senses.

CHARACTERS

- The people, and in some stories, the animals that take part in the story.
- The description of the personalities of the characters in the story and the way in which an author reveals their personalities.
- Protagonist – the hero of the story
- Antagonist – the villain in the story who is always opposing the protagonist

Characters and how we get to know them:

- Through the author's physical description of them
- Through their actions
- Through their words (dialogue)
- Through their inner thoughts
- Through what other characters say and think about them

Think about your favorite book, movie or TV character...

How can you describe his/her appearance?

What kind of personality does he/she have?

What kinds of things does he/she like?

Can you make a list of character traits for this character?

Character Traits

A character who is brave. A character who has a best friend. A character who has many friends. A character who is funny or plays jokes. A character who is responsible. A character who is adventurous. A character who solves mysteries. A character who is a troublemaker. A character who is grouchy. A character who is always helpful. A character who is cheerful. A character who is nervous. A character who is clever. A character who is quiet.

Honest	Excited	Bright	Unselfish	Humble	Ambitious
Light-hearted	Studious	Courageous	Self-confident	Friendly	Able
Leader	Inventive	Serious	Respectful	Short	Quiet
Expert	Creative	Funny	Considerate	Adventurous	Curious
Brave	Thrilling	Humorous	Imaginative	Hard-working	Reserved
Conceited	Independent	Sad	Busy	Timid	Pleasing
Mischievous	Intelligent	Poor	Patriotic	Shy	Bossy
Demanding	Compassionate	Rich	Fun-loving	Bold	Witty
Thoughtful	Gentle	Tall	Popular	Daring	Fighter
Keen	Proud	Dark	Successful	Dainty	Tireless
Happy	Wild	Light	Responsible	Pitiful	Energetic
Disagreeable	Messy	Handsome	Lazy	Cooperative	Cheerful
Simple	Neat	Pretty	Dreamer	Lovable	Smart
Fancy	Joyful	Ugly	Helpful	Prim	Impulsive
Plain	Strong	Selfish	Simple-minded	Proper	Loyal
Kind					Virtuous

PLOT

- The chain of related events that take place in a story.
- Built around conflict, which is a struggle between opposing forces.

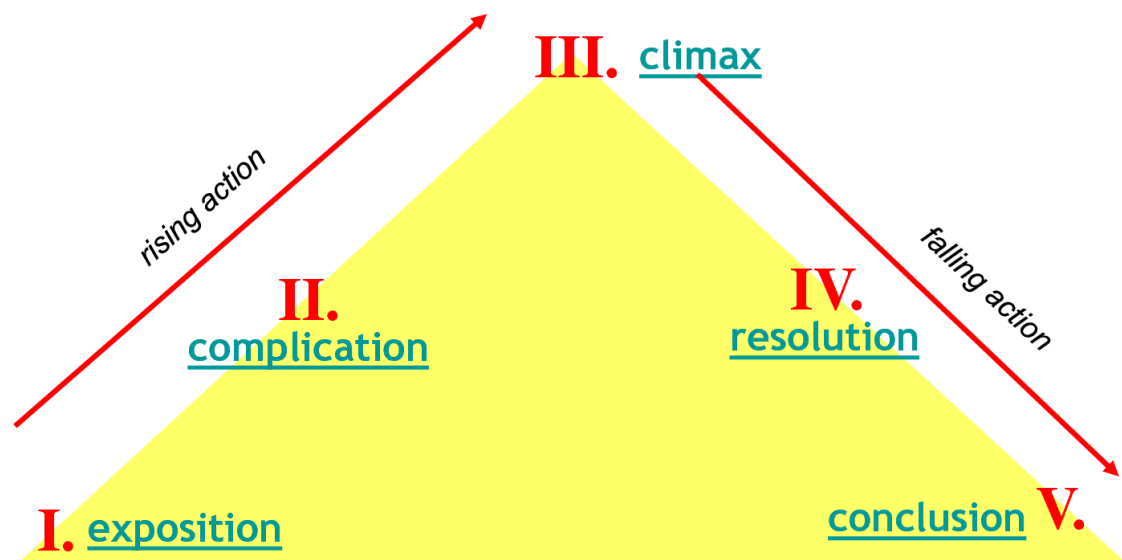
There are 5 elements of a plot:

- **Exposition-** The exposition is the introduction to a story, including the primary characters' names, setting, mood, and time.

- **Conflict-** The conflict is the primary problem that drives the plot of the story, often a main goal for the protagonist to achieve or overcome.
- **Rising Action-** The rising action of the story is all of the events that lead to the eventual climax, including character development and events that create suspense.
- **Climax-** The climax is the most exciting point of the story, and is a turning point for the plot or goals of the main character.
- **Falling Action-** The falling action is everything that happens as a result of the climax, including wrapping-up of plot points, questions being answered, and character development.

Freytag's Pyramid

Gustav Freytag was a 19th century literary critic (1863) who proposed that Shakespeare's plays (all of which are divided into 5 major sections, called acts) follow this plan as regards the development of their plots.



RESOLUTION

- The resolution of the plot that occurs after the climax.
- Loose ends are tied up.
- There might not be a clear resolution.

What does this mean for interior design?

- Just as how stories communicate meaning through written or visual means, Interior and Architectural spaces must also convey meaningful messages to the users of the space.
- The Interior Designer is the storyteller who makes buildings and spaces that speak
- One of the greatest challenges for spatial designers today is the creation of meaningful places and pleasurable user experiences.
- The ability for the user of a space to learn something beyond the obvious causes them to remain rather than pass by.
- Stories that are repeated, gather layers of meaning, can stimulate imagination and form a collective consciousness of human wisdom.
- In order for visual storytelling to occur in Interior Design a multiple-layered language must be developed.

ELEMENTS OF A STORY -> Interior Design

- **Facts-> Theme, Brief**
- **Situation-> Context, Setting**
- **Characters-> Users**
- **Plot-> Experience**
- **Resolution-> Solution, Impact**

Narrative

- One relevant design tool engaging with user experience and the creation of meaningful places is 'Narrative'.
- Including a narrative in a building creates a level of meaning and connection to the user that can be engaging.
- A great narrative when forming the brief can instruct as well as inspire. giving them an in-depth understanding of the client's needs.

Narrative can evolve from:

- Client's mission and passion;
- The building program or function;
- The location & site context;
- Its place in history and culture
- Shared experiences

Understand the 3 main questions:

- 1) **What is needed?** (mostly centred on functional requirements in different spaces)
- 2) **What is desired?** (mostly about design preferences and covering different aspects: form, materials, style, colour, etc)
- 3) **Who are you designing for?** (about lifestyle, and things that are important to the client and users)

Narrative can be showcased in design through:

- Colour, Pattern & Materiality
- Sequence and Orientation
- Structure and Form
- Symbolism
- Style & Details

How to Reach Users through Stories

You can use storytelling in your design process to present your user research results in an engaging way and create empathy with your target users. This will help you steer the design process and keep it user-centric.

Define your target users with personas – to envision users' likely experiences and gain empathic insights. Personas and attributes are based on user research but tell a story about your insights.

Create a plot, with conflict – to make the personas heroes and envision how they can overcome specific problems using your design. Make this a mapped-out journey or storyboard with each persona's aim/s clearly defined.

Give your design the supporting role – show it improving your persona's/user's life and how easy it is to use.

Work with the setting – When and where users use your design is vital for building empathy.

Tailor the look/feel – Your design's appearance is vital regardless of its functional benefits, so design the most appropriate (e.g.) layout, colors, typography.

Story vs Narrative

A story is bound by time. It has a beginning, a middle, and an end. It details events and orders them in a way that creates meaning. In a presentation, stories speak to specific accomplishments and inspire action—“We did this, and it was amazing!”

A narrative is not bound by time. It relates separate moments and events to a central theme but doesn’t seek resolution. In a presentation, the narrative encompasses the past, present, and future—“Where we’ve come from. Where we are. Where we’re headed.”

Layering

Layering is the act of building the space from the ground up. It is about taking each of those individual design elements and pulling them together to form a cohesive look. It’s the special ingredient that adds depth to a space and makes it extraordinary.

- **Architectural Elements: Shell and Openings, Wall and Ceiling treatment**



- **Flooring: Tiles, Wood, carpet, vinyl**



- **Lighting: Overhead lights, table lamps, ambient features**



- **Furniture: Upholstered, Free-standing and Built-in furniture**



- **Textiles: Pillows, blankets, curtains, area rugs, bedding**



- **Casegoods: Storage, Bookshelves, Armories**



- **Wall art and Accessories: Photos, artwork, mirrors, Décor pieces**



Layering Elements

- Colour, Pattern & Materiality
- Sequence and Orientation
- Structure and Form
- Symbolism
- Style & Details

Layering a room really comes down to using different patterns, shapes, textures and colors to add depth, balance and create contrast. Layering a room really comes down to using different patterns, shapes, textures and colors to add depth, balance and create contrast. Just like with fashion, layering a room pulls together a cohesive and styled look while adding depth and personality.

1: LAYER RUGS



My go-to for rug layering is a cowhide on top of an area rug. This is a great way to mix textures and depending on the look you're going for, you can go bold (i.e. zebra, antelope) or keep it simple with a solid cowhide. I also think the shape of a cowhide on top of an area rug is an amazing contrast and breaks up the room a bit.



2: LAYER WINDOW TREATMENTS



Window treatments are like the earrings of a room, and one of the best decisions I made for the bedroom was layering contrasting window treatments. Again, it's yet another way to bring in different colors and textures to the space, like the caviar linen Roman Shades paired with Chartreuse velvet curtains.



Curtain & bamboo shade layering - You can layer window treatments with by pairing a linen/bamboo/wood shade with patterned or textured curtains. Windows offer endless possibilities for layering if you're willing to get creative.



Curtain & bamboo shade layering in living room

WINDOW LAYERING



3 : LAYER PILLOWS



Pillow layering for sofas/loveseats and sectionals and this post for pillow layering on a bed.

PILLOW LAYERING



4. LAYER LIGHTING



Achieving the layered lighting look can be done in two layers: your first layer as your ceiling lighting and the second as task lighting (i.e. table lamps, floor lamps, sconces, or picture lights).



LIGHTING LAYERING



5. LAYER PATTERNS





SCHOOL OF BUILDING AND ENVIRONMENT

DEPARTMENT OF DESIGN

Communicating Design – SDE1302

UNIT - IV

Spatial quality determinants

View, privacy, lighting, spatiality, spatial arrangements, the transition between public and private spaces, and perceived, built, and human densities.

Who a designer communicates with

- Clients/users,
- Fellow workers,
- Policy-makers,
- Public,
- Media.

DIAGRAMS

Diagram is the process of abstracting and simplifying an idea so that it can be easily understood. It is record of physical and spatial features that define the unique and distinctive features of a building, site or program.

Why use diagrams?

- Diagrams facilitate the quick discovery of alternative solutions to a problem in early stages of development.
- Diagrams don't only analyse the physical, but also reveal the context, background and a lot more.
- Diagrams also make it easier to understand how some seemingly unrelated works can actually be put together thematically as an inventory of relevant conditions.

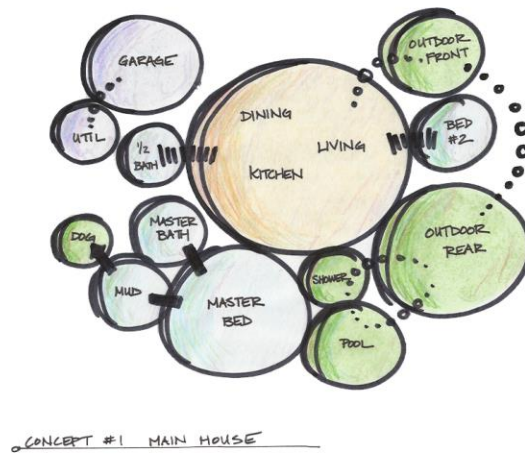
DIAGRAMS IN THE DESIGN PROCESS

- Diagrams creation is a method of showing the design process itself. Visual language is the medium between thought and reality as sketches and diagrams represent and reflect what the designer wants them to reflect. In other arts generally there is no focus on showing the design process itself such as painting or sculpture, but for us, it is an essential skill!
- Diagrams are not only a method of visual representation but also a method of solving problems
- Diagramming plays an important role in the entire design process, starting from basic bubble diagrams made during the beginning of the design process to different design aspects.

- Diagrams are used as communication tools as they can be a way of testing different concepts quickly.
- Diagrams can also help clients and the general public understand the important part of the concepts of the design so that they can understand the designers ideas clearly.

Types of diagrams

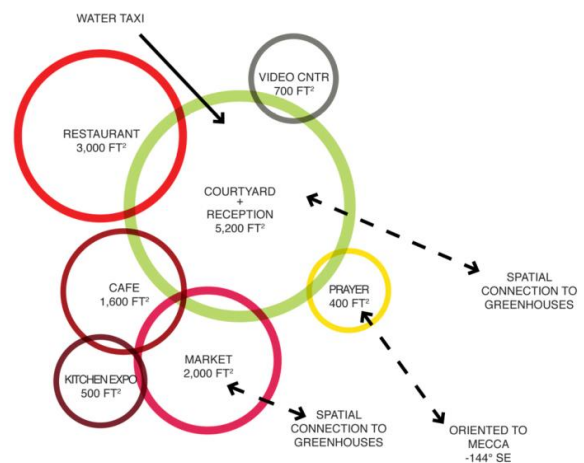
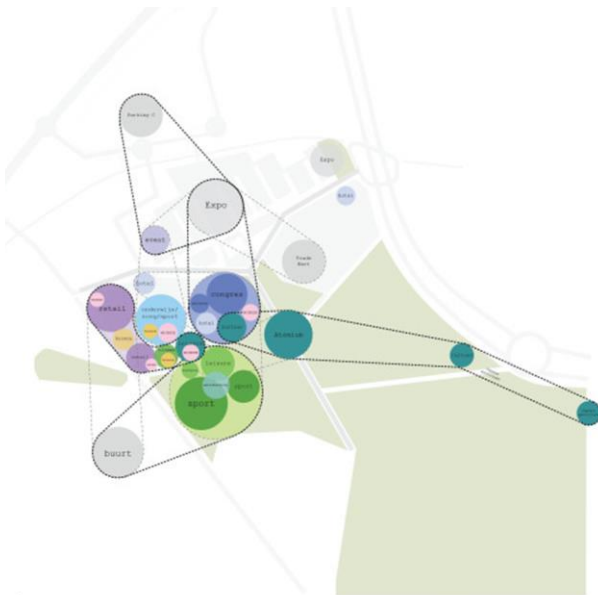
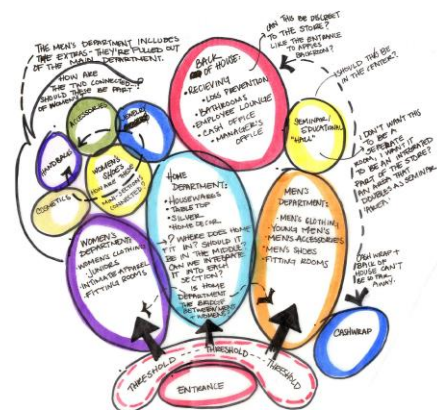
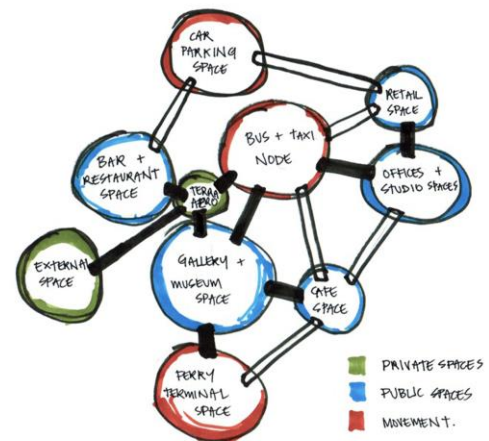
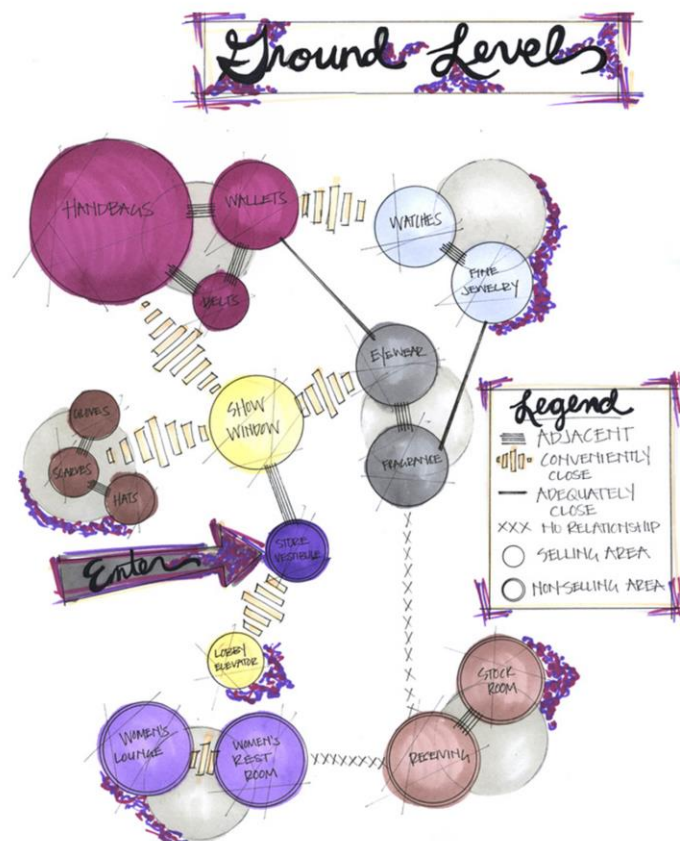
- Bubble Diagram
- Conceptual Diagram
- Program Diagram
- Context Diagram
- Structure Diagram
- Axonometric Diagram
- Scale Diagram
- Activity Diagram
- Emotional Diagram
- Topology Diagram
- Circulation Diagram
- Plan Diagram
- Mass Diagram
- Geometric Diagram
- Illustrations
- Sketches
- Collages

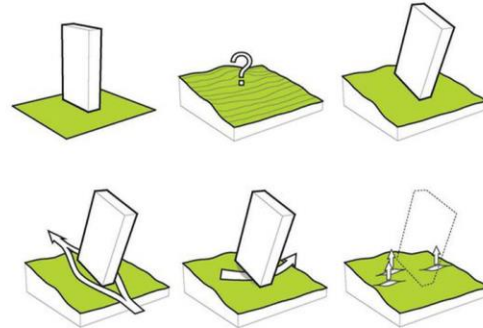


Bubble Diagram

Bubble diagrams are freehand diagrammatic drawings made by architects to be used for space planning and organization at the beginning of the design process.

The various elements of the program are listed and then arranged as per required proximity. It is an arrangement of what comes where in a design. Just like conceptual diagrams these bubble diagrams are also modified later on to develop best suited arrangement of spaces.



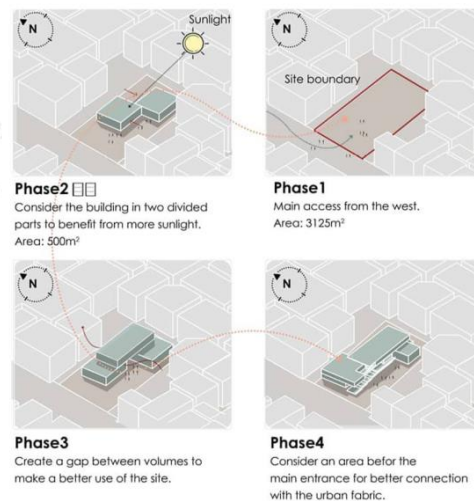
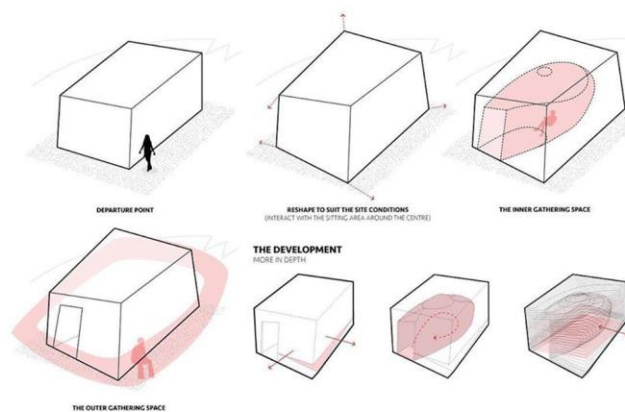
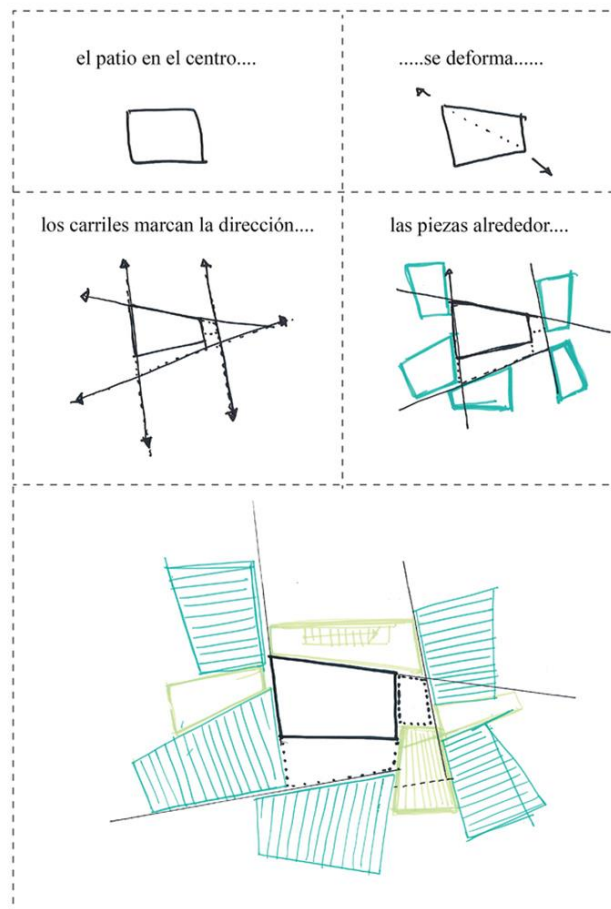
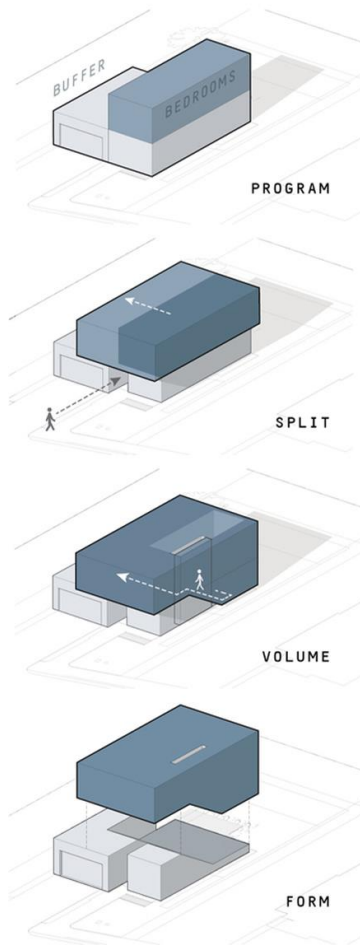


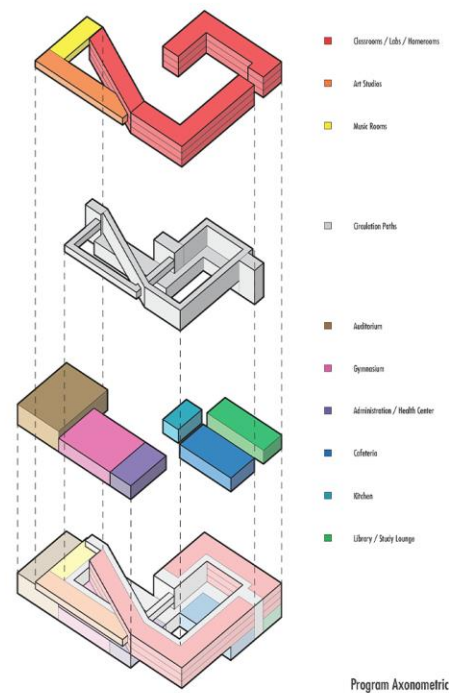
Conceptual Diagram

The Conceptual diagrams show the process or the sequence of finding the concept through specific steps. and It helps people to understand what lead to the final idea.

And through few basic shapes and their arrangement, the main idea is put forward. These conceptual diagrams can be seen as the starting step which is later manipulated, adjusted and modified till the actual design emerges out of it.

A conceptual diagram is often presented as a process that takes more than two steps. These diagrams often use a setting that remains constant throughout the process. It is only necessary to change one or two variables to show the concept more clearly.



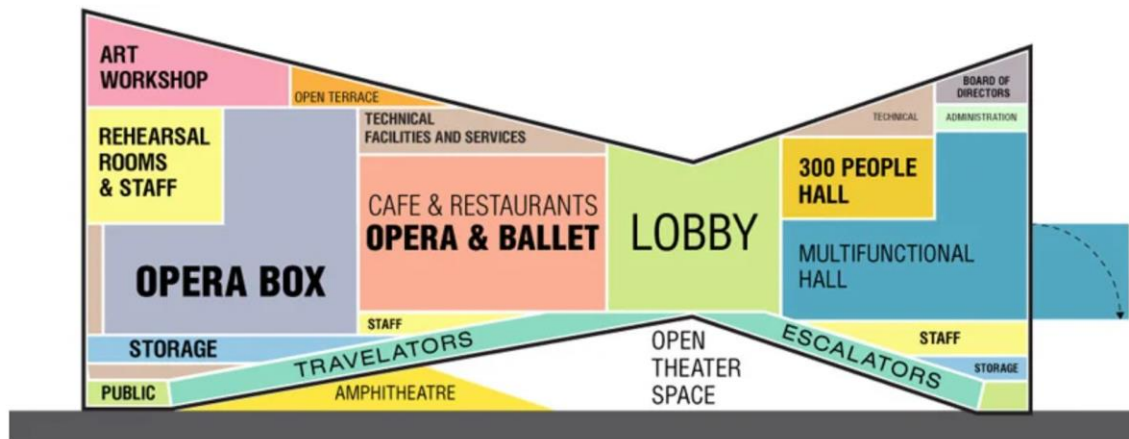
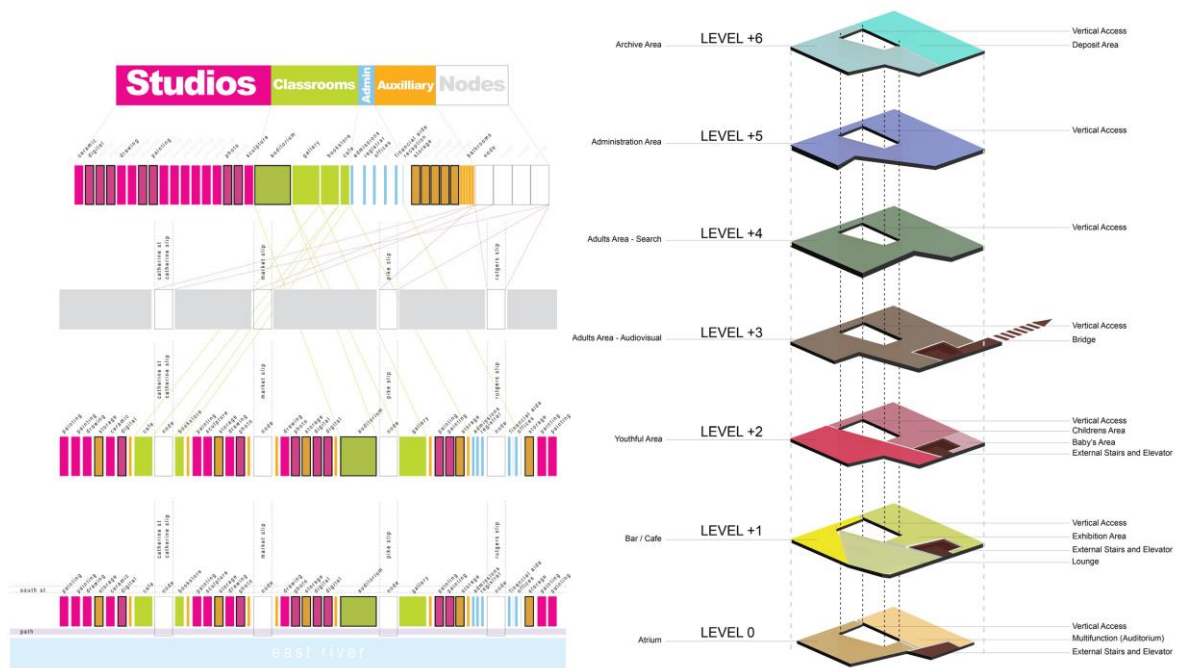


Program Diagram

A program diagram of the project defines the different functions and areas – rooms, spaces, ..etc- that will be contained in a project.

These diagrams refer to the layout of a project in terms of program and usage and may be used to visualize how the program relates to the building form.

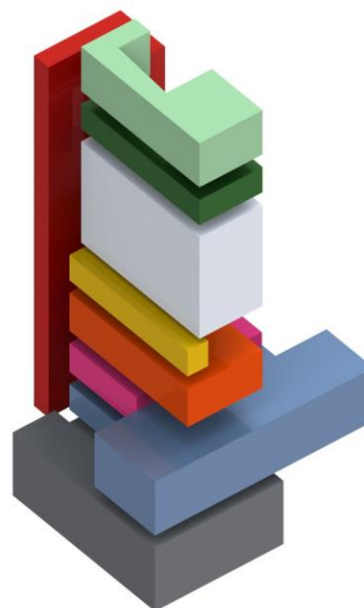
They can be drawn in different way, such as a basic scheme as we will see in the next example, or over a plan, section, 3d drawing, model or sketch!

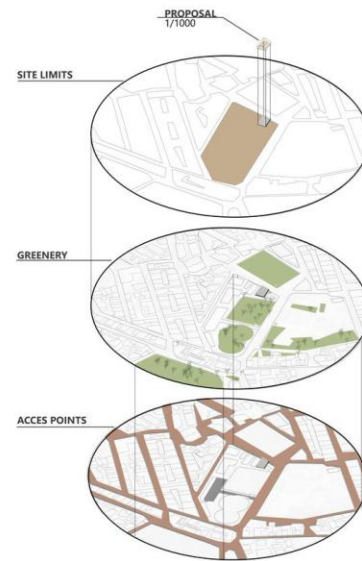


programmatic sectional diagram

Program Zoning

- CORE
- ATELIER
- CHAIRMAN AREA
- OFFICE
- CAFETERIA
- LOBBY
- GALLERY
- AUDITORIUM (208 seats, 450 m²)
- PARKING LOT (52 cars, 450 m²)

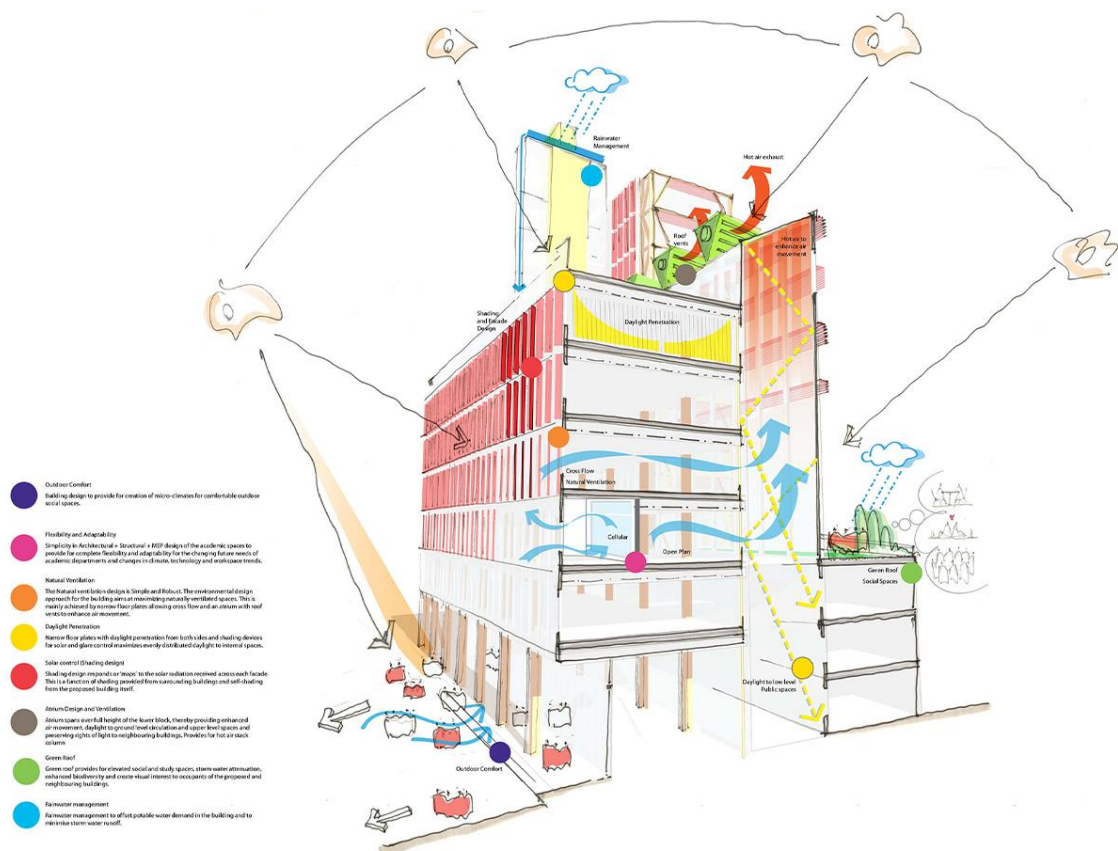
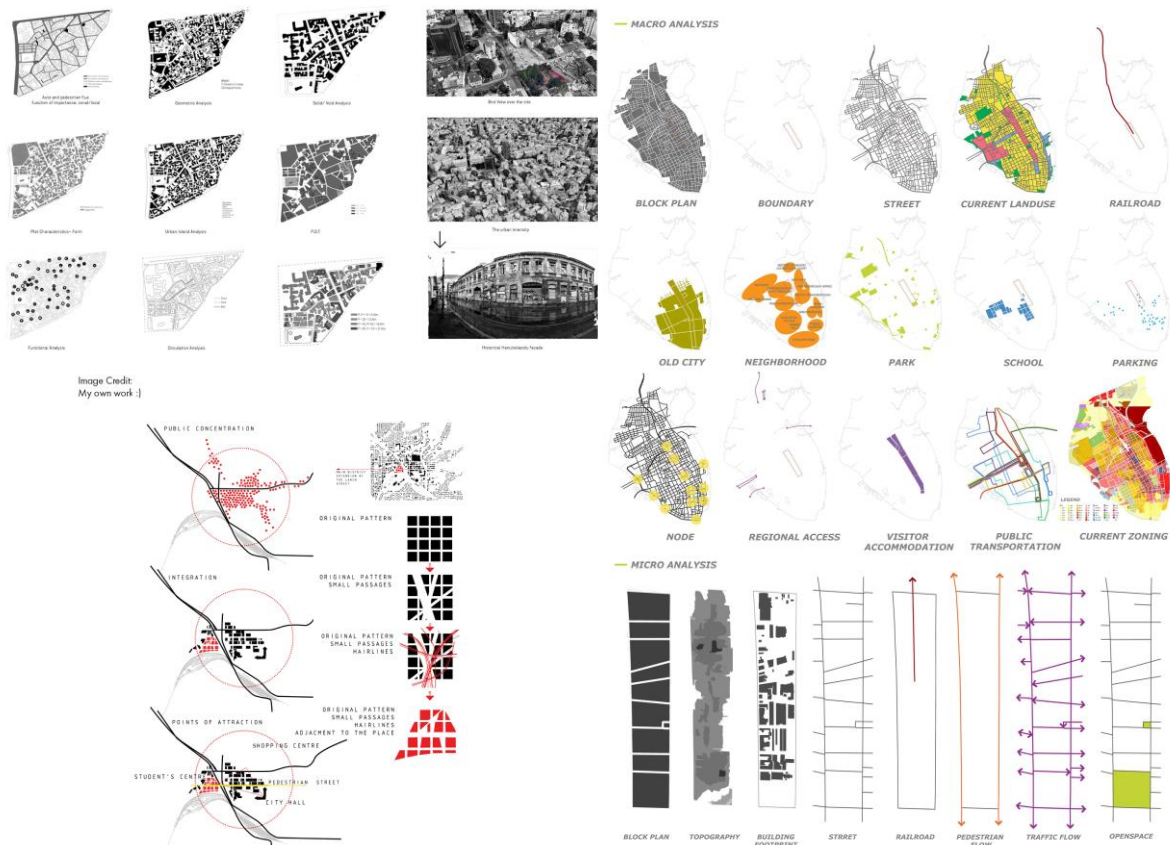


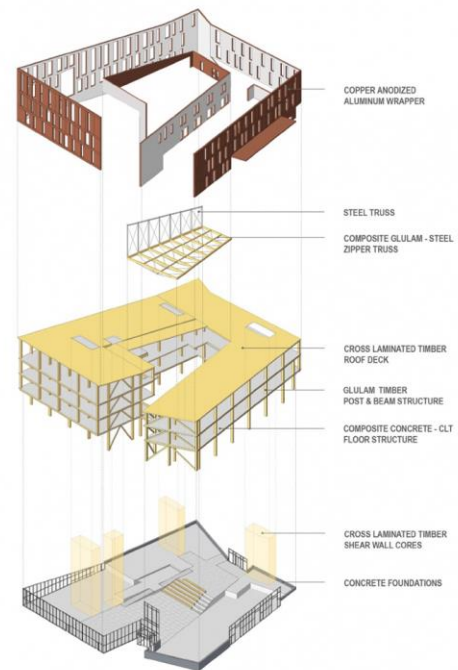


Context Diagram

These are diagrams to show or analyse the context and background of a project such as site analysis diagrams. these diagrams become crucial in design process as they help in shaping the design, its placement and spatial arrangement.

Another aspect of the context diagrams is the environmental ones, they show how the building will function environmentally. they are used to show the airflow, sun movement and shadows.



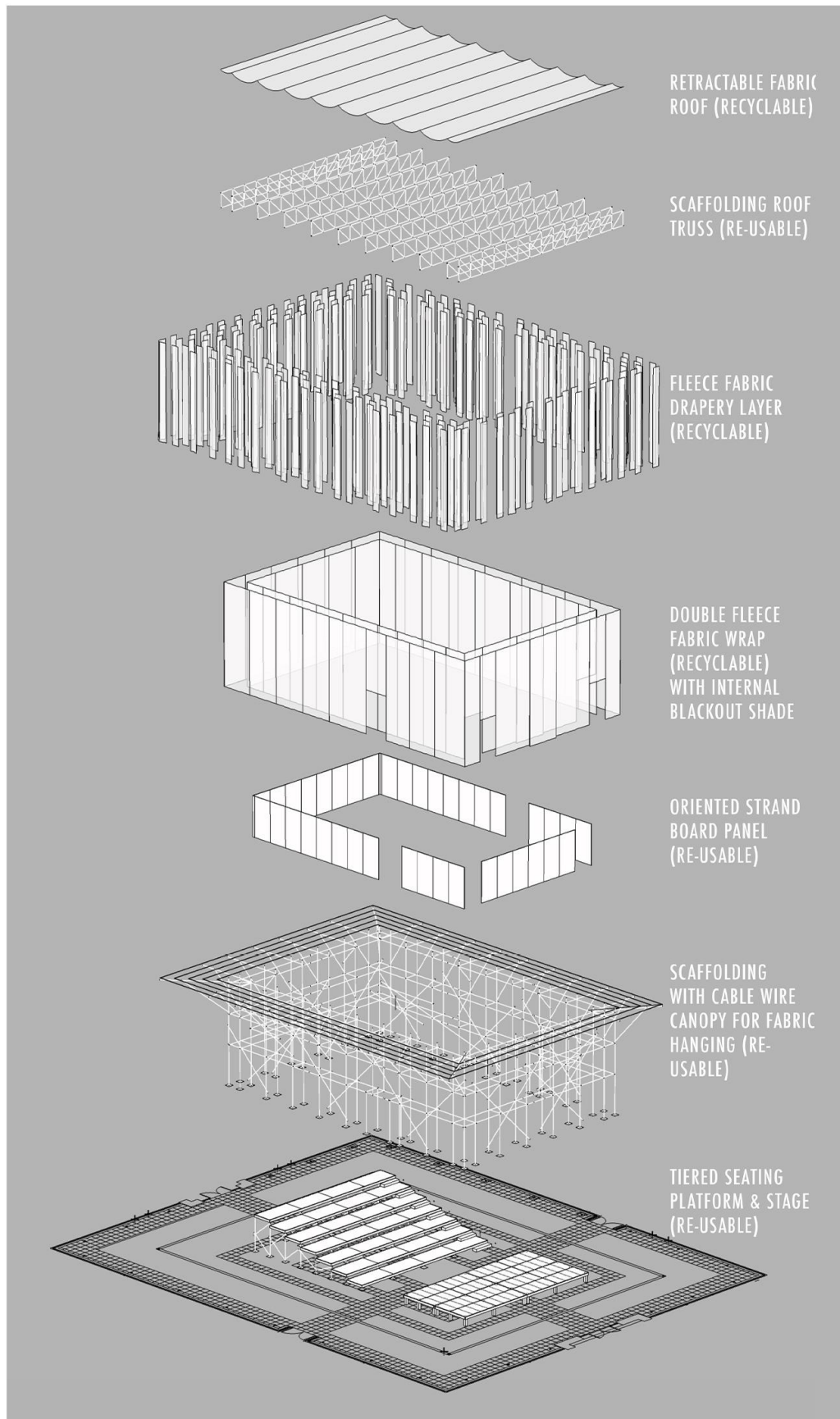


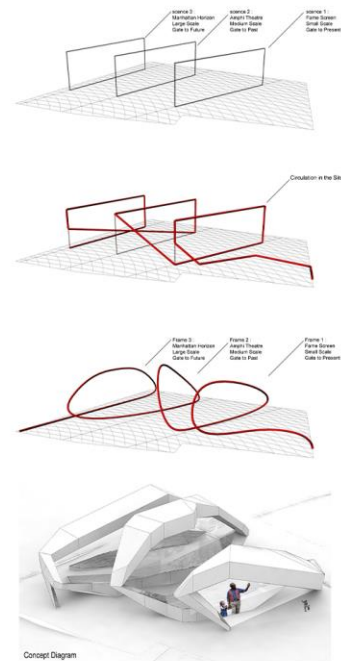
Structure Diagram

These are the structural elements of a project illustrated in relation to the overall form of the building. They deal with the structural aspect of the design.

They are generally shown as an axonometric diagram of the structural elements of a building. These diagrams may also explain structural concepts such as compression and tension and so on.

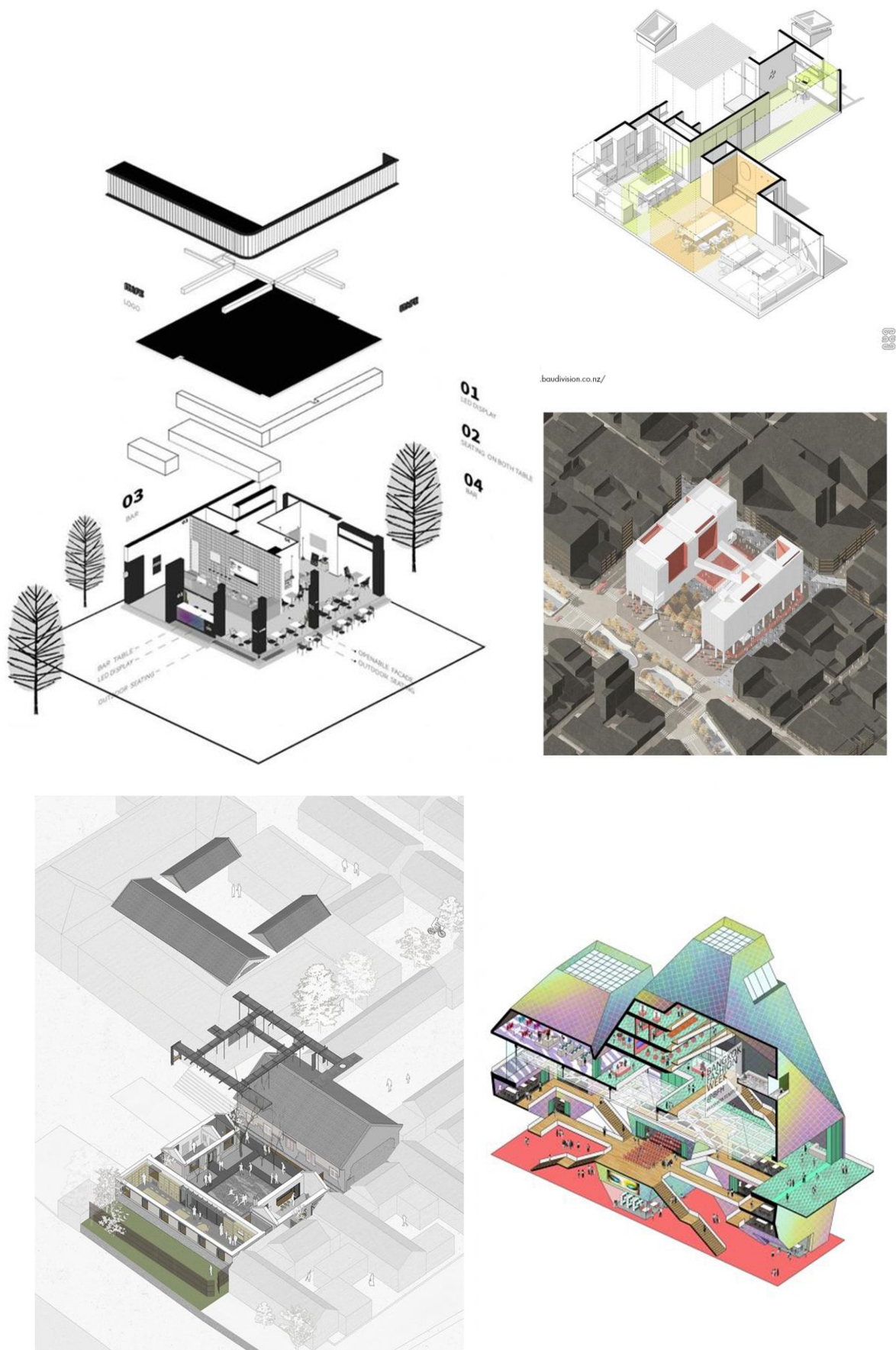
These diagrams are generally made towards the end of the design process or the final stages.

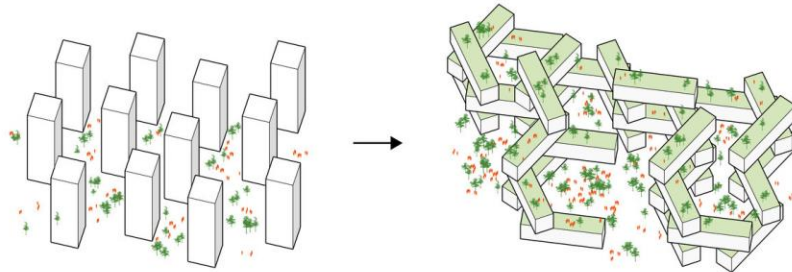




Axonometric Diagram

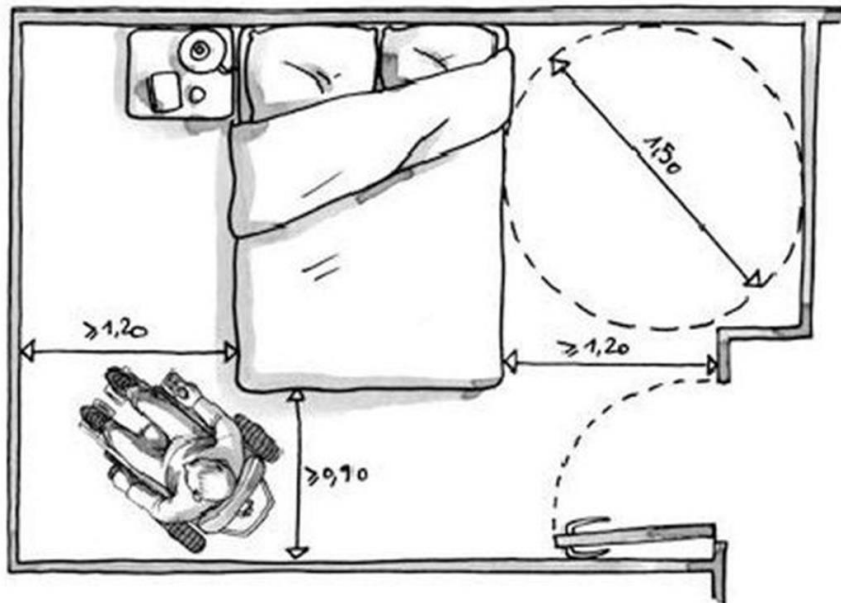
Not only when you want to represent an idea about the external part of a building concept, but also with the explosive section technique Axonometric diagrams can explain architectural or spatial concepts as seen from a perspective in parallel projection.





Scale Diagram

Scale diagrams as clear from their name are related to the scale of a design concept. They are usually associated with a building form belonging to the human scale, or showing the size of a project using a measurement or they compare the scale of a building form to a commonly known reference.





Activity Diagram

Activity diagrams are used to show what is happening in specific areas of the project.

CHILDREN'S ACTIVITY NEEDS

0-2 YEARS OLD



 SEPARATED CIRCULATION



 NURSERY



 PARENTS GATHERING



 BUNED HILLS



 SANDPIT



 WIND PAVILION



 SUNKEN GATHERING

3-5 YEARS OLD



 RAINBOW TRAMPOLINE



 FOUNTAIN PLAZA



 TREE HOUSE




 FESTIVAL PARADE



 PRAIRIES

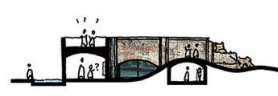


 FAMILY CAFE



 PAINTING WALL

6-7 YEARS OLD



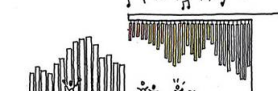
 GAME SPACE IN FORTRESS



 SHALLOW POND



 HAPPY BRIDGE




 MUSIC INSTALLATIONS




 ZOO SPACE



 PLAY UNDERGROUND



 DRAMA PERFORMANCE

8-12 YEARS OLD



 INTERACT MULTIMEDIA



 HIDDEN PARKING



 DANCING SCULPTURE



 STREET PERFORMANCE



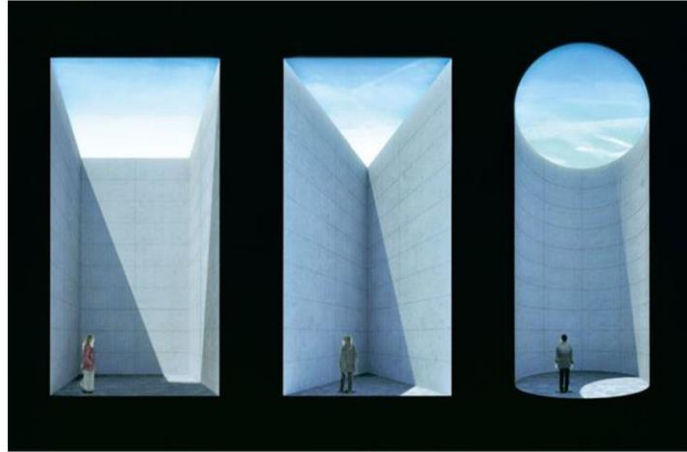
 HANDCRAFT FLEA MARKET



 CHILDREN FARM



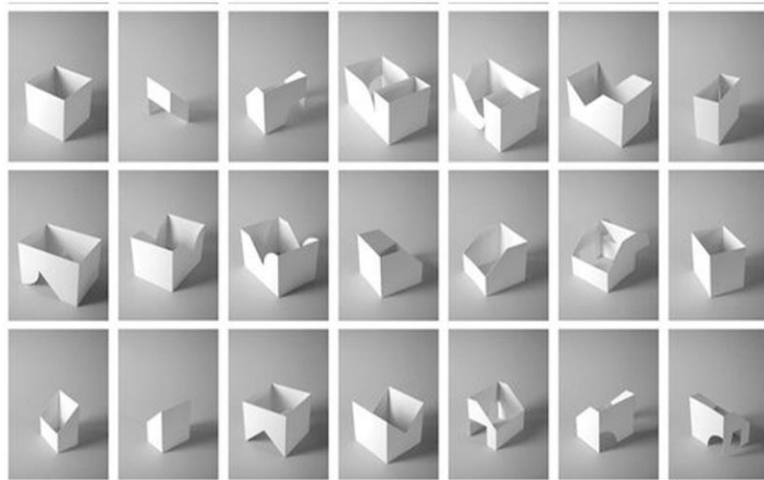
 SUSPENDED CABLE CAR



Emotional Diagram

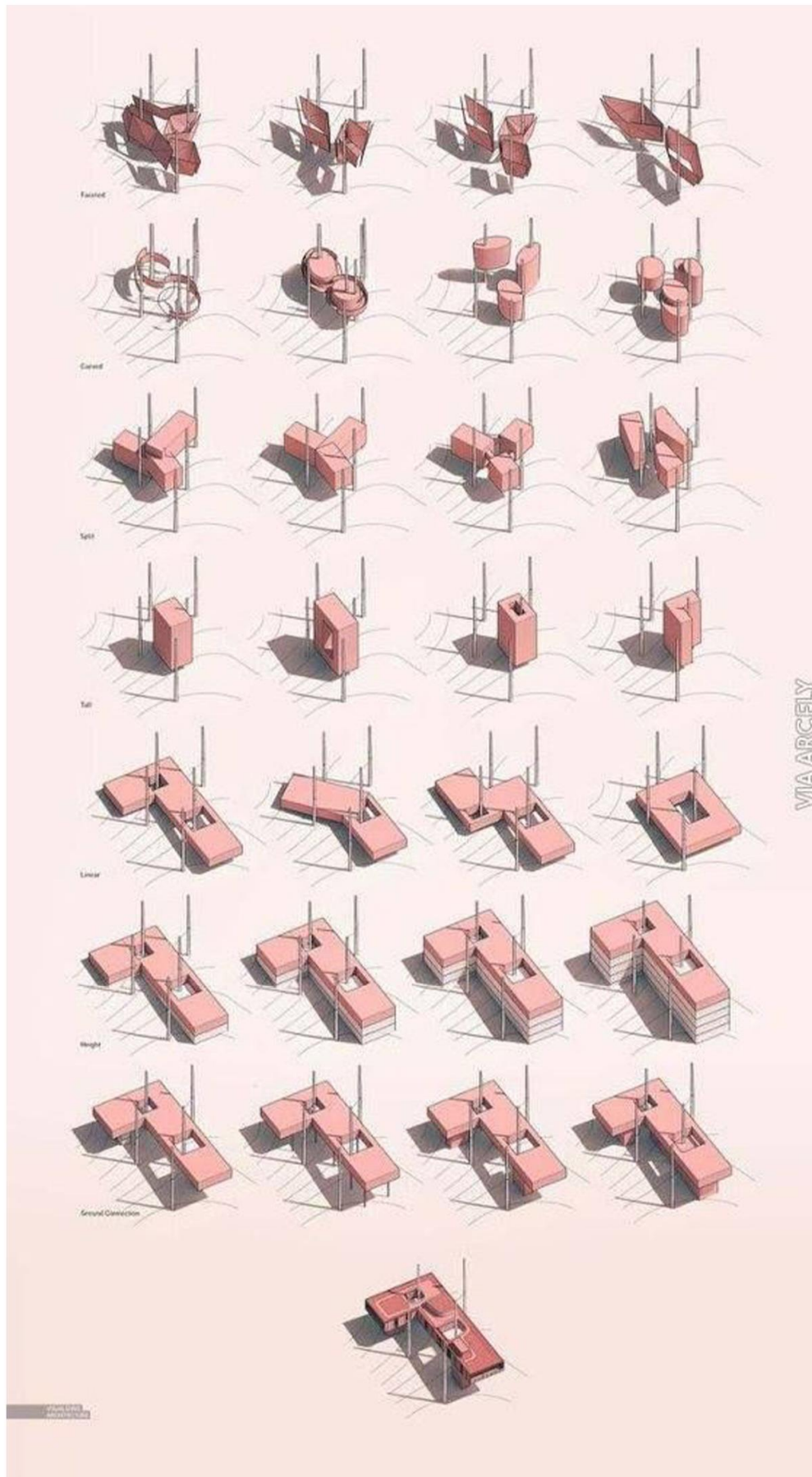
It relates to the human senses and emotions, either through sensory or experiential aspects of the design concept which the user would perceive by his senses, such as touching, smelling, etc.

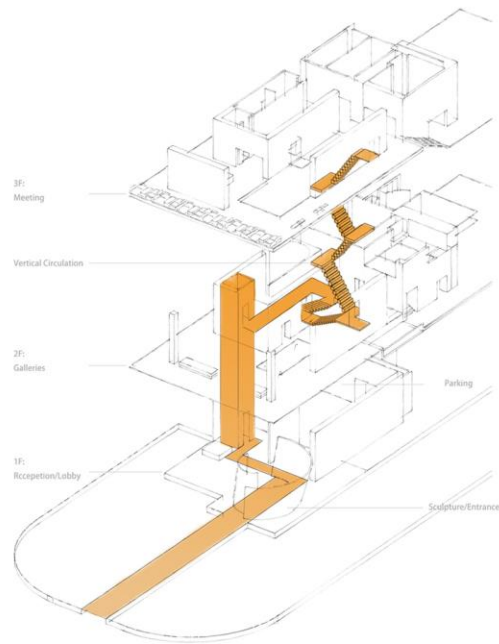
These diagrams often have an abstract element, as their subjects are mainly concerned with emotions, where sensation is represented by abstract drawings, any form of art or collages.



Typological Diagram

Defines the different types, possibilities or relationships between the elements of the design concept flexibly.





Circulation Diagram

These diagrams are a representation of the flow of the users in the project. The sequence of movement is illustrated with the help of lines and arrows. This helps designers in understanding the different types of space requirement their interrelationship and their hierarchy.

These diagrams also help in establishing the nature of the spaces and who would be using them, public spaces and private spaces for examples are marked with different arrows to show the access to different spaces.

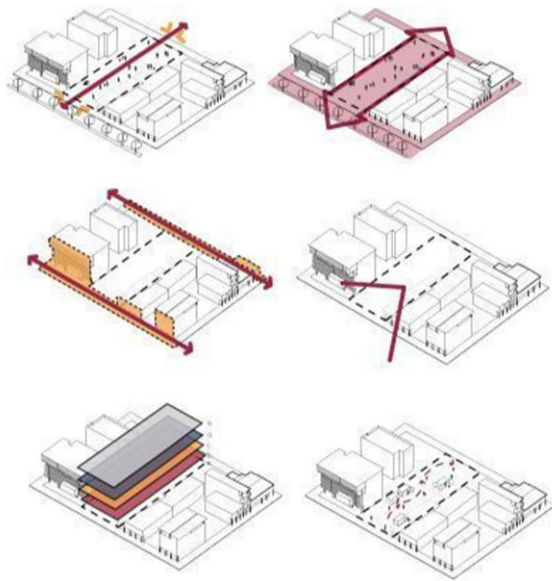
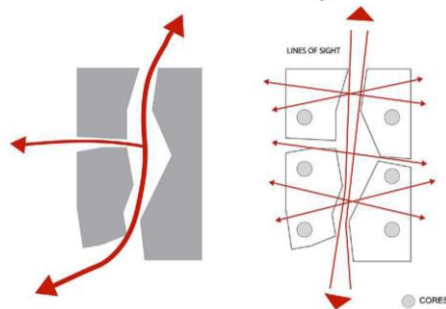
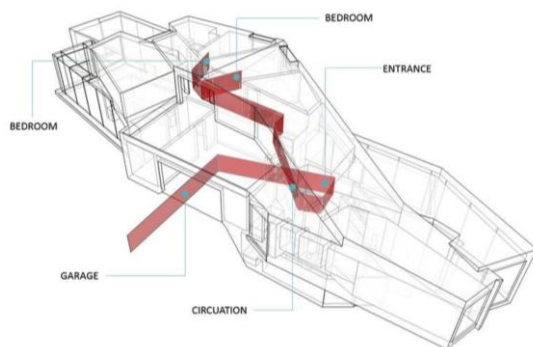
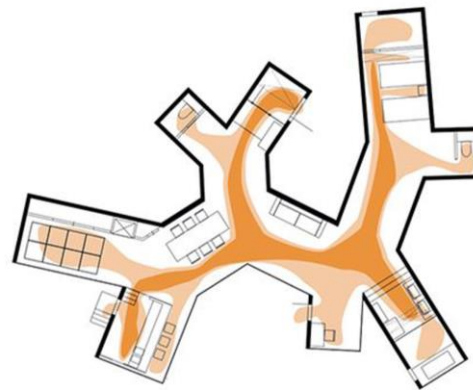
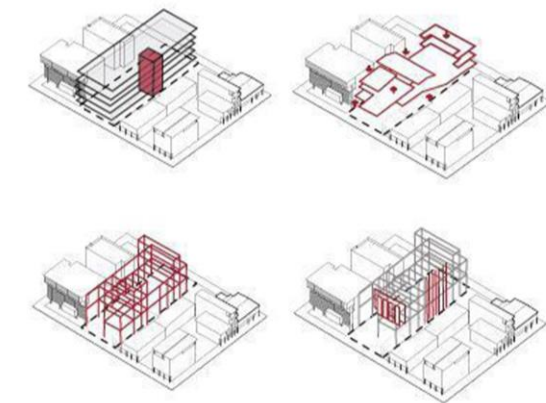
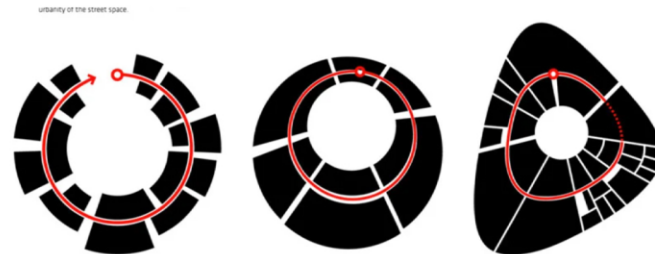


Image Credit:
http://www.cartier.com/design/2003_njt_master_plan.shtml

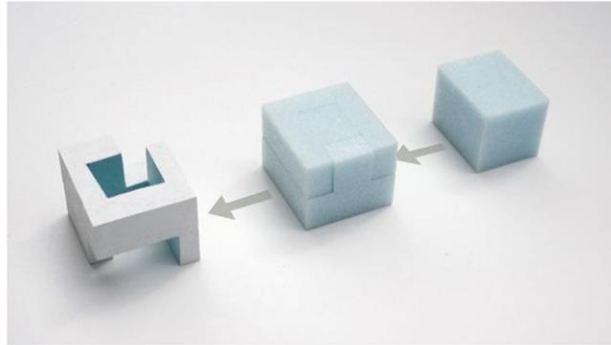




Plan Diagram

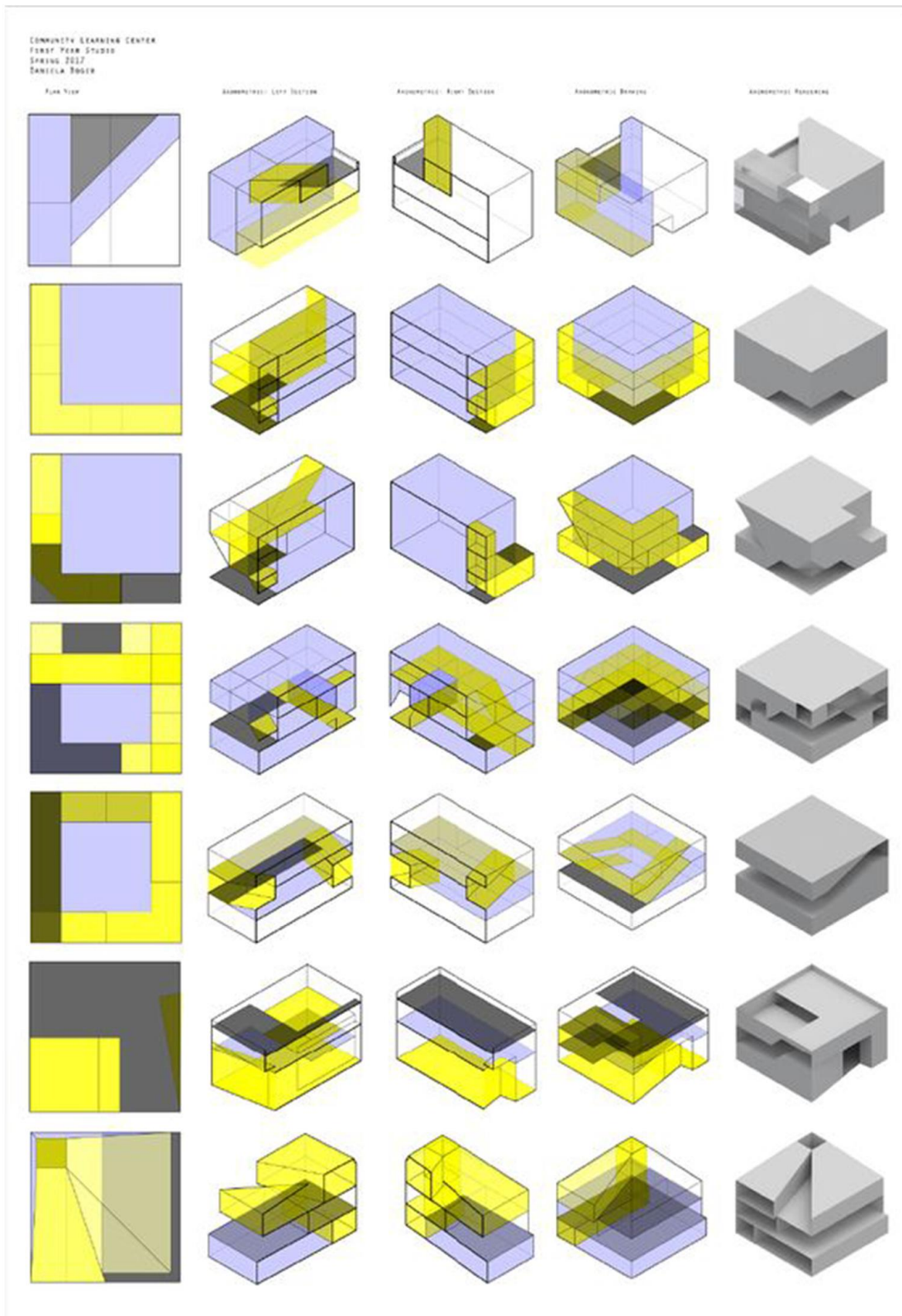
Plan diagrams focus on the spatial properties of a project. It can analyse the whole plan approach or a specific part of the plan solution, or places hierarchy and space organisation. It can also be concerned with the program architectural form, spatial composition, and order.

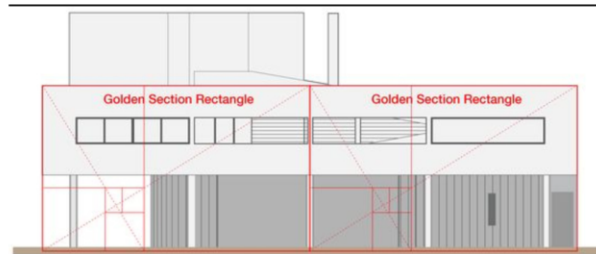




Mass Diagram

These diagrams show how the mass of the project according to what conditions, concepts...etc was formed.





Geometric Diagram

These diagrams show the geometric formation of a project or a building, the ratios and proportions of one plan or section, or any other geometry-related properties.

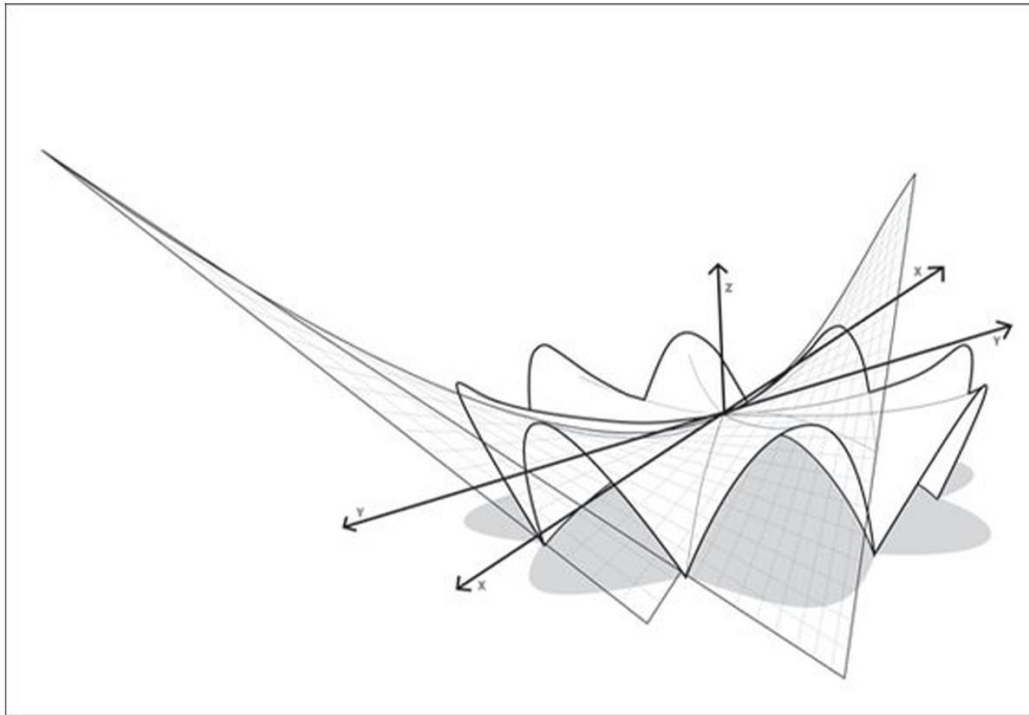
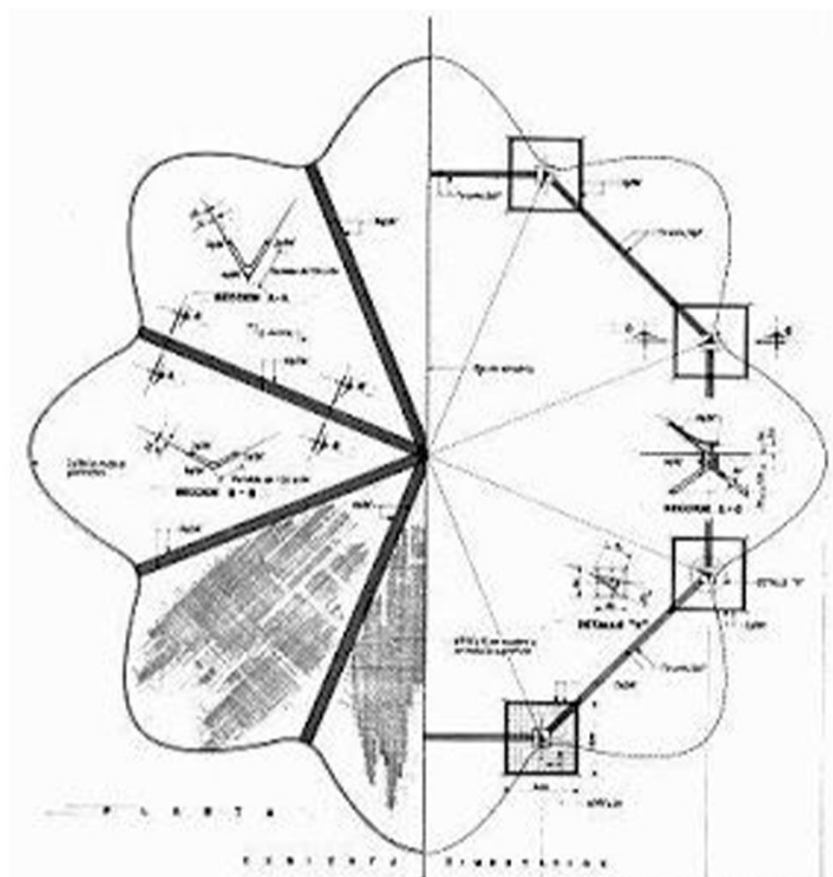


Image Credit:
<http://candelastructures.org/exhibit/name.html>





Illustrations

Show specific meanings or parts from your project through illustrations to communicate a message, I will do a specific Ebook about this topic so keep following my work please.



Collages

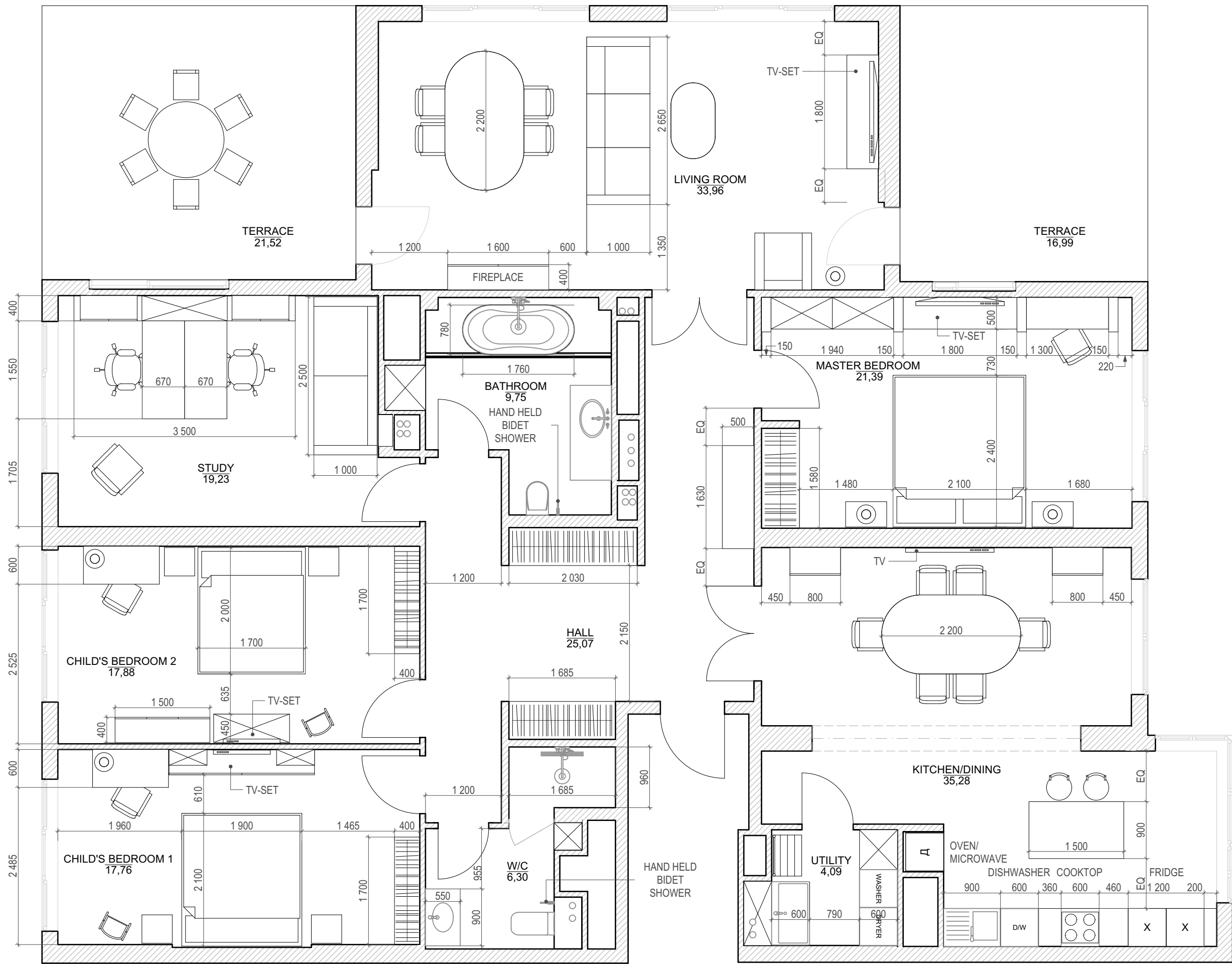
Show specific meanings or parts from your project through collage to communicate a message, I will do a specific Ebook about this topic so keep following my work please.

WORKING DRAWINGS

Working drawings provide dimensioned, graphical information that can be used; by a contractor to construct the works, or by suppliers to fabricate components of the works or to assemble or install components of a building.

Types of working drawings used for a Residential Interior Project

- Field dimension plan
- Furniture layout
- Partition dismantling/mounting layout
- Reflected ceiling plan
- Ceiling sections
- Moulding plan
- Lighting plan
- Electrical layout
- Electrical switches schedule
- Electrical outlets layout
- Plumbing layout
- HVAC/Air-conditioning layout
- Flooring plan
- Elevation key plan
- Wall elevations- all rooms all sides
- Bathroom, Utility layout



LEGENDS

CEILING HEIGHT	3000mm
WINDOW SILL HEIGHT	620mm
WINDOW HIGHT	2380mm
MAX DROP CEILING HEIGHT	100mm

LOGO & ADDRSS

ADDRSS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

FURNITURE LAYOUT

PROJECT #

21223

DATE

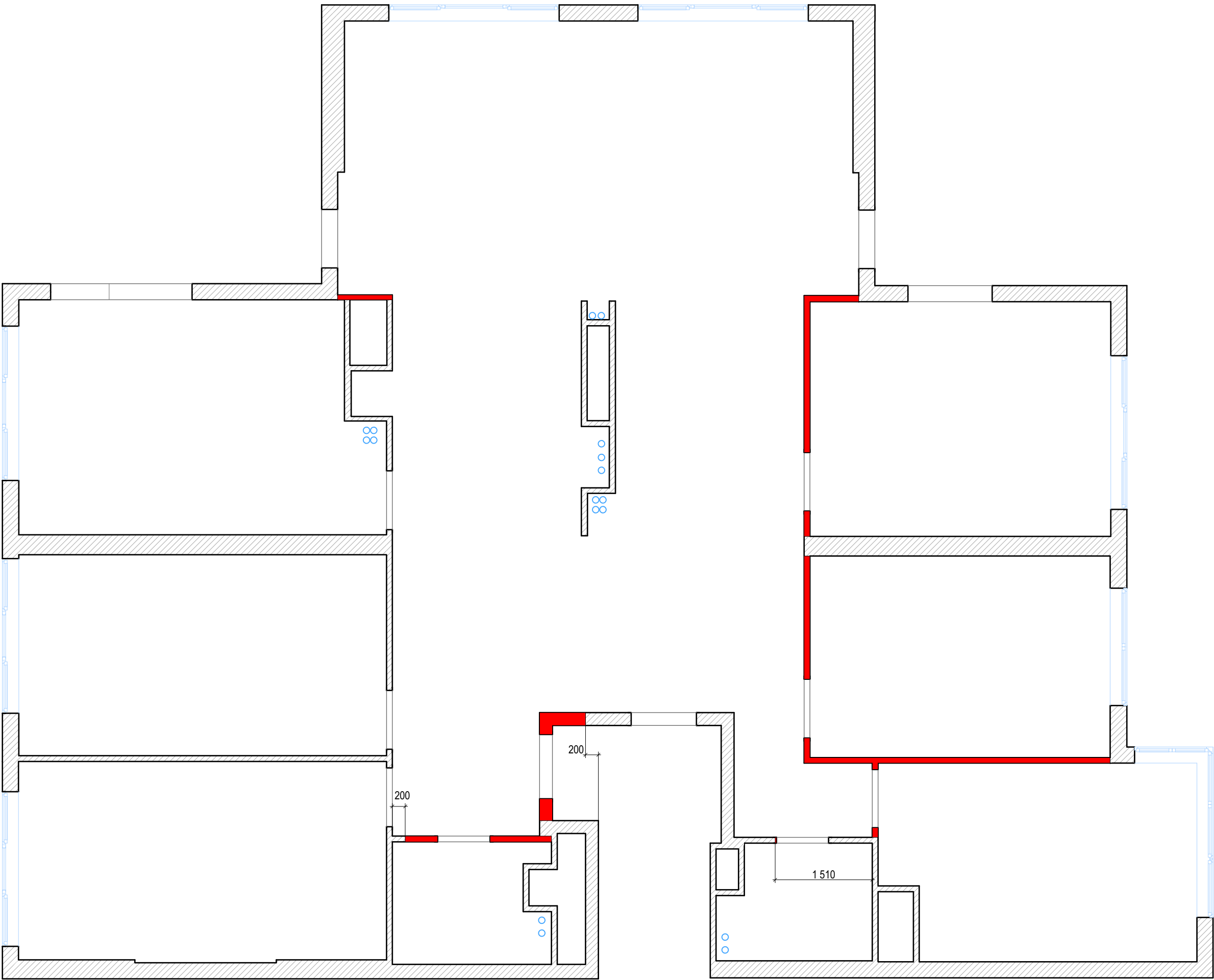
09.14.17

DRAWN BY

CGI

PAGE #

P02



LEGENDS

DISMANTLED PARTITIONS

LOGO & ADDRESS

ADDRESS
RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

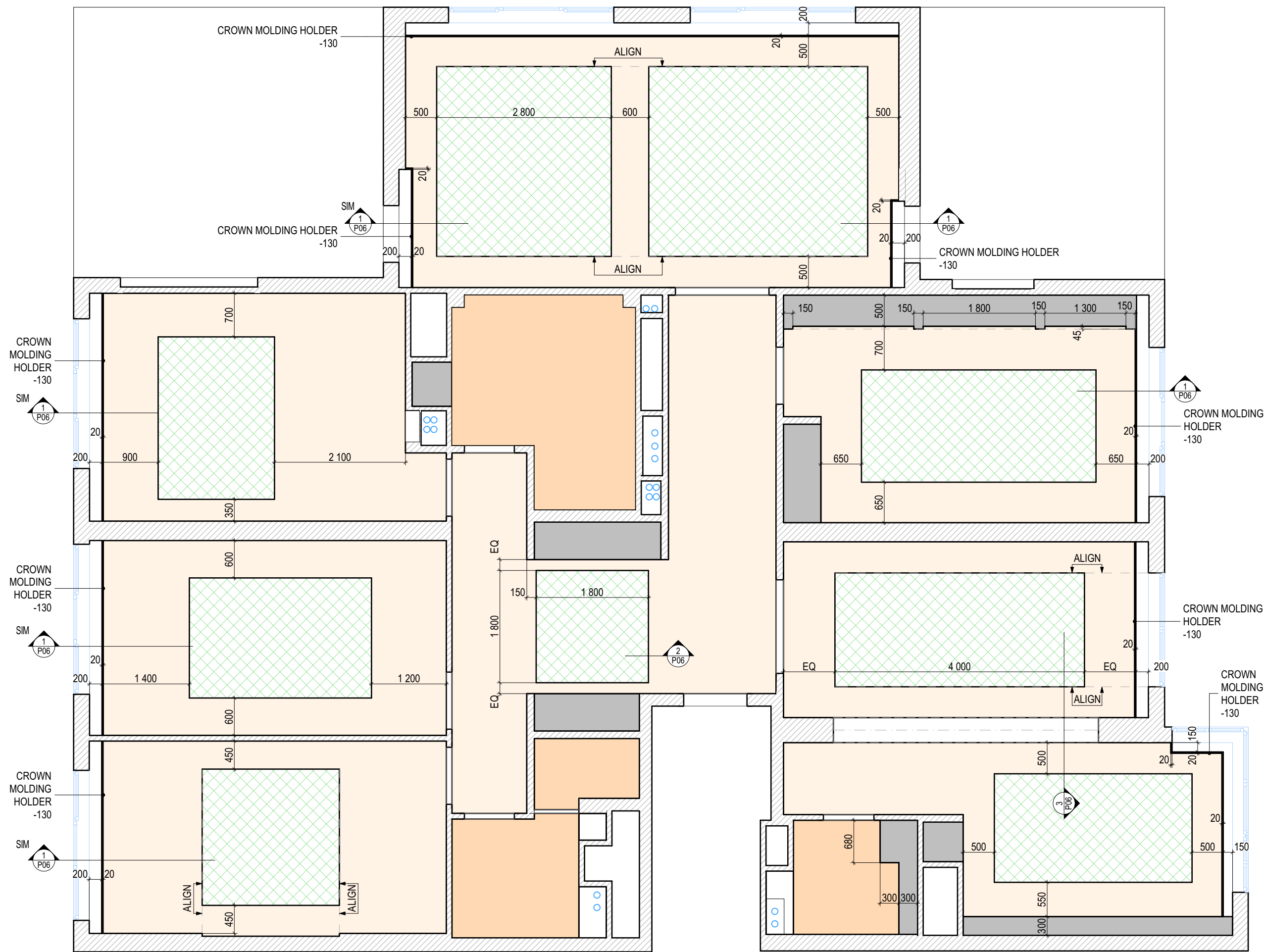
DRAWING NAME
PARTITION DISMANTLING
LAYOUT

PROJECT #
21223

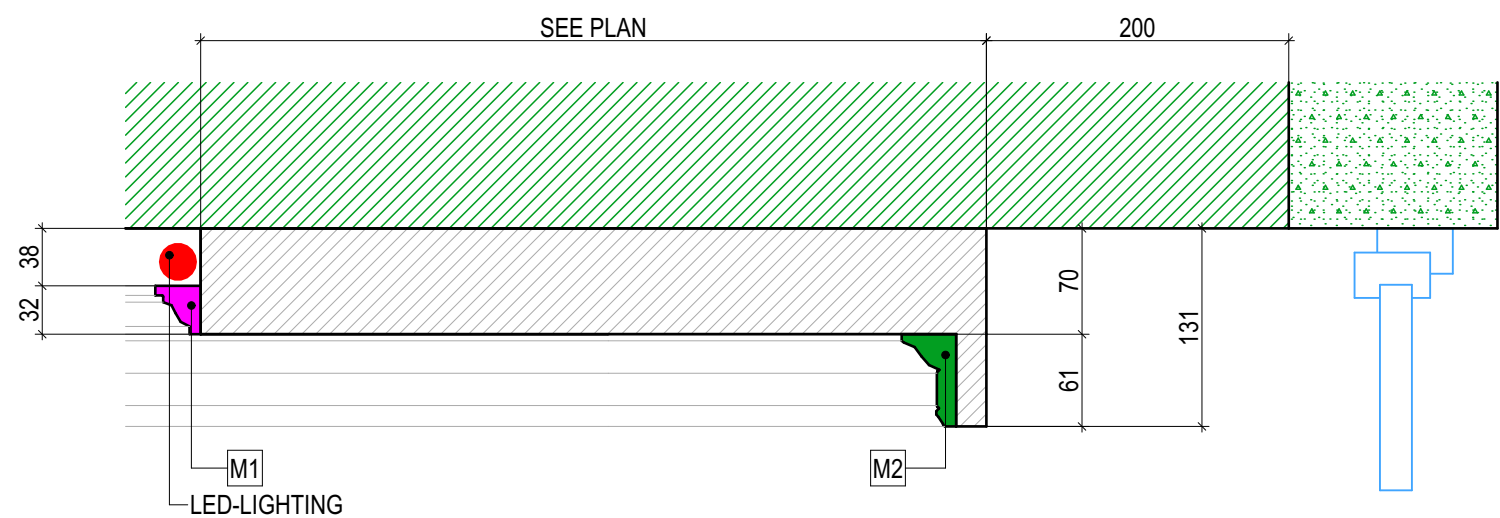
DATE
09.14.17

DRAWN BY
CGI

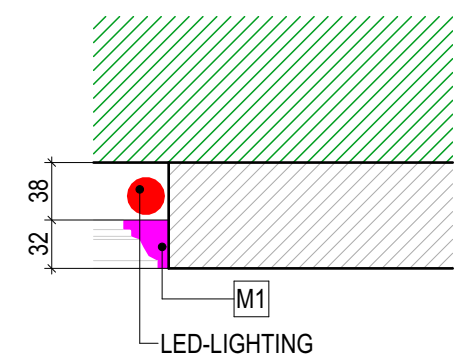
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P03



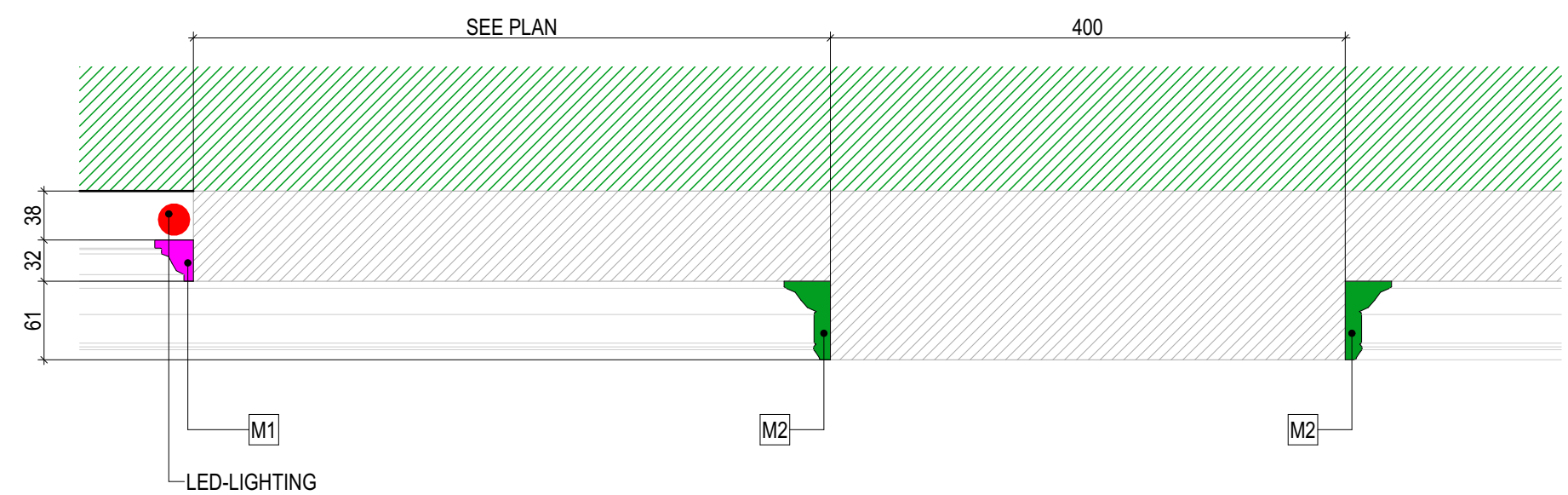
LEGENDS	
	DECORATIVE PAINTING - 114,87 m ²
	DECORATIVE PLASTER - 54,1 m ²
	TECHNICAL PAINTS - 8,95 m ²
LOGO & ADDRESS	
ADDRESS	
RESIDENTIAL COMPOUND CENTRAL PARK APARTMENT #53	
DRAWING NAME	
REFLECTED CEILING PLAN	
PROJECT #	
21223	
DATE	
09.14.17	
DRAWN BY	PAGE #
CGI	P05



1 CEILING SECTION
SCALE 1:5

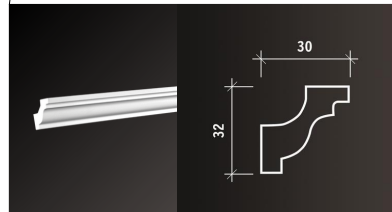


2 CEILING SECTION
SCALE 1:5

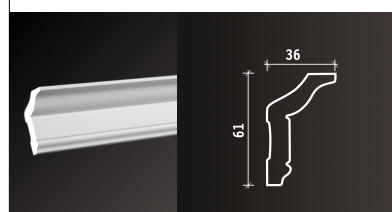


3 CEILING SECTION
SCALE 1:5

LEGENDS



M1 CROWN MOLDING
EUROPLAST 1.50.130



M2 CROWN MOLDING
EUROPLAST 1.50.174

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

CEILING SECTIONS

PROJECT #

21223

DATE

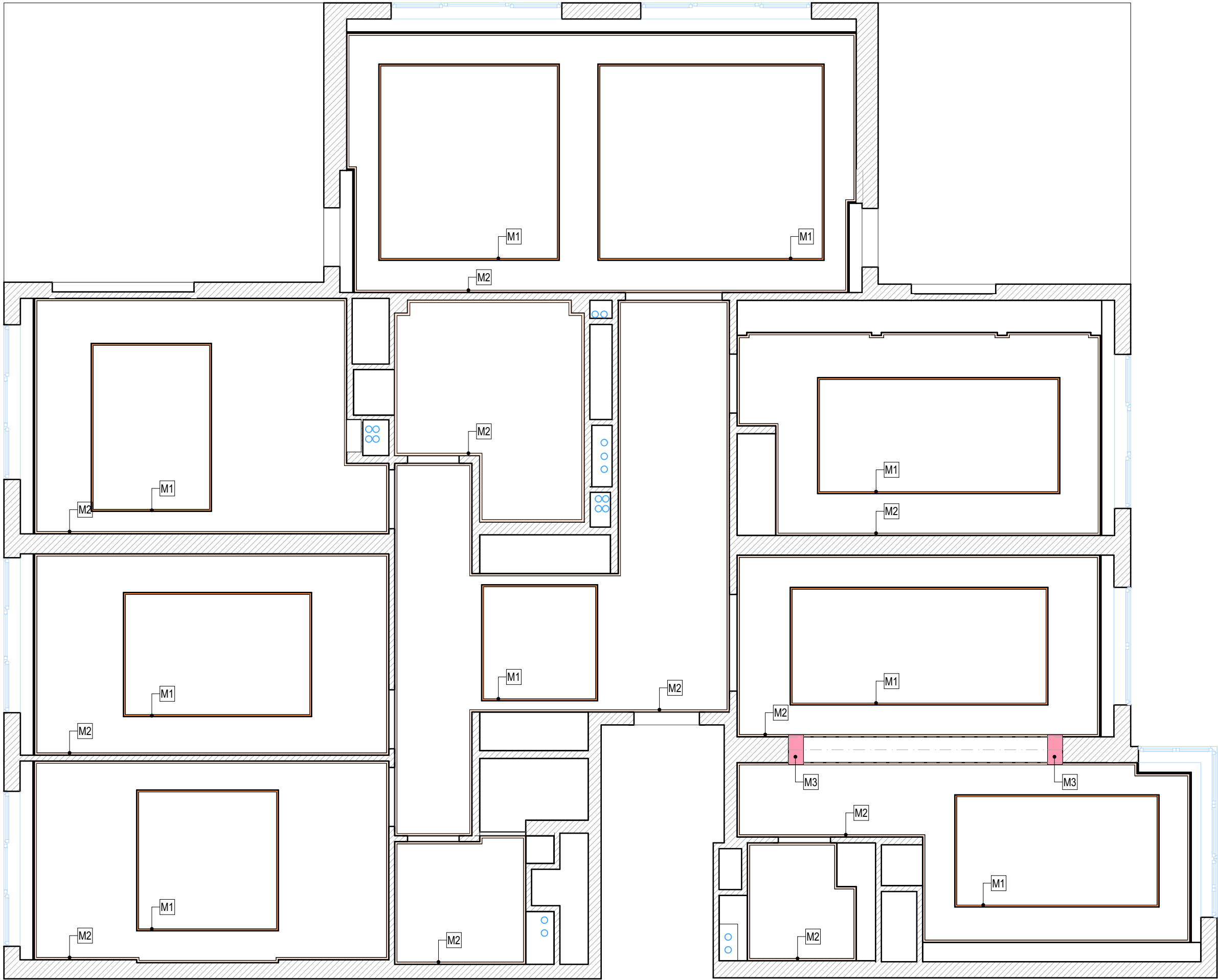
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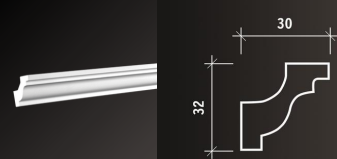
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PAGE #

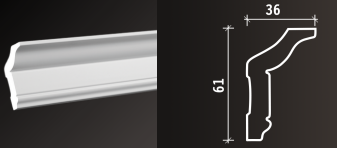
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LEGENDS



M1 CROWN MOLDING
EUROPLAST 1.50.130

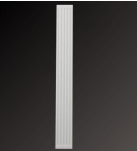


M2 CROWN MOLDING
EUROPLAST 1.50.174

M3 SEMI-COLUMN
EUROPLAST
1.20.303 (H=2865)



CAPITAL EUROPLAST 1.21.002
420x110x345(h)



COLUMN SHAFT EUROPLAST
1.22.200
266x30x2300(h)



COLUMN FOOT EUROPLAST
1.23.200
380x85x540(h)

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

CROWN MOLDING PLAN

PROJECT #

21223

DATE

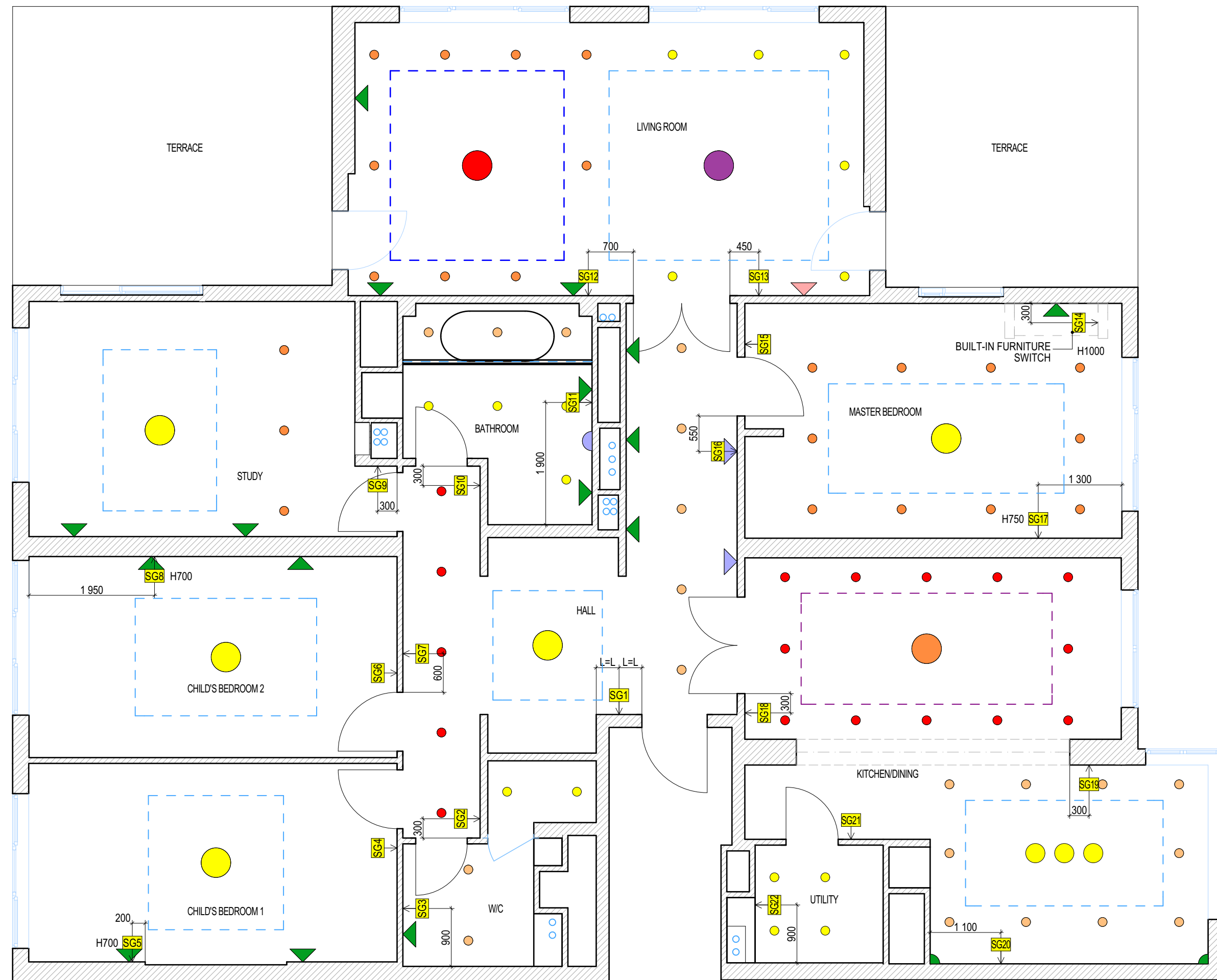
09.14.17

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CGI

PAGE #

P07



LEGENDS	
DEFAULT SWITCH HEIGHT 1000 MM A.F.F.	
LOGO & ADDRESS	
ADDRESS RESIDENTIAL COMPOUND CENTRAL PARK APARTMENT #53	
DRAWING NAME ELECTRIC SWITCHES LAYOUT	
PROJECT # 21223	
DATE 09.14.17	
DRAWN BY CGI	PAGE # P09

SG1 (HALL)

CHANDELIER, YELLOW

BUILT-IN LIGHTING FIXTURES, RED, ALTERNATE SWITCH SG7

BUILT-IN LIGHTING FIXTURES, ORANGE, ALTERNATE SWITCH SG13

LED STRIP LIGHTING, BLUE

WALL BRACKET LAMPS, GREEN

SG2 (HALL)

BUILT-IN LIGHTING FIXTURES IN W/C, ORANGE

SG3 (W/C) PLACED WITH OUTLETS

WALL BRACKET LAMP, GREEN

BUILT-IN LIGHTING FIXTURES, YELLOW

HOOD FAN

SG4 (CHILDREN'S BEDROOM 1)

CHANDELIER, YELLOW, ALTERNATE SWITCH SG5

WALL BRACKET LAMPS, GREEN, ALTERNATE SWITCH SG5

LED STRIP LIGHTING, BLUE

SG5 (CHILDREN'S BEDROOM 1) PLACED WITH OUTLET

CHANDELIER, YELLOW, ALTERNATE SWITCH SG4

WALL BRACKET LAMPS, GREEN, ALTERNATE SWITCH SG4

SG6 (CHILDREN'S BEDROOM 2)

CHANDELIER, YELLOW, ALTERNATE SWITCH SG8

WALL BRACKET LAMPS, GREEN, ALTERNATE SWITCH SG8

LED STRIP LIGHTING, BLUE

SD7 (HALL) ALTERNATE SWITCH SG1

BUILT-IN LIGHTING FIXTURES, RED

SG8 (CHILDREN'S BEDROOM 2) PLACED WITH OUTLET

CHANDELIER, YELLOW, ALTERNATE SWITCH SG6

WALL BRACKET LAMPS, GREEN, ALTERNATE SWITCH SG6

SG9 (STUDY)

CHANDELIER, YELLOW

BUILT-IN LIGHTING FIXTURES, ORANGE

LED STRIP LIGHTING, BLUE

WALL BRACKET LAMPS, GREEN

SG10 (HALL)

BUILT-IN LIGHTING FIXTURES IN THE BATHROOM, YELLOW

SG11 (BATHROOM)

HOOD FAN

BUILT-IN LIGHTING FIXTURES, ORANGE

LED STRIP LIGHTING, BLUE

WALL BRACKET LAMPS, GREEN

MIRROR LIGHTING, LILAC

SG12 (LIVING ROOM)

CHANDELIER, RED

BUILT-IN LIGHTING FIXTURES, ORANGE

LED STRIP LIGHTING, BLUE

WALL BRACKET LAMPS, GREEN

SG13 (LIVING ROOM)

WALL BRACKET LAMPS, PINK

LED STRIP LIGHTING, BLUE

BUILT-IN LIGHTING FIXTURES, YELLOW

CHANDELIER, VIOLET

BUILT-IN LIGHTING FIXTURES, ORANGE, ALTERNATE SWITCH SG1

SG14 (MASTER BEDROOM) BUILT-IN FURNITURE SWITCH, PLACED WITH OUTLET

WALL BRACKET LAMP, GREEN

SG15 (MASTER BEDROOM) ALTERNATE SWITCH SG17

CHANDELIER, YELLOW

BUILT-IN LIGHTING FIXTURES, ORANGE

LED STRIP LIGHTING, BLUE

SG16 (HALL)

WALL BRACKET LAMPS, LILAC

SG17 (MASTR BEDROOM) ALTERNATE SWITCH SG15, PLACED WITH OUTLET

CHANDELIER, YELLOW

BUILT-IN LIGHTING FIXTURES, ORANGE

SG18 (DINING ROOM)

CHANDELIER, ORANGE

BUILT-IN LIGHTING FIXTURES, RED

LED STRIP LIGHTING, VIOLET

SG19 (KITCHEN)

CHANDELIER, YELLOW

BUILT-IN LIGHTING FIXTURES, ORANGE

LED STRIP LIGHTING, BLUE

SG20 (KITCHEN) PLACED WITH OUTLETS

WORKTOP LIGHTING, GREEN

HOOD FAN

SG21 (KITCHEN)

BUILT-IN LIGHTING FIXTURES IN THE UTILITY ROOM, YELLOW

SG22 (UTILITY ROOM) PLACED WITH OUTLET

HOOD FAN

DEFAULT SWITCH HEIGHT 1000 MM A.F.F.

LEGENDS

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME
ELECTRIC SWITCHES
SCHEDULE

PROJECT #
21223

DATE
09.14.17

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LEGENDS

DEFAULT OUTLET HEIGHT
200 MM A.F.F.

- ELECTRICAL OUTLET
- TV OUTLET
- ETHERNET OUTLET
- AIR CONDITIONER OUTLET
- VIDEO DOOR ENTRY SYSTEM
- ⚡ SWITCHBOARD

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

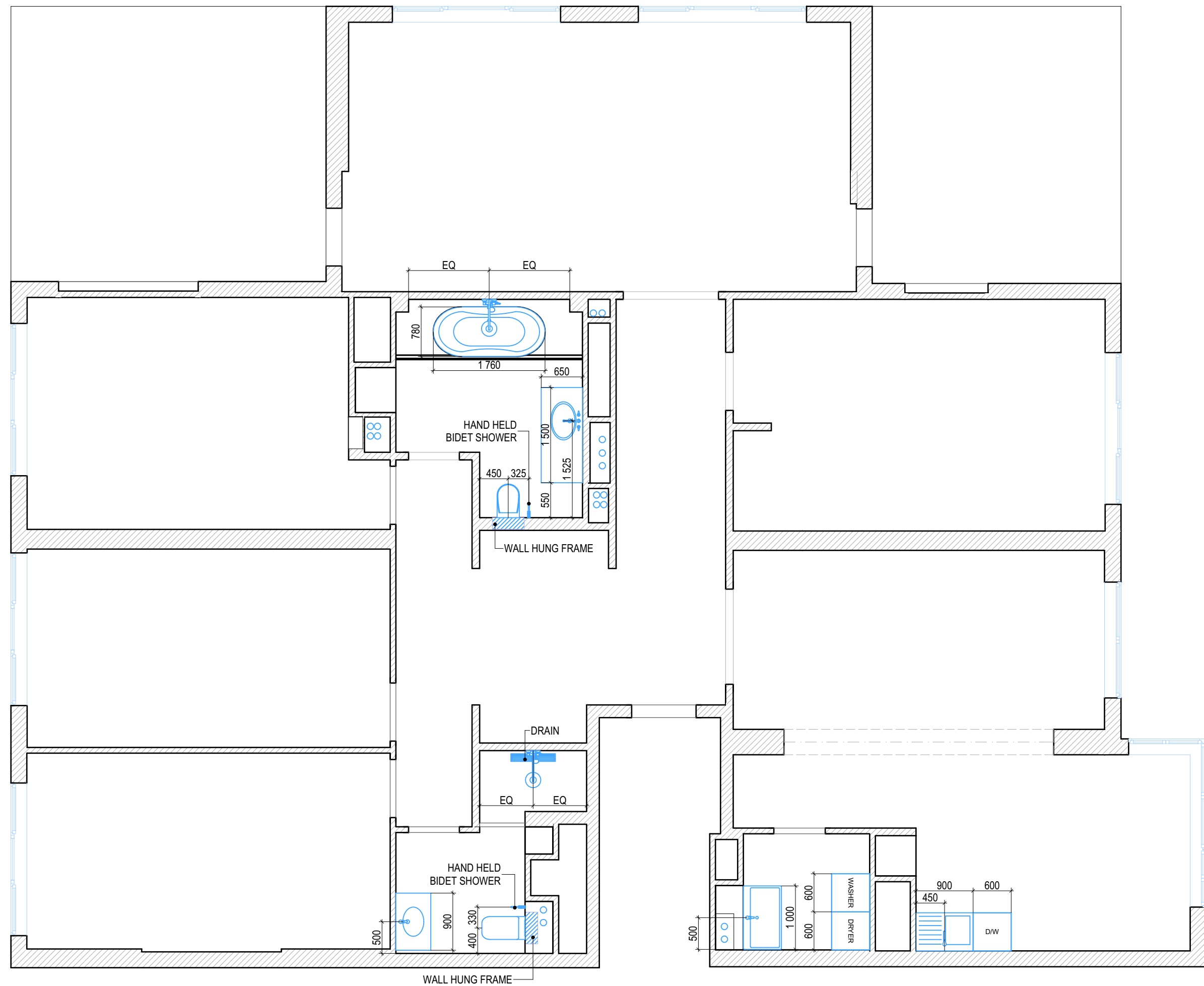
DRAWING NAME
ELECTRICAL OUTLET
LAYOUT

PROJECT #
21223

DATE
09.14.17

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CGI

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P11



LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

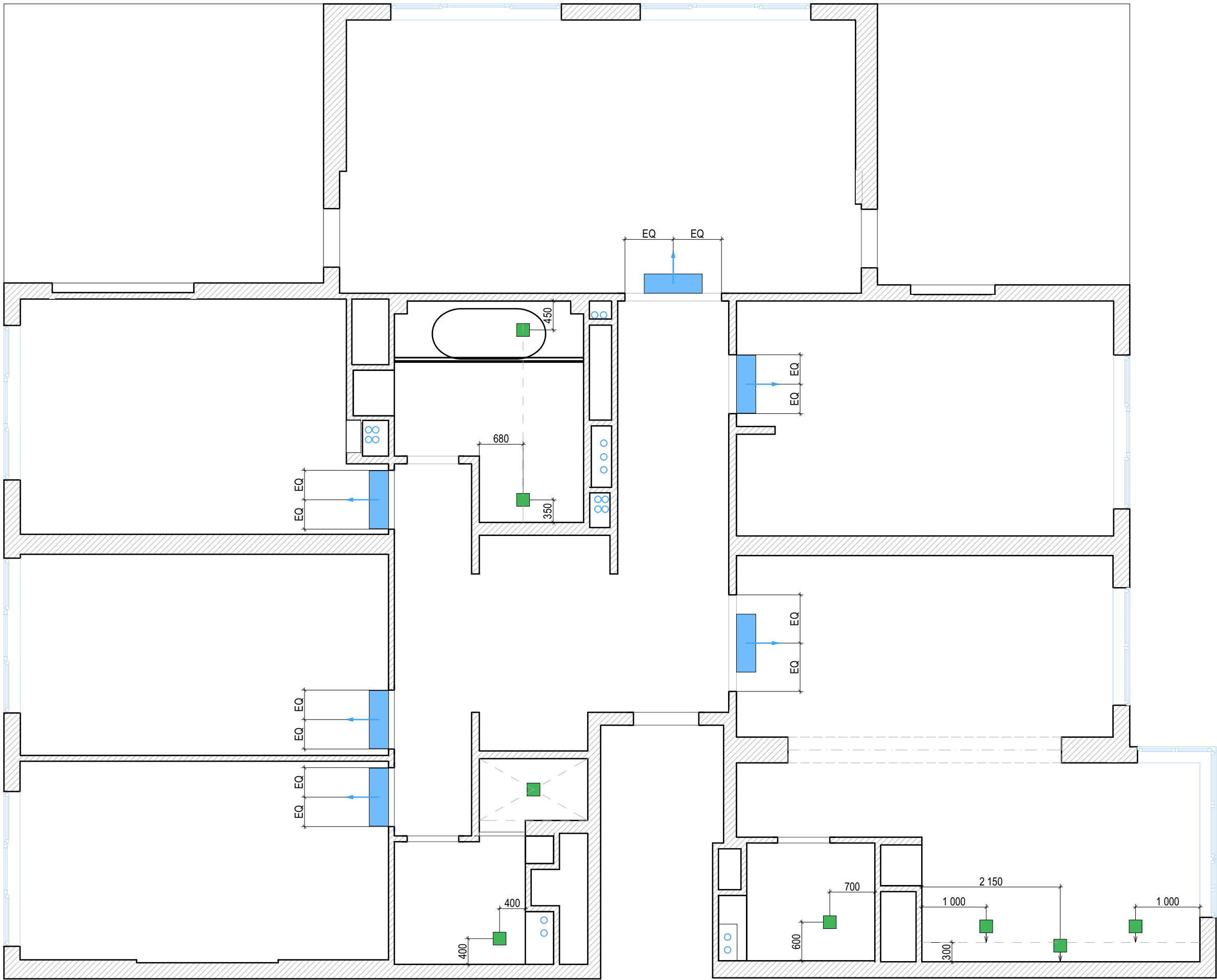
DRAWING NAME
PLUMBING LAYOUT

PROJECT #
21223

DATE
09.14.17

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CGI

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P12



LEGENDS

AIR CONDITIONER

WALL HOOD FAN

CEILING HOOD FAN

LOGO & ADDRESS

ADDRESS

DRAWING NAME

PROJECT #

DATE

DRAWN BY

PAGE #

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

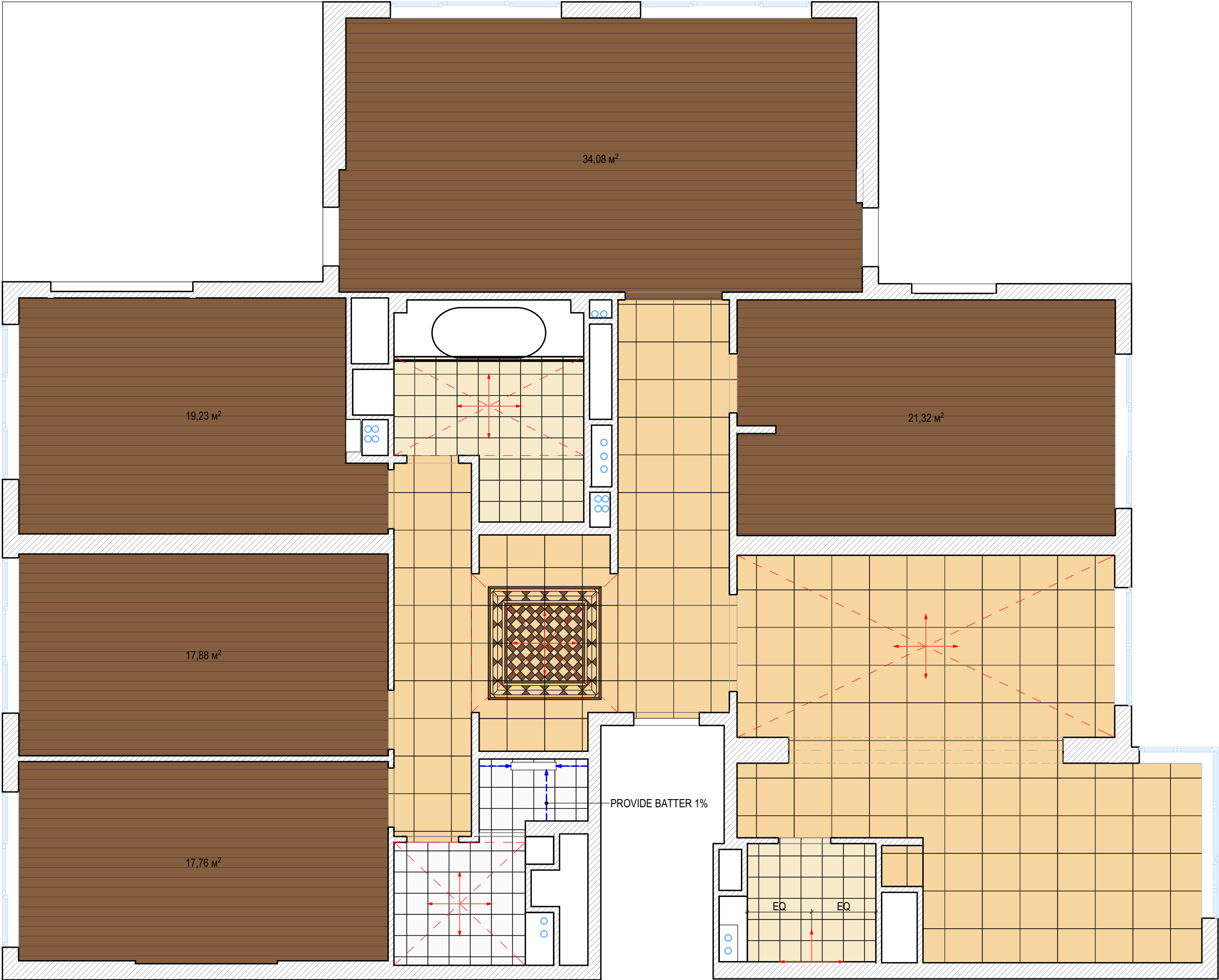
AIR CONDITIONING LAYOUT

21223

09.14.17

CGI

P13



LEGENDS

-  WALNUT PARQUET - 110,3 m²
-  TILING MARAZZI EVOLUTIONMARBLE MJZG GOLDEN CREAM LUX 58x58 - 215 pcs. (55,7 m²)
-  TILING MARAZZI EVOLUTIONMARBLE MK08 DECORO LUX 58x58 - 4 pcs.
-  TILING MARAZZI EVOLUTIONMARBLE MK09 FASCIA LUX 29x58 - 8 pcs.
-  TILING MARAZZI EVOLUTIONMARBLE MK0A ANGOLO LUX 29x29 - 4 pcs.
-  TILING MARAZZI STOVEVISION MJ35 PORTOGALLO PAV. 32,5x32,5 - 102 pcs. (9,9 m²)
-  TILING MARAZZI STOVEVISION MJ32 CALACATTA PAV. 32,5x32,5 - 73 pcs. (5,7 m²)

LOGO & ADDRSS

ADDRSS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

FLOORING PLAN

PROJECT #

21223

DATE

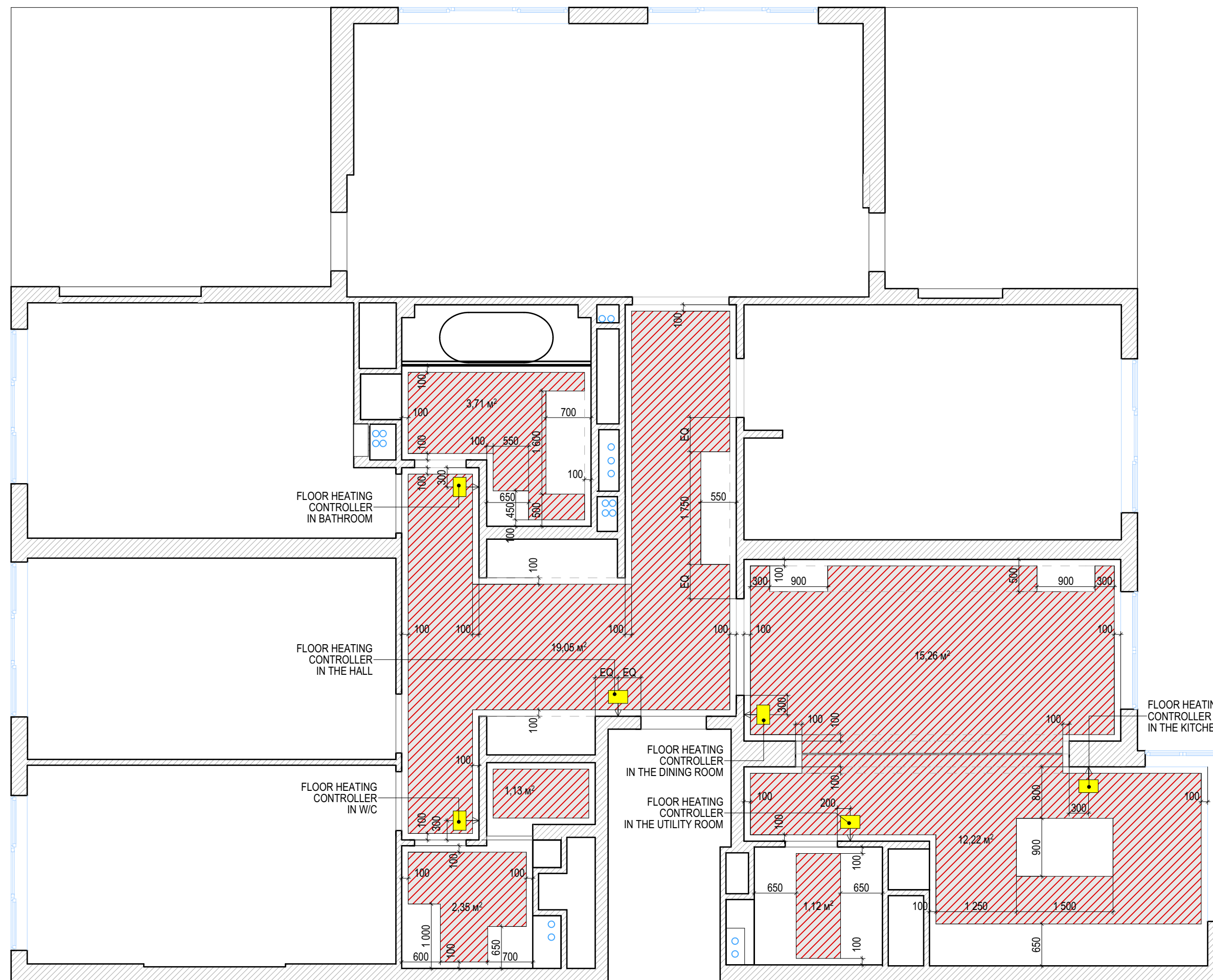
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PAGE #

P14



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RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

	DRAWING NAME
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FLOOR HEATING LAYOUT

PROJECT #	
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21223

DATE _____

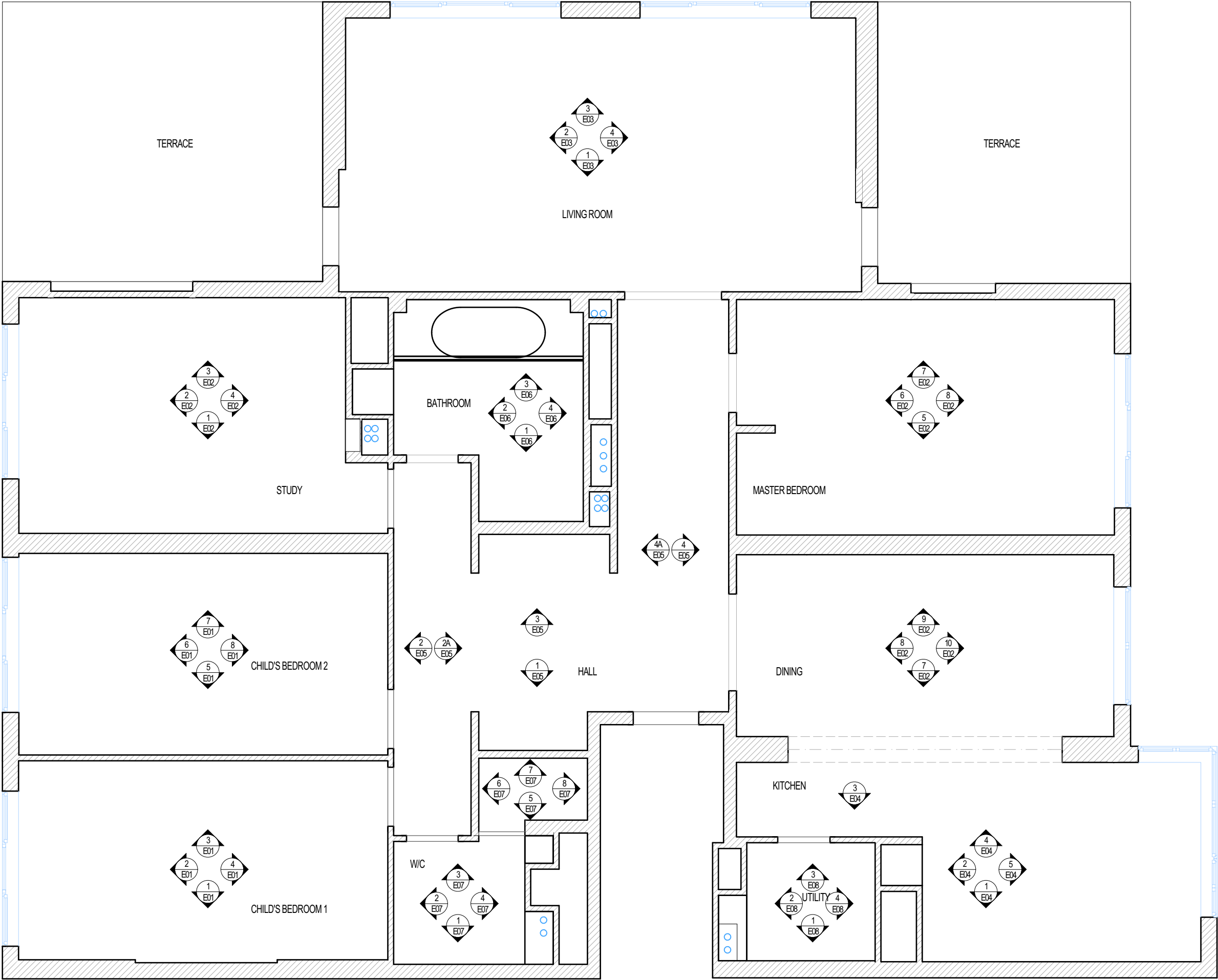
09.14.17

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CGI

	PAGE #
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LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

ELEVATION KEY PLAN

PROJECT #

21223

DATE

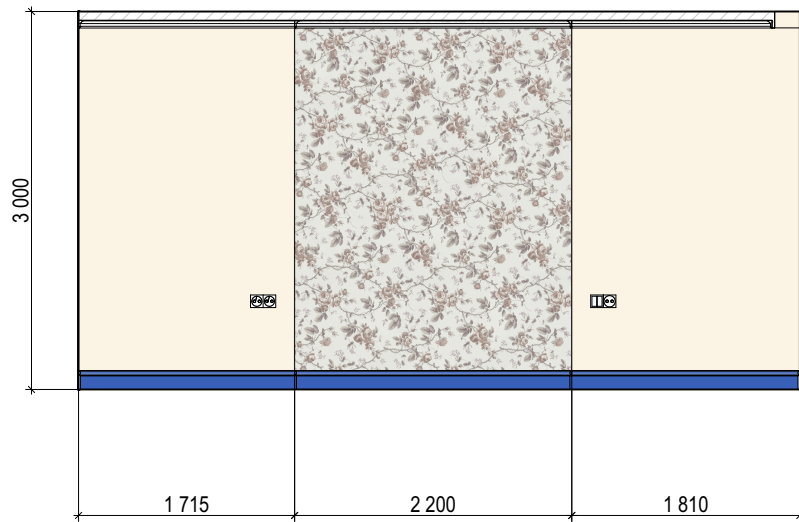
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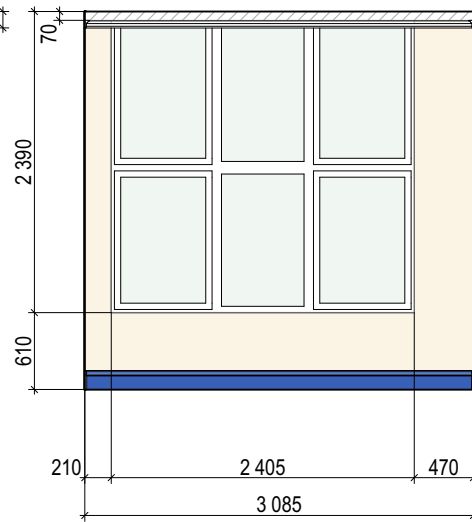
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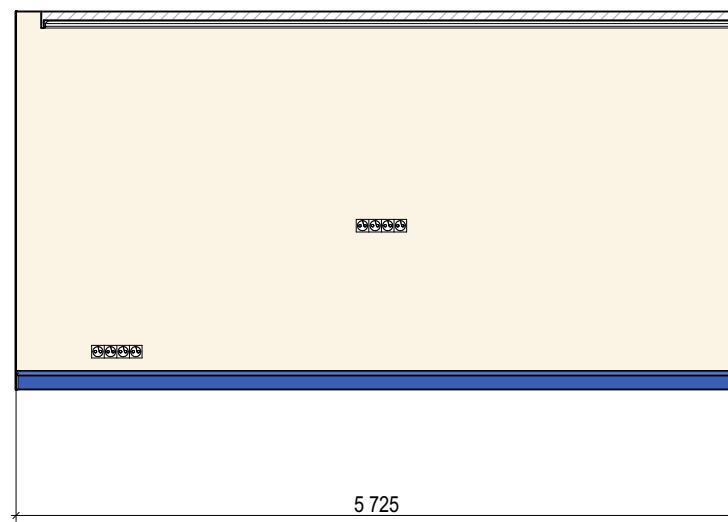
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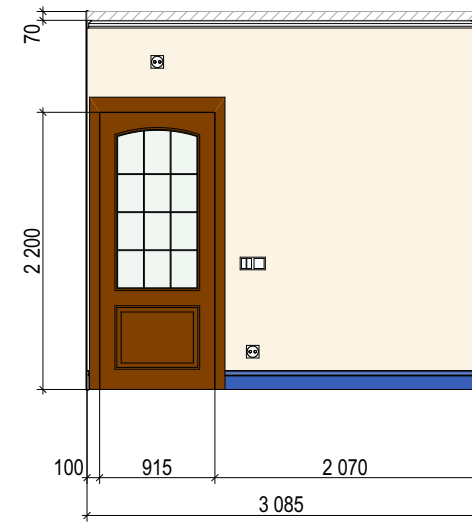
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SCALE 1:60
CHILD'S BEDROOM 1



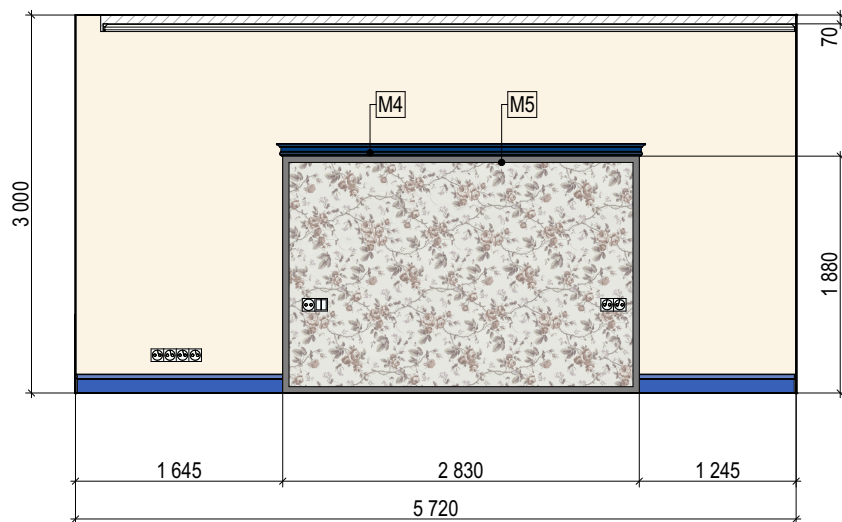
2 ELEVATION
SCALE 1:60



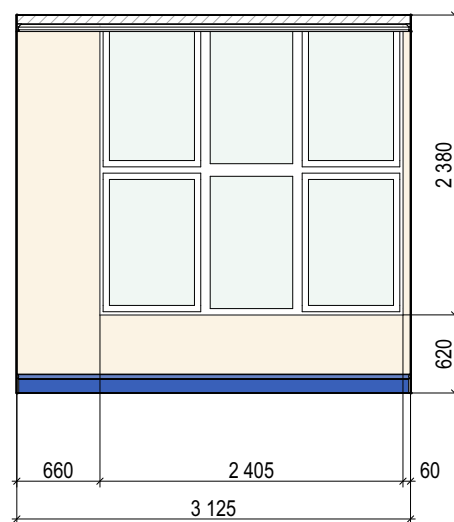
3 ELEVATION
SCALE 1:60



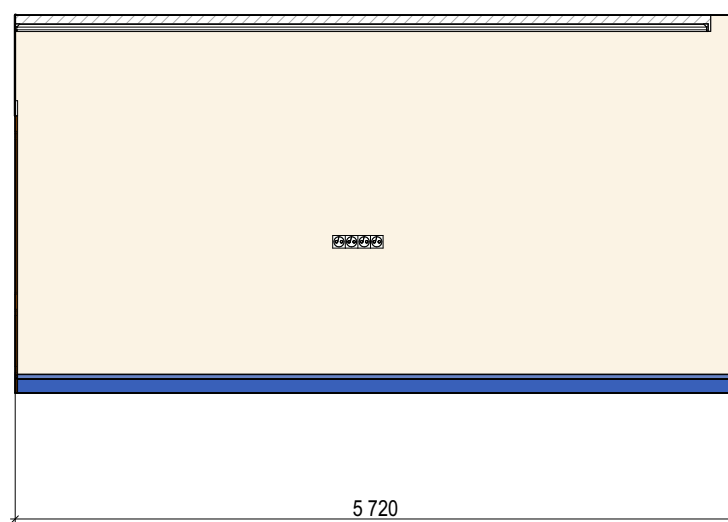
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SCALE 1:60



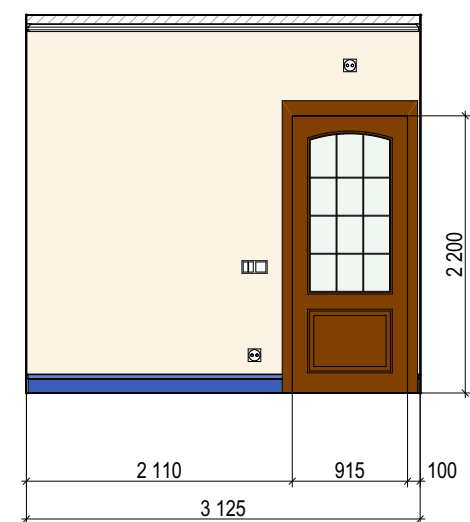
5 ELEVATION
SCALE 1:60
CHILD'S BEDROOM 2



6 ELEVATION
SCALE 1:60



7 ELEVATION
SCALE 1:60



8 ELEVATION
SCALE 1:60

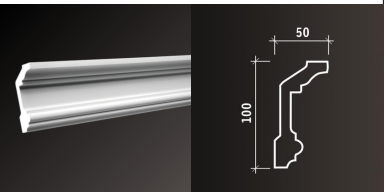
LEGENDS

CHILD'S BEDROOM 1

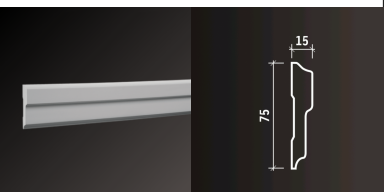
- DECORATIVE PLASTER
37,9 m²
- WALLPAPER
BORASTAPETER
A VINTAGE BOOK
FRENCH ROSES 1651
6,5 m²

CHILD'S BEDROOM 2

- DECORATIVE PLASTER
39,1 m²
- WALLPAPER
BORASTAPETER
A VINTAGE BOOK
FRENCH ROSES 1651
6,7 m²



M4 MOLDING
EUROPLAST 1.50.121



M5 MOLDING
EUROPLAST 1.51.342

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

CHILDREN'S BEDROOMS

PROJECT #

21223

DATE

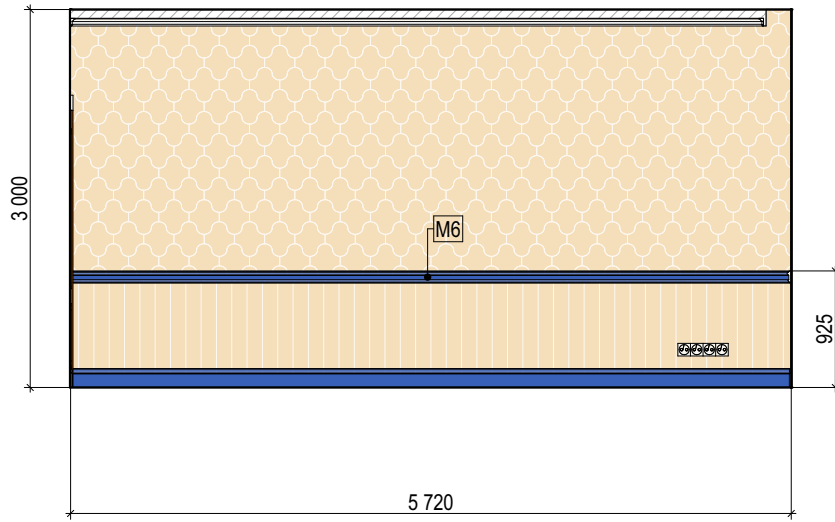
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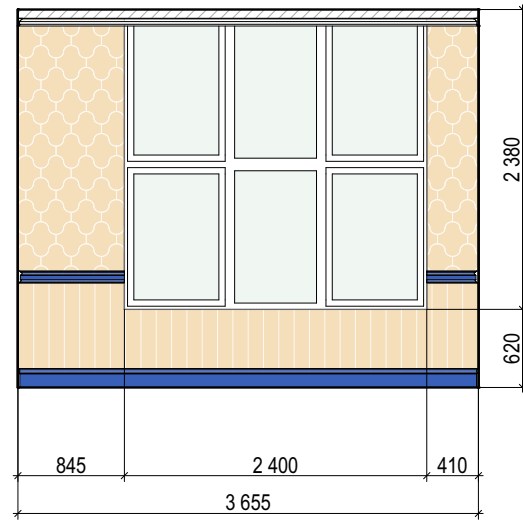
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PAGE #

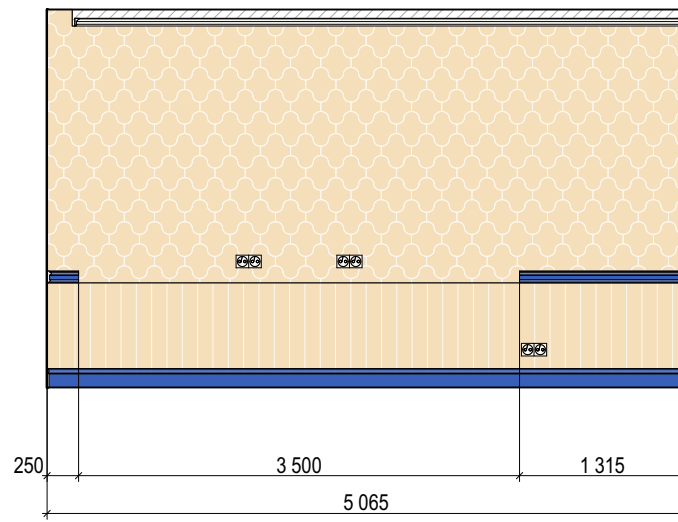
E01



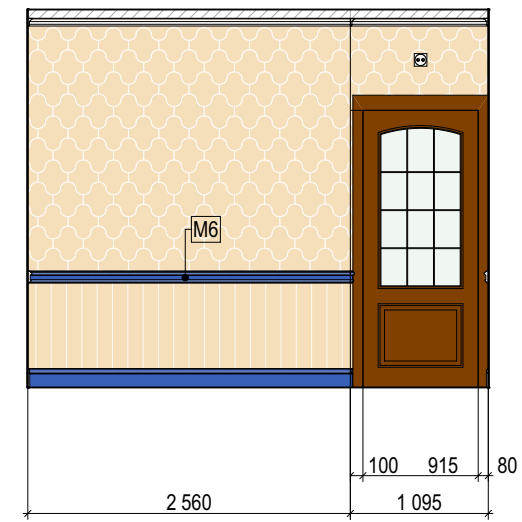
1 ELEVATION
SCALE: 1:60
STUDY



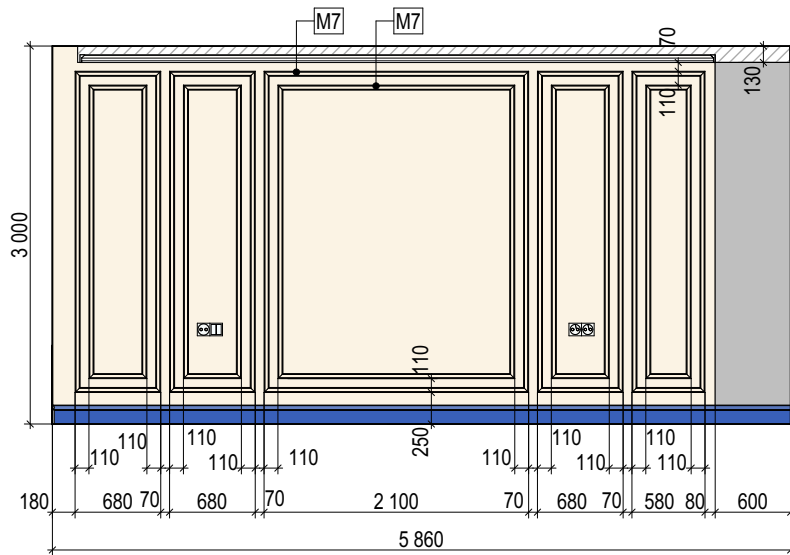
2 ELEVATION
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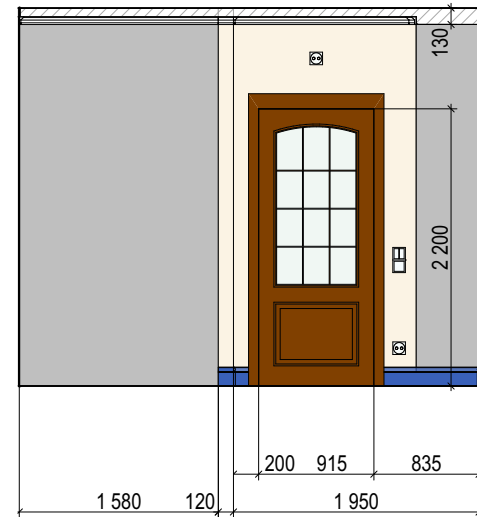
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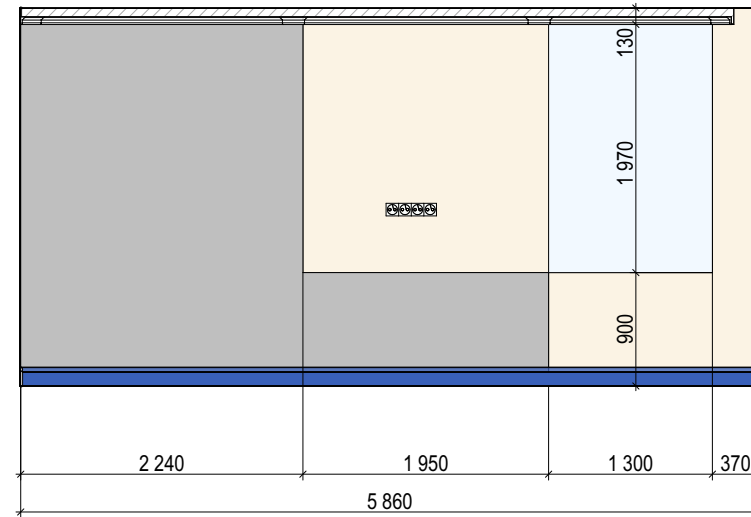
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SCALE: 1:60



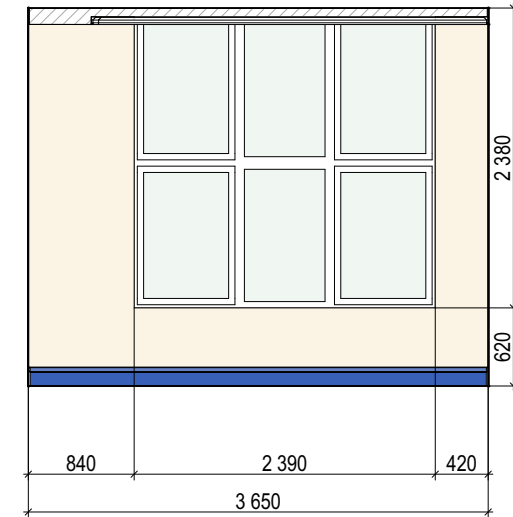
5 ELEVATION
SCALE: 1:60
MASTER BEDROOM



6 ELEVATION
SCALE: 1:60



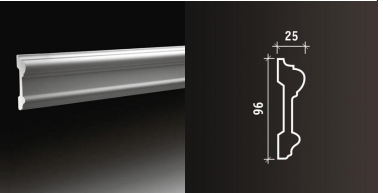
7 ELEVATION
SCALE: 1:60



8 ELEVATION
SCALE: 1:60

LEGENDS

STUDY

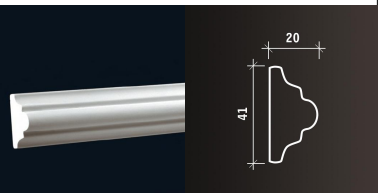


M6 MOLDING
EUROPLAST 1.51.307

WALLPAPER ANNA
FRENCH
SERAPHINA AT6055 -
33,17 m²

WALLPAPER
GP & JBAKER
OPERA GARDEN
PW78013-6 - 14,31 m²

MASTER BEDROOM



M6 MOLDING
EUROPLAST 1.51.308

DECORATIVE
PLASTER - 31,22 m²

MIRROR - 2,56 m²

TECHNICAL PAINTS
17,82 m²

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

STUDY/MASTER BEDROOM

PROJECT

21223

DATE

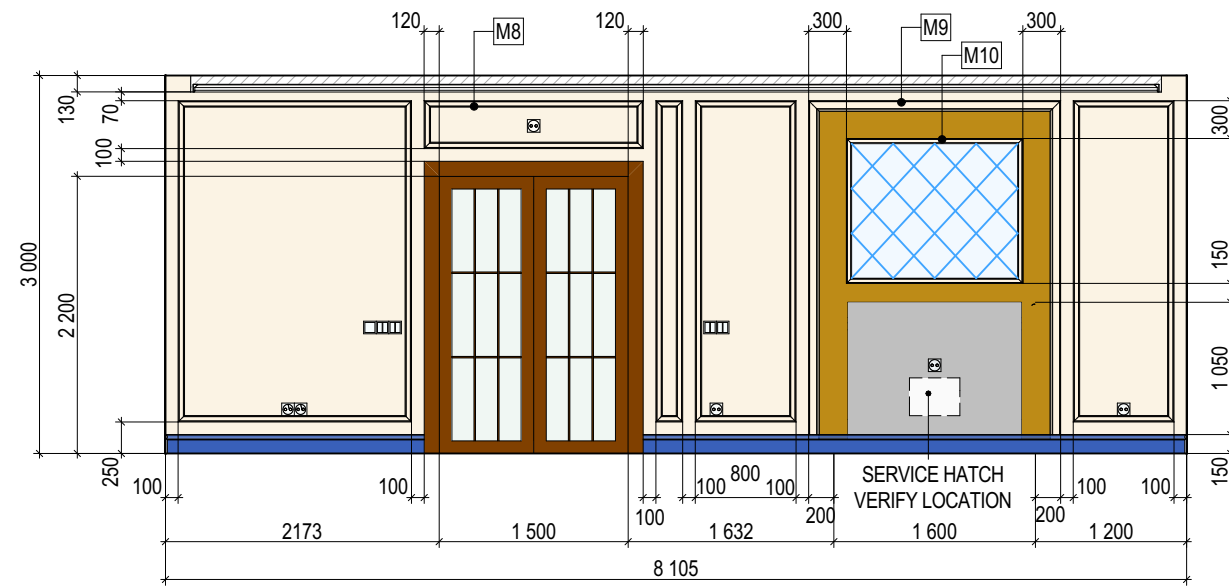
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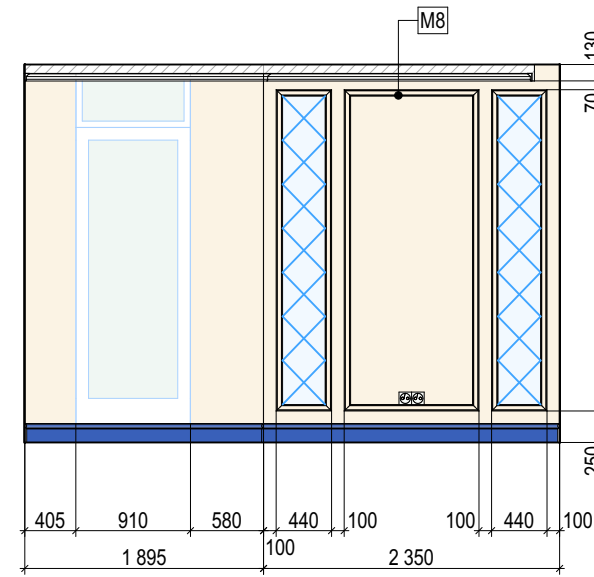
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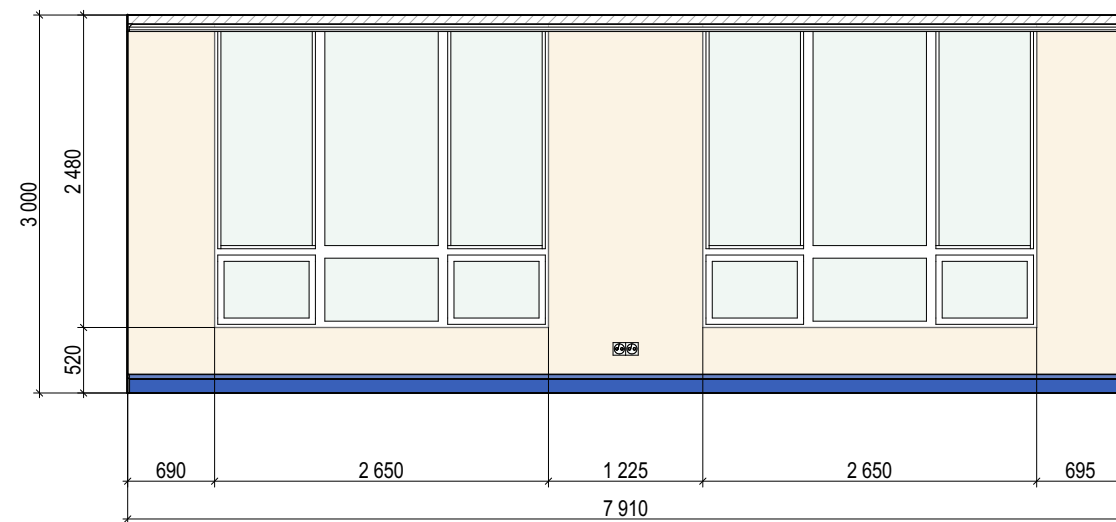
E02



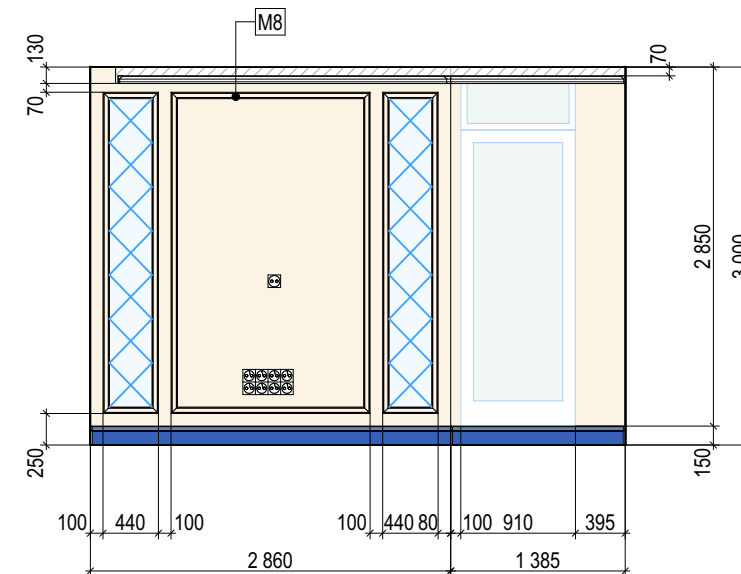
1 ELEVATION
SCALE: 1:60
LIVING ROOM



2 ELEVATION
SCALE: 1:60



3 ELEVATION
SCALE: 1:60

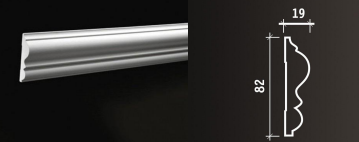


4 ELEVATION
SCALE: 1:60

LEGENDS



M8 MOLDING
EUROPLAST 1.51.304



M9 MOLDING
EUROPLAST 1.51.303



M10 MOLDING
EUROPLAST 1.51.308

DECORATIVE PLASTER
43,01m²

MIRROR - 4,73 m²

MARBLE - 1,69 m²

TECHNICAL PAINTS
BEHIND THE FIREPLACE
1,69 m²

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

LIVING ROOM

PROJECT #

21223

DATE

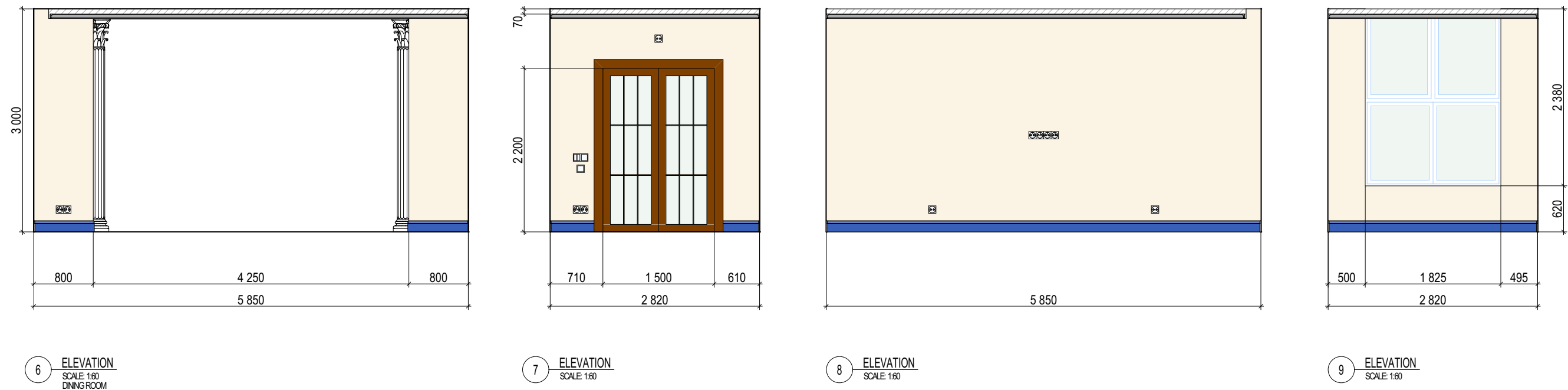
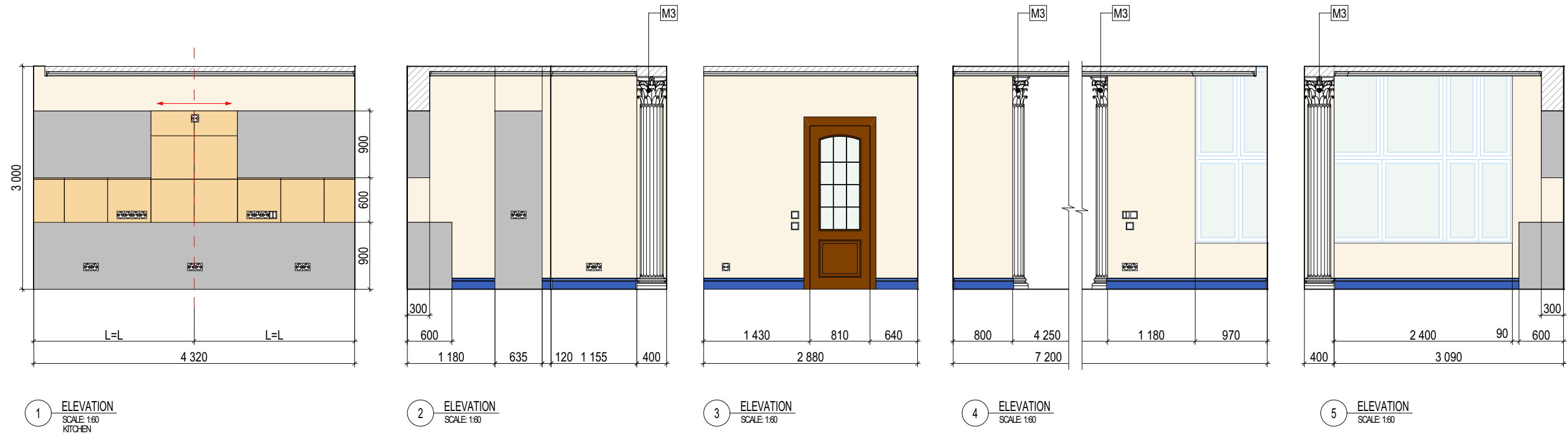
09.14.17

DRAWN BY

CGI

PAGE #

E03



LEGENDS

KITCHEN

M3

SEMI-COLUMN EUROPLAST
1.20.303 (H=2865)

CAPITAL
EUROPLAST
1.21.002
420x110x345(h)

COLUMN SHAFT
EUROPLAST
1.22.200
266x30x2300(h)

COLUMN FOOT
EUROPLAST
1.23.200
380x85x540(h)

DECORATIVE PLASTER
58,3 m²

TECHNICAL PAINTS
13,0 m²

TILING MARAZZI
EVOLUTIONMARBLE
MJZG GOLDEN CREAM LUX
58x58 - 18psc (3,7 m²)

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

KITCHEN/DINING

PROJECT #

21223

DATE

09.14.17

DRAWN BY

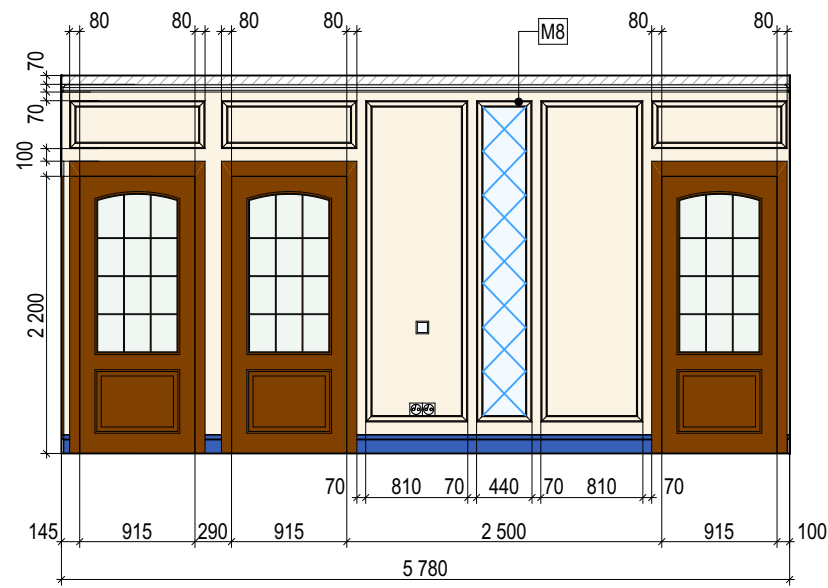
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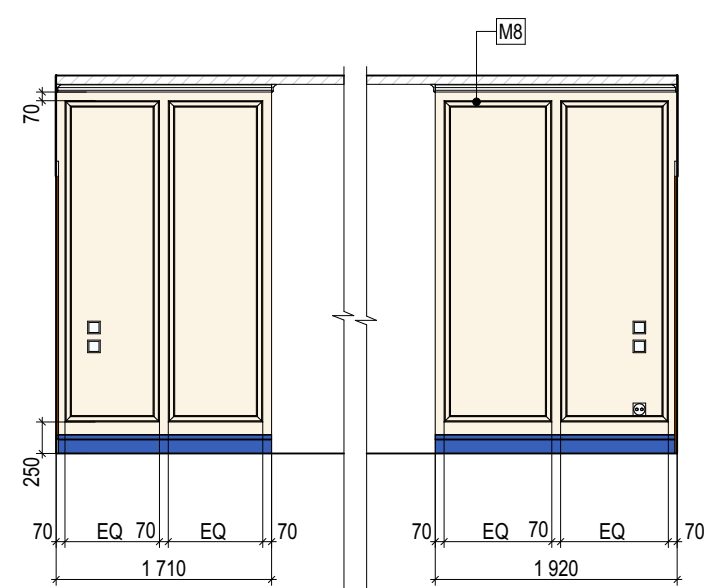
E04



1 ELEVATION
SCALE 1:60
HALL



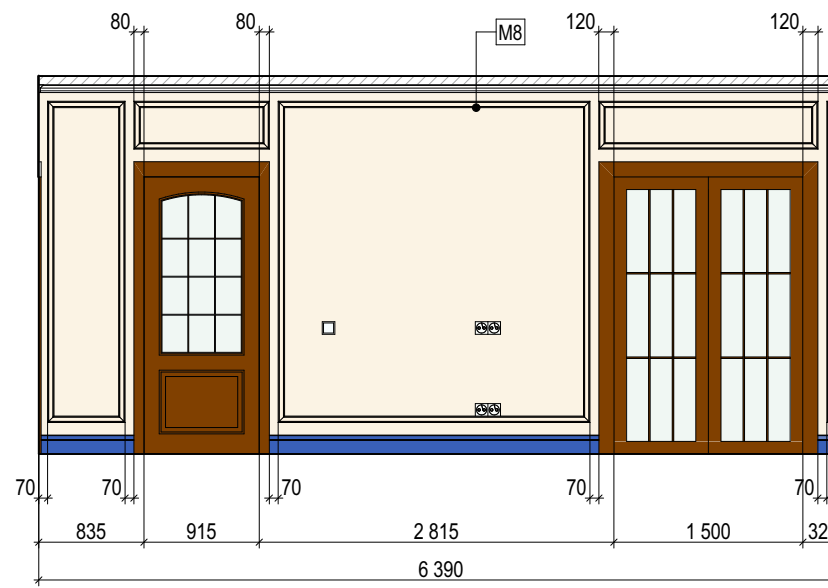
2 ELEVATION
SCALE 1:60



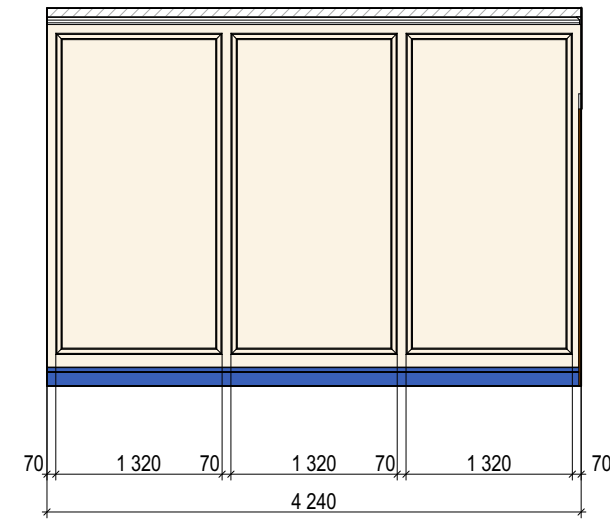
2A ELEVATION
SCALE 1:60



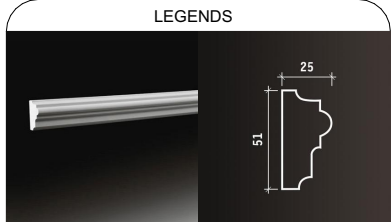
3 ELEVATION
SCALE 1:60



4 ELEVATION
SCALE 1:60



4A ELEVATION
SCALE 1:60



M8 MOLDING
EUROPLAST 1.51.304

DECORATIVE PLASTER
57,0m²

MIRROR - 0,83 m²

TECHNICAL PAINTS
BEHIND THE FIREPLACE
17,6 m²

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

HALL

PROJECT #

21223

DATE

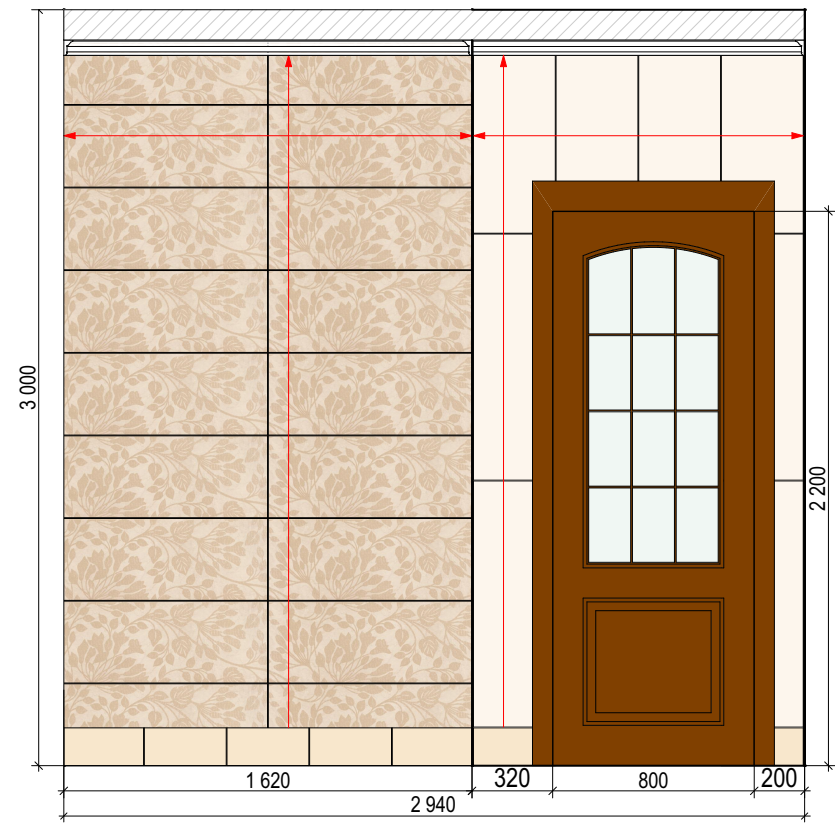
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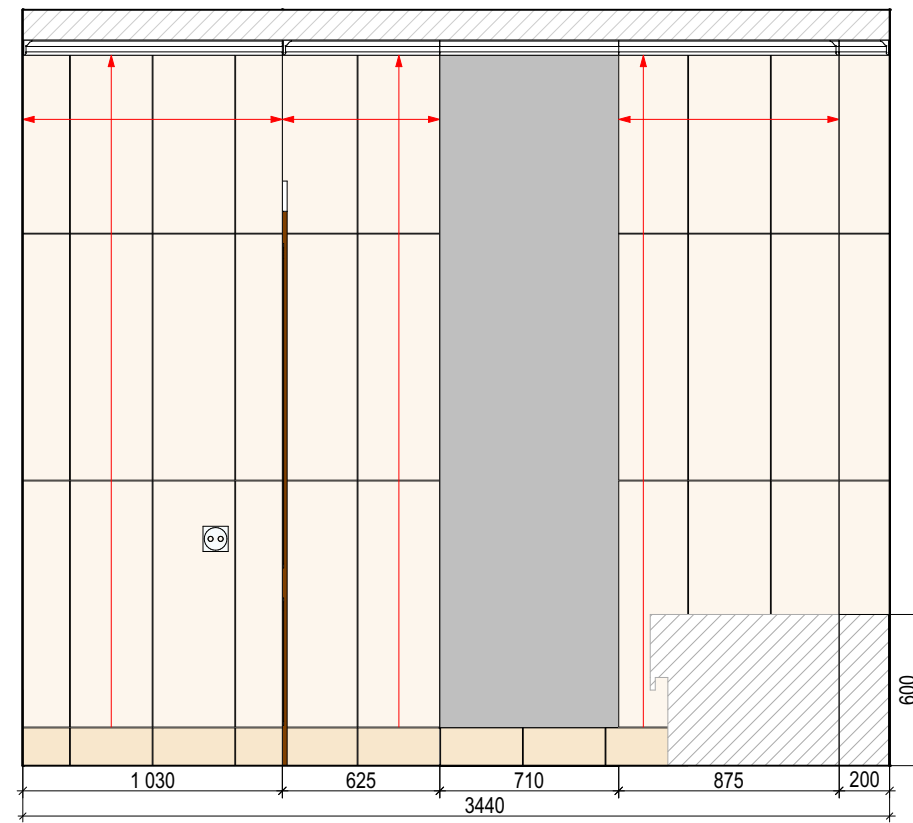
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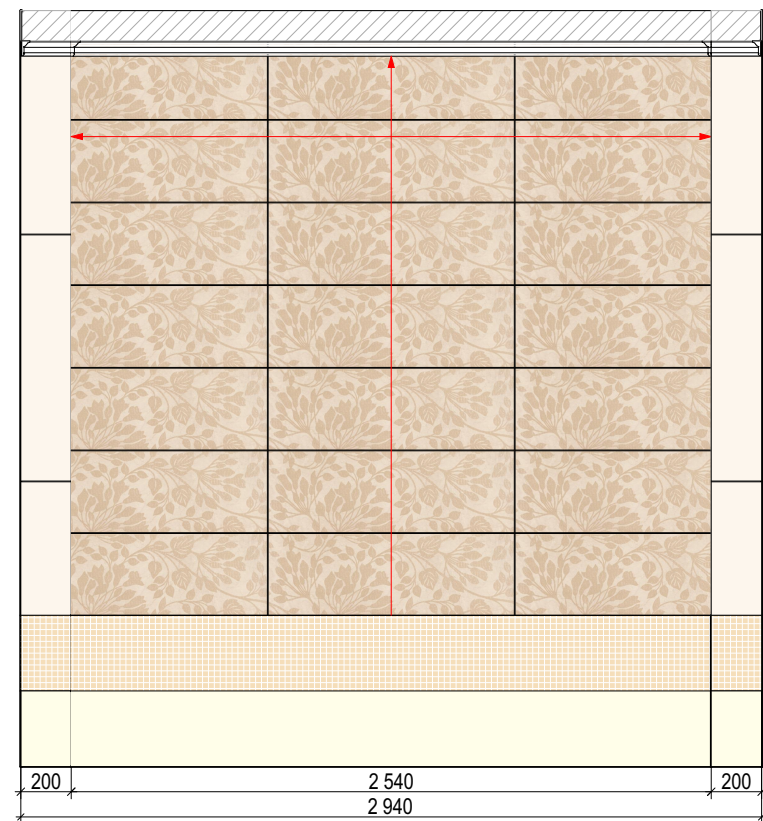
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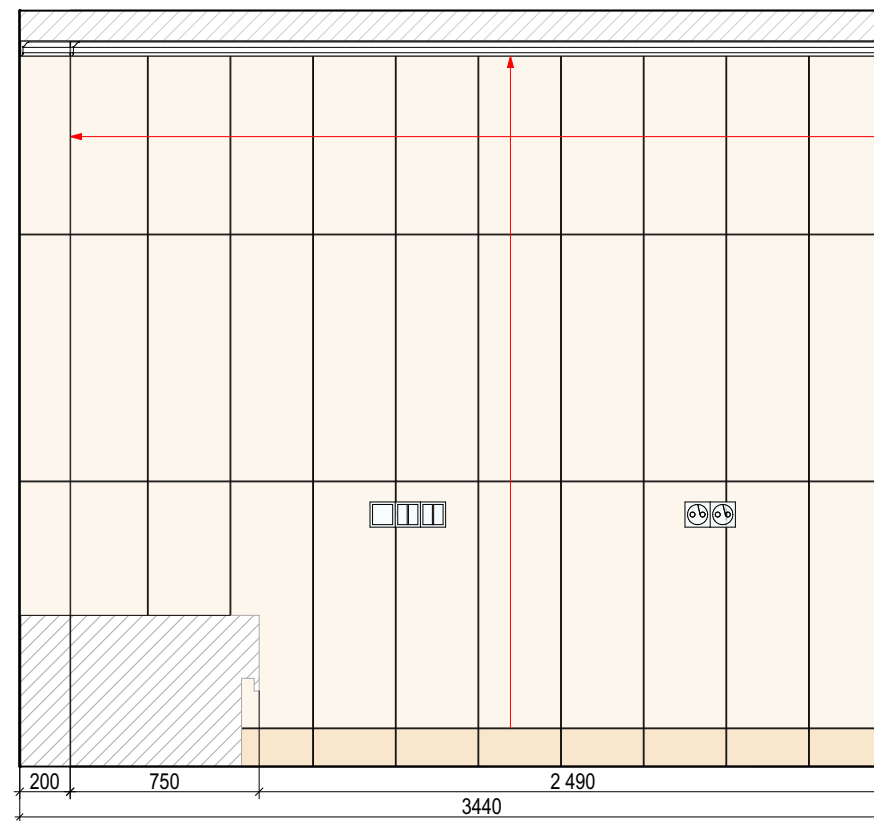
1 ELEVATION
SCALE: 1:30
BATHROOM



2 ELEVATION
SCALE: 1:30



3 ELEVATION
SCALE: 1:30



4 ELEVATION
SCALE: 1:30

LEGENDS

TILING MARAZZI STONEVISION
MHZM PORTOGALLO 32,5x97,7
77 pcs. (18,35 m²)

TILING MARAZZI STONEVISION
MHZC DECORO 32,5x97,7
39 pcs. (9,96 m²)

TILING MARAZZI STONEVISION
MHZT MOSAICO
32,5x32,5 - 0,88 m²

TILING MARAZZI STONEVISION
MHZY ALZATA 15x32,5 - 24 pcs.

DECORATIVE PAINTING
1,03 m²

TECHNICAL PAINTS
5,31 m²

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

BATHROOM

PROJECT #

21223

DATE

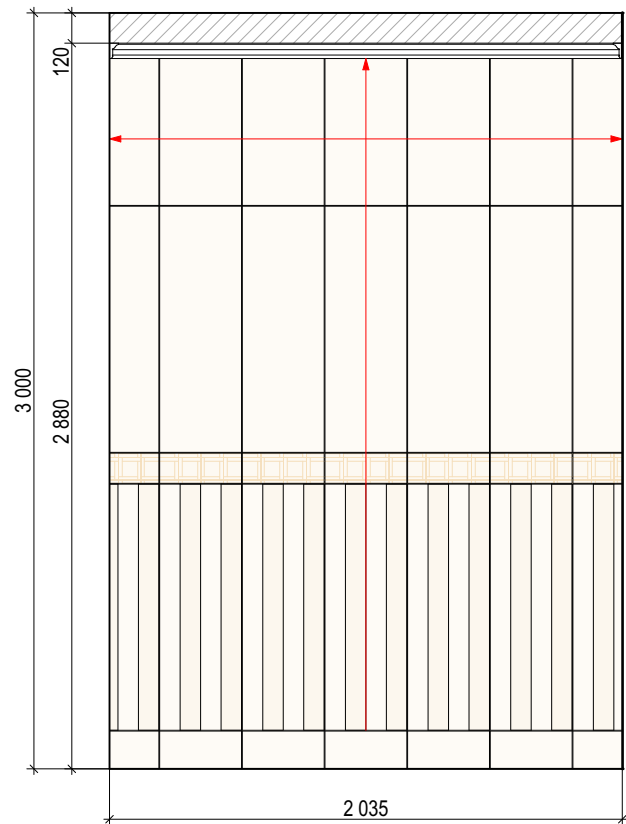
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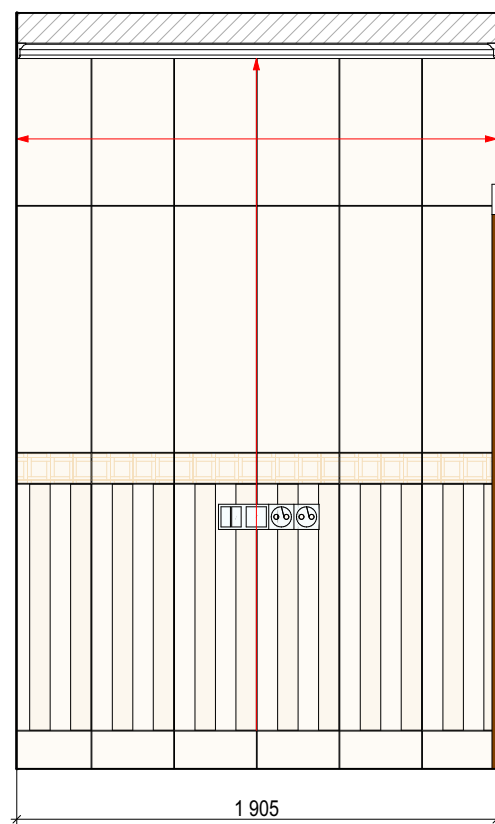
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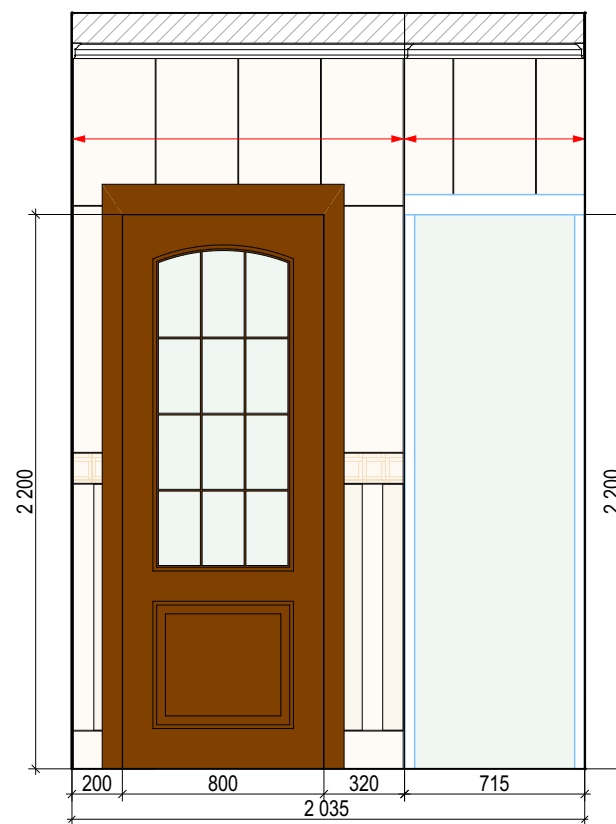
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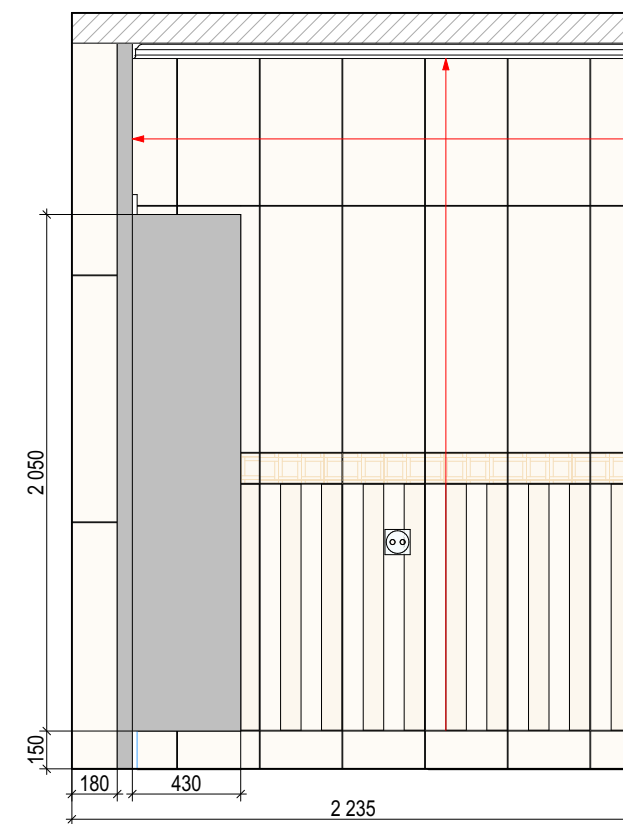
1 ELEVATION
SCALE 1:30
WC



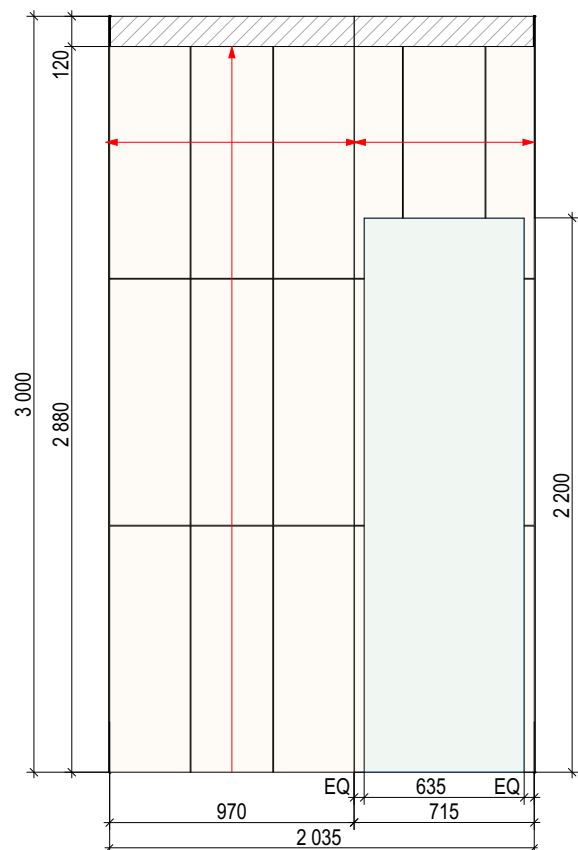
2 ELEVATION
SCALE 1:30



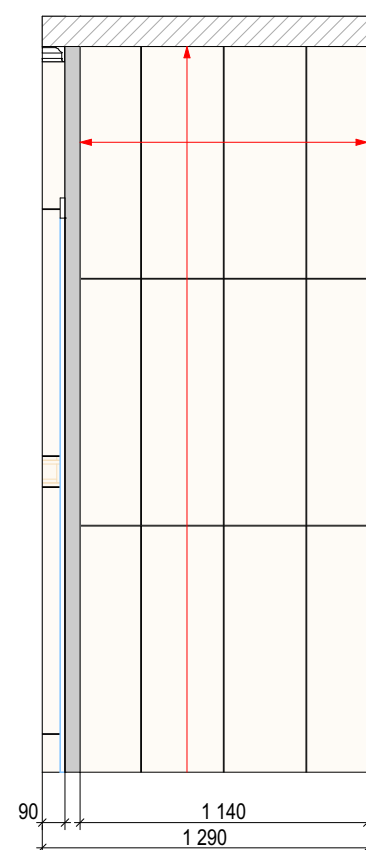
3 ELEVATION
SCALE 1:30



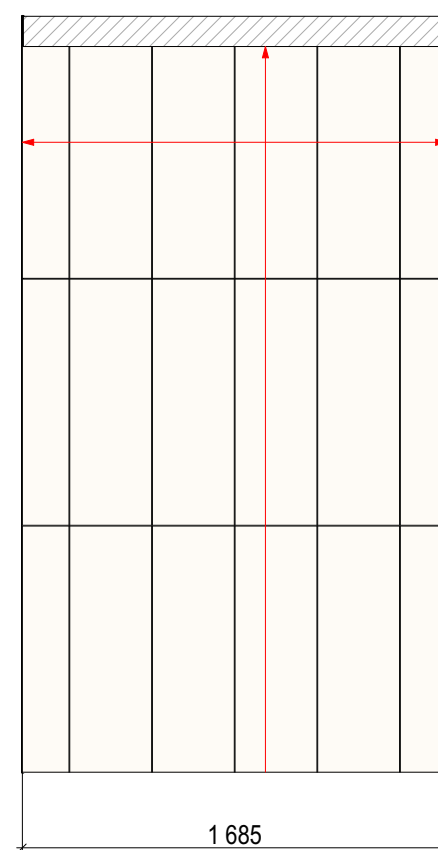
4 ELEVATION
SCALE 1:30



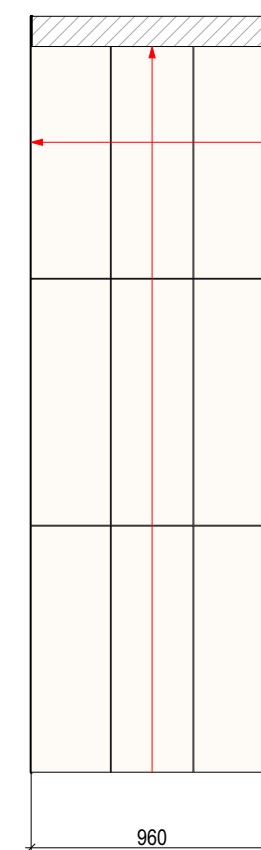
5 ELEVATION
SCALE 1:30
SHOWER



6 ELEVATION
SCALE 1:30



7 ELEVATION
SCALE 1:30



8 ELEVATION
SCALE 1:30

- LEGENDS
- TILING MARAZZI STONEVISION
MI08 CALACATTA 32,5x97,7
109 pcs. (25,61 m²)
 - TILING MARAZZI STONEVISION
MHZ5 DECORO 32,5x97,7
22 pcs. (5,9 m²)
 - TILING MARAZZI STONEVISION
MHZI LISTELLO 12x32,5 - 22 pcs.
 - TILING MARAZZI STONEVISION
MHZX ALZATA 15x32,5 - 23 pcs.
 - TECHNICAL PAINTS
2,69 m²

LOGO & ADDRESS

ADDRESS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

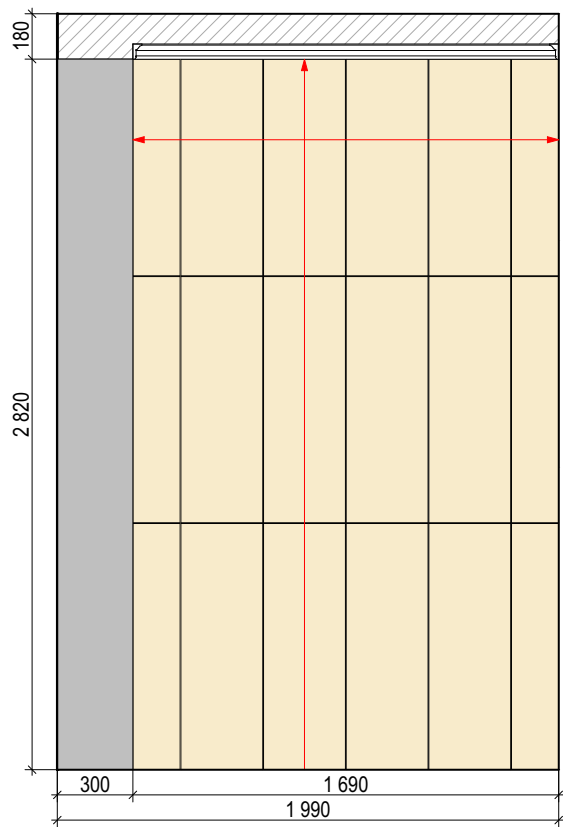
DRAWING NAME
W/C & SHOWER ROOM

PROJECT #
21223

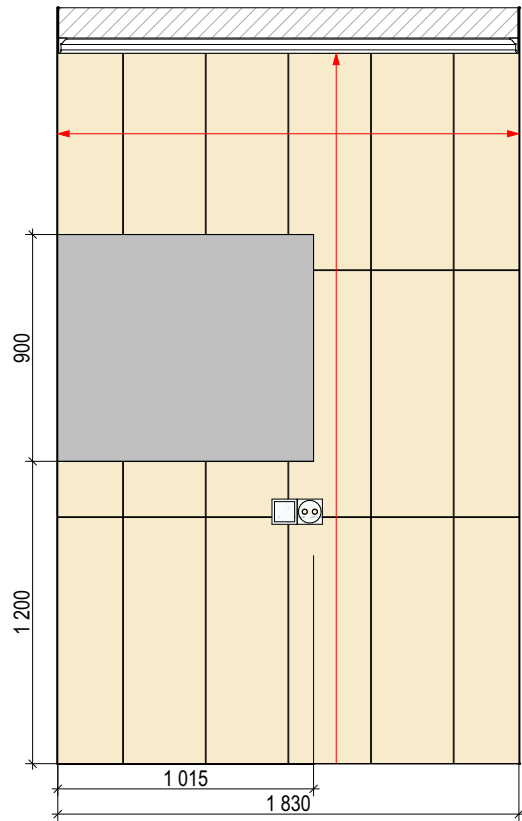
DATE
09.14.17

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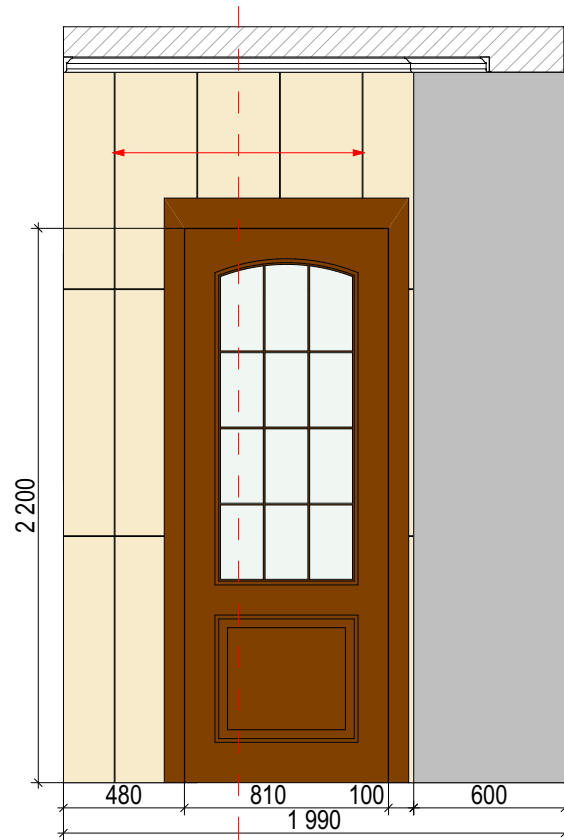
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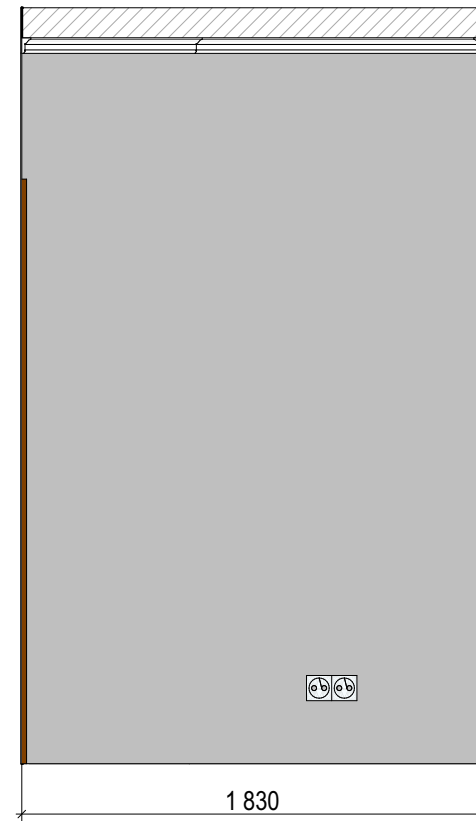
1 ELEVATION
SCALE 1:30
UTILITY



2 ELEVATION
SCALE 1:30



3 ELEVATION
SCALE 1:30



4 ELEVATION
SCALE 1:30

LEGENDS

TILING MARAZZI
STONEVISION
MHZM PORTOGALLO
32,5x97,7
47 pcs. (11,04 m²)

TECKNICAL PAINTS
9,52 m²

LOGO & ADDRSS

ADDRSS

RESIDENTIAL COMPOUND
CENTRAL PARK
APARTMENT #53

DRAWING NAME

UTILITY

PROJECT #

21223

DATE

09.14.17

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PAGE #

E08