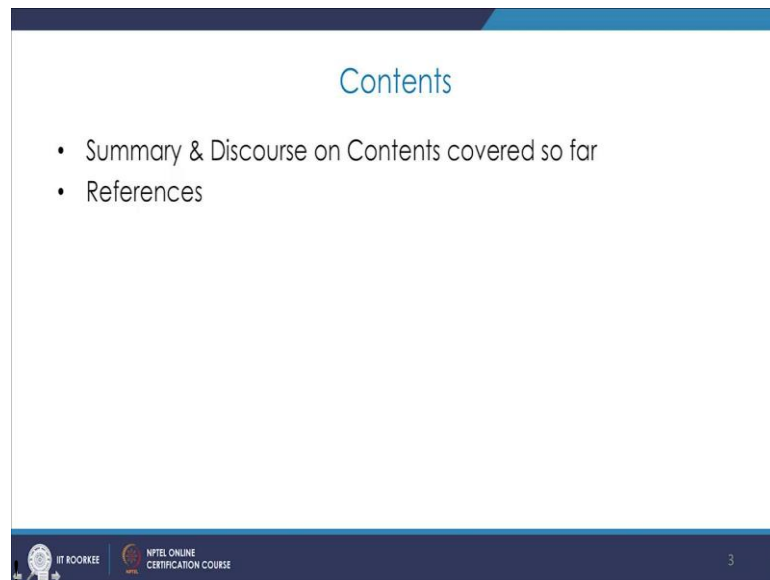


Role of Craft & Technology in Interior-Architecture
Prof. Ar. Smriti Saraswat
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Indian Institute of Technology, Roorkee

Lecture – 05
Summary & Discourse: Week 01

Hello everyone, welcome to my course Role of Craft and Technology in Interior Architecture. Today, module 5 and will be summarising all that we have discussed so far and we will have a little discussion on that, just to gear up for what is coming next.

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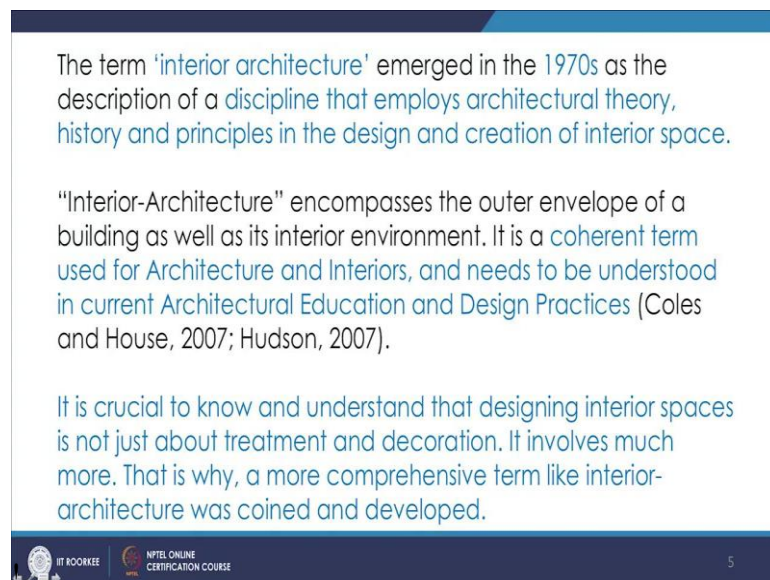
So, the contents for today's module Summary and Discourse on whatever we have discussed so far and the References.

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So, we began with defining the term Interior Architecture; understanding what it means, how did it evolved and what is its importance?

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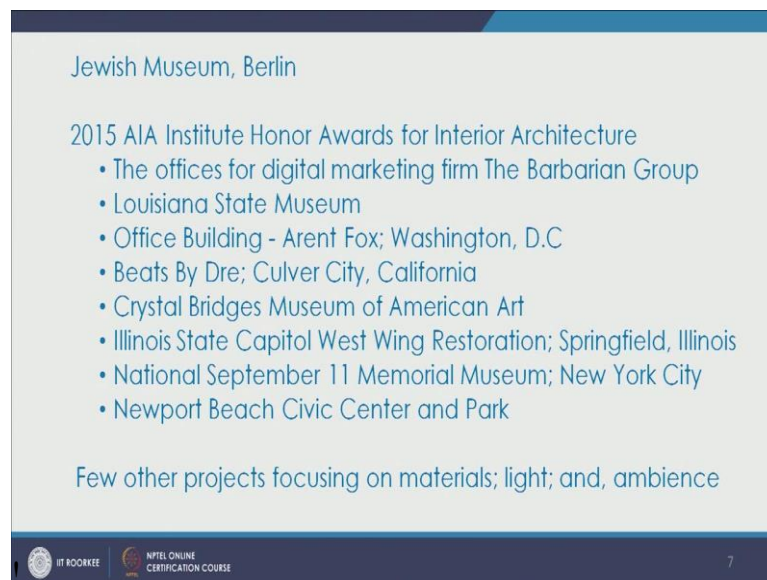
So, we had the focus module discussing all that and through that module, we could gather that they were certain uncertainties in this term interior design, which led to the emergence of this new terminology Interior Architecture.

It emerged in 1970's and the theory of interior architecture focuses that it is crucial to know and understand that designing interior spaces is not just about treatment and decoration.

It involves much more. That is why a more comprehensive term like interior architecture was coined and developed. So, it is not only about treatment or decoration; it is not just about 2D; it is not about surface. But it is about a coherent term which is used for architecture and interiors and it really needs to be understood in current architectural education and design practices.

So, we establish this understanding; we also came to know why is it important to talk about interior architecture. Then we went further ahead and we saw few prestigious projects to understand, what is interior architecture all about? And, how does one comprehensively understand its applications and elements? So, we saw many projects. We began with Jewish Museum, Berlin which is a very very famous project.

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And we try to understand the spaces and interior architecture. Then we also saw some award winning projects which have been recognised by AIA.

So, we saw projects like Offices for digital marketing firm Barbarian Group. We saw the Louisiana State Museum. Then we also saw the Office Building for Arent Fox, a project

in California, Crystal Bridges Museum of American art. We also saw the Illinois State Capitol West Wing Restoration project.

Then, the National September 11 Memorial Museum in the New York City; another one was Newport Beach Civic Centre and Park. All these were very interesting and I am listing it down so that we can just refresh our memories and we can glance through them once again.

There were few other projects that focused majorly on the materials, the light and the ambience which is created. So, it gave us a fair idea of what we are dealing with.

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We went ahead and we also had a little discussion and an overview on the concepts of place and space and we discussed how they are different from each other and how they are used interchangeably. So, it was very important to establish an understanding. We also saw the different types of interior spaces which could be designed where designers are involved.

So, we saw varied classification like retail spaces, restorative spaces, living spaces, workspaces and so on; when we also touched upon a little bit like very briefly on the elements and composition of interior space. We will be dealing with them in detail

through the projects and the explorations and the applications that we are going to see throughout this entire course.

And very important thing we also saw a list of reputed institutes and schools which offer courses based on interior architecture and how one could pursue this course and have avenues for personal growth and professional growth. So, that was important to see what kind of qualifications are offered and what does one practice in a field when they graduate.

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Moving on we try to understand the term craft; what is its definition; how did it evolved? And then, they were varied perspectives on art and craft. There is this confusion in dilemma where to use the word art, where to use the word craft; are the same, are the different; what are the nuances of both.

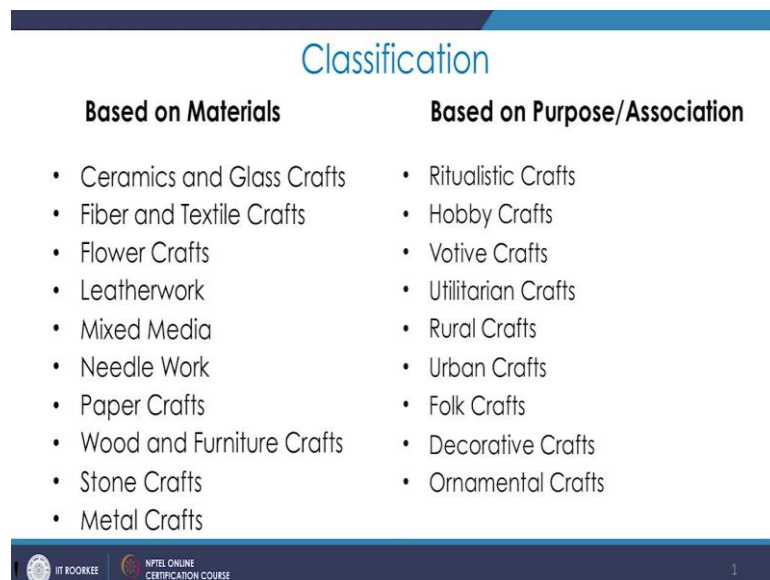
So, we discussed those subtle issues also; we discussed the different perspectives that gave us again a fair idea. Though we will continue to try to understand throughout the entire course and probably towards the end each one of us will have a better understanding of all these terminologies.

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We went ahead and we saw the classifications of craft, what are different kinds of crafts, how do we classify them, what are their examples? We saw that briefly and today also I am going to enlist them just to refresh our memories, but we will be dealing with them in detail slowly as we move on through each module, each lecture that we come across.

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So, this is a list which is not very exhaustive like I discussed in the earlier module. We can keep adding and towards the end of this course each one of us can generate a

classification or a list for ourselves. So, these are like the predominant crafts and of course, there are more. So, Ceramics and Glass Crafts; Fibre and Textile Crafts and like we discussed earlier, we are seeing the role of material and how the craft is getting define through material.

Flower Crafts, Leather Craft, Needle Work, Paper Crafts, Wood and Furniture, Folk Crafts, Decorative Crafts, Utilitarian Crafts, Hobby Crafts, Votive Crafts, Ritualistic Crafts. So, these are varied classifications and ye now we can add the word architectural crafts, building crafts; since, we are talking about the interrelationship of craft in interior architecture.

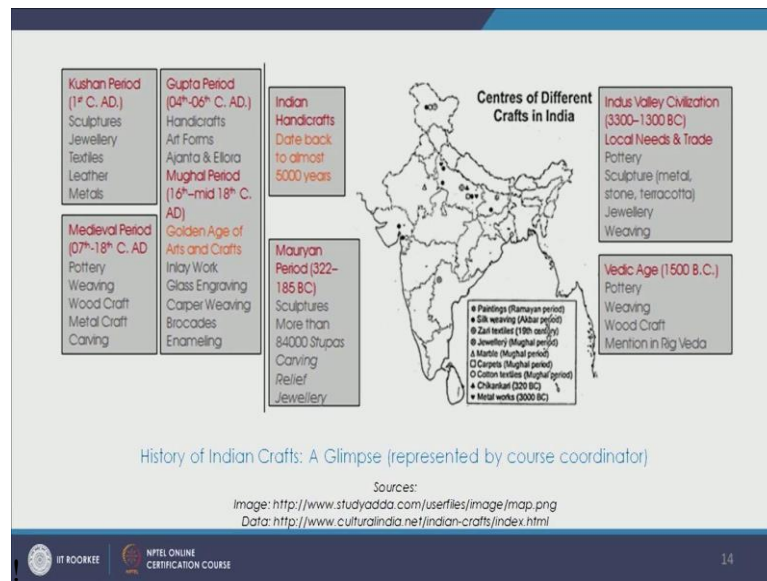
So, we can keep on adding to this list as and when our understanding is enhanced and as we go through this course.

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After that we traverse a little bit through the history of Indian crafts and we try to understand how throughout the history of India, there are exemplary illustrations of several craft forms and we see different centres of crafts that were predominant in India.

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So, if we see this info graphic, the different periods throughout our history Kushan Period, Medieval Period, Gupta Period and so on.

We see that there is a predominance of certain art and craft forms. They were patronised by the emperors or the people who dwelled at that time and then they were flourished. We see lot of their examples, inbuilt forms also; we see their examples on Jewellery, attire products. So, this gives us a fair idea how India has been a great centre of art and craft and interior architecture forms.

So, for example, there were sculptures, there were textiles, there were metal works, if we talk about Kushan period. Gupta period has been known as the golden age of arts and craft. We see lot of handicrafts, Inlay work, Glass Engraving. We also see Rock cut architecture, in cave architecture Ajanta and Ellora caves; we see the techniques like enamelling.

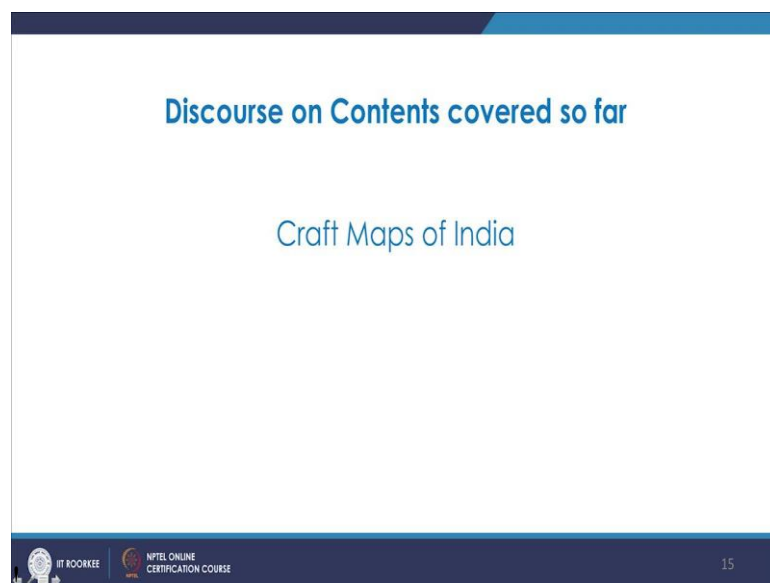
Then in the mediaeval period, there was a mention of Pottery, Weaving, Wood Craft, Carving. So, another important thing here this graphic shows Indian handicrafts, they date back to almost 5000 years. So, they are already has been existence in predominance of art and craft forms and we see it all around us even in the spaces where we live.

So, whatever this course deals with is already what has been in practice and existence; it is just that we are realising that glory of late and we are talking about it more in terms of their continuity and more in terms of their contemporary expressions and since, we take pride in this traditional knowledge systems, many people many designers are trying to revive these forms bring them back saving them from extinction.

So, again like Mauryan period also saw this sculptures and very important point more than 84000 Stupas were built at that time. So, it is another example where interior architecture, the spaces that we live in were given so much importance and the craft skills of the people and the community and the *Sthapatis*, *Sompuras* where incorporated beautiful temple architecture was created or Stupa was created or a Rock cut piece was created. So, these are the examples that we see from history.

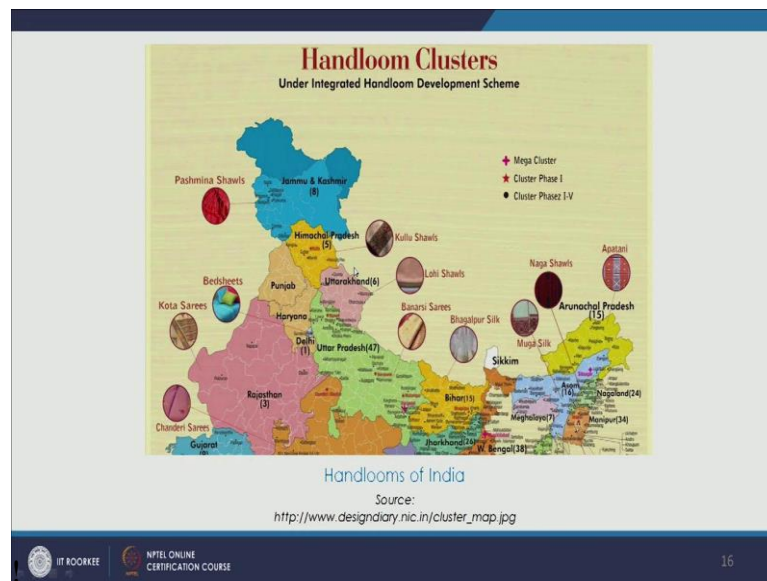
Indus Valley Civilisation which is known for its science and rigour and so much advancement that also has lot of mention of different materials like terracotta stone, metal; there were techniques of weaving; they made sculptures, jewellery Vedic age is also very popular for different art and craft forms. So, this gives us a glimpse and reinforces; it enhances the need of this kind of a course and importance of such kind of interrelationships.

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We also saw very briefly few craft maps of India, we can have them in detail sometimes.

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Like if I discuss this Handloom Clusters, map of India, we can see over here there are different kinds of handlooms that India is very proud of and the master craft persons and the craft persons communities have been indulged in and they have been awarded several times for the remarkable work.

So, if we see over here Nagaland, we know it is known for the Naga Shawls; Bhagalpur Silk of Bihar is very famous; Banarasi Sarees of Uttar Pradesh are very famous. We have Kullu Shawls from Himachal Pradesh; Jammu and Kashmir is very very famous for Pashmina Shawls; we have Kota Sarees from Rajasthan.

So, they are different clusters; there are mega clusters; there are clusters within that and there are several artisans and craft persons communities who painstakingly do this work. Also as their day to day job to un money, but initially it was done for utility; it was also done as part of aesthetics, as part of our daily life's what we wore. There's an exhaustive mapping and we see lot of art and craft forms, we see lot of handloom clusters throughout India.

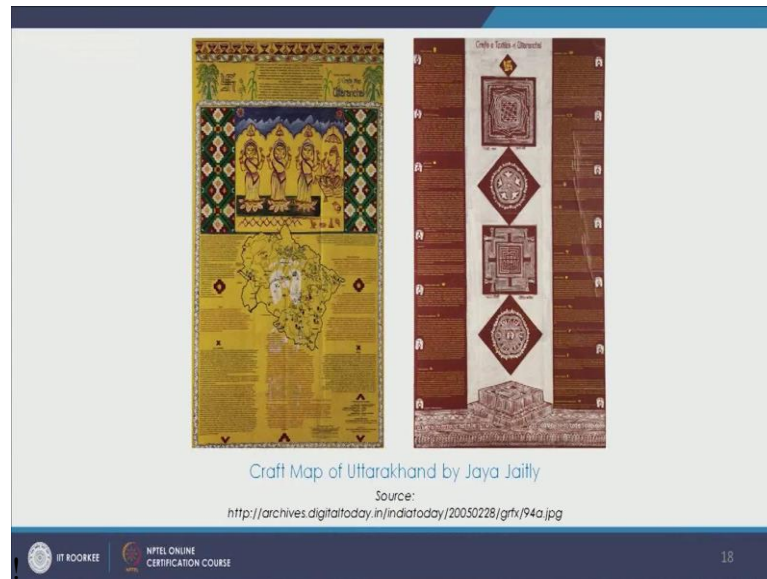
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If we go down South, here also we see lot of examples. So, we have these famous *Pochampalli* Sarees here in Andhra Pradesh. Down South, we have very famous Kanchipuram Sarees we have Kutch Shawls from Gujarat. So, there are lot of clusters in Chhattisgarh which are known for the handlooms. So, there are different examples. This was just dealing with the handloom.

So, we have lot of craft maps for handicrafts; we have craft maps for various other kinds of art and craft forms. Several craft maps you will find if you come across certain books the works by Jaya Jaitly and some websites, they will show you the art and craft forms may be few more we will see later.

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This is a very interesting map this is again a craft map it is developed by Jaya Jaitly ji and this is the craft map of Uttarakhand which was formerly known as Uttaranchal. So, this is a very creative, colourful interesting map that gives the glimpse of culture of Uttarakhand, people of Uttarakhand; it talks about its art forms.

So, we see over here in the famous Apian art of Uttarakhand and the different kinds of chowkis and their significance, what are the meant for, what are the belief systems of peoples; why have they been practice far so long? We see the important motives we see the jeevmetricas, we see the gods and goddesses and the different important and crucial defining factors of Uttaranchal as a geographical location as a place as a state.

So, these are interesting craft maps that have been developed and they have been showcased at different platforms where India is represented.

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Moving on the also saw certain movements in history of art and crafts and we also had a little glimpse of what are the current challenges that the craft sector is facing.

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So, talking about the movements, one of the previous slides described that crafts has always been a centre of socially driven initiatives. So, it has been associated with many movements and reforms. Now, to give a very brief art and craft movement emerged in response to the industrial revolution.

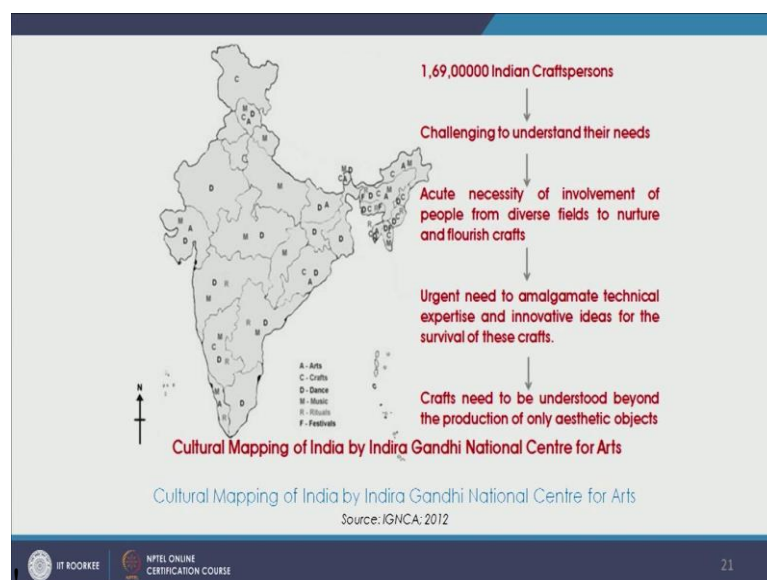
So, when industrial revolution came, the focus was machine made; everything was getting made by machine and the handmade took a back seat. So, all the skills that are artisans had the communities practice and the things that we get getting made through hands, they were not encouraged and everything was taken over by the machines.

So, there was a group of people, scholars, artists, craft persons, they realise that everything is becoming robotic; there is no aesthetic involved. So, art and craft movement came as a response to this and then it encourage the handmade. So, that was the importance of art and craft movement and there were several other movements that followed which right now we will not get into the details.

By just to established the importance how art and craft have been centres of these reforms and movements. So, we had the De Stijl movement; we had Art Nouveau; Impressionism; Expressionism; Constructivism; Cubism; Dadaism; Modern Art.

So, all these movements they talked about art craft design, what kind of reforms are required, how crucial are these kind of movements for the society and what was required at best at the particular era when they were introduced and when these emerged. So, that way craft has again be a locus in such kind of movements and reforms.

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Now, talking about the current challenges and in the context of India this is the cultural mapping of India which is done by Indira Gandhi National Centre for Arts and it talks about various centres of art, craft, dance, music, festivals if we should get see this mapping.

So, what currently the challenges are that we have a humongous population of artisans and craft persons, a huge number that represent these communities and it is very challenging to understand their needs and the main issue is that most of the times we just understand these art and craft forms for aesthetics or just as utilitarian objects or just as hobbies. We do not try to understand them beyond that that they can also contribute to trade and economy.

So, we will introduce in one of the coming modules a term called Creative Economy. So, art and craft forms architecture, film, literature, music, dance; they all fall under the larger umbrella of creative industries and they are pretty much capable of generating economy for a nation and if we see the countries in Europe and few other places also we will discuss about them later.

These creative industries play a major role in there economy. So, why cannot this also be a scenario in India when we know that since so many civilisations and so many years and eons we have the predominant art craft from; so many communities who was practicing it.

So, let us try to understand these art and craft forms and these communities beyond what we have understood them so far and let us just understand the milieu of economy, the creative industries.

So, it is challenging to understand the needs of these craft persons. There is also in acute necessity of involvement of people from diverse fields to nurture and flourish these craft forms because many of them have been languishing, many of them need revival or many of them need continuity; they need to be practiced again, they need to be understood in terms of trade.

There is also in urgent need to amalgamate technical expertise and innovative ideas for the survival of the craft forms and also like I have been saying craft needs to be understood beyond the production of only aesthetic objects; all ritualistic practices or just utilitarian objects which we use in our day to day life; we need to go beyond that.

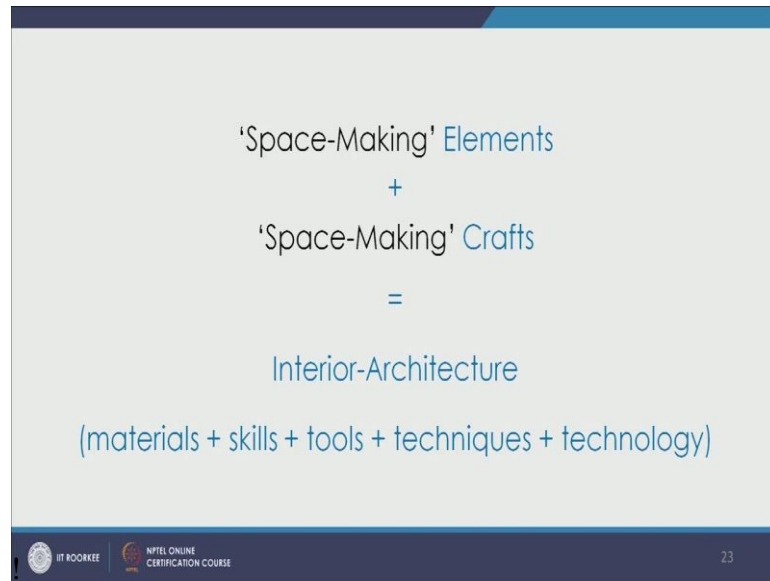
These are the current challenges, lot of initiatives and efforts are already being made and let us just hope that we are able to improve the things and this sector comes along with all glory and contributes to the trade of this nation.

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After that we talked about inter relationships among interior architecture and craft and technology. Very importantly, we discussed about what are space making elements and what are space making crafts and then we talked about building crafts, building materials and how we get to learn about them at structural level and at a surface level. So, we discussed all that.

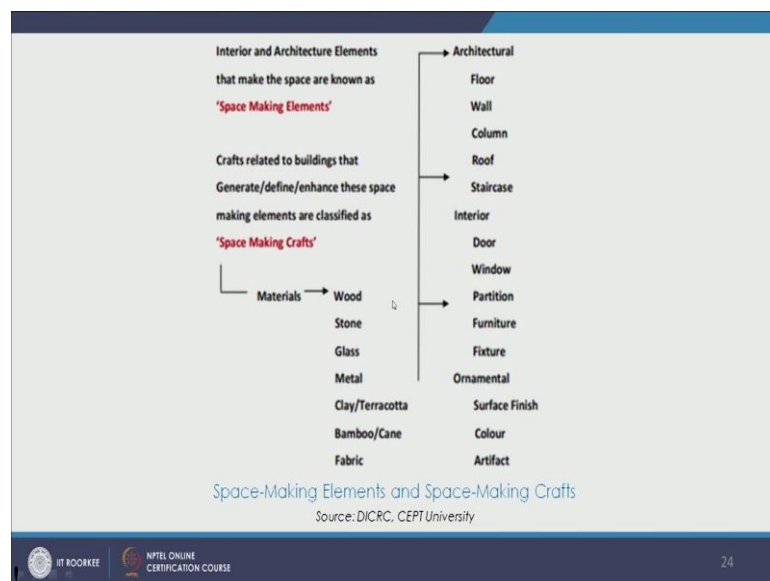
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In a nutshell this was the slide which we had in a earlier module, but to sum up again. 'Space-Making' Elements and 'Space-Making' Crafts, they together contribute to interior architecture and there is also a major play of materials, skills, tools, techniques, technology. So, we can understand in a nutshell, how do we create interior architecture through the medium of space making elements and space making crafts?




We also discussed this chart which is again borrowed from DICRC at CEPT University.

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And we try to understand, what are space making elements? How can we classify them at architectural level interiors and ornamental? We discussed, what are space making crafts and how do we define them through different materials; what is the role of materials and what kind of crafts can happen with different materials; what is the role of skills? So, all that we discussed.

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Space-Making Element		Date			Observations and Understanding
Type	Stone Craft	Built Form	Construction	Semantics / Symbolism	
Structural	Fluted Work	Circular	Spandrels (Arches, Arcs), Moulds and Fences joints	Sense of Enclosure Encompassing Universe	 <p>Stone of the middle - to be ornamental Stone of the top - to be functional Dome on the Minaret</p>
Function	Ornamental Commencement of floor and level Varnish	Mainly Plain Few Carvings Fluted work of Gird on the top most Chimney and in Spire Dome of the top dome (still under construction) has ornate jodhar work	Variations with Time Proportion alonging Eye Level (as line of construction) progression, as does the eye level)	Narratives Visual Narratives Spatial Narratives Narratives of Samadh to Universal Narratives Narratives of Construction	 <p>Power Work at the base of the top dome (still under construction) The Proposed Detail The Proposed Detail The Proposed Detail The Proposed Detail</p>
					 <p>Normal Detail - the dome of the top, after construction Detail of Alignment Line of the Top Semantics: Ornamental - Narratives of Encompassing Universe.</p>

Space-Making Elements and Space-Making Crafts: Radhasoami Samadh Agra
 Source: Course Coordinator (ongoing book)

We also saw some exhaustive inventories which also gave us better understanding of the terms space making element and space making craft. So, we had this example. So, this one was from Agra and we were discussing the Element Dome in detail.

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Space-Making Craft		Carving			
Type	Stone Craft	Built Form	Construction	Semantics / Symbolism	Observations and Understanding
<ul style="list-style-type: none"> Visual (Form) Textural Organic Work Combined 		Varies	<ul style="list-style-type: none"> Plan Work Carving Plan Execution Assembly Enrich Polishing 	About the Ethnic Influences like a <i>Shiva</i> Narrative Medium for the <i>Sanskrit</i> Medium for <i>sanshodh</i> to make sense of identity	
Narrative Character of the Carving Highlights the forms in stone Depict Objects in 3D Create to Read Visual Aesthetics Narrative/Semantic Multi-Media Joints Accounting Space Making Elements	Formal Media Starts Visual Manoeuvre	Variations with Time	Narratives Skill in Message	Of Nature Of Belief System Spatial Narratives to their own Visual Narratives Narratives of Incompleteness Narratives of Timelessness	Skill from Outside Influences Carving between the eye and the Skill in the Eye Level Products: Principles of "Sringar" Detail of nose and forms of Enrich - Fine Craftsmanship Done with Hands Carving to Make Joints Refinement Manoeuvre carved in the "Sanskrit" Fine Skills Carved near the Sculpture Carving on the Details

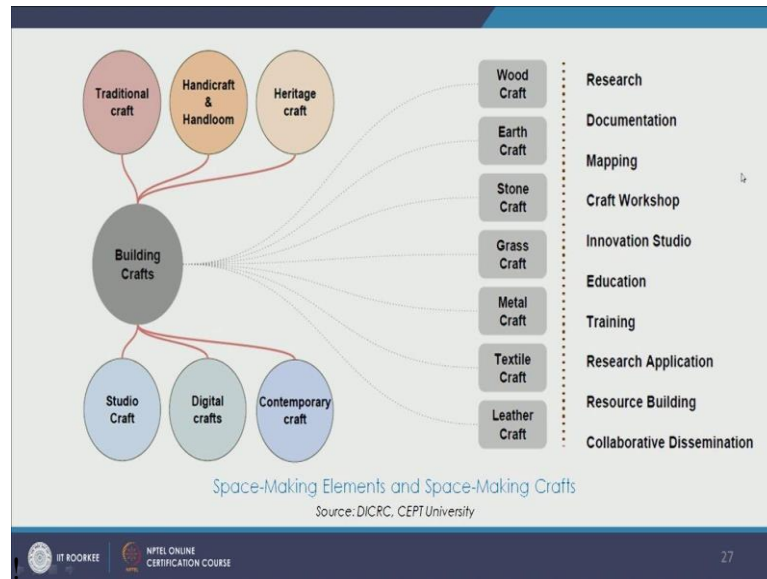
Space-Making Elements and Space-Making Crafts: Radhasoami Samadh Agra
 Source: Course Coordinator (ongoing book)

So, not just construction also symbolism; also the narratives and what are the associations and meanings.

So, this was the inventory for craft. This is one example; I have put in today's summary. We also discussed about carving; how it is done; what are the types and here the material is stone and the carving is done on stone. So, we are again these are defining this craft of carving through stone as a material.

So, the craft is stone carving and we see these exclusive carvings with different variations, different motives, different depth and different meanings and narratives again. So, we had these fascinating discussions and we could understand little bit about the course through these inventories and discussions.

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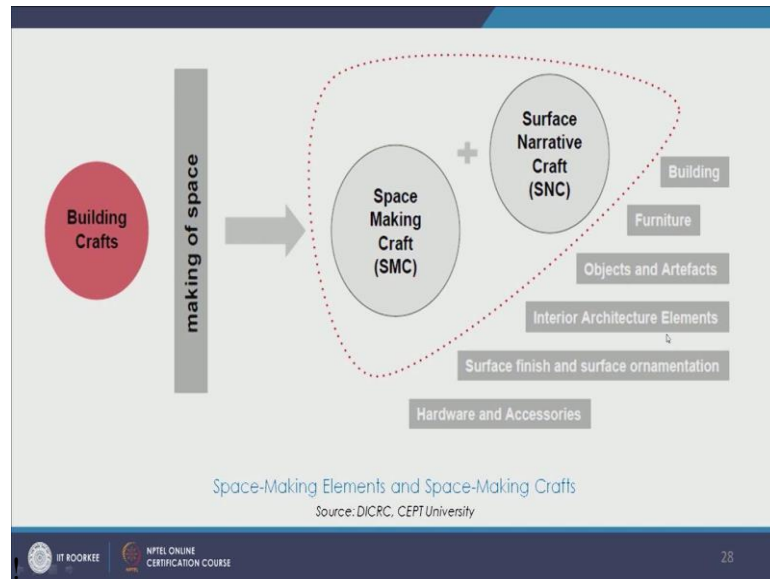


This again to sum up, I have repeated the slide. So, we have this larger section of building crafts or the crafts that contribute to the construction industry. So, all of these crafts like Traditional craft, Handicrafts and Handlooms, Heritage crafts, Digital crafts; all of them contribute to this larger sector and building crafts again could be defined through different materials and techniques.

So, we have Wood craft; again, we have wood carving or furniture making, we have the Earth craft. So, we have earth materials like terracotta. We have Stone Crafts and we have like Stone carving, Stone Inlay as techniques. Then, we have Grass craft, Metal craft, Textiles, Leather. So, we discussed about this larger sector of construction industry and how different craft forms could contribute in space making and creating interior architecture and capable of being called as building crafts.

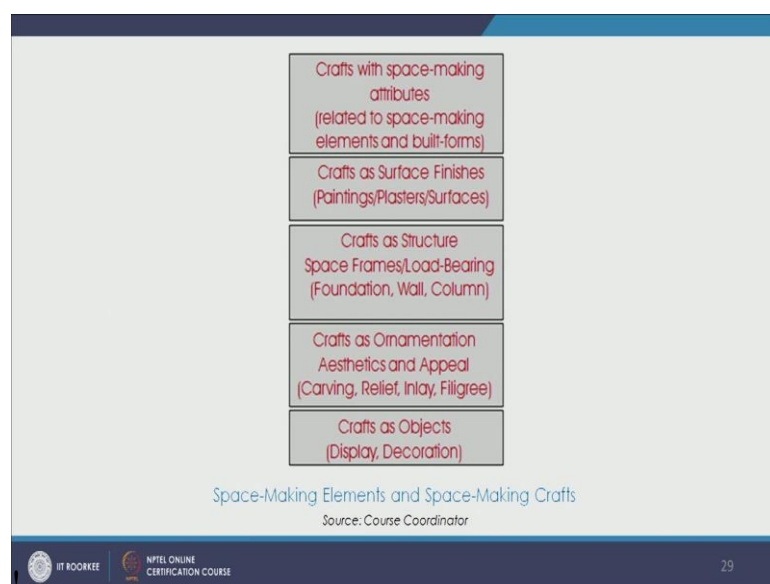
We also discuss that we there is a paucity of literature and efforts in this direction and few individuals and centres in organisations are already working on it; DICRC is one of them and each one of us after this course could also contribute in research, documentation, mapping, organising workshops, conducting workshops, in the training component, in resource building, dissemination, exhibition etcetera.

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We also discuss in the previous modules that building crafts could contribute in the making of a space at two levels. It could be structural or it could be at the surface and this again could be at different levels; Building level, Furniture level, Objects Artefacts products level, Interior Architecture Elements, Surface finishes and surface ornamentation, Hardware also. Hardware and Accessories like door knobs and handles and all those examples. So, we had discussed this.

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So, again giving an overview of what all we have discussed, we could see craft as space making; we could see craft as a surface finish; craft as a structure; craft as ornamentation; craft as objects. So, there are multiple roles and craft is multifaceted, very dynamic, very unique.

And specially the architects, interior designers, interior architect, artisans, craft persons; if we understand the importance of these synthesis; these interrelationships and we try to incorporate this within our pedagogy and practices, I am sure it is going to have a very strong impact on all the works that we do in creating better professionals as well as human beings.

So, this is just summarising what all we had been doing so far.

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We went further ahead and we explore certain applications of interior architecture and craft and technology.

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So, we saw very remarkable examples like *Kath Khuni* Architecture of Himachal Pradesh; *Koti Banal* Architecture of Uttarakhand. We saw some Timber Furniture pieces Uttarakhand. We saw the Wood Turning and Lacquer Craft of Dholka. *Ringal* Craft of Uttarakhand. *Aepan* art of Uttarakhand.

We saw this exhaustive example of Terminal T2 Mumbai along with the video that explained us the concept, the making material as well as the art and craft forms which have gone into the space making aspects. So, largely we saw different kinds of applications at the Built-Form level which focused both on Structure and the Surface.

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Discourse on Contents covered so far

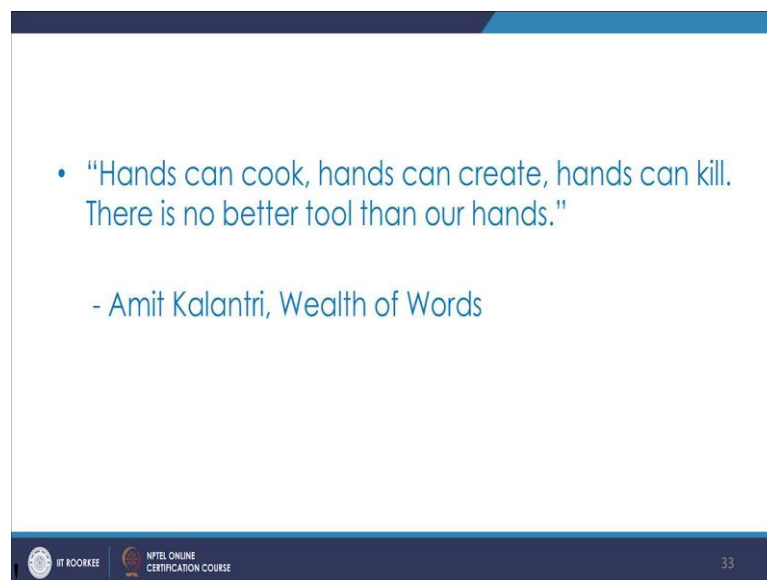
Applications

- Built-Form (Structure & Surface)
 - Furniture
 - Objects

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We saw certain examples of furniture making and then, we saw certain products or objects. So, I would like to end up this discourse and the summary of what all we have covered so far with very enlightening quote

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- “Hands can cook, hands can create, hands can kill. There is no better tool than our hands.”

- Amit Kalantri, Wealth of Words

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“Hands can cook, hands can create, hands can kill. There is no better tools than our own hands.” So, let us just understand the importance of hands on and let us just incorporate

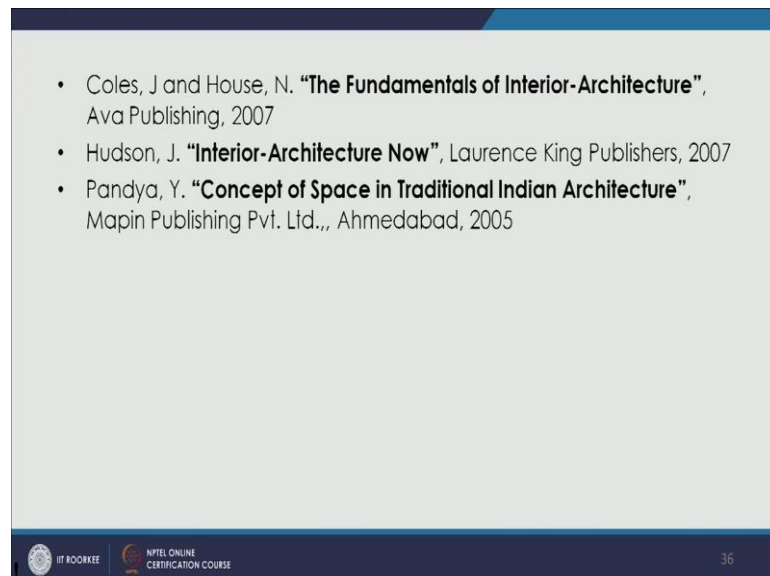
it more and more in our teaching methods and practices and this will give us a better understanding of materials, tools, crafts, space making.

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Next module, it will focus on Interior-Architecture: Documenting Knowledge and Skills.

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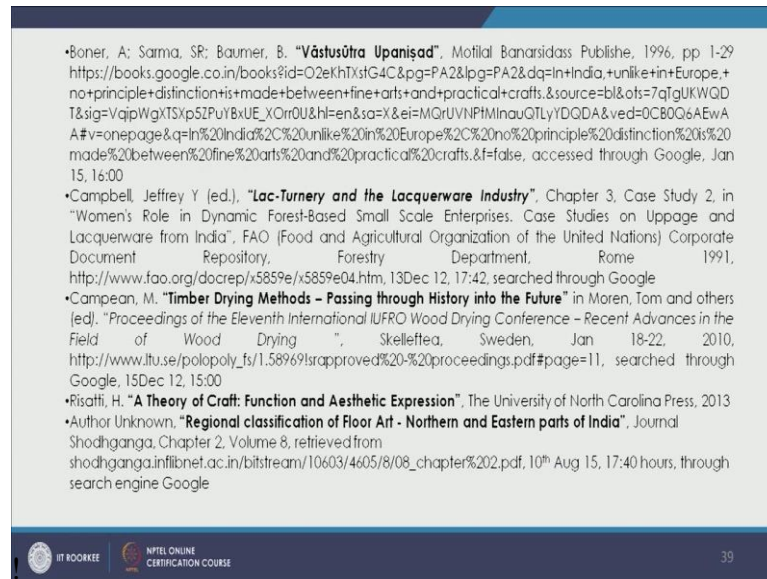
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These are few references. This is the summation of all the references so far I have put in all the modules which have been covered.

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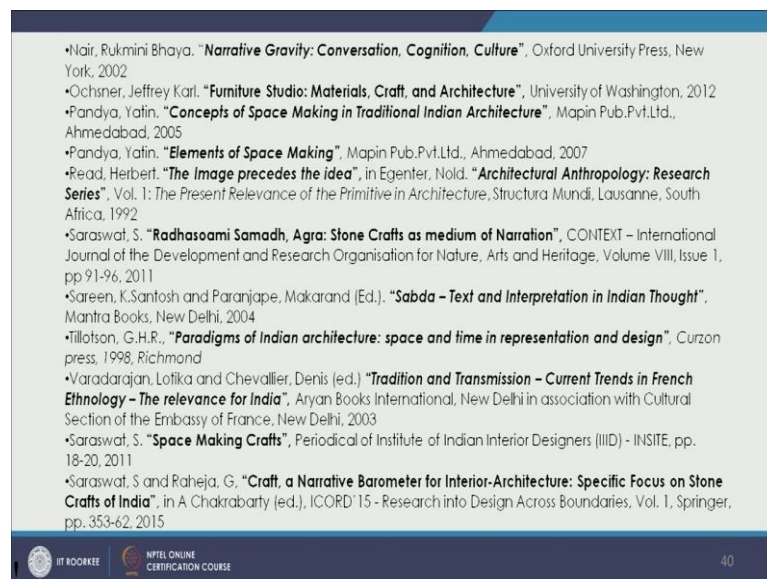
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It is an exhaustive list and it will give lot of food for thought and very good readings.

(Refer Slide Time: 28:08)



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It covers varied topics and discussions be it Craft, Interior Architecture narratives or about concepts of space making, elements of space making, paradigms of Indian Architecture. So, different readings and very interesting and comprehensive works that is all for today.

Thank you.