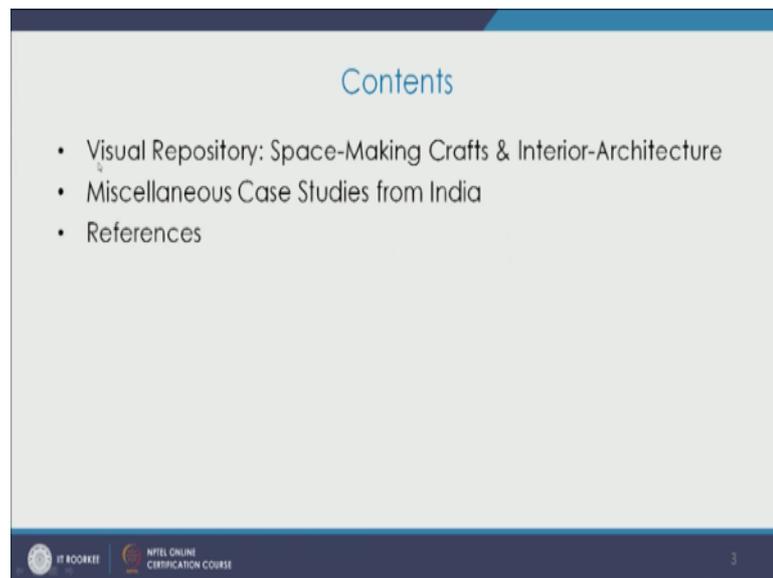


**Role of Craft and Technology in Interior-Architecture**  
**Prof. Ar. Smriti Saraswat**  
**Department of Architecture & Planning**  
**Indian Institute of Technology, Roorkee**

**Lecture – 20**  
**Summary & Discourse: Miscellaneous Case Studies**

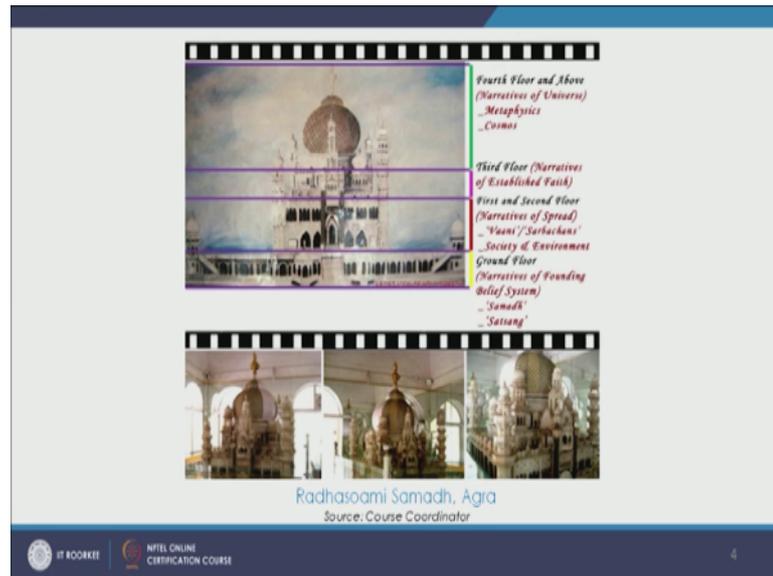
Namaste! Hello everyone, welcome again to my NPTEL course Role of Craft and Technology in Interior-Architecture. So, we will be discussing module 20 today and it will be a summary of week 4. So, we will see miscellaneous case studies that we had seen throughout the week which focus on interior architecture and building crafts.

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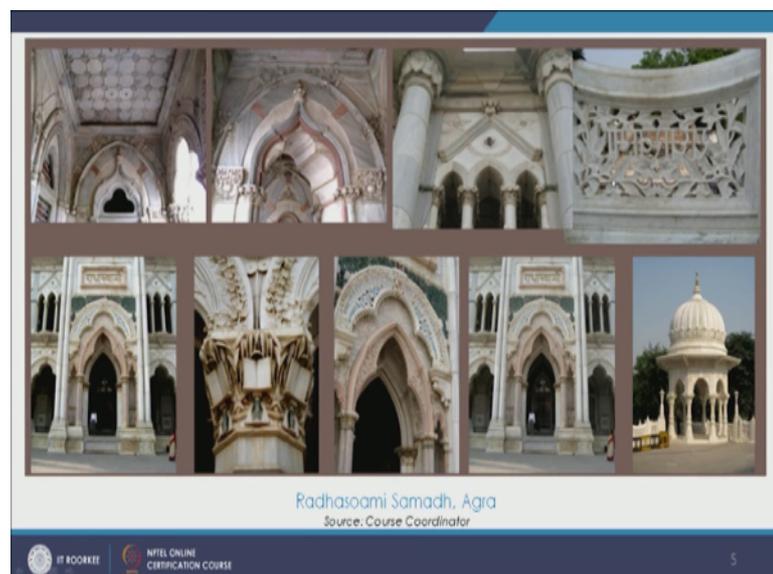
So, the broad contents again we will have a visual repository of space making crafts and interior architecture and we will explore them through varied case studies from India, they are miscellaneous all the summary of what all we have been seen throughout the week and we have some references.

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So, this is case study from Agra which we had elaborately discuss in one of the previous modules. But since I am putting the miscellaneous case studies from India and this one is really very exemplary as far as we are talking about building crafts and interior architecture so I have put some slides again from Agra and here we see interior architecture in building crafts and their profound interrelationship, we see the filigree work over here, we see stone crafts exquisite stone crafts and we see the pictures on the next slide.

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itself there are so many craft forms and so many techniques that have been employed; like plaster of Paris work, brick masonry, fretwork, gilding, painting, wood carving, glass painting here the brass casting, glass blowing technique, glass etching, marquetry work, ceramics, we see the details in ceramics carpets upholstery over here curtains, wood joinery.

So, all these different materials and you know techniques and the details they create the space. So, its building crafts in interior architecture and we see a perfect marriage here. Different pictures of the furniture pieces over here we see lot of details, then these are some other buildings that we see you know from Gujarat and they have details another building craft details over here, this again is a very beautiful aesthetic building we see a colour palette over here.

We see lot of space making elements the kind of spaces that are created and all the detailing of the craft. Here we see the carving, we see timber as a material, here we see stone and then we see this structure integrated detail of the stone craft. All these details we see over here and there are several other buildings I mean when we talk about Gujarat and specially Ahmedabad we all know that recently it receive the designation of the you know first heritage city from India which has been recognised worldwide.

So, it has very exemplary cases you know that can be studied and understood and learnt and carried forward in contemporary times.

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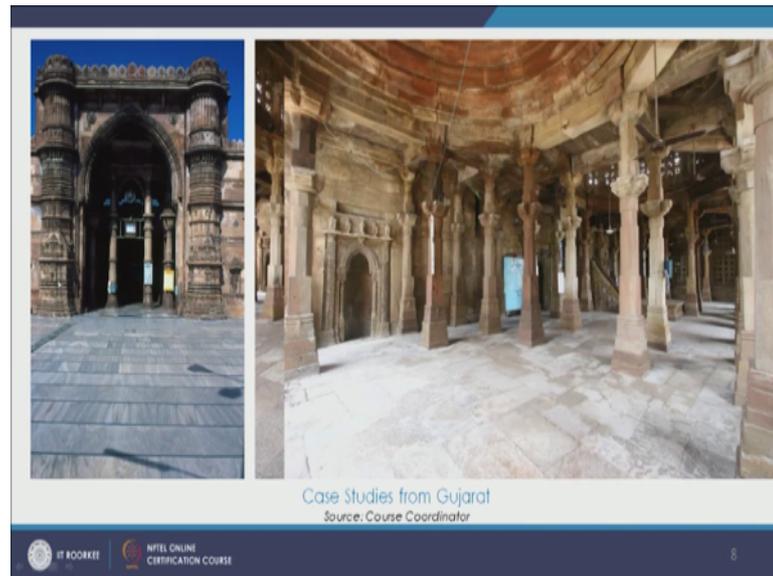


These are few other pictures from Gujarat and we see here furniture elements, we see the structural details, space making elements, we see details like this and we also try to, these I mean these pictures and itself they are like photo essays. So, we can understand a lot about the spaces through these pictures also.

So, this play of light and shadow that is happening, the kind of tiling and the inlay work that is happening, here we can see again space making elements, the arches, the columns, this railing, we can see the stain glass work over here. So, we see different kinds of art craft forms in construction details and space making elements they altogether contribute to a very rich space which is experiential, functional, structurally stable aesthetic.

So, all these pictures and itself like all of us should actually do exercise is an assignment like this and we may have one of the assignments like this where we will have photo essays and we have to decode them and try to learn through them.

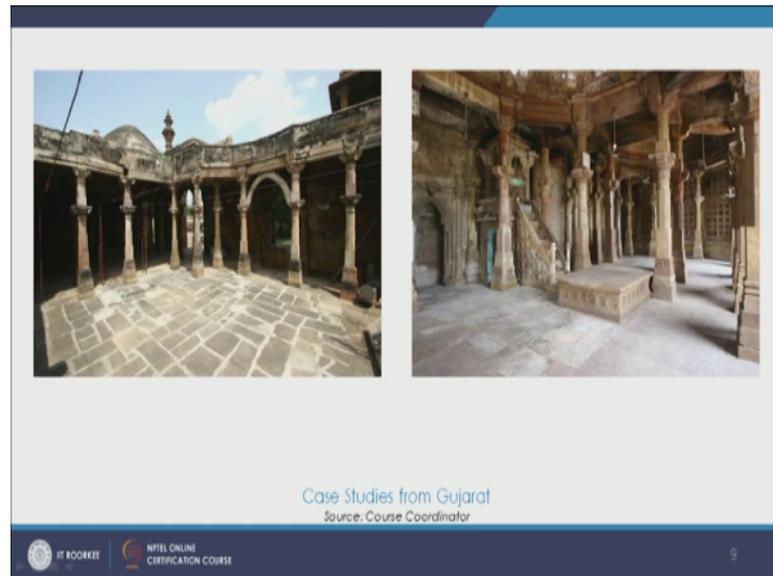
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These are another pictures and these are pictures of a mosque this is from outside very famous mosque huge gigantic monumental, this is the interior and again we see the details of carvings over here and how stone, the local stone has been used for construction. All the details over here the join the details, how this space making happens to different elements you know the pre stands over here and how the floor is laid, what is the structural grade of that space. From outside we see it is very ornamental a lot of stone carvings at all different levels and here we see details, here on the main arch we see lot of details.

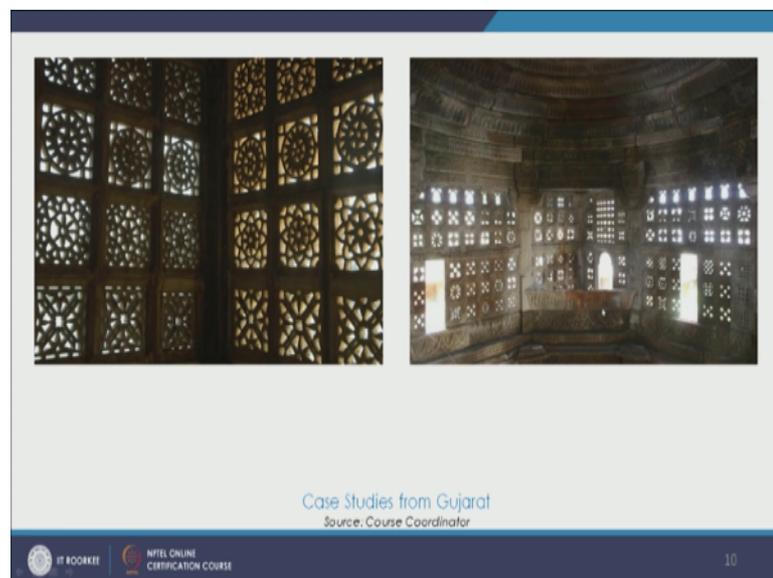
So, all these are some interesting case studies from different parts of India and where we try to understand this interrelationship between building crafts in interior architecture and also we try to understand the involvement of craft persons, artisans, communities their knowledge of materials, their skills, the kinds of tools and techniques they would have use and then the final built environment that we get is the sum total of all this.

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Again some more pictures of the same mosque and we see lot of construction details over here, what is the structural grid from inside we see over here, some geometric motifs and carvings done these are exquisite pictures.

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So, here we see this stone *Jali* and this beautiful play of light and shadow at different times and we see like you know with different panels which are joined together and then this beautiful *Jali* is created. So, there is very famous Siddi Saiyad ki *Jali* and which we

saw in the case studies from Gujarat the module specifically focusing on that. And it has been documented study several times its a masterpiece and it has been constructed in several pieces which have been joined together and the joinery so fine that one wouldn't even know you know where is that line of joint that is happening. That is pure craftsmanship and the skill of the creator that is how that beautiful tree of life in the Siddi Saiyad ki *Jali* got created.

And here also we see we see this beautiful dome, structure is transferring the load through this column and then we see all these *Jalis* which you know help in ventilation and lighting and the kind of mass and void ratio that as that is achieved over here is also very scientific and all the different kinds of rich details you know the carvings. And the craft forms that go into the making of the space is pure magic and it requires lot of efforts and time and therefore these buildings you know they have timeless quality.

So, they can never be out of demand out of time out of fashion they have a timelessness they these are classic buildings. So, this beautiful *Jalis* here they are pure you know pure symphony of the crafts the building crafts and the interior architecture elements. Some more pictures where we can see the details of the motifs in the *Jali* that have been carved out. So, we see lot of geometric motifs, we see lot of floral motifs and there is this square grid which has been followed here and each panel is painstakingly handcrafted another picture which shows this beautiful play of light and shadow.

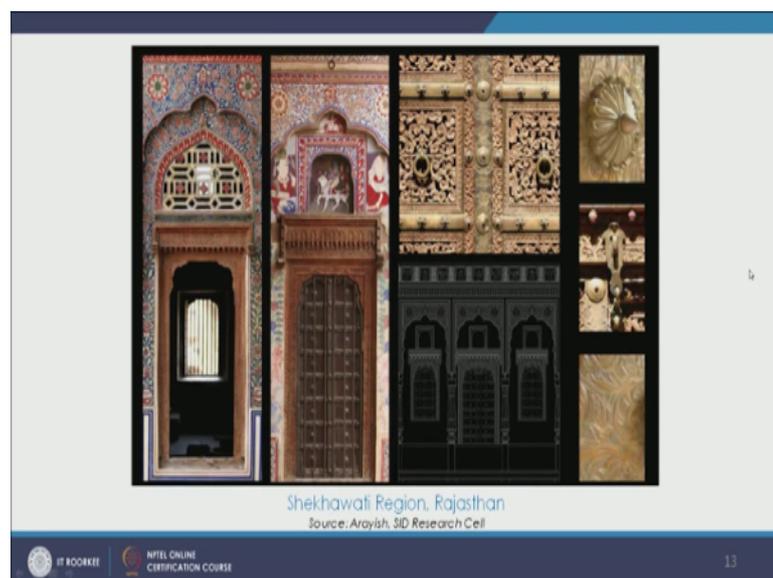
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Here we see the inbuilt furniture element and this is done out of stone and this is again you know building crafts and interior architecture. We have this seating element furniture element which is embedded within the structure and then it has this beautiful carving on the edge supported by you know the column and the base structurally.

So, the entire system when we learn to decode these systems, we will get to know you know what goes into making of even a small element like this.

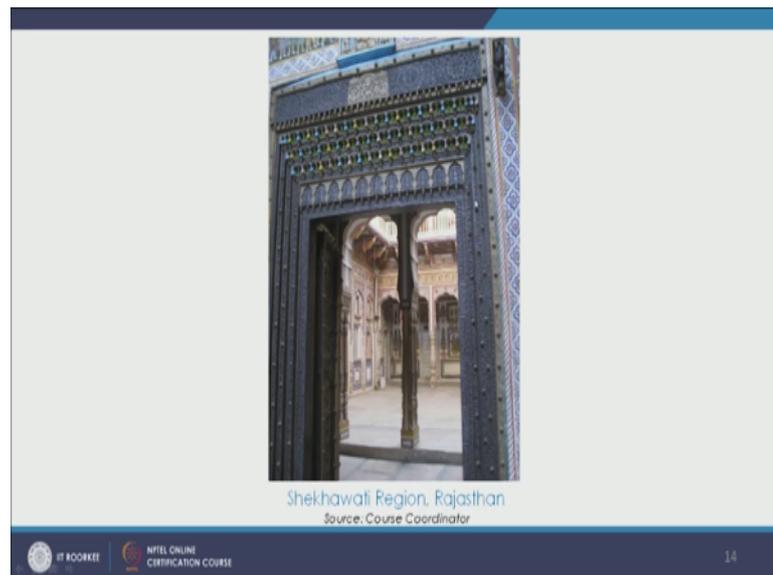
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So, these are interesting details now we shift to Rajasthan and Shekhawati is one region of Rajasthan which is very famous for its Haveli for its paintings, narrative paintings, different art and craft forms. So, these are some images this one drawing also from Shekhawati region and there are different Haveli is over there, and we see this you know paintings in natural pigments, we see the timber and timber crafts over here, lot of carving and we see some metal work over here, the hardware over here in the frame we saw the metal work again here in the hardware.

So, we see the paintings which are done in lime plaster and it is called *Arayish*, we saw the timber craft the carvings and we see the metal works over here, which are quite rich and the entire combination of all these art craft forms create this rich interior architecture. This is another Haveli from Shekhawati region and this is the entrance door.

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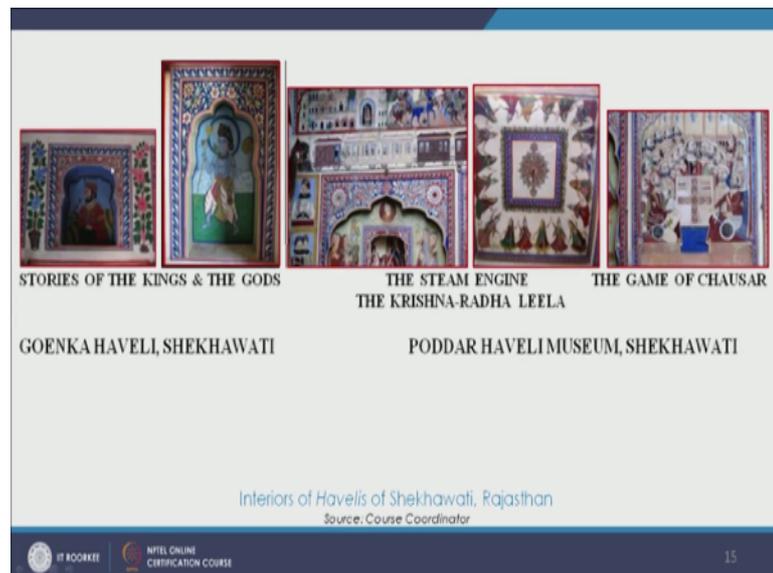
Then we can see how intricate are the wood carvings and we see the belief systems are still the same that we saw in Uttarakhand also.

So, here again this is a main door and we have the god motifs over here to prevent the evil from entering inside and standing at the door we get a glimpse of this beautiful interior space flanked by a central courtyard and we see lot of space making elements

like these columns and arches and we see the structural elements like bracket and lot of paintings and motifs and in rich beautiful natural pigments.

Not all of them are original natural pigments they have been repainted now with other kinds of paints but lot of the painting still have very original paintings and they are still done in on the lime plaster and they are still done with the natural pigments and they had very specific palette of blue you know the different kinds of blue colours and the family of blue colour, different things and tones of tints and tones of blue colours that go into the making of these paintings; they were like very distinct colour palette they have use the people in the community which has created these paintings initially.

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So, these are different paintings that I was talking about and they also talk about different stories. So, this is like Krishna Radha Leela, this is the game of *Chausar*. So, that is being talked about here depicted here, this is very fascinating we see a train over here. So, lot of things are also out of curiosity imagination and something that was starting to happen at the time and the Britishers came or something that not yet there in India but people wanted into come. So, lot of curiosity and imagination and we have lot of memory associations, aesthetics, we have natural motifs; motifs from nature lot of floral motifs over here.

So, and we will see some interior architecture elements here, a built form being depicted over here we have stories of the kings and the gods. So, these are all different narratives and these are surface crafts that we discuss one category. Surface craft which is basically narrative in nature and these are the different Havelis in Shekhawati where these can be seen.

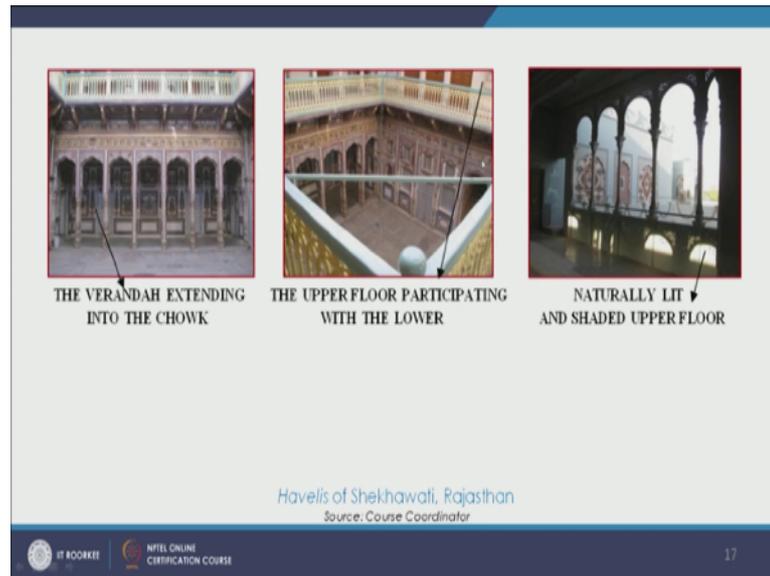
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This is another Haveli which is now being you know converted into a hotel and some work has been done on it, its not the original Haveli with the original paintings and motifs, but structurally still we see lot of space making elements that define the character of these Havelis. So, you know we see the connection with the sky and the courtyard how it is centrally placed, and then this arcade which runs through out and this central place which creates an enclosure.

Like the distinct characteristics like we see in Havelis of Rajasthan. So, those are still there, but the paintings and the colour palettes that is absent from here which is taking away the character of Shekhawati Havelis from this particular one which is contemporary and it is a case of adaptive reuse.

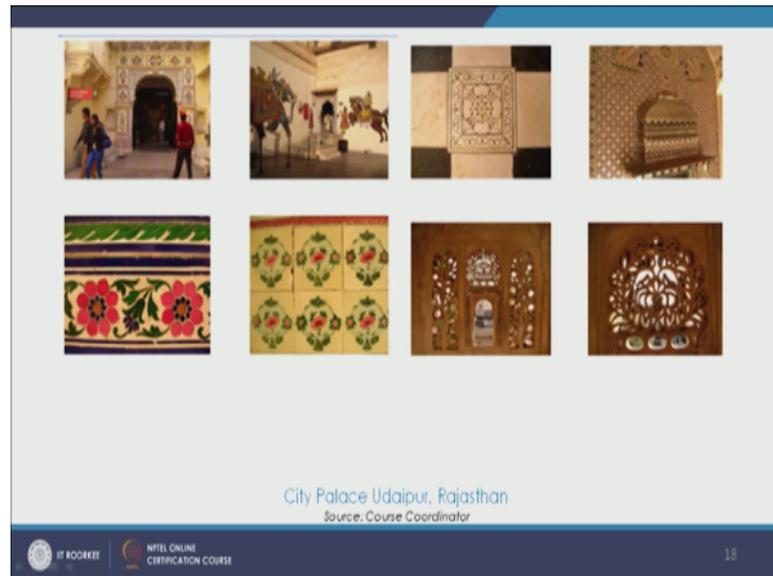
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These are the ones that I was talking about our original and we can see the difference between this one and this one here.

So, they have a very unique character, we see the metal craft again the surface craft, the narratives, the paintings, we see lot of timber work and there are all different kinds of categories of craft that we can see in this interior architecture structure, structure based structure integrated then we have surface integrated, we have narrative crafts we see different kinds of crafts that can be seen over here. So, they are purely building crafts and we see how the interior architecture quality and experiences enhance through them.

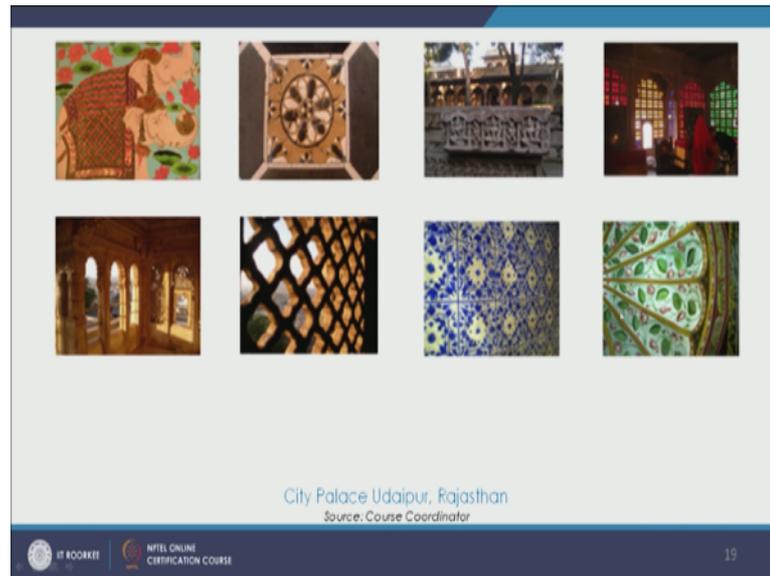
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These are some pictures now from city palace Udaipur and pictures are not very good quality sorry about that, but we can still get a hang of what are the different kinds of building crafts that we can see. So, there is mirror work, here we see a *Jali* with the mirror stain glass here this is mirror and this is stain glass over here then we see the styles and we discuss the category of this these building craft forms which are surface clad which are surface integrated so, now you can take a call on that.

Here also we see the mirror work, the coloured mirrors over here and this is very exquisitely seen on this entire you know this arch and this door frame. Everything over here that we see are some buildings crafts and they fall into one of the other category we see also the paintings.

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Again some paintings on the ceiling, we see the stain glass and the play of light and shadow, we see the stone craft carvings over here, we see these blue tiles over here which are unique in themselves, again a stone *Jali* some mirror and glass work again here stone work.

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So, we see lot of inlay work that can be seen in this palace and this is blue glass inlay work, this is inlay work again with tiles, this is very detailed out and to protect these now

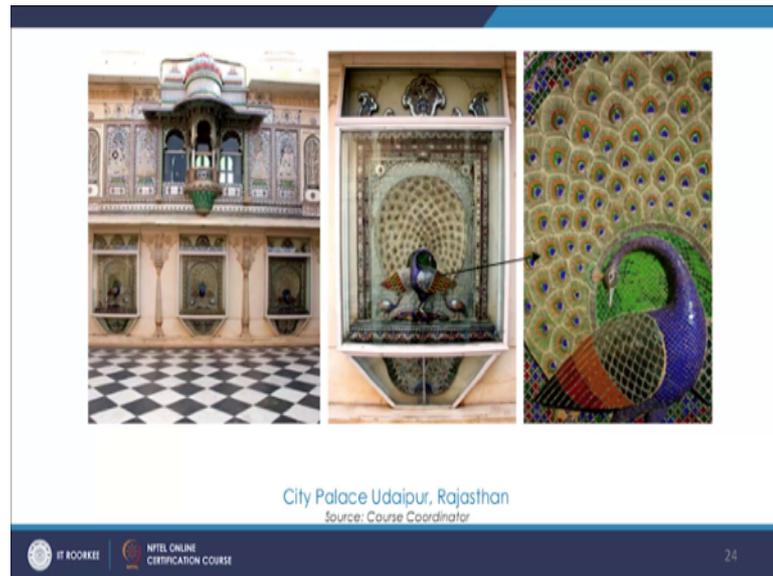
you know the palace authorities have also put a panel that nobody can touch them and because see few of them are getting completely damaged so, its very important to restore and protect them. So, this is again an extensive work done by Dronah, they have been working on city palace Udaipur since a very long time and they have really contributed in conservation and restoration of this palace which is one of the biggest palaces in India and Udaipur is a very beautiful city which has lot of cultural tourism and many tourists come to this palace.

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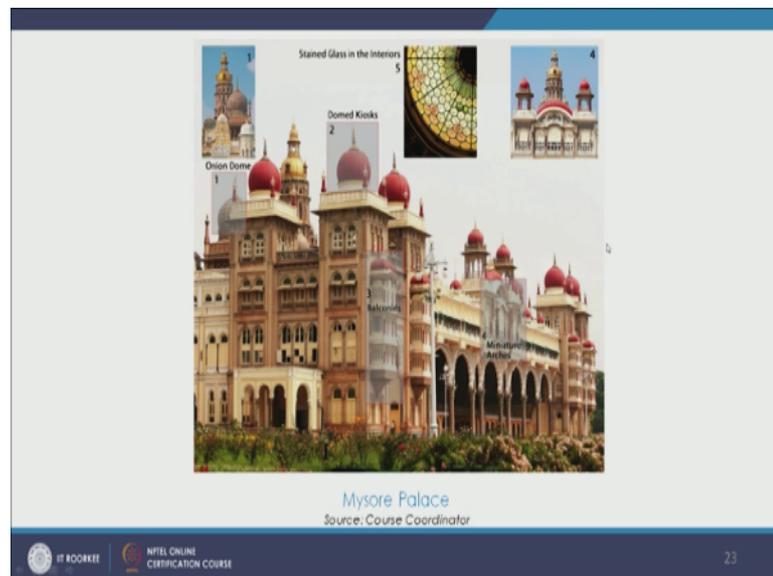
Other details in this palace we see other different kinds of craft forms in the module which was specific to Rajasthan we have discuss the details. So, we see lot of pictures over here which refresh our memory about all these building crafts in the interior architecture of city palace Udaipur Rajasthan.

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We saw some details of this courtyard with the peacocks, the Meenakari work, the mirror work the glass work and also the space making elements that go into the creation of this beautiful courtyard and the building crafts.

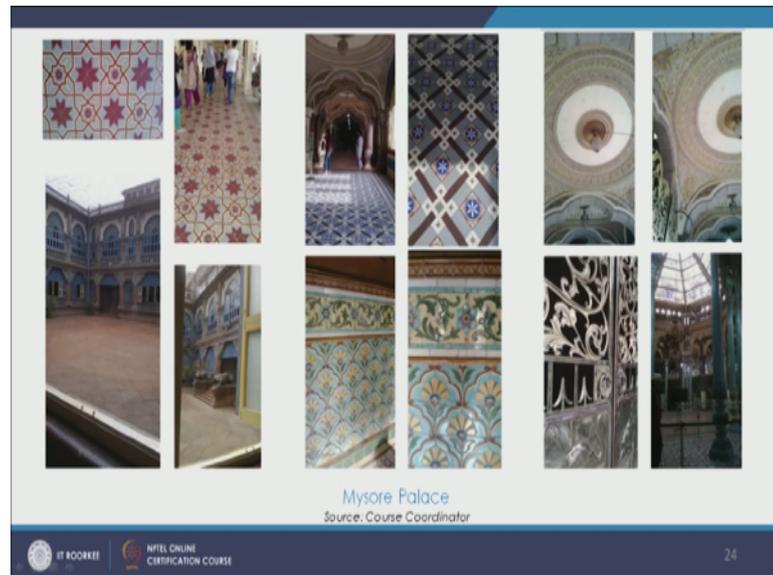
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This is Mysore palace very famous Mysore palace it also has lot of space making elements and building crafts. So, we see onion domes over here, then we see the stain glass in the interiors here again we see the miniature arches over here we see the

balconies. So, there are lot of space making elements we see structural aesthetic also as well as when we go in the interiors there are lot of surfaces that are visually very appealing and very aesthetic, these are the pictures of the interior.

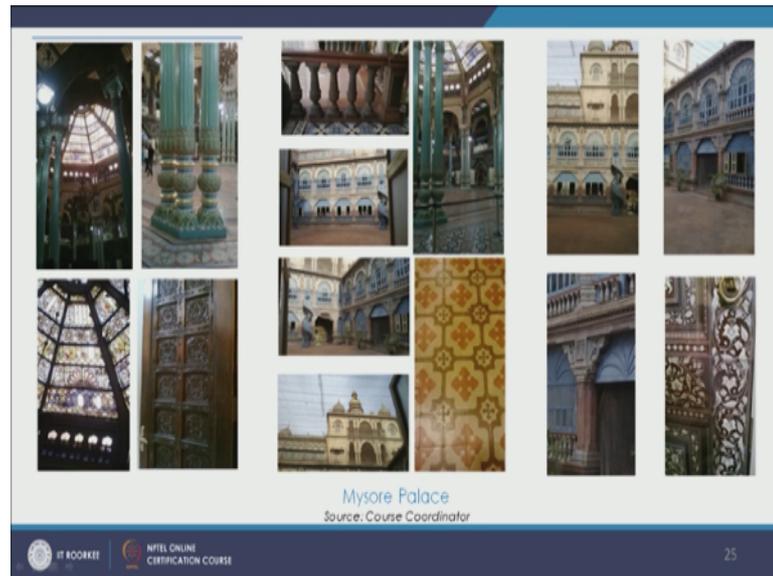
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Now, we see the styles on the floor they are very famous traditional Athangudi tiles and view very few families are left which still practice them these are all handmade and we don't get to see them often now. So, they have a very unique vocabulary and a very distinct visual appeal, it is not probably achievable in what we get as the manufacturer tiles you know in contemporary times.

So, these are all handmade and all the beautiful patterns that are seen over here, here the different kinds of again handmade tiles and the cladding done, the interior courtyard and all the spaces making elements you know the huge columns and the arches and we see such details on the ceiling, we see the metal work also. This is a central, inside the building we have this skylight and then there is lot of intricate stained glass work over here, which I just mentioned in the previous slide at the interiors has very exquisite stain glass work in Mysore palace.

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Few other pictures we see here column base and shaft which is fluted with this golden, what to say golden lines or wires and here we see this beautiful intricate carving, this is a stain glass work that I was mentioning.

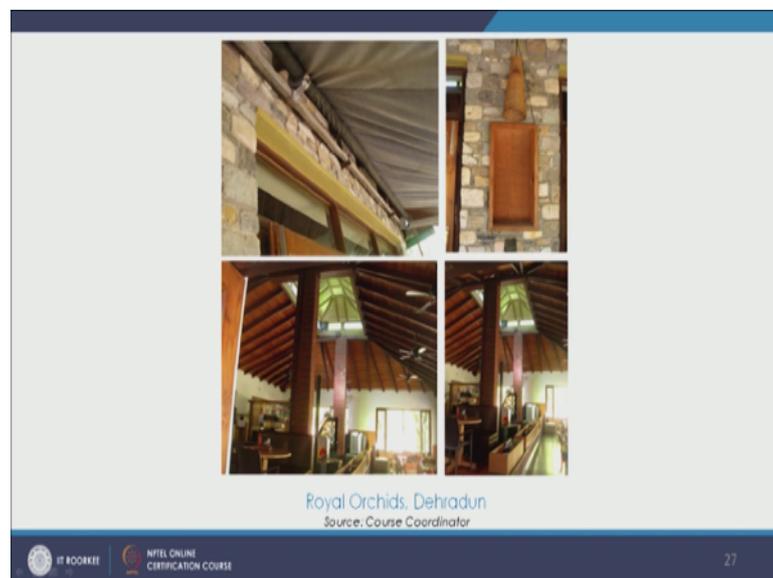
We see this timber craft over here, the handmade tile work over here, this amazing ivory work on timber we see here, we see lot of nice metal hardware. So, again the different materials, their knowledge, the knowledge of the craft persons to handle those materials, different kinds of techniques that have been employed; the stain glass work, the wood carvings the metal work all of this has resulted in creating a timeless interior architecture piece like this, some more pictures again here.

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So, beautiful ivory work again. So, all these building crafts and cultural activities and building the belief systems of the community and the craft persons they have created this amazing palace.

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Now, some case studies from Uttarakhand that we saw so I will be just brushing up royal orchards in Dehradun. So, we see lot of stone and timber work here and very interesting joinery also.

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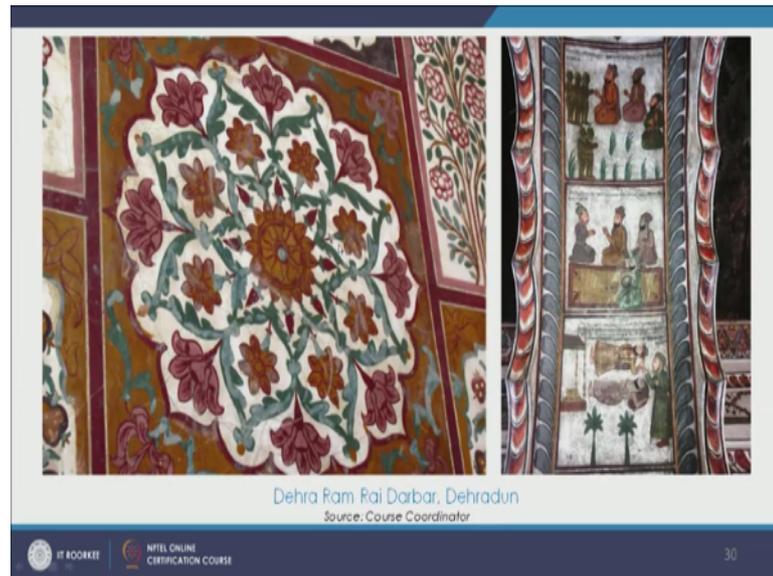
We saw this Bikaner Sarai Haridwar.

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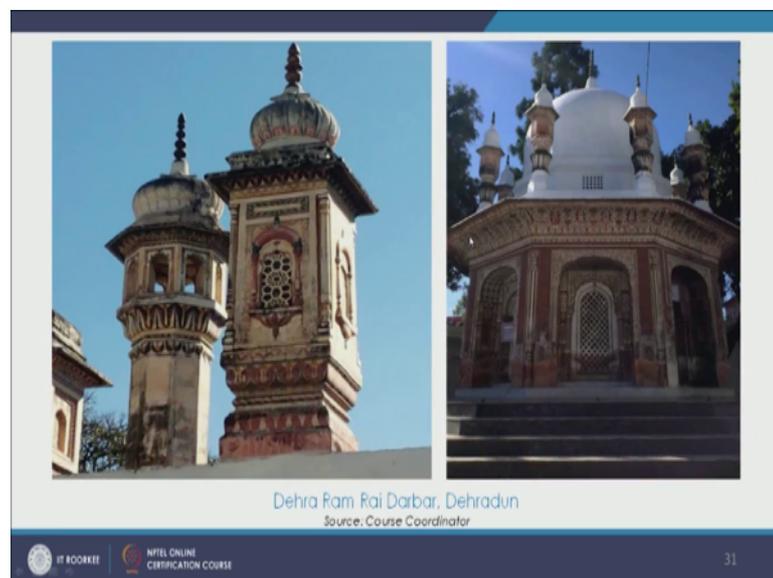
And we saw different details of stone craft as well as you know metal craft in this building.

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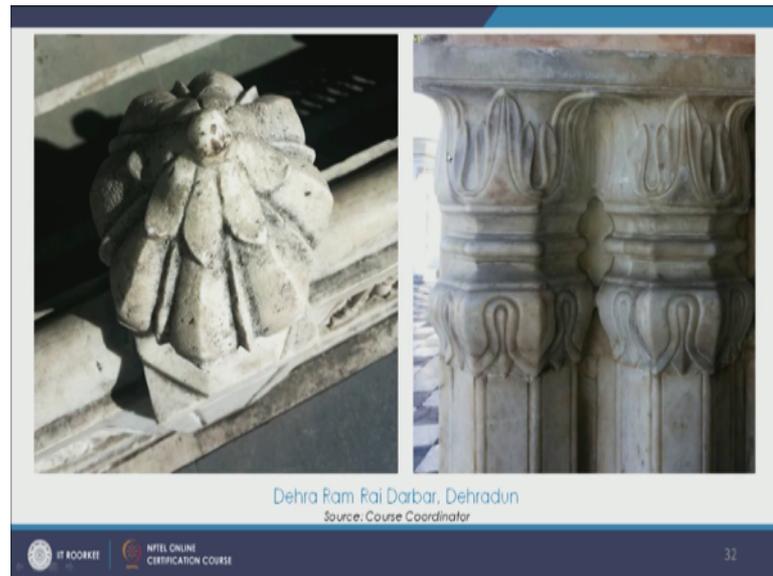
We saw this Gurdwara in Dehradun and we saw some nice frescoes and some interesting space making elements in this one.

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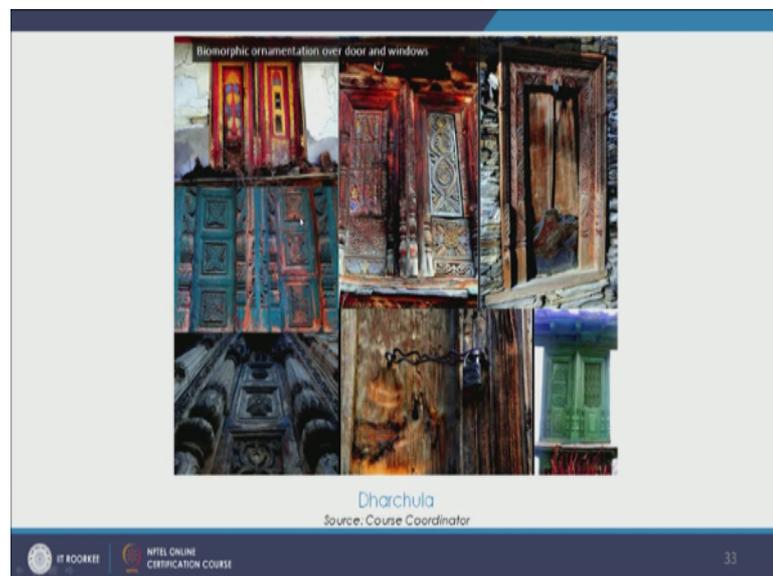
We show the pictures and we saw again the very intricate motifs and fresco work.

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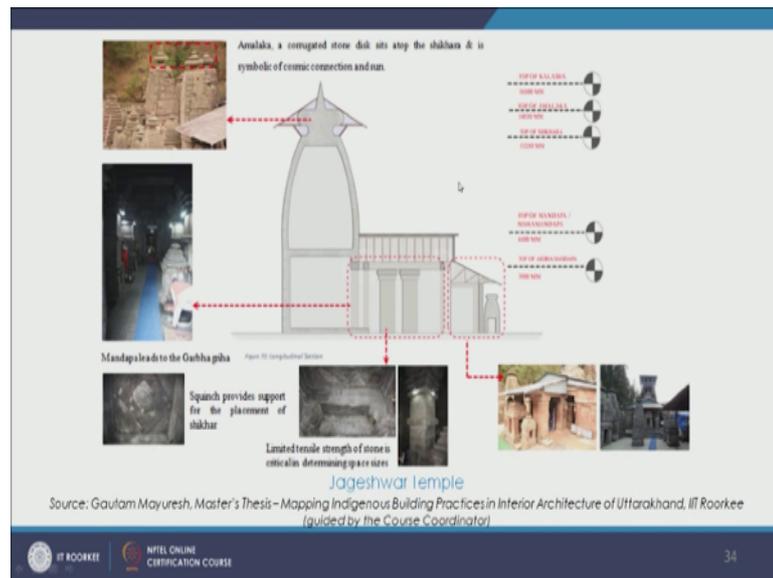
We also saw some stone craft in this Gurdwara, but which is the later addition.

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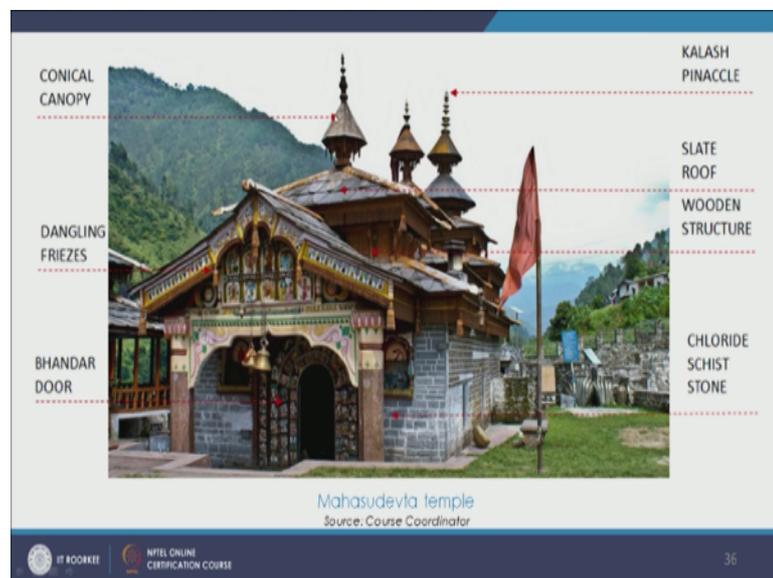
We saw these amazing pictures from Dharchula, which here show the intricate wood carvings and different space making elements.

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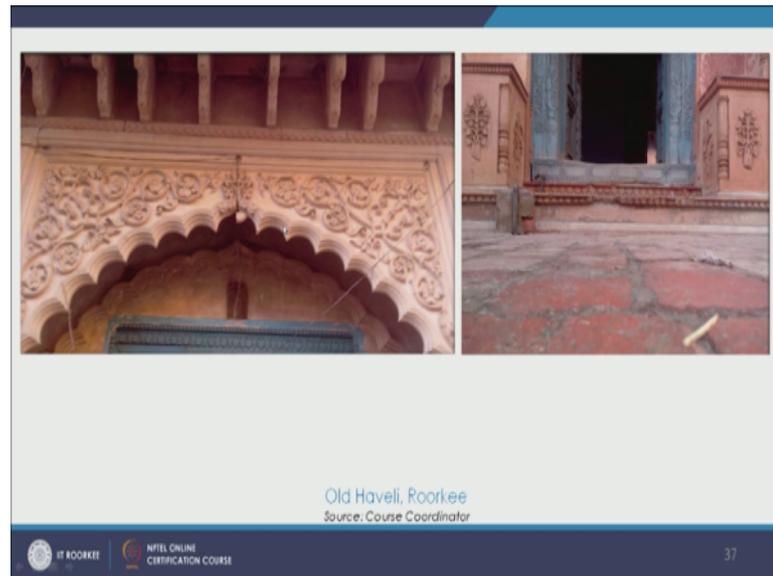
We saw the details of the Jageshwar temple and this is also very famous temple and richly crafted out of stone.

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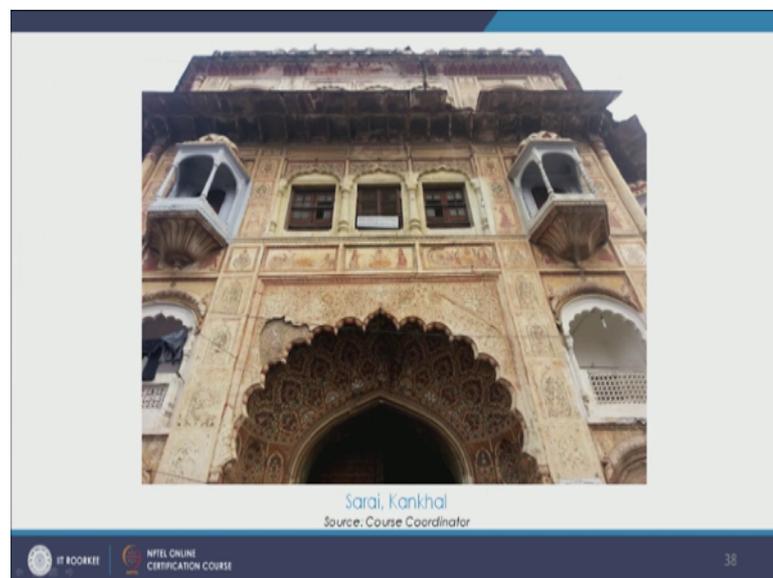
We saw this beautiful Mahasudeva temple and we saw the different space making elements in different ornamentation and different details that are present on the you know building and different construction details.

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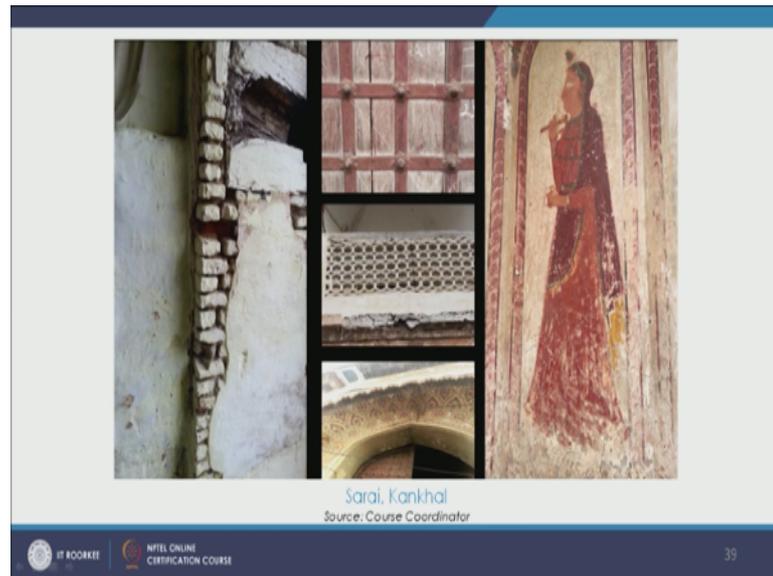
We also saw one old Haveli from Roorkee and there are couple of them actually few quite few of them which are there in the old Roorkee. And we saw the structural details and we also saw the building crafts, we saw the timber craft we saw the stone craft.

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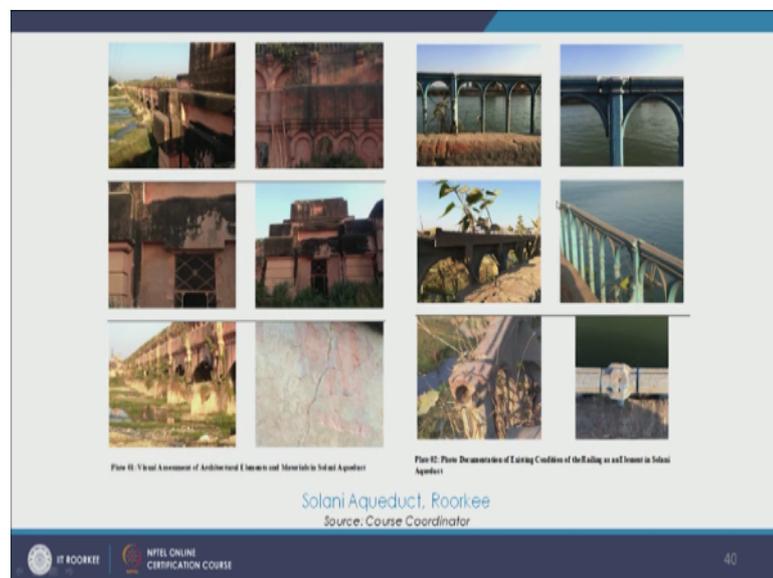
We saw some more travelling travelers inn Sarai's and we saw the rich fresco work how it is done.

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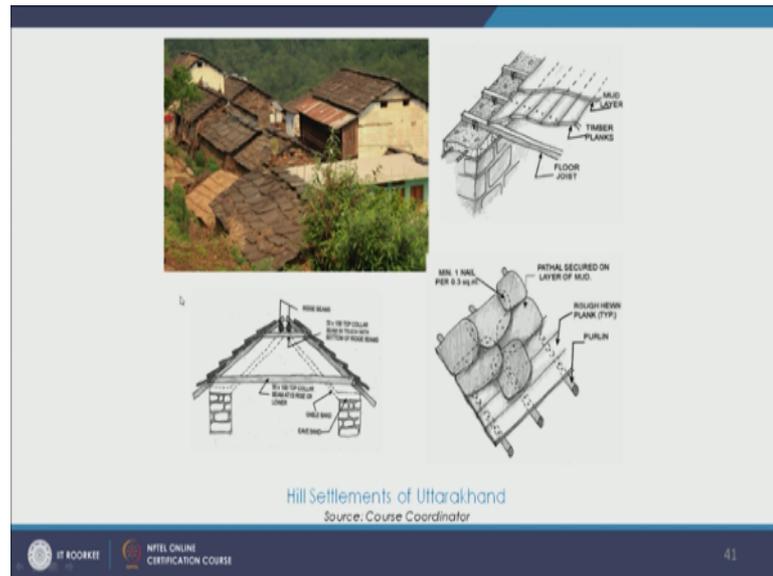
And we also saw some construction details of what they are made of, what was the construction materials used.

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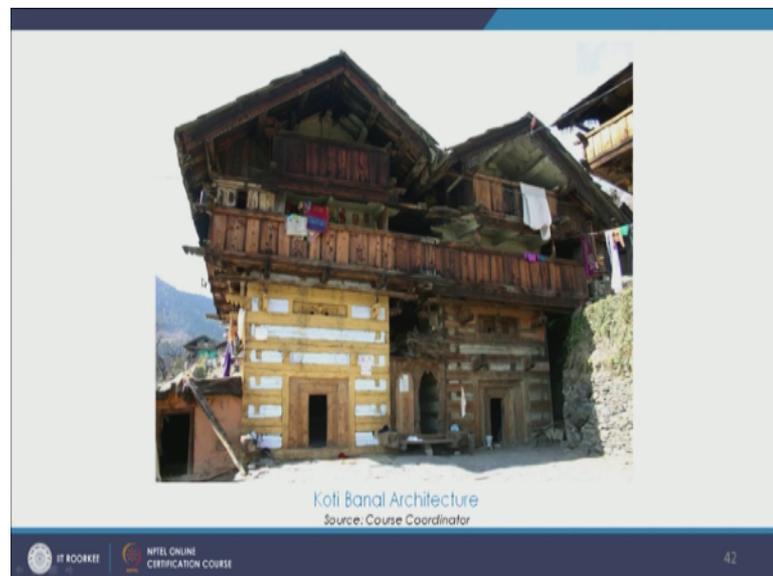
We saw these very interesting pictures of Solani Aqueduct from Roorkee and we again saw some joinery details some metal work stone the brick work

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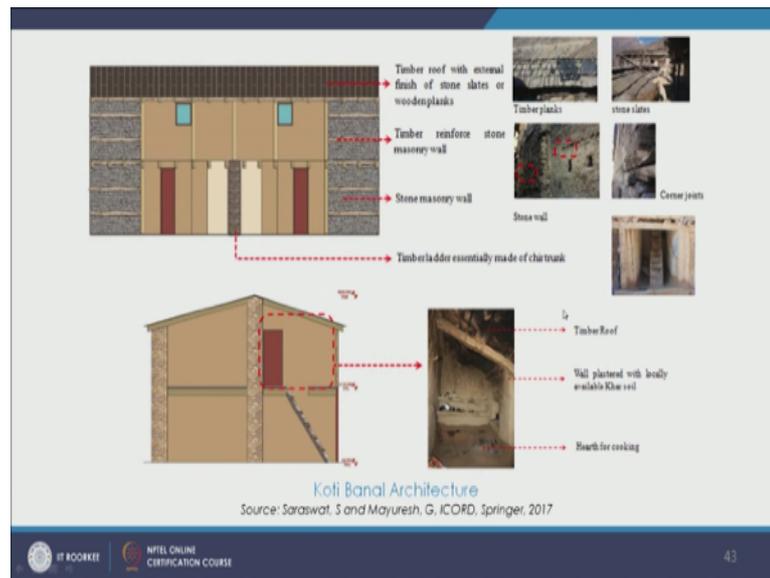
We saw some hill settlement from Uttarakhand and we try to understand the local materials and how they construct these built form specially here we are talking about the roof form.

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We also just brushed up and saw few slides on Koti Banal architecture, which we have been anyway discussing about.

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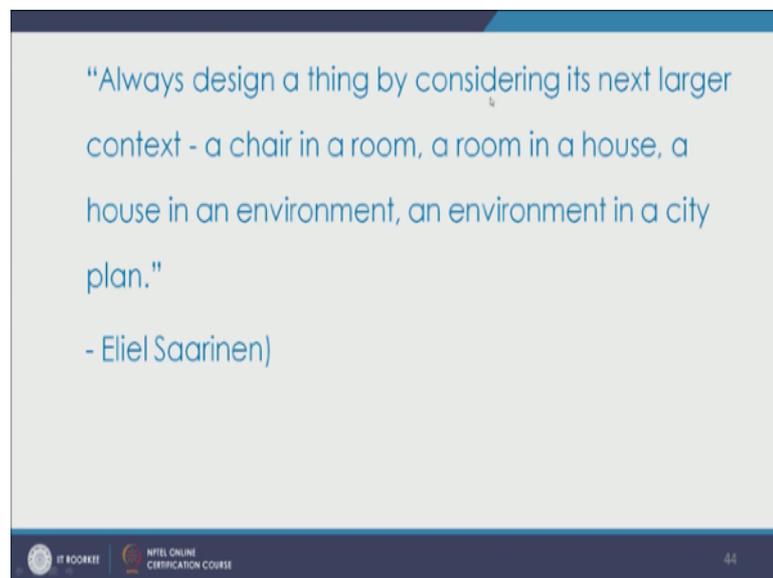
We saw this village Malari and there is one residence over there and we saw the details of the Koti banal style of architecture and interior, what is done by the community and the way they use the local materials.

So, we saw this you know repository of different case studies from different places in India and all of them have this unique interior architecture style, they have their own distinct palette of art and craft forms, they have their own distinct palette of materials and the stories which are associated with each one of them. So, throughout all these previous modulus and specially this one where we are talking about case studies, we were just trying to create a plethora of different interior architectural styles and different art and craft forms.

So, that we could have this creation of repository of different cultural and creative industries of India and all of us can contribute in our own ways. So, that we have a rich resource have we document them, we understand them, we will study them and we tried to take them forward in which ever possible ways we can. Obviously, there will be some modifications either in the material palette or in the morphology or in the interpretation or expression. But the fact is that we have such rich knowledge systems and we have such skills and we have such interesting art and craft forms.

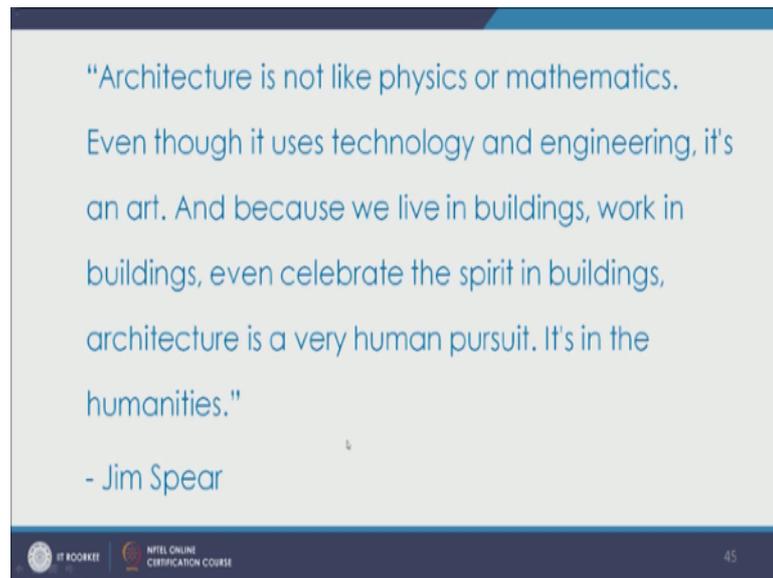
So, in whichever way want to continue them, but it is important that we link back to them and do not let them language and eventually find people who still work with them and create employments. So, if we as architects during our projects, if we can make this a thumb rule that you do we will employee certain craft persons and they will be the inherent and innate part of our projects like architect Nimesh Patel does a Vikram architects. So, that is a very interesting way of creating interior architecture which also contributes in the recognition of creative and cultural industries creating employment and creating timeless interior architecture. I would like to end up with this interesting quote.

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"Always design a thing by considering its next larger context- a chair in a room, a room in a house, a house in an environment and environment in a city plan." So, it is very important also to think about the context in which we are situating a design.

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“Architecture is not like physics or mathematics, even though it uses technology and engineering it is an art. And because we live in building, work in buildings, even celebrate the spirit in buildings architecture is a very human pursuit its in the humanities.

So, this is what some sub when we talk about the human involvement, creativity, imagination and community involvement. Our next module it will focus on craft and technology in interior architecture decoding systems. So, it will be very interesting to know how we decode systems embedded within interior architecture and craft and technology. Some references for all of us.

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You know this slide is specific to what we discussed today; case studies from Rajasthan and Gujarat, Uttarakhand. So, we have something on Thikri Kaam, city palace museum that we saw, glass making technique something from Uttarakhand and Himachal Pradesh where we see timber and stone, Koti Banal architecture. So, these are some specific references other than that the consolidated list.

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Thank you.