

**Interior Design**  
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**Lecture - 13**  
**Interior Design: Space-Making Crafts; Space-Surface Crafts**

Namaste, hello everyone, welcome to my course interior design and we are at the lecture number 13 today. We are going to talk about interior design, finishes, materials and specifications and we are specifically talking about space making crafts, surface narrative crafts and their role in creating and enhancing interior spaces. So, these are the broad contents, the SMC, SNC and their role in creating and enhancing interior spaces. So, let's start by understanding what are space making crafts. Now when I say space making crafts, they are also popularly known by the term building crafts.

So, SMC are crafts that are directly or indirectly related to the making of space, both exterior and interior. I have covered this aspect of crafts and how they contribute in creating and enhancing spaces in my other NPTEL course, which is role of craft and technology in interior architecture. But I am discussing this today as well with some new case studies that you will see later. Because we are talking about space making, we are talking about interior spaces and there is always a profound role of crafts and craftsmen in creating and enhancing spaces and therefore I am going to talk a bit about it today. So, the irony is crafts continue to be mainly understood in terms of handicrafts and other aesthetic objects only.

While they have the potential of creating spaces, they have space making attributes and they could be seen as potential tools and media and techniques and skills to contribute to making spaces. So, space making crafts, though innate in the very roots of Indian architecture, still need understanding and application in contemporary times. So, we have civilizational examples. We have archetypes that talk about this role, you know, which is very innate of crafts in space making. But still in contemporary times,

There is a need for discourse and, you know, revisiting these aspects and understanding the application of crafts for contemporary space making. So let's also try to understand what is SME or a space making element and why we are talking

about it specifically in context of SMC. So, this chart has also been discussed by me several times and it's very important that we establish this interrelationship between SME and SMC. So, when we talk about space making elements, interior and architectural elements that make the space are known as SME. And the crafts related to buildings that generate, define and enhance these SME are classified as SMC.

So, there could be architectural elements like floor, wall, column, roof, staircase and we have seen this during this course also, you know, while we were discussing few of the lectures. Then there are interior elements such as door, window, partition, furniture, fixture. And then there are some ornamental elements like surface finish, color, artifact or object. Now, space making crafts could also be defined

through materials. So, there could be wood crafts, stonecrafts, glass crafts and so on. So, just to understand how there is a profound interrelationship between Material, craft, space making, building elements, maker, technique, skill. Those are the kinds of discussions we are going to have today, you know, with varied examples and through these slides that I'm going to take you through.

So, crafts can engage with space at various levels, enriching it with a strong design vocabulary. This vocabulary can build on various parameters, material occupation guided by form and function, expression through tectonics, play of light and shadow through jali or trellis, experiential design through intangible aspects of crafts. So, there are both tangible and intangible aspects of crafts that contribute in space making and experiencing of space. So, the crafts have varied space making attributes. You know, crafts as surface finishes, paintings, plasters, surfaces.

Crafts as structure. So, foundation, wall, column, furniture and the different craft techniques or the craft types that we see associated with these elements. Crafts as ornamentation, carving, relief, inlay, filigree. And then crafts as objects, so display, decoration, products of use. So, space making crafts include many crafts like stone carving, stone inlay, wood carving, marquetry work, stucco work, mosaic work, glass work, mirror work, metal casting and many more.

So, my intention is not to talk about all of these in detail and you know along with their elaborate technique and process. But I am just trying to give an overview because as interior designers these craft practices can be very very useful along with

their contemporary expressions in creating very unique designs. So, until and unless we know about these craft forms and we know about these expressions, how are we even going to try to create unique indigenous designs within our interior design projects? So, with that intention, I am discussing this in a very overview manner. So these include both hard material applications as well as soft material applications.

So, there are huge possibilities and there is a huge plethora of working with these crafts and exploring both hard materials and soft materials. So, if we see over here, like this is one traditional house of Gujarat and this is one hall where we see so many space making crafts in just one space. So, there is this POP work. Of course, structurally speaking, there is brick masonry. So, we see the walls made out of it.

Then here there is this fretwork, there is gilding, there is of course paint, texture, plaster. So, we discussed this in one of the lectures. There is wood carving, there is glass painting, there is brass casting over here, then glass blowing which is a very very interesting and unique technique. There is glass etching. There is marquetry work.

So, marquetry and parquetry, they are associated with wood. There is wood joinery. There is curtain weaving. We discussed during some of the lectures and we will see more when we talk about furnishings and fabrics. There is block printing.

There is carpet weaving. And there is also ceramic molding. So, there are lots of these details. And when we design spaces, when we work on interior architecture projects, interior design projects, this knowledge of material, the exposure of craft forms and techniques and the unique design vocabulary that could be imparted to our projects could be very, very useful and very, very interesting for us as designers to explore and utilize. So, there are a lot of traditional crafts of India which have space making potential.

Whether it's related to wood, wood carving, wood inlay or related to bamboo making furniture or utilitarian products. Whether it's glass, so stained glass or any other kind of craft practice within glass as a material like we saw the glass blowing or the textiles which go on furnishings which are used on rugs and at so many places within our interior spaces. metal crafts, ceramics. So, all of these have space making attributes at different levels, in different capacities, you know, at a structural level, at a surface

level, you know, as utilitarian objects or for decoration or for a surface finish and so on. And when I talk about crafts of India, there are also a lot of

categories such as traditional craft, folk craft, contemporary craft. So, I'm not getting into that discussion, at least for this lecture. But the intention is to understand the space making attributes, space making potential of these crafts and what are the applications when we see interior spaces. So here, a very famous example from Jaipur and we see stone inlay. So stone inlay in various colours and in floral motifs, it creates a dialogue within the space, reflecting on stories from that time period.

Stone crafts also help in defining architectural vocabulary of a space. So, these crafts also become a medium to tell narratives or stories about a certain building or a built form or a place. They also help in defining the architectural vocabulary of a space. This is from Mysore. And here also we see so many space making elements and so many space making crafts.

So, some of the highlighted ones like we see over here stained glass in the interiors. The space making elements and the form itself. And we see over here these miniature arches. We see balconies. So, this is the zoom in view of the miniature arches, the balconies, the domed kiosks, the onion dome over here. So, if we try to understand any interior architecture project. We could decode it into a number of spaces making elements. We could see a number of building crafts or space making crafts which are associated with each of those elements. And then we could see how all of these come together in a cohesive manner to create an architectural vocabulary, an architectural program and meaningful forms and function along with aesthetics.

So, in Laila Tyabji's words, it stuns me that our architectural crafts, stone carving, inlay work, wood ternary, marble, terracotta, mural painting, tile-ware, the glory of Indian buildings through the centuries, find no place in contemporary public architecture or interiors. So, she talks a lot about crafts of India. She has been contributing through her works for a very long time. And this is what she talks about. So she is showcasing here the space making potential of varied craft forms across the length and breadth of India.

So, these space making crafts have very inherent innate principles which directly relate to space making. The need for a space and its usage is defined by different

skills and materials from making to expression, from built form to objects within space. It is crucial to understand built forms in terms of regional crafts because these crafts imbibe the principles of space making in their very fundamentals. That is what we are trying to understand and we will see some examples and some analysis later. Crafts are a direct reflection of the relationship between man and his environment.

This relationship underpins space-making as well, besides other major aspects of our lives. What is astonishing is the fact that craftsmen, despite being other than literate, know much more about it through their experiences. So practical knowledge matters a lot. Working on ground, it equips us with a lot of understanding, which, you know, we cannot understand just by reading. So, it's important to also do practical exercises and work on field.

Craftsmen master the techniques and have a deep knowledge of materials. In addition to this, a strong conception and intervention of spirit makes these crafts divine. So, of course, there is a profound role of techniques, knowledge of materials, skills. All of these come together when we talk about crafts, crafts practices, their implementation space or very inherent integration during space making. Every craft is a link between past and present and can be best defined as skills which have been accumulated over years of ancient traditions.

driven by continuity and change, and having the potential of being redefined in a new context. So, continuity is very important. Contemporary expressions of these craft forms and practices are also very important, but keeping in mind that we do not dilute these, we do not disrespect these, and there is some originality when we also explore the contemporary expressions and applications. Now, surface narrative crafts or I call them non-structural crafts. So, surface narrative crafts or SNC are those crafts that deal with the application of a two-dimensional plane.

They have surface ornamentation or narratives that is storytelling as their core contents. So, they tell a lot of stories and India is known for the SNC, historically speaking. Ornamental content. The content of the SNC is ornamental or decorative in purpose. Motives, bands, patterns, bounded design, all of these are a part of ornamental content and they are mainly geometrical or natural in form.

And when we talk about narrative content, the content of SNC here is based on some myths, mythologies, epics, stories. The narrative may be folk or highly classical in its style. The major motives that are a part of this content are of figural type supported by natural and geometrical forms. Some of the narrative art and craft practices that we see in India. These are very famous forms.

So, Tanjore paintings, Gond paintings, Madhubani, Miniature. Then we also see the Thanga paintings. We see Sohrai paintings. There are Kerala murals. There is Pithora work.

There is Mata Ni Pachedi. There is Kaavad So all of these are very narrative. They tell stories. They have very interesting narratives of history, culture, society, politics, everything, you know, that we see around.

There is Rajasthani miniature. There is this Lippan Kaam, which is also like an interesting surface finish. There is Warli. So all of these we see across the length and breadth of India. This is not an exhaustive list.

There are many more. So now let us try to understand the classification when we talk about building crafts or space making crafts. Now, again, there is a lot of background research that has gone into coming up with this classification and, you know, a lot of theoretical framework on which this is based on and some of the ongoing works by other universities and individuals and scholars. Also, like my own PhD, which was defended at IIT Roorkee, heavily focuses on building crafts. So, it's very difficult for me to make you understand everything in detail.

But I'm just trying to give the broad classification and I'll show you some drawings and cases which will probably give some idea of what this each kind is all about. So when we talk about SMC, the space making craft, it could be structure based, something which is structure integrated, structure clad, structure finish. It could also be a combination of either or more of these. Then we also see SNC which is the surface narrative craft or non-structural craft and it could be surface integrated, surface clad, surface finish or a combination of these.

So here we are not essentially talking about structural application or the structural connotation. Here we are talking about the application at a structural level, but the intensity and the detailing level, you know, varies whether it is completely structure

based. So, the core structure itself is all about craft practices and through the making of that building with the working of the maker the structure is achieved so the core structure is a piece of craft itself or it is structure integrated or it's just cladding but it is structural cladding structural finish and a combination.

So, these are highly technical. I do not expect us to understand everything about all of these, you know, all subtle nuances. But yes, I'll just show some of the drawings and some cases. Also, when we talk about this classification of crafts, where we are looking at them through the lens of space making, there is also craft artifact or a utilitarian object. So here these are some inventories and you know some drawings and some details which are developed by myself and I'm taking the opportunity through my NPTEL course on interior design to share some of these with you.

A few you would have come across in the older course as well if you were enrolled in that but there are a lot of new drawings which are a part of this lecture and throughout this course. So here we are talking about SMC and SNC. And this is like one inventory that specifically talks about three materials, stone, timber and earth. You know, and then we see some of the space making elements So, wall, foundation, column, fences and so on.

We see structural as well as non-structural applications of these material-based crafts and some properties structural as well as physical. So, this is in a lot of detail. But just to make you understand in an overview manner, when I say structure based, you know, within the classification of SMC, which is space making crafts, I am essentially talking about core structure and which are the structural applications. And they are made or crafted through techniques and skills and working with the makers.

In this case, the community itself, which is a hill community. And then we see structure integrated. For example, likhai or wood carving which is on structurally integrated space making elements such as door jams and balconies. So they are structurally integrated but they may not be the core part of a structural grid. So those two categories.

Then of course structure clad, structure finish combination. So, when I put this example over here in these sketches, the ones that you see Highlighted here is the classification which I am showing on this drawing and the ones which are in grey

possibly here you don't see them but they may be there in some of the other drawings. Then I talk about the surface narrative crafts and here I am talking about surface integrated So, again the Likhai or other kind of craft.

So, here this is wood carving which is likhai. If it is seen on non-structural space making elements and you know only as a surface finish and not something beyond that. Then surface finish, so apan. which is a ceremonial painting that we find in Uttarakhand. And there are different versions of this that one may come across, you know, throughout India, whether it's Alpana or Kolam and so on.

So, this is a finish which is usually seen on floors, thresholds, also on walls sometimes. That's a pure surface finish. So, these are some of the examples and I have just tried to explain in a very broad manner. I know it could be a bit demanding and challenging and I am not expecting us to understand everything just through this one lecture, but I will show you more drawings. So here, here I am talking about space making crafts and I am highlighting the structure-based space making crafts.

This is an example of Koti Banal architecture from Uttarakhand. And here we see the pure role of structure. And this drawing, which is like an exploded 3D view, it talks about all the space making elements from 1 here to 18. And it explains the entire assembly and the construction and how it is made. And there are local materials.

It's done by community and local makers. There is a skill set involved. There is a technique involved. And these are very, very earthquake resistant, you know, houses and how this is made. So, this is a building craft and it is structure based as per the classification that I have derived based on a lot of background research and published matter and also taking from the findings of my own PhD.

Here we see another example from Garhwal and this is a residential typology and we see a lot of details, you know, timber, stone slates and this handcrafted staircase, balcony details, some wood carving or likhai work over here. And here again we see SMC and SNC at different levels and different capacities. different scale, different detailing. So, of course, structure based, we see the core structure over here, which is much akin to contemporary, you know, construction, RCC construction, the way it is constructed over here in timber and stone. And there are also steps that we see which are handcrafted from a single log of timber, which is very, very structural.

So, these are all structure based. Then I see surface narrative crafts and there is surface integrated wood carving or likhai on surfaces such as this. And we also see surface finish. So, there is a local soil which is known as Khar soil which is used here you know for the surface finish what we say as Lipan work in a local language Lipan. And there is also Apan, which is a ceremonial painting that I was talking about during the previous slide as well.

So, we see these kinds of building crafts at structural level, surface level, furniture level, utilitarian objects, decor and so on. More examples, this is also from Garhwal. And here also we see a lot of interesting demonstration of space making potential of the crafts. So, SMC and of course, we see the structure-based crafts over here, which is the core structure itself, the columns and other building elements which are structural. And then we see structure integrated, which is again wood carving on structurally integrated space making elements such as doors and windows.

And we see a combination of these in this particular residence. We also see surface narrative crafts, surface integrated likhai work such as these spandrels of arches. So these spandrels are not even structural. They may not even be structurally integrated like doors and jambs and hence this category and this category are different. So, not trying to confuse you, but just trying to give some examples.

It may need revisiting this lecture to get clarity on this classification. And surface finishes, Apan that I have been talking about. More examples and again continuing with Uttarakhand. I am showing most of the cases from Uttarakhand. And here also this is a case from Kumaun.

The previous two we saw were from Garhwal. And before that we saw the Koti Banal architecture from the Yamuna Valley. So here we see space making crafts and here we see structure integrated so this is door which is an interior element it has a frame it has a jamb it has a system which holds it together so it may not be a part of the whole structural grid per se like a column beam but still it is structurally integrated and we see the wood carving or likhai work over here and hence this category. And here again we see a lot of details and this is surface integrated likhai on non-structural SME, surfaces, wall infills etc.

And of course, there is finish which is aipan. So not clearly visible but if you see over here there is aipan work. And mostly it is seen in red and white. There is a discussion on this in the course on role of craft and technology in interior architecture. Then continuing with more examples, here we see corbel typology.

We see a lot of these in Uttarakhand and you know other similar Himalayan context or hilly context. And here also we see this structure integrated space making craft which is the corbel. So, throughout this corbel typologies, there is this building craft and its application that is demonstrated. And then of course, we see aipan and likhai which is a surface integrated one. Then we also see structure-based crafts and I have put furniture within structure.

Because furniture also takes the dead weight, the live weight. It has an entire structure to it. It has an embedded system, joinery through which it is held together. So at least the classification that I have derived within that I have put furniture as structure-based building crafts and we see some examples of that. And I was talking about structure clad.

So there is this timber detailing over the mud floor. So, there is a mud floor underneath this timber detailing. So that is structural cladding because floor is structural. And then objects of use and decor, another category that we talked about when we saw the slide on classification. So, there are utilitarian objects such as floor, mat and many more.

So, these are the case studies which help us understand this classification. Here again we see another building craft and this is narrative craft over here. And we are talking about surface cladding. And this is ringal, which is a species of bamboo that is found in Uttarakhand. And we have used it here for cladding.

And it has excellent properties, you know, which are moisture resistant. And it's used also for that purpose as a cladding material. Here again, this is the interior of a house which is at least 300 years old. This is from Kumaun and these are surface narrative crafts and we see these Aipan paintings over here on the walls. They are also seen on floors, thresholds like I was telling.

So, this is the surface finish over here. This is another one and this is again from Kumaun and here we see both these categories, the SMC and SNC. Here if we take

this example, there is structure integrated likhai or wood carving on the door jambs, frames, lintels and there is also surface integrated likhai on door arches. over here and then we also see surface finish which is the Aipan the chowki as well as this border and then there are objects of use and decor.

Again, here through this case study, we see ringal basket, the same ringal which we also use for surface cladding. And here we have used it as storage or making a basket. And there is this locally made woolen blanket here. So, you know, these are objects of use and decor. So, textiles I have put as utility plus decor.

Ringal basket for utility as used by the community. We could also use it as utility and decor. And this is a sort of a cohesive combined sort of an inventory which has taken into account examples from Garhwal and Kumaun, which are the two administrative divisions of Uttarakhand. And here we see all these different categories that we were discussing throughout the previous slides, whether its structure based, which is the core structure of the building, plus furniture, which is structural or it is a structurally integrated wood carving or likhai craft.

The structure cladding, we saw the example of floor, the timber floor, the timber detail or the timber planks over the mud floor. And the combination of these is also seen in some of these houses. Then the surface narrative crafts, so surface integrated likhaikam which is the non-structural part like a spandrel of an arch or some elements which are not even structurally integrated. Then the surface cladding, we saw the ringal cladding and the surface finish which is the aipon and then a combination of all of these plus the objects of use and decor. So, we saw those in some of the case studies.

So, this is sort of a combination of all which is put together here. Some more examples. This is one example of a house from Munsiyari, pithoragarh. And it also has SMC and SNC demonstrated through varied level of detailing in different capacities. So, there is structure-based SMC, structure integrated

Again, the flooring here, also in the interiors, demonstrates structural cladding or the structure clad SMC. There are also SNC, surface integrated likhai work, surface cladding, surface finish and a combination of all of these along with the objects of utility and decor. This is another example and here also we see One residential

typology from the Himalayan state of Uttarakhand and we see the examples of building crafts, space making attributes, potential of space making, integrating different craft practices by the local communities, specifically the wood carving and the aipon. And whether it's a motif or an interior element like door, its frame and jamb or a window opening or the entire structure itself, all of it, they are demonstrated at different levels and we see the different amount of detailing.

So here also, we see those examples. So, if I talk about SMC and SNC, the multifaceted field shares its foundation with varied core sectors such as handicrafts, buildings, construction industries, small scale industries and we see these profound associations. With SMC and SNC being at the center and we are talking about space making, architecture, interior design primarily today and what are the interrelationships and interconnections. There is this interesting chart developed by the DICRC at CEPT University and here if we try to understand the space making craft, we see the association at the building level, building element or SME, surfaces, surface finish and surface ornamentation, furniture, objects and artifacts, hardware and accessories. So it spans throughout and at all levels in diverse capacities; we see the space-making craft associated with all these levels.

And when we talk about the SNC, we see the profound connection with the interior architecture surfaces, surface finish and surface ornamentation and it may also expand to furniture and objects and artifacts. So, this is a very interesting chart, and there are more details, but I am concentrating right now on these two. So, when we talk about craft and we keep SMC and SNC at the center, we also see a profound interrelationship with the environment. So, when we talk about space-making crafts, there is this inherent system of making, and it concentrates on materials, tools and techniques, working systems, etc.

Then, focusing on SMC and SNC, there are craft practices associated with these, and they have an embedded system of working. So, there is a guild of craftsmen, there is empirical knowledge which is transferred from one generation to another, there is a system for transferring that knowledge, and so on. We see these craft practices demonstrated through traditional building practices. And there is an embedded system of living. So, it is demonstrated through typology, function, and life patterns.

And all of these have this association with the traditional settlement, and again we see an organizational system when we focus on these traditional settlements, which concentrates on society, culture, economy, and all of these have a profound connection with the regional environment. And this regional environment has an embedded ecological system, which takes into account natural resources, climate, and sustainability. So, crafts

are the center point of this entire sort of a universe? And all the important concepts that we talk about today, sustainability, society, climate, natural resources, way of life, knowledge, knowledge transfer, all of these, they are embedded within these crafts. and there is a lot to learn from them, more so in the contemporary context when we are facing several crises. So, there is this relation of craft to society and here crafts being at the center, there are profound connections with the economy, culture, society, environment. And it becomes more and more important that we as designers take cognizance of this interrelationship and try to demonstrate these through our design sensibilities and we try to integrate these practices

within the contemporary building construction industry. So, crafts and their role in creating and enhancing interior spaces, we will see some examples, case studies. But just let us try to understand how do crafts create and enhance space, what is their significance. So, celebrating and integrating craftsmanship, preservation of tradition and heritage, sustainability, ethical design, authenticity, originality, cultural connection, unique design solutions which may be indigenous, custom made, supporting local economies, boosting creative economy. I have talked about creative economy and CCI in one of the lectures.

Tradition and Continuity. So, continuity is very important, and all these craft practices have been in continuum and have been taken forward. You know, they have evolved through time and technology. Different generations have taken them forward. Innovation rooted in originality.

That's very important. Some case studies. I would like to highlight the Kumaun portfolio, which was again developed by myself as part of my PhD thesis. And this is one drawing portfolio that focuses on the Kumaun region. This is Khazanchi Mohalla, Almora.

And I did all the measured drawings. So, you know, plans, elevation section. And here these details again highlight the very special and innate role of crafts in space making, whether we see the facade or we see in the interior spaces, different motifs, different building elements. And this is not purely analyzed through the lens of ornamentation.

I have tried to also showcase what is the system over here, what are the organizational principles, at what eye level certain details are kept and what does it do to the user and a lot of details. I don't want to show the thesis but some chapters from my thesis are already there on Shodh Ganga if you would like to see more details about what I just mentioned. So, if we see over here, this is the facade that you saw on the previous slide and this is the entire building over here. So even analyzing the stone timber ratio and the most crafted timber work is found, you know, at what level, what are the dimensions and, you know, where is the likhai kaam or wood carving most prominent at what eye levels again?

So all of that along with this entire design and composition trying to understand the materiality And, you know, eye levels, detailing and what does it do technically to a user and onlooker? All of those details have been analyzed over here. And of course, it was also broken into SME and SMC and SNC as per the system of classification, along with examples that we just saw. So, this is again over here, we see the placement and percentage of crafts, the same building and this is ground floor.

And what are the fixed elements? What are the movable elements? What is the ratio of craft versus a plain surface again? Are there any motifs or units that are repeating or recurring? Do they impart a rhythm?

Are there any elements of design and principles of design whose applications we see here, which are carried forward and showcased through our indigenous crafts and which are done by community through their empirical knowledge and understanding of the material and surroundings? So, that's a very detailed analysis. Over here again, we see the repeating units and recurring motifs, and what does it do to this facade? Very intricate and beautiful details which this is again an exploded view and it gives the understanding of you know these openings which are decoded into further elements and components and what is the composition and placement and percentage

of crafts. The ratio of stone and timber, the ratio of plain surface to likhai, which is wood carving.

So, all that analysis. I very proudly called it the Kumaun Portfolio because I was very inspired by the Jeypore Portfolio. As a student of architecture and as a professional, I have been referring to it. And during this PhD more so, I referenced it, you know, quite a lot. And I like the way the material maker making these are highlighted through the Jeypore Portfolio.

And I just tried to do that for the Kumaun region. So here we try to understand design and composition, focusing on material, and we see timber, stone, slate, and we see the percentage of each of these over here, and they are locally available. So, there is nothing being transported from outside. Continuing again with this portfolio, I also tried to analyze, decode, and present craft in terms of composition and organizing principles seen in both exteriors and interiors. So, you know.

Dimensions, placement at what distance, at what eye level, description of motifs, which particular element do we see where these motifs are showcased. What are the shapes and forms or geometry associated with it? Classification of craft, the material in which it is achieved, the technique like here it is relief carving, and the material is a local timber which is known as tun. Community that works on these crafts, so Diwan and Shilpakar and SMC SNC placement of craft, you know, height above the ground level, what is the structural logic, ornamental logic, cultural logic of having these motifs and this space-making element showcase these motifs in particular. Composition and organizing principles, recurring motifs, non-recurring motifs, pattern, organic, non-organic.

Finite band, infinite band, whether we see symmetry or any other principle, what is the organizing principle here. So early 18th century is the time period, typology is the row housing, and value in terms of heritage, culture, and what is the value matrix when we talk to the community. So, this is this entire system where we try to understand decomposition and organizing principles of these craft forms. More examples from that, same house that we saw from Khazanchi Mohalla, Almora, and again the entire system and trying to understand the composition and organizing principles. More examples of that.

This is for interiors; that was for exteriors, and within that, there is also a system. So again, figural, natural, geometric—what kind of motifs, combination of those seen on the SME wall, craft and classification, placement, eye level, and then composition and organizing principles. So, there is a profound science, technique, and knowledge behind these craft forms. And they have a very crucial role in space-making. And it's a pity that we always see them only in terms of decor and just ornamentation, which is also important, but there is more to what they offer.

Again, continuing with the Kumaun portfolio, this is one more example, and here also, the composition and organizing principles. So here we see Aipan, Likhai, all those crafts, and different kinds of spaces. Again, what is below eye level, at eye level, above eye level—different kinds of details: what material, what kind of craft, which community does it, how old are these houses, and they are still existing—what makes them exist till date. All of those details are there in the thesis if you are interested to know more. And moving on from Uttarakhand, this example has been discussed by me quite often.

But whenever I'm talking about space-making crafts or the space-making potential of crafts, I thought it would be incomplete not to showcase the Krushi Bhavan and then, you know, to talk about the SMC. So, this we have discussed a lot. So, I'm just skipping the detailed part, but just the visuals. So, we see the Khondalite and laterite stone, which is the locally available stone, and different details in this project. We have seen motifs, bas-relief carvings, and the ikat-weave patterns on the facade.

We also saw the metal craft Dhokra integrated here, along with stone carvings. So we have talked a lot about this case study and in the different lectures to come, like the subsequent ones also, we will discuss some aspects, taking into account Krushi Bhavan as a case study, focusing on interior design, climatology, craft, and all of those. Another example is this showroom; it's quite interesting. I thought of including it here in this lecture.

So, it's in Gurugram and we see the stone cladding done over here. And, you know, the SME, monolith stone columns, which, you know, support the main display niches. We see the wooden windows with wrought iron grills. There is the use of brass for logos and signage. So different materials and different techniques done with the help

of local communities and then integrated here and then being showcased in the showroom.

So, we talked a lot about space making attributes of crafts and we are going to continue in the next lecture, interior design and interrelationship with crafts, specifically talking about skills and, you know, tools, techniques, community participation and how do we understand them as an ecosystem and how it helps us as designers to create unique designs. Some references we see over here.

Thank you. I'll see you next time.