

Interior Design
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Lecture - 36

Interior Design: Trans-Disciplinary Interventions: Craft-Design Explorations-I

Namaste. Hello, everyone. Welcome again to my NPTEL course on interior design. Today we are at lecture number 36, and we are going to talk about transdisciplinary interventions, specifically focusing on craft design explorations. It's a very interesting topic, and I am very fond of discussing craft design explorations.

So we are going to see how crafts have become an extraordinary locus in the field of visual arts and design. We will see some case studies, and these are diverse typologies. So there is a hospitality sector project, there are some examples from furniture and product design. There is an airport typology, and then there is this very famous Sommerfeld house, along with a brief discussion on Bauhaus and, of course, some references.

So when we say that crafts have an extraordinary locus in visual arts and design, it means that crafts have been the center of many socially driven initiatives. They are part of many important discussions, whether we talk about vernacular or contemporary design, whether we talk about elite or popular. You know, whether it is about conservation, whether there is a discussion on materials, skills, or technology. And when we're talking about culture, creative economy, tools and techniques, something to do with a global discourse or a worldview, movements like the Arts and Crafts Movement, fields like architecture, interior architecture, or interior design.

So all of these have some or the other association with the word crafts in different capacities, in different scales, you know, and in diverse formats. So it is very, very interesting and crucial to see craft as enjoying extraordinary locus in the field of visual arts and design. and how they become a very very important part of also interior architecture and interior design which is the subject of our inquiry and discovery during this course. So I'm giving some examples and the examples that I'm going to discuss are actually some of the student works which are done as part of one of the elective

courses that I conducted for IPSA Rajkot, which is a very popular school of architecture I was invited by a dear friend, Hrithi Shah, and it was...

An eclectic studio which had students from different classes from first year to final year. And I was very impressed by the work and the outcomes that have come up. This is slightly old. I conducted this in 2021. And despite discussions and, you know, whatever corrections and revisions or modifications that were suggested, of course, due to shortage of time, not everything we were able to achieve within that short span of time.

So there may be some, you know, Mistakes that you can sort of find out on the slides or they may there may be a room for revision, etc. But I've put most of the work done by students as it is because I found it very, very rigorous. So we will try our best and we will discuss the craft design explorations taking these examples. I have talked about RAAS, Jodhpur a few times.

It was designed by Studio Lotus. Here, we are talking about interior architecture and crafts. When we talk about transdisciplinary explorations, when we talk about craft design explorations. And of course, when we try to decode the interior architecture of this identified project, We will also see it through the lens of space-making elements and space-making crafts, and we had an elaborate discussion during lectures 13 and 14, where we tried to understand SME, SNC, and different case studies.

These are all works done by students, and they started by first explaining why they selected a particular case study and why it was important, especially when we talk about craft design exploration. So, through that lens, why they had chosen that case study. So, of course, this is a very interesting project. It oversaw restoration with the influence of old havelis and nearby city houses, connecting new building designs with the site's existing structures, with Mehrangarh Fort in the backdrop. It's a beautiful site, set in the heart of the walled city of Jodhpur, Rajasthan.

It is a 1.5-acre property with a very beautiful and unique site and context. There is a dialogue between the old and the new in the 18th-century restored haveli. We can see several examples of stonework in this one. Jodhpur's first boutique hotel is also designated as such. The 17th-18th century structure was restored with traditional craftsmanship using original materials such as lime mortar.

And the Jodhpur sandstone—so local materials, locally sourced materials, local techniques, craftsmanship, traditional ways of making—trying to restore this glorious structure, which is quite old, and then trying to have adaptive reuse in this kind of existing structure. That is basically what this project is about. But I find it fascinating because of the details that have been achieved here in stone. Plus, also the student work and how they have analyzed this case study in terms of SME, SMC, and, you know, transdisciplinarity.

So, 70% of the materials, and also the human resources—that is, the people, the makers—they are employed here on-site and have been sourced locally within a 30-kilometer radius. That's very commendable. And the materials majorly include hand-cut stone, poured-in cement terrazzo on floors, walls, and furniture. There is also shisham, local Indian hardwood, which is used specifically in, you know, handcrafted furniture. And then there is a central courtyard, and it shows the relationship of old and new buildings within the surrounding neighborhood.

And it's open to the sky, and it sets, you know, a very beautiful interrelationship between different parts and different blocks within this building and its premises. So these were the kinds of inventories or analyses which were done by the student groups. And, like I said, I found them very impressive. So I did discuss with them, you know, the system of classification. What is a space-making element?

What is space-making craft? How are they integrated within space-making? How do we see their profound role in interior spaces? And how do we classify them as structural or surface-oriented, like we saw in some of the previous lectures? So they could identify space-making elements within this entire project.

And, of course, the space-making crafts such as stone carvings. There is stone jali work and more details related to stone. As I said, some of the details may need fine-tuning and refinement. And I have put the works as they are. Nonetheless, the effort is quite commendable.

So what are the materials required? And, within the space, what is the experience as a user? And then, specifically, some observations related to interiors and furniture. So it will be very difficult to discuss each inventory in detail, but I'm just trying to give an overview here. So, continuing with the same analysis, they have documented further

because this is a huge project, and you could visually decode this in terms of several space-making elements, space-making crafts, and details even at the hardware level.

So courtyard, floor, door, and what are the materials employed in creating these elements? What are the crafts, skills, and techniques that go hand in hand, which the makers, of course, bring to the table through their age-old wisdom? And then, what kinds of sensory experiences do they impart to the spaces used by residents, tourists, or visitors? And specifically, furniture and observations related to interiors—whether it's a space, surface, motif, or color palette. Continuing with that detail, they also discussed a bit about the applications. So, what kinds of applications and techniques are seen while catering to some of these space-making elements, employing these space-making crafts, and generating spaces?

And very, very important points. Who are these makers? Who are these communities? And what do they do? So, whether they have migrated or are local craftspersons—you know, those who work with stone or lime plastering, etc.

Those kinds of details were also documented and recorded by the students. Now, some groups could document the making part much better than others, while others could document the community part or, you know, the craftsmanship part much more than the space-making elements part, and so on. So, it depended on what the strengths of each group were and what kind of analysis they could bring. So, there were also these visual inventories, which are very, very interesting because it's like a sort of visual directory where you are decoding this building or built form visually.

And, you know, you're trying to tell what the space-making element is, such as a wall or space. What's the material that has been used for, you know, creating it? Is it a masonry structure or an infill? Is it structural or surface? Is it a product or an object, such as this mirror over here? Or is it a furniture detail?

Is it timber or stone? And, you know, what is the flooring like? Is it tiled, or is it some kind of another flooring? Is it timber? And here also, we see.

So right here at the entrance, what kind of stone? What kind of space-making element? Structural brackets? Arches, the spindles of the arches. So structurally integrated craft, or structure-based craft, or surface-integrated craft. So I will refrain from that detailing

because we had elaborate discussions on that. But this is sort of an application of that system or that kind of classification which was created and developed by some of us.

And it was explained thoroughly through examples. So we are just applying that. And these are the outcomes of one of the elective courses, as I explained, which was done with a few students. So again, these visual directories are also very powerful tools and media to understand interior architecture, interior design, the ways of making, material palette, color palette, makers, and the geographical interesting aspects as well as complexities of particular contexts where the projects are situated, and so on. So there are more details over here, and again, there is a sort of a visual directory along with a system of classification from an object to a furniture to a building level, and you know, surface finish to a structure level detail.

And even very interesting details such as what this mirror does, which is placed over here. So it captures and deconstructs views of the fort and the old city, and it enhances the volume in that space immediately because there is a reflection, and there is this world that opens up when looking into this mirror. So even though you are sitting here, you could see this mirror, skyline and that fort and the details over here. Even some details like relief carving in stone and, you know, how these niches light up at night.

So the students captured all of these through infographics, visual inventories, and, you know, their detailed analysis. More of the details: there is this blue lime plaster, which is a surface finish; there is wooden furniture, which is handcrafted; there is lime plaster on the, you know, walls over here while you are taking this flight of steps; there are jali details; so there are details which are structural or, you know, there are surface finishes, and so on. So again, very, very interesting views, you know, this is from the rooftop. And then also lighting and everything. We did talk about different kinds of lighting. So those details, if you try to connect the dots and relate, you will see lots of case studies that understanding being reflected or demonstrated.

So continuing with the inventory and the analysis and trying to understand the transdisciplinary explorations, especially focusing here on interior architecture and craft. So again, you know, the arches, so the building element or the space making element, the material elements. The craft of stone carving and here on the spindle, is it surface integrated or is it structure based? We did discuss that in great detail. So here this is surface integrated.

Bracket is of course a structural building element. And then what are the details associated with this building elements and what are the space making crafts that are employed to create this frame, this canvas, this space, this part of the space and so on. Again, details which focus on the flooring, also the light fixtures, whether it's metal or glass or some other kind of material. What kind of lighting is it? Is it mood lighting or task lighting?

All those kinds of details you could put to use what we have learned so far and plus what we are going to also see some more of it. So again here Jharoka, which is structurally integrated, there is Jali and the details which are done here in the locally sourced sandstone, which is red in color. So those kinds of details, so space making element, the material palette, the maker, the space making craft, the overall built form and all of these being a part of an ecosystem. So, you know, details like hand-cut panels which are done on site and, you know, within a certain radius, the people and material being procured. Again, demonstrating ideas of sustainability and then creating livelihood and employment for the people.

So, this also is very much a crucial part of craft design explorations, where we do talk about these ecosystems, we do talk about livelihood, we do talk about sustainability and circularity. So, yeah, also details, you know, how do you reduce the weight of the stone slabs. And, you know, how do you sort of create very interesting details, which are like folding window jhalis that you see on the facade. So they are punctured and, you know, they are in the form of a jhali.

So that reduces a bit of the weight already. But there is a very interesting hardware detail. There is a very interesting mechanism behind which is put together through the channels. And that's how that folding jali window, which is seen in this very famous project that was sort of implemented.

So here we have like some of the pictures from the, you know, execution, site execution. And these are the details that I was talking about, the folding window jali. and which forms this entire opening you can fold and unfold it so stone is a heavy material you try to reduce the weight because of the detailing that i was talking about and then how through the metal reinforcement and channel and that mechanism they are put together and then the folding and unfolding happens So it is particularly because of this detail that I find this project very interesting. And here we do talk about craft design

explorations, designers working with craftspersons, very contemporary building, at least this part.

the new building and how the element like stone jali is sort of reinvented and this contemporary expression is achieved here. And this kind of a detail has been highlighted along with the local makers and local materials, local skills, tools, techniques. So that's a very, very interesting part of this project. Yeah, this one. So we do have the age-old principles of passive cooling.

We are trying to create a building which is in response to the climate and the local context. We are trying to create views to the beautiful site. But there is also this contemporary detailing and very interesting craftsmanship through which this kind of an entire assembly and structure is achieved. And this texture, which is simply achieved by stripling, you know, the karigar or the craft person just doing that stripling or stroking on the site and then creating these kinds of beautiful textured surfaces. So more details, even this bed over here is in stone.

So we see all the details in craftsmanship at an object slash product level. You know, light fixture level, I am calling it product design itself, furniture, surfaces, also of course the entire structure of the building itself and so on. This is how it looks at night and of course the lighting is accentuating the entire volume and the experience. and you know the traditional practice of lime plastering has been employed here and that also needs very specific skills and knowledge so even that is done and the local community has you know helped achieve it along with of course the knowledge which the designers have through their experience and education and everything so the students also documented these traditional practices And, you know, I really appreciated that they showcased the maker or the artisan.

They tried to document and highlight, refer to different sources, give them due credits and, you know, make these inventories of ingredients, tools, techniques, traditional processes, how, you know, these processes are employed and they are demonstrated here in this project. Even, you know, preparing lime mortar, how is it done? And not exactly on this site, but also taking cues and learning from other sites and other sources and books. But in a similar manner, how it is done here. So they tried to collate all that information.

So this is a traditional lime chakki. You see over here the wheel and how it was done traditionally. So even those kinds of methods, the intuitive knowledge, The knowledge of the maker and this, you know, empirical knowledge, which is transferred from one generation to another and how it is applied in interior architecture projects. So all of that they were able to capture and through each project or each building that they had identified, justifying that selection.

And then continuing with all these inventories and decoding and analysis and these documentation methods for capturing the traditional ways, even their contemporary expressions. This entire mapping and presentation was very impressive. So again, continuing with the way it is done and all those details. Now, there are some examples that focus on furniture or at a product level. And we are talking about that kind of a scale from building to product or furniture.

And here we are talking about product design plus crafts when we talk about transdisciplinary exploration. And we could also put it as industrial design and crafts. So this is again a very, very interesting project. I really like it. I'm very fond of it, and I often show it during my classes.

So this is done by a Mumbai-based studio. And what I find interesting here is how, again, there is this transdisciplinary exploration, and the woodmakers or the car painters get to work with embroiderers, you know, or people who are from the textile background. So this is how they come together. And this is timber, which is drilled, and this kind of grid or an armature is created, you know, within these timber blocks.

And then the embroidery or the yarn or, you know, the stitching so that kind of detailing is achieved, taking this timber and this sort of lattice armature as the base work. And this kind of customized range of furniture is achieved. So I found it very fascinating, very interesting vocabulary—quite novel, unconventional. And exploring these transdisciplinary avenues, bringing different makers together, bringing designers and makers together, and then creating designs at different scales for different clientele in a very customized manner.

So it's quite unique, and they have their own unique selling points because the design is not mass-produced or randomly and easily available in the market. So, a very fascinating example, therefore. So that was the furniture you saw, and then the same

exploration or a similar exploration could also be seen in doors, could be a tabletop also, but these are doors, and I find them very interesting. So again, there is timber, and then there are these yarn-related or fabric-related details. These are more examples.

And this is again, you know, textiles and metal. So metal is a hard material, and this is a soft material. So, soft plus hard material explorations. And these are leftovers from the textile products or textile industry, which are known as katran in the local parlance. And with this metal frame or metal armature, along with this katran, these kinds of designs could be explored.

So this is also a fascinating example, especially where we are talking about transdisciplinarity. More examples in media coverage for this project, which is quite reputed. And we see this also, you know, this application in this resort, which is also designed by the same studio. So the product, the light fixture, the entire resort, its structure, its built form—all of these are designed in a cohesive manner, and the vocabulary, sort of, you know, showcases that. These are again the details from the same resort and by the same studio.

Could also be used in other projects but they are also installed in the resort. So these are bangles and these are again metal hangers and they have been utilized to create certain light fixtures and it's quite interesting and frugal. More details about light fixtures and then again copper and timber coming together for side table or for, you know, small tea table or a stool or just a corner, you know, decorative furniture, anything you could use that for. So again, these are transdisciplinary also in terms of diverse material palettes coming together, diverse makers coming together, the copper workers and the timber workers and so on. Here it is jute and metal.

So again, material palette explorations, cross-pollination of techniques, makers coming together. creating unique vocabulary which is not sort of you know available in the sense that it is mass produced but there is high level of customization. Having said that of course there is a possibility of mass production here also depends what is the intention, what's the project, who is the clientele and at what scale you know is the design being done. This is another interesting example of transdisciplinary exploration. And I was actually involved in this small project and which was conceived as series of workshops with craftspersons.

This is Anil Bhai, the main maker. And this is the wood turning and lacquer craft of a place called Dholka near Ahmedabad. And basically, there are like small utilitarian objects or accessories that this community used to make. And CEPT wanted to do some interventions. And at School of Interior Design, we were trying to work with this community and come up with solutions.

You know, value addition and a new range of products, specifically focusing on their applications in space-making and not just as utilitarian objects. So, of course, you know, developing rapport with the community. Observing what they do, what their typical products are, why they design, what the ceremonial or ritualistic connotations are, what the functionality aspect is, what the materiality aspect is, what kind of joinery is used—is there glue, or is it not glued? What is woodturning, and how is the lacquer prepared? Woodturning and lacquer together—how do they, you know, help in achieving the results like what we see on the screen? So that was done, and traditionally how it was done to what could be done now.

So there was this partition screen, which was designed by learning from the traditional ways of doing this craft and how it could be used for today's or contemporary or future explorations—what kinds of space-making elements? Also, discussions like, since we are trying to reduce the use of timber, could we do the woodturning in bamboo? And then, what were the challenges? Because the bamboo was hollow, so how to turn it on that specific equipment or device? So, what was the mechanism that was employed?

What kinds of joineries were achieved? So, it was very rigorous work. I am trying to show only in a very overview manner over here. And these were the assembly drawings and all the details, you know, how that partition screen was designed and developed, and what kinds of sections of wood—starting from this small to this big—were utilized, and this sort of a visual directory itself was created, which displays all sorts of sections in wood that could be produced on that woodturner.

Or the loom, and the results were achieved. So this is a sort of visual directory itself, showing the size of the timber from this small to this big, which could be produced on the lathe machine. The wood turning is done on the lathe machine, and then these are the sections that could be achieved. So, in a sense, this partition screen is also a sort of visual directory, showing the possible sections and colors that can be achieved using naturally occurring lacquer, with the weight prepared traditionally by these makers. So,

it was a very good learning experience for us who were part of this workshop—a series of workshops, actually.

This is another very interesting transdisciplinary exploration. Here, the adaptation of original motifs is done on fabric through appliqué work. These motifs are from the Aipan art of Uttarakhand. Traditionally, they are done on walls, floors, and thresholds. But now, they are done on fabric, and the product range has been modified, with different products now available in the market, generating livelihoods for these makers.

Or the women artisans who practice Aipan. Plus, the people who work with the fabric. So, makers are coming together again. This is another interesting project. It's called Dev Bhoomi on Wheels.

Automobile design plus crafts. And this has been conceptualized by myself and my team. And we have focused on the Himalayan state of Uttarakhand. So it's a project initiative by Department of Design IIT Roorkee. And focusing on the crafts of Uttarakhand, Devabhoomi on Wheels offers a unique and immersive experience of the crafts of Uttarakhand brought to life by the themed interiors of the bus which is designed by us.

So as you travel through the winding roads of Uttarakhand, you will have the opportunity to learn about the region's craft traditions and indigenous designs. So you are sitting in this bus, you are traveling and then it will unfold a lot of stories and lots of interesting details to all the travelers and onlookers. And you will return home with beautiful souvenirs and memories of the region's vibrant culture and warm hospitality. There is a project walkthrough that will help you understand what are the themed interiors and how is this bus designed with all the levels of details that I just mentioned. Dev Bhumi on Wheels is a project initiated by Department of Design, IIT Roorkee.

Focusing on crafts of Uttarakhand, Dev Bhumi on Wheels offers a unique and immersive experience of the crafts of Uttarakhand brought to life through the themed interior of the bus. As you travel through the winding roads of Uttarakhand, you will have the opportunity to learn about the region's craft traditions. You will return home with beautiful souvenirs and memories of the region's vibrant culture and warm hospitality. There is another project which is the terminal T2 Mumbai which talks about interior architecture and crafts. This is a very interesting project.

So basically, some of us may have already visited the airport or, you know, just been there to take flights, etc. And this is a very, very interesting design because it was conceived as a mini India. There are a lot of people who come to the airport but are never able to go outside. They come here for business meetings or just for transit. So how do you bring India to them?

So there was a massive art program involved as part of the conceptualization and design of this project. There were teams for structural details. There were teams for art curation. There were teams for, you know, overall construction details and design. The curation involved bringing Mini India to one place.

Even the light fixtures you were seeing, like the inverted lotus, were custom-designed. And the columns, inspired by peacock feathers, are the kinds of details we see in the interiors. You know, the collages that showcase the Jalis of India. Interesting and very, very famous artworks from India. So this is Gond art that we see over here.

And we see the furnishings, the rugs, the paisley motif, which is very, very synonymous with Indian designs, indigenous designs. And these kinds of screens, which have different stories—whether Bollywood, the art of India, or some kind of mythological narrative. One would see all of those, you know, once you are inside the terminal. Also, details like this: the lounges, which are not typically made of glass but explore the material copper, and again, interesting rugs and carpet details, custom-made light fixtures, and furniture. So, very, very interesting, rich, and unique designs that we see here.

Here also, there is a video—this is by GVK Group—and this would give you a lot of understanding of what I was trying to explain and why I am calling it a very breakthrough example of transdisciplinary explorations, combining craft, design, architecture, and creating a unique space and identity. All men dream, but not equally. Those who dream by night, in the recesses of their minds, wake in the day to find that it was just an illusion. But the dreamers of the day are dangerous, for they act on their dreams with open eyes and make them possible. This is the story of a dream that became real.

We at GVK believe that whatever we are building in infrastructure, we are building the nation. When we got into the competitive bidding for the Mumbai International Airport,

it was felt that this was the most difficult project to conceive. This terminal is the greatest example of an Indian company achieving such standards, and we can compare ourselves to any part of the world. All these iconic structures are permanent, forever, for the people of Maharashtra and the city of Mumbai.

That's why I take pride in saying our dream is to build a nation. It was a challenging dream indeed. Few realize that the Mumbai airport is one of the most constrained airports in the world. Situated in the heart of a bustling metropolis, it severely lacks one key element of every major airport. Our task was daunting.

We had to create a whole new megastructure, even as we rebuilt runways, taxiways, and aprons. And all this had to be accomplished while ensuring minimal interference to passengers. Never before had a project of this complexity been attempted. The Mumbai airport bears the name of a legend, Chhatrapati Shivaji. While it was an honor to carry forward the legacy of the iconic leader, it was also a great responsibility.

We were no longer seeking inspiration from global benchmarks. We were going to create our own. Experience said it was impossible, and reason said it was reckless. Yet, we chose to dream. After all, we were in Mumbai, the city of dreams.

A city that has always placed on its highest pedestal the will to seek the impossible. And so, our dream took shape. It was ambitious and grand by any stretch of the imagination. But it had to be. For it was a dream inspired by the spirit of India.

An India that stands at the crossroads of time, reveling in the promise of the future and yet rooted in tradition. We imagined not just an airport but an architectural feat that would give voice to the aspirations of a nation. The airport had to do more than just inspire awe. It had to make a quiet but compelling statement. I always had this burning desire to showcase to the world something which is very close to my heart.

The beauty of Indian art and design. When GVK won the Mumbai airport bid, I had the opportunity to realize this dream. However, it was quite a struggle because there was no benchmark to follow anywhere in the world. I started off with the idea of using the peacock feather as the T2 design inspiration. An art form across the length and breadth of the country as its jewelry.

Even though Mumbai airport had huge constraints, we reached for the stars with a vision to make Mumbai airport one of the best in the world, which will make Mumbai proud. This was not just any other project for us, this was truly a labour of love. It is an emotion that will be shared and experienced by every visitor to the new terminal. While the emotion is articulated in many ways, none is as novel as Jaya Hey, a unique initiative that celebrates the diversity of Indian art. Like our anthem,

Jaya Hey eulogizes the essence of India through her art and culture. Showcasing treasures sourced from across the country, Jaya Hey is one of the world's largest art programs in the public realm. In the timeless art of India, the modern design of the new integrated terminal T2 finds its soul. T2 at Chhatrapati Shivaji International Airport heralds a new era for Mumbai.

As a catalyst of change, it will inspire other developments and allow us all to believe that in our greatest challenge, we find our greatest opportunity. With great humility and pride, GVK presents its dream to the city of dreams. This is another project, Sommerfeldhaus. And this is an example of interior architecture and crafts, furniture and crafts, products and crafts. And this exemplifies the ideology of Bauhaus, which is a very famous German school of art.

And it talks about You know, this ecosystem that we were discussing—different kinds of makers, different material palettes, different designers, different people coming together and creating the entire project. So, this case study was selected by the students to understand the modern principles of Bauhaus. And this house is one of the most iconic examples of the Bauhaus ideology of unified artistic expression. That is what I meant when I talked about that ecosystem.

And Walter Gropius—you know, the very famous Gropius—used this opportunity to bring together all the workshops of the Bauhaus school in a comprehensive design process. This period marked the beginning of a new craft that embraced a modern and minimalistic approach. And this is how it looks—very sleek and very nicely composed. And the details about the client, the typology, and the style it represented are and the material palette.

And here, in this project, I was very impressed by the students' analysis and the visual directories and inventories they developed based on the discussion and orientation I

gave them. So, there is a bit of discussion, of course, on how this entire project was conceived—Sommerfeld was a timber entrepreneur and contractor. And You know, he applied that knowledge. He already had a company.

There was a patented way of construction that his company had already done. So it was perhaps not instantly recognizable as a work by the architectural avant-garde of the period, but nonetheless. There was this knowledge of timber and the patented way of construction that was put to great use. And then also the Bauhaus ideology that you will see specifically when I show you the doors, the interiors, and the way they were put together. The way the form, color, and geometry are showcased through those elements.

So, like I was saying, Sommerfeld's own construction company had this block-building method, which they were able to put to use while constructing this house. And the interesting thing is that the owner's occupation is reflected through the design of this building. Because, of course, he had this interesting inclination toward timber, and there was an occupation related to the material. And there was a certain knowledge that was put to use. So this is interesting because we are talking about the ideology of Bauhaus, which is demonstrated through this example.

And it's very interesting to talk about this ideology, especially when we discuss interior design. So the Bauhaus aimed to reunite fine art and functional design, creating practical objects with the soul of artworks. There was a profound use of primary colors, shapes, and forms, which expressed the simplistic ideology of the Bauhaus, and they believed in 'form follows function.' So here we see the power of color and form—the primary colors used—and we see a square, a circle, and a triangle, these bright primary colors which were profoundly used as part of the Bauhaus school. And the Bauhaus school emphasized a strong understanding of basic design, especially principles of composition, color theory, and craftsmanship in a wide range of disciplines.

So it was a very interesting school because they did not put, you know, silos. They did not create silos, and they believed in a wide array of disciplines and learning from all of them and then putting a unified understanding in a cohesive manner while creating a project. So that was the kind of ideology and understanding. So the Sommerfeld House was the first collective Bauhaus project on a large scale, and it did sort of demonstrate the unity of all arts that we were just talking about.

And we can see a lot of demonstration, you know, of this ideology, whether we talk about its built form and structure, and we see, you know, this kind of decoding of this entire elevation or view where we see a banded base, we see a horizontal composition. And we see this eave and its dramatic shadow. So this house was inspired by the forms of Wassily Kandinsky and FLW's works. And there is a lot of understanding of geometry, shapes, form, and material aspects over here. So the horizontal composition of the deep eaves was inspired by prairie-type houses, which are typically characterized by horizontal lines, flat or shallow roofs, and large windows.

So there is use of wood as the main building material, and it lends it a traditional rustic look. And also, like I told you, there was a patented construction system that Sommerfeld already was utilizing, and that was also sort of incorporated in the making of this house. So it was erected quite quickly and basically. There is this interlocking wood wall between different wooden floors, which was used as part of the system of making or system of construction. And that's how it was erected quite quickly.

And the entire composition came together. So these were the inventories specifically which were developed by the students and why I was interested to showcase this example as part of our discussion today. So basically the stakeholders, the designers, the makers, the participants. What are the different space making elements where we saw these makers or stakeholders or designers come together? And, you know, what are the material which are utilized, whether it's a glass window or a timber door and so on.

What is the kind of detailing over here? Can we extract geometrical shapes and details when we talk about each space making element and how probably they were sort of put together or made. So this was an interesting classification. So whether it's an element like this stair which is again timber and we see this very interesting detail over here. Here also in the curtains and the screen, we see some kind of interesting lines and geometry and shapes and forms.

We see wooden carving. We see, you know, the weaving patterns. We see different kinds of fishnet weaving patterns and how are these elements put together. Along with, you know, integration of these kinds of details of colors, motifs, patterns and the makers and designers coming together or designers learning from the makers and doing these

works in the workshops. hands-on, touching the material and, you know, knowing the technique of how it is done.

So this entire, you know, application of unified arts and details being brought together in a cohesive manner is what this project is about, and why I find it very interesting. Again, Marcel Breuer is very, very famous. There are so many designs by Breuer that we still talk about, especially, you know, here we see these examples of the armchair and tea table that are present in this house. So this is the Bauhaus joinery workshop, which is handled by Breuer, and, you know, the designs being worked on here. So that kind of system, you know, where there are workshops, materials, people working together, creating an ecosystem, bringing all arts and artists together, and putting these details in a very cohesive manner to create this overall large-scale project.

So that kind of classification is inventoried by the students here through this example. Also, the space-making elements. So, what are the space-making elements that are seen here? And then each space-making element, as they are decoded, I showed in the last few slides. What are the material palettes and details that go into each one of these?

More. Of course, we see here only up to six. Now there are flooring, roof, and wall junctions also. And then further classifying SME and SMC. Again, at a structural level or, you know, surface level and so on.

So, like here, there is this timber cladding. Here, we see cantilever joists and beams. So, core structure-based. So, structure-based, surface finish, surface cladding, structure-integrated, different kinds of details, different space-making elements, materials like stained glass, timber, fabrics, and so on. So, this is a sort of diverse palette, and this one project itself can help create so much understanding.

About interior design, composition, basic design, space-making elements, space-making crafts, attributes of materiality, workmanship—God is in the details—putting things together. All of that, one could really understand just by studying in detail this one project. Also, the spatial organization and those kinds of details the students had presented during the final jury. Again now, because we are talking about Bauhaus and Gropius—so, in the words of Gropius, art is self-creation, not imitation. So, a lot of interesting details could be done through customization, through a unique vocabulary

of design, by bringing arts together in a unified manner and trying to explore these transdisciplinary avenues, like the few of which we saw today.

Next lecture, we are going to continue with the transdisciplinary interventions, specifically focusing on craft-design explorations. And I'll show you some more examples, like we saw today. Some of the references. Thank you. I'll see you next time.