

Interior Design
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Lecture - 37

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

Namaste. Hello, everyone. Welcome to my NPTEL course on interior design. We are at the lecture number 37 and we are continuing our discussions on transdisciplinary interventions, specifically focusing on craft design explorations. We saw some case studies last time.

We are going to continue with a few more. So this play school and Haveli is again from the portfolio of that course, which was conducted for the IPSA Rajkot. And this is one consultancy project, which is in a proposal format right now in a proposal stage and some references. And through these, we are again going to concentrate on the aspects of transdisciplinarity and craft design explorations. So this is one school which is situated in Goa, a very interesting case actually, and designed by very famous Gerard de Koonha.

I really like the works. And this is a play school, so very unique and interesting and vibrant details. Again, I am particularly interested in showcasing this because of the way the students have analyzed this case study and they have tried to apply the system of classification of SME, SMC and the way they have highlighted the transdisciplinary aspects of craft design coming together and being explored in a certain manner at surface and structure and object level. So they chose this building because they found the diverse material palette very fascinating. And they also liked the typology and it's a play school and how it was conceptualized to make it child friendly.

Along with that, how, you know, an eco-friendly project was created. So that was the reason why the student group selected this project. Of course, just taking through the visuals and I'm also browsing through them to give the overall character and the sense of this project. So these are the kinds of inventories we saw last time also. And I am not going to explain them in as much detail because we have spoken enough about this order or classification.

And I am giving this disclaimer again like last time. Not all the details that you see over here may be absolutely perfect or correct, but it was a commendable job done by students and I have put their portfolios as it is. And there is, of course, scope of improvement and correction. So again, here, you know, trying to understand the built form, the material palette, different techniques. What are these space making elements and space making crafts?

So those kinds of inventories that have been done again as part of this case study. And visual directory again, you know, just putting reference pictures and trying to analytically document what is happening, you know, within each of these frames and what kinds of space making elements and details are seen. So that is how the things were analyzed and presented by the students. We see over here the skylight and we see very interesting detail of filler slab and there is detail like china mosaic. So all of those were captured and decoded by students in the sense which community does this kind of detailing, which material palette goes into achieving these kinds of details.

And, you know, what kind of tools are employed for doing this kind of job? And is there a community that represents this kind of technique or way of making, even in contemporary times? Or how has the knowledge been transferred generation-wise? Those kinds of details were documented, analyzed, and disseminated as part of this elective course, which I mentioned during the last lecture. So just, you know, observational details and observational visual inventories or directories—this kind of storage space made up of brick and stone, you know, details like this.

And these were highlighted. The openings like these that we see on the exposed brick walls, the geometry in which they are achieved, the colors—the yellow, the blue, the red, the primary colors. And we did talk about the Bauhausian color palette last time. And we did talk about the power of color and form. So, of course, we see some demonstration over here.

Then, the RCC helical staircase with metal and brick baluster details like this. So, different space-making elements, the materiality aspect, and, you know, what it does to the space. There is also a slide along with the staircase. So, those kinds of details are showcased here. Then, you know, there is the wall on which the staircase rests, with niches featuring segmental and semicircular arches.

So those kinds of details are also highlighted. So the space-making elements, the form, the composition. All of that through these observational skills. The entrance steps, you know, with slides on both sides with China mosaic pavement. So those kinds of very interesting details are seen throughout this project.

The internal space under the roof over here. There is a flying buttress to support the roof, and a plinth with China mosaic surface cladding is used for sitting. So again, those kinds of details are here for seating. This is the China mosaic that is being talked about. And this is a very interesting jali.

This is in metal, and it has very interesting star forms which excite and attract children because this is a play school. And this analysis and this kind of inventory, again, which was done by students. So space-making elements. So whether it's a plinth, a step, an arch, a circular window, a wall, a helical staircase, or an RCC sloping roof. What is the material palette seen over here?

The art and craft forms that could be associated when we try to understand the making of these elements and how they contribute to the creation or enhancement of space. Whether it is happening at a cladding level or it's a structural detail. Is it a surface finish, or is it a core structural application itself, or is it structure-integrated? So we have had enough discussions about this classification and its examples. Although they are also not enough, there could be a separate course altogether on that.

But yes, we are talking about interior design in a very... holistic manner, and this is like one of the modules that focuses on craft and interior design. So I'm not trying to explain each and everything here. More visuals from the project and different kinds of spaces from the exterior, as well as the interior, we are able to see here. So we were talking about china mosaic flooring, and then the students tried to put together how it is done, like step A to step Z. This is how the final flooring looks after employing that process.

Then line flooring and again, the step-by-step process. So I was very happy with the outcomes of the elective course because there was this overall understanding of the profound interrelationship between craft, design, the maker, material, and the making. And something that we were talking about very briefly when we saw the example of the Sommerfeld House, which demonstrated the Bauhausian ideology of bringing unified art and artists together. The filler slab, this one, which is used in contemporary

times as well for achieving thermal insulation and showcasing the aspects of sustainability and achieving them. So these kinds of details are also seen in this playschool.

And then again, this kind of analysis was done by the students. Starting with the space-making element, the material, and whether it is a structure-based craft, a structure-integrated craft, a surface finish, and so on. Roof, skylight, jali, decorated metal grill. So all of that is seen here, and they try to analyze it to the best of their knowledge. And yes, it needs some corrections and revisions, as I have already said.

Again, the brick jali, you know, the ventilation that it aids in—which craft, at what level is it happening, surface or structure? How is it seen here visually to give context and create a reference? And from furniture and object to a surface or structural level, how are these space-making elements and space-making crafts coming together? To create a unique vocabulary, which is seen in a challenging project like this, meant for children. More of the analysis and inventory creation—and again, very detailed work in highlighting the SME, SMC, and their interrelationship, and how they go hand in hand to create spaces.

So this is again from exteriors all the way to the interiors, trying to decode the entire built form visually, functionally, technically, and, you know, through the lens of SME and SMC. More details. So again, exposed brickwork or china mosaic, some kind of stone detail. All of that is being captured here, even, you know, the furnishings or fabric-related details. So if there are mats or rugs, like here, we see these mats.

More examples of structurally integrated crafts. Details highlight the use of balusters, these kinds of jarukhas, which are inspired by traditional ways of making, you know, the metal railings, and articulated metal grills. So again, here the discussion is about the space-making element, different kinds of materials, and different kinds of details that could be achieved through these. And then, what does it do to the overall space? More inventories.

So they have done a lot of work in great detail, and these portfolios were very nice. So the outcome was very interesting and remarkable. So mosaic cladding can be seen over here. There are more details about Jali work and so on. So the entire visual directory and these building inventories help us understand

the material maker and making in great detail. And this can help us also understand the importance and relevance of this ecosystem that I have been talking about throughout this course. Another case study is Haveli, and this is a very popular Haveli, Mangaldasni Haveli, which is located in Ahmedabad. An old traditional building, very intricate, very detailed, and quite popular and famous. So, like I said, it's an old structure, and it's in the heart of the historic walled city of Ahmedabad.

It is one of the finest examples of carved wooden architecture, you know, which was typical of that time. And this is also a case of restoration and something which is a great example of how do we take care of such structures and preserve them, conserve them, restore them, take that legacy forward. So I will not talk about those aspects per se, but we will talk more about the inventories and the classification developed by the student group and how they showcase this aspect of transdisciplinarity, especially focusing on craft and design. And here it is more particularly an example of interior architecture and crafts. And we will also see within the larger umbrella of interior architecture,

some discussion also on furniture and some objects of decor. So like we see over here, very intricate and very detailed. So it was an abandoned house about 200 years old, which was refurbished and transformed into an interactive and informative exposition by Mr. Abhay Mangaldas with help of Vishali Shah, an interior designer and conservationist. So there is a lot of role which interior designers can play. And, you know, in projects like this also, they are highly in demand.

So there is a lot of scope if we have understanding of style of interior architecture, the material aspects, the details of furniture, the details of, you know, color, surface finishes and so on. So what I found very enriching, you know, while having discussions with this particular student group, they started with mapping the different crafts that are seen in this Haveli. And they define those crafts, especially through the material aspect. We talked about it briefly. So stone craft, timber craft, they're defining the crafts through material.

And then, what are the communities associated with each of those craft forms, and how do we see an amalgamation or assimilation of these in this Haveli? So, this is how they started. So, craft, the communities associated with it, and whether it is industrial production, mass production, or some kind of typical customization—atypical customization, I would rather say. So, these are the communities, you know, the Suthar

community, the Chunar community, the Lohar community, the Kumbhars, and so on. And which craft are they particularly associated with—whether it's wood carving, lime plastering, or metal linking—all of that.

And, you know, there is some kind of mass-produced craft. Detail or a hardware detail is also seen here. So, if there is something seen in the metal—whether it's the rod, handrail, or the cast brackets— or a fabricated pergola and frame, you know, those kinds of details also. And then, what is seen in mud and ceramic—China mosaic and country tile.

So, they refer to lots of resources, and they were able to do this kind of mapping with the help of those references and, you know, existing references plus their site work. So, there was a lot of discussion and detailed explanation of what these communities do and what they brought, you know, as detail in this Haveli. So, like the Gajars or the Suthars, they traditionally practice carpentry, and we see a lot of detailing related to carpentry, related to timber in this Haveli. So, This approach of starting with the community of makers, the material or the craft with which they are associated generation-wise, and what it is that they brought into the spaces here—which are seen in the Haveli—and how it looks like a sort of assimilation of all of these is what fascinated me to pick up this project as part of today's discussion.

So, you know, another community associated with traditional occupation of making lime. So, they discussed about the community, where did they migrate from or were they originally from Gujarat or Ahmedabad. And what they have been doing from how many generations. And then, you know, there is this craft of metal linking also demonstrated in this Haveli through different details and examples. And this community is associated with that.

So again, also very interesting details about the deities and goddesses and what is the way of life of a particular community. What did the potters do? They had a lot of association with, you know, building sciences and how pots as a building material could be used within residential typology, especially now we use it in fillers labs. It was used earlier also. So even those kinds of interrelationships.

And, you know, also the Prajapati's, they provided tiling and there were important and interesting aspects that the student group discussed. So, you know, after the withdrawal

from practicing pottery, it also led to the reduction in the availability of country tiles as roofing material. So those kinds of details are also important and they were brought to the table during discussions. And, you know, also the making of this kind of a flat slab is where this community is known to be involved in. Sompura is quite famous, known for, you know, the temple construction and how they have also played a certain role in this Haveli and creation or enhancement of spaces.

And highlighting this interrelationship between space-making elements, space-making crafts, interior architecture, and crafts. So there was a lot of elaborate discussion starting with these communities of makers and how each one of them contributed to a certain detail, which is seen in this example. More discussion on the community aspect. The Chettiar community is known for the Atangudi tiles, the making and designing of those. And these are rare tiles now—very beautiful—and not everybody can make them.

So those kinds of tiles are also seen in this Haveli, and hence they try to map the origin, like who made them and how it was done. So I gave them a lot of compliments for this approach and the kind of work they produced. Of course, along with the inventories and visual directories, which were, you know, asked to be done. So again, this inventorization and highlighting space-making elements, the space-making craft. The experience within the space, especially talking about furniture details, interiors, and also the spatial organization.

So these were those detailed inventories, starting with the communities and trying to understand the entire contribution of each community. More on that: interior wall, exterior wall, floor, column, door, courtyard, different kinds of craft, whether it's stone carving, Atangudi tile making, brick masonry, or jali making. And then more observational details, specifically focusing on the interiors, furniture, and the spatial organization. Then, you know, highlighting different kinds of crafts, space-making crafts—we have been discussing them—whether it's structure-based crafts, the entire structure or the core structure, or the surface-integrated craft, even the tools that were used, you know. So if the craft of wood carving is being talked about, what are the different tools, indigenous tools, which are used, and how does the community of makers utilize them for creating those details?

So continuing with this classification and then putting up the observations together and more visual inventories or visual directories or repositories, whatever you may want to

call. So the space making element, the craft and whether it's structure based or what is the classification, metal linking, the community, the material and so on. More of these including the plaster of Paris work, space making element on which it goes, what kind of articulation it brings in. Then these Atangudi tiles that I was talking about, very unique and rare and beautiful tiles and very difficult to do them these days. Not many craftspersons left.

So these kinds of portfolios and studies and the kind of discussion that we are doing today is also to bring to our attention these languishing details, these languishing indigenous designs. And, you know, we may be able to divide them together or at least create awareness about them. So from that perspective, also, this is a very relevant discussion. More on space making elements, the material, which community did it and then what are the different kinds of crafts that we see in this Haveli, especially talking about these details on every slide.

Surface clad. So details about that, even very, very interesting details about transdisciplinarity that we see some patterns or motifs here. which are used here for space making, which are derived from, you know, the textiles, from the embroidery patterns and so on. Even that is a kind of an interrelationship or the aspect of transdisciplinarity that we see in projects like this, what are being showcased to you. Examples of structure based projects.

So all the structural elements and what kinds of functional as well as ornamental details are done on that, and which material. Then there are examples of structure, cladding, craft, especially talking about flooring. There are some examples of furniture where we see, you know, the application of even bamboo. We did talk about flooring and the Chettiar community making Atangudi tiles. We see that over here in this frame.

So details like that are very infographically and visually explained. I keep saying this because it is important. There is plenty of room for reorganizing, restructuring, correcting, or revising some of these details. But these are, you know, students from first year to fifth year B.Arch, and they have done remarkable work. And this gives us an overall understanding of creating repositories like this, which is a fully-fledged, feasible project.

If one wants to create an online encyclopedia like this and join hands with me. So metal jolly, wood carving, wood joinery, details of the column, details of the brackets that we saw, these kinds of ornamental details, very intricate wood carvings. So that is the kind of classification and detailing which is done through this student portfolio. This is how this new building looks like, and this is the old one. And it's a very, very...

Active and, you know, a life project as of now, and very popular—a lot of people visit it. They have continued with more inventories, including the color palette and discussions on the surface finish. So, all those discussions have been done here very meticulously in a very systematic manner. So, from glass to metal to artifacts to surface finishes and color palette, all the discussions are done here, of course, along with the community of makers, which is the USP of this particular portfolio. More details about, you know, space-making crafts and the space-making elements.

And, of course, interesting visual forms, geography, geometry, context, makers, materiality—everything is discussed in detail. And it can be decoded just by looking at visuals. This, again, the inventory—the building inventory—focuses on this part of the building. And what you see over here, in which material, any religious or aesthetic significance, whether it's at the entrance or at the rear, at what eye level—all of those details have been created here. So, very elaborate and rigorous work, actually.

More continuing over here, and this is even talking about the light fixtures and furniture—whether it's fabricated in metal or done on-site—even those kinds of details have been included. Where are the masons involved, and where are the other community of makers involved? With all those layers of information, these repositories have been created. And each one of these does focus on aspects of craft and design explorations. And this ecosystem, where different makers come together and create a project like this. So, carpentry.

Glass bricks, bamboo curtains or you know the bamboo mats which are used vertically, exposed brickwork, some terracotta detail, lot of those aspects of materiality. More details. So it's a huge project. It's very, very detailed. It's very intricate.

So one lecture is not enough talking about this portfolio. So I'm just browsing through it and showing the details, which are very fascinating and very detailed. So column capital, the roofing detail, the flat slab that we talked about, which is done by the

community of Prajapati's and so on. So all these visual inventories are there and they can be referred to in detail. So it's a very elaborate portfolio.

Like I said, there are wooden louvers, there is this metal railing and so on. More of these including the furniture detail, the detail of the swing, the bamboo chinks and even this very very interesting pool and which has this surface finish detail, beautiful color palette, motifs which are very indigenous and the way it has been utilized in this space and what sensory experiences it brings to this space is you know quite unique. So all these space making elements and space making crafts can be understood in an elaborate manner to also understand the creation of space and the way a certain space or a certain product is made. More details from the same project. So interesting color palette and interesting details.

Some examples of surface cladding, as the students have put in the portfolio. So I have put these portfolios as they are. More details about the flooring, the terrace, the kind of furniture, all of that—both old and new buildings. And then I was talking about this project, which is in the proposal stage, and I find it very interesting. So I thought I could share it with you during this lecture.

So it is not yet executed, but it is for an IAS officer and is supposed to be made in Dehradun. And it's a very interesting project where we tried to create a brief unique to the Himalayan state of Uttarakhand. And, of course, focusing on the aspects of craft and design explorations. So we could showcase a brief where we highlighted these key pointers—the identity aspects. Capturing the Himalayan state of Uttarakhand—its regional context.

The art and craft we see here, locally available raw materials, identifying them and then utilizing them for the project. Indigenous designs, motifs, and color palette. Then, yes, I was talking about local design elements, motifs, and patterns. And this ecosystem again, where we were trying to increase collaborations with the makers, local artisans, and craftspersons. We wanted to maintain the landscape.

I cannot disclose the site as yet, although there are some pictures, and maybe some of you are aware of that space. But we wanted to maintain the landscape. We wanted to keep the orientation as it is because it was designed quite well, keeping in mind the sun path. So let me clarify that this is an existing project which had to be adaptively reused

and facelifted. We wanted it to be cost-effective, and we wanted to do minimum interventions.

So this was the brief that was prepared. More important aspects. It was very important to create this brief. And for every project, I would encourage that because it gives utmost clarity on what is to be achieved in your exercise or the assignment that you take. So creating contrast in an all-white environment by adding beige wood finishes and colors.

So I'll show you some pictures of the existing space, and this officer is very fond of all-white. So we were just trying to do minimal intervention to break that all-flat surface and create some depth. So just by adding some details and some contrast, we were able to achieve that. Playing with the designs and placements of planters and pots. So this officer is also very fond of plants, pots, interior landscaping, and so on.

So we were trying to think about different placements and different configuration of the existing pots and planters. We wanted to add a few light fixtures for warm lighting. Again, it was all white and even the lights were white. So we were trying to create some contrast and depth and some details. And we wanted this entire exercise, of course, to be less intensive and less time consuming and with minimum interventions possible.

So this is the existing elevation, the existing plan. We did the documentation on site, created the measured drawings. These are some of the pictures. Like I said, it's a very nice site. The climatological concerns have been taken care of.

Through the orientation, the sun path is quite effective and the way the openings and natural light is brought in is quite good. These are the plants. This is the all white space that I was talking about. And, you know, nothing as such which could make us understand that this is Uttarakhand or Dehradun. So that was always on our mind how to create that identity.

These are some of the options that we were able to create, and a few options were actually finalized also. So, this is a very interesting exercise, and we had a lot of fun. So here, if you look at this, this is a centerpiece made out of the ringal panels. Now, ringal—I have discussed it. It's a locally available bamboo that you find in Uttarakhand.

These were some track lights. You know, for adding warm hues and to reduce the whiteness and flatness of the space. Even the plank, which is beige, is in contrast with the white. This is the textile panel which was designed to hide the door behind. So, there is a door over here.

And most of the meetings happen over here, and we wanted to conceal that door. And we see a lot of textile craft in Uttarakhand. So, we designed a panel over here that would hide the door behind. We see these open borders, which are very, very typical and particular to Uttarakhand. Even these light fixtures, which are designed in copper.

Utilizing the Tamta craft of Uttarakhand. This is a ringal installation, again the ringal that you see over here in this centerpiece. This is an eco-friendly material known as nettle, which is also found in Uttarakhand, and we wanted to create the blinds out of this eco-friendly material called nettle. So these are the kinds of details we could add. So we are not redesigning the space.

We are doing some interventions. And there's also this ringal basket, or a bin, or a planter. So we could use one material for different kinds of detailing at different eye levels on different scales. So that's also a part of understanding composition and bringing your design sensibilities. So this is the detail of that textile panel and how it is done.

So this is a section that explains it. Quite a fascinating detail, actually. It was liked and appreciated. This is another option. What do we do to the space?

So rather than the centerpiece, the entire ceiling is altered. There is more detail on the apron, and there is a different detail of textile. So everything that is local to Uttarakhand and creates an identity—showcasing the Himalayan design, motif, and color palette—is what we try to utilize to create these options. This is option three: more details, different motifs. Again, some details alter the motif and the design.

This is another option, and it is quite interesting, actually. Here, we also use an apron, but it's a different kind of border that is utilized. A different kind of installation—so rather than a ringal installation, this is a tamta or copper installation—and some kind of surface finish, which is customized along with open borders and these copper light fixtures, which work both as uplighters and downlighters. So these were the kinds of details we were able to create through customization. This is another option where we

have tried to use wallpaper designs inspired by the mountains, temples, and interesting parts of the Himalayan state of Uttarakhand. And I was talking about these track lights with this beige baton and these warm hues to break the monotony of the all-white, flat space.

This is another option, and this is how it looks. These are the details of the customized rugs, and this is how the space will look. So I was talking about the pots and planters. So we were able to, again, create this contrast between white and beige. We were able to propose some alternate placements and configurations and some kind of spatial organization through a change of layout.

Pots, how they appear, how they look, and how and where they are placed. So that was another option. This is one particular view. Here we see the contrast between the white and beige again. Details of ringal over here, over here, nettle, copper, copper, aipen, and so on.

So at least this looks as if it is in Uttarakhand or Himachal, more so in Uttarakhand because of the April that we see over here. So these are some of the examples that I wanted to show, focusing on the craft design explorations. And I'm just going to quote here. You can't use up creativity.

The more you use, the more you have. So the level of customization, the level of transdisciplinarity, the level of exploration you bring in, and the level of unique vocabulary you create in your projects will make them stand out. The next lecture is on creative and cultural industries, focusing on visual art and interior design. It's a very interesting topic, one of my favorites, which is part of this entire course. So I hope you enjoy this.

Some of the references. I'm very grateful to the students of IPSA and, with permission, I've shown these raw portfolios with a lot of room for correction. Your feedback is, you know, welcome. Thank you