

Interior Design
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Lecture - 38
Interior Design: Creative and Cultural Industries: Focus on Visual Art and
Interior Design (Architecture)

Namaste. Hello, everyone. Welcome again to my NPTEL course on interior design. We are at lecture number 38 today. We are going to continue our discussions on creative and cultural industries, that is, CCIs.

Today, we will focus specifically on visual art and interior design. When I say interior design, it includes interior architecture. And when it is visual art, it also includes design and craft. We will see this categorization. So, the contents for today—broadly, we are going to discuss CCIs, that is, the cultural and creative industries.

Then, we will see some examples and cases that specifically showcase visual art, craft, interior architecture, and, of course, some references. When I say cultural and creative industries, it is a definition given by UNESCO. UNESCO defines them as sectors of organized activity. Their principal purpose is the production or reproduction, promotion, distribution, and/or commercialization of goods, services, and activities, all of which have a cultural, heritage-related, or artistic nature. So, that's the important part.

And, you know, it makes the entire productive chain relevant. So, when we talk about goods and services, and we talk about production, there is a certain value chain involved in it. There are stakeholders at different stages, from procuring the raw material all the way to packaging and transportation. So, when we talk about this approach and we talk about cultural and creative industries, this term makes it relevant to understand and, you know, acknowledge the entire productive chain, as well as the specific functions of each sector involved in bringing these creations to the public. These are some of the subsectors of CCIs.

And here you see what I have highlighted. So, architecture is one, and this is the visual arts category. And it has, you know, creators of visual arts, photography, design, art and craft, museums—all of these. There are also books, newspapers, and magazines, as well as music. It's a big subsector under the CCI umbrella.

Also, performing arts, and then yes, TV, films, radio, even video games, and also advertising. So, these are the subsectors that have been identified under the umbrella of cultural and creative industries. And they have, you know, an artistic nature, a cultural nature, or a heritage-related nature. And we often look at them only for entertainment or for cultural relations or connotations. And these are often not looked at in terms of generating much of the economy, especially visual arts.

So, how can we actually contribute to the GDPs of nations when we concentrate on this bracket of CCIs? It is an interesting discussion, and some part of it we will also cover today. So, the term 'creative industries' is relatively very recent. And, you know, while there are obvious connections to and continuities with cultural industries—such as performing arts and handicrafts—the designation marks a historical shift in the approach to potential commercial activities that, until recently, were regarded purely or predominantly in non-economic terms. So, that's what I was saying. Some of the activities that we saw only as culturally related, or in a very romantic and nostalgic way—which tell stories from the past and carry forward our legacy and traditions.

They can very well also be looked at in terms of the generation of economy and GDP. So, that is a historical shift, and CCIs capture this historical shift—this is what UNESCO endorses. UNESCO remains the only international organization with a global vision of the socio-cultural and economic role of crafts in society. So, they specifically talk about crafts, and I am particularly emphasizing this because, throughout this course on interior design, we have had discussions on interior architecture and building crafts or space-making crafts. So, I have just tried to highlight it here.

It states that crafts are artistic expressions rooted in community traditions. So, we also talked about communities, traditions, techniques, skills, knowledge of the material, and artistic expressions. They pass on knowledge from one generation to the next, often orally, and they are predominantly a part of intangible heritage. Contemporary crafts also exist alongside creative industries. It's not only traditional because contemporary crafts could also be a continuation of traditional crafts.

They could also be something very, you know, innovative, digital and going by what is required according to today's needs and how have these craftspersons evolved in terms of expressions and, you know, adopting new methods. As people are open to acquiring objects of symbolic value, crafts have managed to adapt in new ways, like I was just

talking about that evolution, creating innovative products that reflect the creativity and cultural heritage of their creators. So we do talk about contemporary crafts within the umbrella of CCI. Now, these are some very interesting statistics and they will give us some very interesting insights and perspectives on the economic value of visual arts. And when I talk about visual arts and I talk about economic value,

I'm also talking about their role and contribution in the domain of interior design or interior architecture, because we have been seeing some case studies and projects, how these cultural creative industries, art, craft, they could be very well a part of vocabulary of design. And we could work in an ecosystem, you know, working with the makers and then having this holistic team that envisions space and execution of designs. So, this is the case of US and there is a lot of contribution to US economy from these creative industries. And there is also the creation of jobs, precisely 4.7 million jobs as per this statistic. And the GDP contribution to GDP is 4% through these arts.

And you know the top arts and cultural industries here in the US are broadcasting, publishing, we see arts, culture, retail. We did talk about retail design, retail spaces when we tried to understand the types of spaces within the interior design domain, its field, the kinds of projects that we do. Performing arts, advertising, motion pictures and video. So these are some of the Important statistics which help us also understand in terms of numbers, in terms of economy, what is the big role and contribution of art craft, you know, in the overall economy and well-being of the population.

So the jobs created and so much of the data which is over here. So you can go through the graphic in detail for more information. The Secretary of Commerce, Penny Pritzker, stated that with the creation of new data analysis like this one that we just saw, which shows how arts and culture contribute to GDP, the Department of Commerce is providing a more detailed picture of what drives the US economy's growth and job creation. What is driving a significant portion of our economy today is the production of creative and cultural content. That's very important.

Members of the creative community, myself included, have long made the case that these industries are a vital part of our nation's economic well-being. And this announcement further proves that fact. So the secretary continues to emphasize the vital part. In a nation's economic well-being achieved through this creative content, creative

community, and creative industries. The UNESCO Creative Cities Network (UCCN) is another important thing that I would like to bring to your notice.

It was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development. So it's a network that identifies creative cities across the globe. And the 350 cities which currently make up this network work towards a common objective. Placing creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level. So, it's a huge network from different parts of the world, and these cities have been identified and designated as creative cities based on certain important paradigms and aspects which make them stand out as creative cities.

These are some creative cities from India. Jaipur was added in 2015 for its crafts and folk arts. Then we have Varanasi for its music. It was also added in 2015. We have the creative city of Chennai again for music.

Mumbai was added in 2019 for film. Hyderabad was added in 2019 for gastronomy, which includes food and cuisine. Srinagar was added in 2021 for crafts and folk arts, much like Jaipur. Then in 2023, we have Gwalior for music and Kozhikode for literature. The network encourages cultural exchange in a specific category.

We just saw some of the categories. These could be crafts, folk arts, design, gastronomy, films, literature, media arts, or music. This category is also expanding, with recognition given to some new fields as well. It provides international opportunities for the city's economic growth in the specific sector of creative industries. These industries have cultural backdrops, an artistic nature, and the capability to contribute to the economic well-being of a nation.

Now, in the case of Jaipur, I will just show some visuals to highlight why it was included in this network. So these are some borrowed slides, with all due credit. Jaipur is a city of crafts and folk art. Dr. Shikha Jain has been doing extensive work on this city and many others. She works on creative cultural industries and much more.

So we see Jaipur as a city of crafts and folk art. We know of frescoes and paintings, which are very famous when we look at Jaipur. There is puppet-making, blue pottery craft, which is very famous. Internationally, Jaipur is known for that. And then, of course, there is the terracotta craft.

We also see Jaipur as a city of living heritage. There are Havelis in Jaipur with traditional courtyard settings and houses. They are still studied by architects and makers worldwide, who examine the Havelis and examples from Jaipur. There is also crystal and glasswork seen in folk paintings. There is also the understanding of Jaipur as a city of design, especially in its urban form.

And we see, you know, very, very interesting facades, courtyard houses and, you know, interesting forms and morphology when we look at the streets in Jaipur. So, again, the city stands out for that and it is therefore a city of design and urban form. Jaipur, of course, is a city of design and specifically focusing on architecture. So we know the royal palaces, the Hawa Mahal, we know the forts, which are very, very exquisite and famous when we talk about Jaipur and architecturally very rich, designed very nicely with all the fundamentals of architecture in place, very functional, interesting forms, serving the climatology and the well-being of people, the comforts. Then, of course, Jaipur is also known as a city of gastronomy and some of us may be big fans of different kinds of cuisine.

So we see these street food and local cuisine, you know, that is found in Jaipur. It is also a city of performing arts and we see different examples of street plays, performances, folk dances. So when we talk about creative cities and cultural industries, taking the case of Jaipur, we see a lot of these baskets, jewellery making, there is pottery, there is textiles, stone crafts, metal and wood. So we were also trying to understand, you know, space making crafts or building crafts in terms of materiality, soft material, hard material. So here also, if we go with material palette, there are some crafts which are based, you know.

On metal and wood. So, thatera and metal inlay. Then some stone crafts like your sculptures, carving, structural applications in buildings and built forms. So, building crafts. And then we see, you know, some soft materials like textiles.

And then we see crafts like embroidery, mukesh, tie-and-dye, block printing, weaving, and so on. So this is also a sort of classification based on the material aspects, materiality, or matter, and what kind of technique goes into making a product or a building. Moving ahead, continuing with the discussion on building crafts, we see stone crafts, lime crafts, fresco work, and mirror work on buildings in built forms. There are also paintings. Now, these paintings can be looked at as surface finishes.

We talked about narrative crafts and surface crafts where there are surface finishes, paintings, and storytelling through these paintings. So, even in those cases, we see them in Jaipur. There is also paper crafts, papier-mâché included. And, of course, there are some miscellaneous crafts as well. The very famous mojuri, the leather footwear.

And, you know, puppetry, katputli, etc. So these were mapped very meticulously. A dossier was prepared, and this application was submitted. With all the details and then presenting these very enriching details of Jaipur internationally on a platform through the application, it was then, through due process, designated a creative city. And we see more examples of building crafts.

And I'm specifically talking about building crafts because we are focusing on interior architecture in this course during the lectures that we are discussing. So stone crafts, stone building, stone inlay, stone carving, structural applications, lime crafts, lime plaster, limestone. Again, frescoes, you know, like surface finishes and then the mirror work. So we see a lot of examples, not just in Jaipur, throughout Rajasthan, but this is specifically the case of Jaipur and highlighting the importance of these cultural and creative industries and what led to its inclusion in the UNESCO Creative City Network. Continuing again with the building crafts of Jaipur, we see these examples like we saw it also on the previous slides, you know, surface finishes and paintings, frescoes, mandana.

So these kinds of details we will see throughout the case of Jaipur and Rajasthan. Then there are some other examples of CCIs which I have tried to collect from different countries and just continue the discussion and take this thread forward that how CCI could be understood and We could, you know, extract important perspectives and insights from it and then look at these art craft forms, you know, as industries which play a role in the economic well-being of a country. And how do we create an ecosystem where we integrate them as part of our interior architecture or interior design vocabulary? These are the examples of Finnish creative and cultural industries.

So here we see textiles. The raisin crafts are very famous when we talk about Finnish CCIs. There are creative designs. The glass again is quite popular when we talk about Finnish industries. Woodworking, textiles we discussed and then business models and services.

So it's not always goods or products. It's also services, like we saw in the beginning. They are considered one of the best practices, and the framework is very interesting. It serves as a reference for other countries to also have a look at it. It's an important part of creative industries and Europe's creative economy. It's a very important source of jobs, entrepreneurship, and sustainable employment, especially in remote rural areas.

And through these industries, there is a contribution to the wider economy. So tourism, food, design, and other cultural experiences. These are Japanese creative and cultural industries. And we see the mention of architecture or interior architecture. We all know bonsai.

It's very, very famous from Japan. Calligraphy—some of us are well aware of that. Dolls, gardens, ikebana, literature, movies, poetry, the very famous origami, and the tea ceremony. So we have all these different kinds of creative and cultural industries when we look at the case of Japan and how all of these have been very intricate, very outstanding contributions of Japan to the entire world through their creativity and designs.

And we see these different subsectors, you know, through which the economic well-being of Japan has been taken care of and there is more potential to contribute. Now talking about the European CCI as a whole, you know, in an overview manner. So there is metalworking, ceramics, big time, again glass, textiles and also woodworking. So again, we are talking about Europe's creative economy here and job creation, wider economy in terms of other sectors, also craft education. So, I find this very important and I would like to highlight that, you know, because we are talking about CCIs and we are talking about job creation, we are talking about entrepreneurship, we are talking about economy.

They incorporate also, you know, in their pedagogy, very important modules on craft education. So that is something that a lot of countries do, whether it's South Africa, different parts of Europe, Japan. So we are doing that also now in India. Right. We have also as part of NEP a lot of skill development programs, pedagogy and educational modules focusing on craft based skills, vocation, entrepreneurship.

So this is an important point. So continuing with the European CCIs and focusing here again on the employment generation, there is this important set of statistics which does,

you know, emphasize and re-highlight the discussion that we are having here. So if we look at this data, there is more than 7 million Europeans who are directly employed by CCIs. It's a huge, huge number. 3.3% of the EU's working population.

CCIs attract young workers. 19.1% of jobs are held by people under 30. These are important datasets. Again, continuing with employment generation and some more interesting statistics on CCIs in Europe. They were also declared as a way out of recession at some point.

It's very remarkable how there were so many consumer markets and such a high turnover focused on the CCIs. Whether it's music, newspapers, magazines, books, advertising, architecture, or visual arts—all of these. So, if I zoom in on this graphic and look at the upper half of it. Again, here, such important data and discussion. Five of the ten most attended international festivals take place in Europe.

Then there is the world's largest book sector in Europe. Over 1 million jobs, similar to telecommunications. These are all very interesting sets of data. This is about SMEs. Again, registered architects in Europe and their numbers.

So the numbers speak, and they definitely are intriguing. They do capture our attention, and they do showcase and bring to our attention the importance of CCIs and economic well-being. This is the lower half of the graphic, and again, some very, very interesting data. So, 7 of the world's 10 most visited art museums are in Europe. Four out of five Europeans listen to the radio for two hours or more every day.

So there is a lot of consumption. There is a lot of demand. There is a lot of employment generation. And all of these sectors are very, very important. They are not just hobbies.

They are not just for entertainment. They are not just for entertainment. Some kind of romantic association or nostalgic value. But we are talking about them in terms of being industries and contributing commercially. So we have already seen that food is also very much a part of the CCI umbrella.

We are talking about gastronomy. We already have a city from India which has been designated as the creative city, you know, at a world level, international level, owing to its gastronomy. So, of course, this is a part of creative industries. We are taking more examples and we are talking again of the case of Europe and here also there is a

contribution of 4.2% to the entire GDP when we talk about the CCIs. So huge turnover and we are talking especially about visual art which also includes craft and design.

So these are the sets of data and then architecture is here and visual arts is a huge turnover. Continuing the discussion on employment and focusing on the CCIs and Europe, we have a lot of data which again, you know, highlights what we have been discussing throughout this lecture. This is the job creation. And here also we see employment. The top 11 cultural and creative markets, right?

And we are seeing the case of Europe. So, books, newspapers and magazines, music, performing arts, visual arts again here. Architecture, just underneath it, but yeah, significant difference. The numbers here are much more. So I am continuously talking about the role of art craft and, you know, the ecosystem of makers, material making and then conceiving and executing our interior architecture and interior design projects where this ecosystem is capitalized, captured, highlighted, celebrated.

Benchmarking the cultural and creative industries. Again, you know, in terms of employment generation, this is one statistic from 2012 and here the top third position is CCI. There is a lot of untapped potential for youth employment and CCIs in Europe continue to provide, you know, that opportunity. And here again, visual art. The total government expenditures on cultural services are also very high and which is very, very encouraging that the government is putting, you know, that kind of funding for cultural services.

So this is a very encouraging step. So the creative industries have been seen to become increasingly important to economic well-being, suggesting that human creativity is the ultimate economic resource. The industries of the 21st century will depend increasingly on the generation of knowledge through creativity and innovation. Cities have one crucial resource, their people. Their cleverness, desires, motivation, imagination and creativity are replacing location, natural resources and market access as urban resources.

The creativity of those who live and run the city will determine future success. The creativity of those who live in and run the city will determine future success. That's a very, very bold statement and something to think about. I am again summarizing the subsectors of CCIs which we just saw in a very overview manner and highlighting again

the basket of visual arts and architecture and I always talk about interior architecture and so far we have developed the understanding of this discipline. I am quite confident and hopeful.

I'm giving some examples, you know, where IIT Roorkee has done work or projects focusing on these CCIs. And through different mechanisms, we have been able to showcase, celebrate, and talk about this aspect that we discussed today throughout this lecture. So these are some examples from the Himalayan state of Uttarakhand. This is the Kumaon region of Uttarakhand. And starting with, you know, field visits and identifying proper cases like the buildings, built forms.

Different typologies of interior architecture where we can see the profound role of creative cultural industries in creation, in enhancement, in whatever capacity—at a furniture level, object level, surface level, or the entire core structure itself. So that identification and mapping were done, and we could also develop some route maps with very interesting illustrations, highlighting some landmarks of each place we visited. So this is another route map, and this is the famous Jageshwar temple in Almora. It's a group of temples. It's done in stone, and here we see a lot of detailing on the stone.

So again, a part of the CCI umbrella. We conducted a lot of surveys. We tried to capture the oral narratives. We were just talking about the community, its tacit knowledge, and how, within the larger umbrella of CCI, these communities and the makers and the traditional ways of making objects or buildings have been sort of you know, transferred from one generation to another.

And now we are trying to maintain some records of that different individuals and organizations working on it in different capacities. And the schemes like Indian Knowledge System by the Ministry and Government of India is also encouraging that. So these are more surveys. trying to understand which generation of the maker, what is the age group, which community, which part of the country, what is it that they work on. Some interviews that we have been conducting and diverse stakeholders from people from academia to industry to government.

And then we could generate a list of artisans and craftspersons while working on ground after interviews and surveys and field visits. So some of the clusters, some of the craft

persons whom we could identify after visiting these clusters, prepared lists like this, some provided by the government, some generated by us. This is what we have been working on. This is again a list of craftsperson that was identified and compiled. Some other clusters which were identified during interviews and discussions and why they are important and why we went ahead and did some projects in these identified clusters.

Then also we documented the visual narratives, cultural narratives and we documented them through sketches, illustrations, field observations. So, interesting illustrations, you know. Trying to again capture gastronomy, crafts, folk arts, music, some kind of the other categories that we saw as part of the CCI umbrella. So we tried to capture a lot of details through these visual narratives. Also architecture.

Architecture. And we see these, you know, ceremonial art forms and festivals, fairs, the kind of attire, the kind of jewellery, all of that was documented. Even the ways of, you know, doing a certain art form and step one to last step, entirely it was mapped and documented and highlighted through illustrations. This is another one over here. This is wood.

This is weaving and you know we could actually get the looms to IIT Roorkee campus. We demonstrated that to the students. We have been doing it very frequently as part of almost you know every year some or the other design studio. This is on copper. This is ringal which is a kind of a grass and you know it comes under the category of bamboo.

And then yes identifying specific case studies of interior architecture. And these are all the cases which are at least 300 years old and dating back all the way until 1000 years old. And this is one case, you know, from Almora, Khazanchi Mohalla. These are all interiors and surface narrative crafts, paintings, carving. So all of these are actually very much a part of the CCI umbrella.

Different kinds of doors, different kinds of details, kinds of motifs, patterns, and color palettes. So, then we just put the observations together, you know, what all at different eye levels we see. So, there are detailed reports on all the details that are seen over here. Again, this is, you know, a narrative art form—how it is done traditionally and what is seen here at present, how much deviation or how much is it that we see, you know, exactly the same. We also generated the technical drawings.

These were very interesting, especially, you know, there are some pieces of furniture that are not available anymore. These were seen only in a few houses and in a very interesting form. So, we documented these, made the drawings, and did the measured drawings. And, of course, the, you know, architectural drawings and what... Building elements—what are they called in local parlance?

Even those kinds of inventories, drawings, and details we have created, and we have made a portfolio. So, through this project and through this initiative, Dharohar, I have been trying to actually create a repository focusing on Uttarakhand specifically and highlighting the interrelationships between CCIs and interior architecture. So, architecture itself is Part of a CCI umbrella, but within these two subsectors, like visual art and interior architecture, what are the interrelationships? That's what I have been trying to do as part of my projects, as well as my PhD, which I defended here.

I, you know, convened. So this is a resource-building exercise. You know, we have been doing participatory workshops. We have been inviting artisans and craftspersons from across Uttarakhand and other parts of the country to the institute. We have been producing and releasing monographs and reports.

We have been putting on, you know, craft bazaars, and we have received support from local media partners in highlighting that. Then, yeah, some kinds of exhibitions, posters, different kinds of professional works. They have been put up, highlighting this initiative. More monographs. Again, visual inventories and exhibition panels.

This was a participatory workshop. This is another monograph. So these are just ways in which we have been trying to, you know, disseminate the work that is done. We were very privileged that we could get the original artifacts from the tribal museum in Pithoragarh with the help of the late Dr. Pangtey Ji. And we could put up an exhibition here with support from the Ministry of Culture and IIT Roorkee.

There was also this participatory workshop. We have been able to publish the findings through conferences, papers, and symposia. And those are the different kinds of details that you see on the screen. Even drawings like these capture the traditional knowledge systems of a typical Kumawani. You know, timber and stone houses made, the 3D exploded views, step-by-step construction, what is seen in the interiors, and what is seen on the facade.

So, these are very much CCIs and the interrelationship between the visual arts sector and interior architecture. Again, some contributions to the conference proceedings and full journal papers, and some contributions that we have made to the Encyclopedia of Vernacular Architecture for upcoming issues. Then we visited some very specific villages in both the Garhwal and Kumaon regions and documented and mapped interesting CCIs. This is an old pit loom, which is a rare occurrence these days. So, those kinds of details we were able to capture and share with a lot of fraternity, people, and curious readers.

Gastronomy—we have been talking about that in the CCI—and the Kumaon region specifically is known for lots of superfoods and nutritional foods. So, even those kinds of inventories we had made. This is more about interior architecture and highlights the profound role of art and craft. So, this apron art form and the wood carving that we see here are seen in all these houses. More inventories capturing those details from structural to surface-level finishes.

Again, the same. So, these are all visual inventories, and they have been put up in lots of exhibitions already. These are the cultural creative industries and some sketches I have already shown on previous slides. So, through documentation of visual and cultural narratives, we have again produced these exhibition panels and visual inventories. The monograph.

Some more data, findings, and reports. Some courses were done focusing on, you know, the interrelationships between these subsectors of CCIs. So, this is one Gyan course that was conducted. This is my other NPTEL course where I talk about this interrelationship. It ran for the seventh time, actually.

So, I haven't put the other posters here. If anyone is interested. So, in that, I discuss in detail the subsectors of art, craft, and architecture. This is another book that talks about the CCIs I am focusing on, and there are examples from interior architecture which have been discussed elaborately, specifically some cases from Agra and how we see in interior design and interior architecture projects the power of storytelling, the role of art and craft, and the role of makers in creating, enhancing, and executing spaces. Also, communicating about them.

These are some studio exercises and some coursework that was done at IIT Roorkee, where I have been the coordinator of the studios. Here also, we have tried to capture different aspects of CCIs in a very holistic manner. Some documentary films that we have produced with the students and the research team. Some very interesting material maps. So, what is the flow of material? From what radius are different kinds of materials procured when we analyze a certain built form or an interior architecture project?

Then, we try to understand the aspects of sustainability also—embodied energy, etc. So, very interesting studio works. I have only managed to put a few here. More on the material flow and the map. This was an overview discussion where we talked about the creative cultural industries, specifically focusing on visual art and interior architecture.

Next time, I will talk about interior design, especially focusing on the future roadmap. And the opportunities and challenges that the field of interior design presents to us. Some references I have put together, specifically focusing on the CCIs. And, of course, a larger discussion on interior design. So, there are lots of books over there which may be very useful.

Thank you so much. I'll see you next time.