

**Interior Design**  
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**Lecture - 40**  
**Interior Design: Summary and Discourse**

Namaste. Hello, everyone. Welcome again to my NPTEL course on interior design. We are at lecture number 40, and I'm going to summarize what we discussed during week number eight. We talked about transdisciplinary interventions, focusing on craft design explorations.

We discussed CCIs, the creative and cultural industries. We focused predominantly on visual art and interior design. We talked about interior design with respect to future roadmaps, opportunities, interesting experiments, and challenges. We saw very interesting case studies of different typologies at varied scales. And, of course, there's a consolidated list of references.

So, I will start with our discussions on transdisciplinary interventions. We began by understanding how crafts enjoy an extraordinary place in the fields of visual arts and design and how they have been central to many socially driven initiatives. Then, we examined some case studies where we observed different associations or reflections of crafts. We started with Raas Jodhpur, which I presented as an example of interior architecture combined with crafts. We tried to decipher and decode Raas through the lens of space-making elements and crafts. Along with this, we discussed associated details on materials, communities, craftspersons, and more. We saw many inventories like this, which, of course, I won't repeat now as this is more of a summary.

But we did talk about these kinds of inventories where we had decoded these case studies and identified projects and looked at them through the lens of space-making elements, space-making crafts, along with details on matter, materiality, the user's experiences while navigating through those spaces, and especially focusing on details related to furniture in interiors. So, a lot of inventories like this and these are all focused on RAAS and also talking about the communities and makers. And then these visual directories and observational analyses where again we had this analytical

documentation with important inferences, especially highlighting the fusion between craft and space making. More details we saw over here.

So I'm browsing through these slides as a recap. And it's a very awarded and celebrated project. And we could see why through all of these details that you saw during the week and now here again as an overview. And we talked about, you know, lighting, color palette, material palette, detailing, you know, the making of the jali and different kinds of lighting during day and night. The details at the entrance from the outside, as well as the interiors, including the courtyard and the Mehrangarh fort at the backdrop.

Also interesting aspects regarding passive cooling and this very contemporary detail in stone which is inspired from the past but here the weight is reduced and the detailing and expression is very contemporary. So this particularly I had showcased during the lecture. How this is a very interesting expression of a traditional material and craft, but in a very contemporary manner and still being responsive to the context and the climate and celebrating this ecosystem where the maker gets the recognition and involvement during the making of this project. More details about this one. Then we talked about some cases which were products or, you know, furniture design examples.

And we were talking about product design in crafts and industrial design in crafts. And we looked at some very interesting projects like this one. Two communities of makers came together—hard material and soft material, like timber and yarn/fabric—and the two makers collaborated to create interesting, custom-made furniture products like these. We talked about this kind of collaboration also in the case of building elements such as doors and tables. Then we saw another project.

Here also, we see hard material applications combined with soft material applications. This one also focuses on circularity, sustainability, and working with makers and craftspersons. And this is at a furniture level. This is the Lakshman Sagar Resort, and we saw the works of the same designers who worked on this furniture range, along with space-making. The entire resort demonstrates the profound interrelationship between craft and interior architecture.

We also saw more examples from this project and from the same designers. So light fixtures, involvement of frugality, designing indigenous, again circularity, hard material, soft material—like jute and metal— and so on. And this was another one,

which is the woodturning and lacquer crafts—how it was done traditionally and, moving further, how it was explored in a very contemporary manner at CEPT University. This collaboration still continues with the makers.

This was another one from Uttarakhand, and how Some of the original motifs from the Aipan art of Uttarakhand have been adapted, and interesting products have been created, with the application being diversified. We also saw a very interesting case where interior architecture and crafts are utilized as ecosystems in a very aesthetic and functional manner, with the typology being the airport. We saw a lot of these details. We discussed them at great length and also saw a video on how there is this collage of different art and craft forms from India, and the entire concept of bringing mini India to whosoever comes to this airport—whether or not they are able to go outside this premise—but promising them a glance or glimpse of India.

Also, the rugs, fabrics, and everything. So at eye levels and in varied capacities, the amount of detailing focuses on the space-making crafts. We talked about this very historic, beautiful, and interesting, insightful example—the Sommerfeld house. Here, we talked about interior architecture and crafts, furniture and crafts, products and crafts.

And we tried to understand the Bauhaus school, its ideology, its importance of color and form, and the way they highlight the principles of composition, color theory, and craftsmanship. So, we discussed that and then tried to understand this house through all those lenses. Again, these inventories—and I had also highlighted during our lecture—that these are very commendable works and outcomes produced during an elective course which I conducted for the IPSA school in Rajkot, India. Very sincere and dedicated students and very interesting works, so we saw all of those inventories and details—stakeholders, designers, makers, elements making, whether it's carving or weaving or a detail in the glass, whether it's a very interesting making of a door.

steps or some kind of weaving details, some kind of artworks and compositions. All of that we tried to understand. We also, through this inventory and this case study, we also had a look at Marcel Breuer's works, which are still, you know, referred to by a lot of designers. And we saw the details and how he and other designers and You know, people who worked in and with Bauhaus, how did they work and what was the interesting process and how they focus on this ecosystem between material making and maker.

So we saw all those inventories, visual directories, observational analyses. And all these details we tried to understand through these case studies which were selected. This was another case study that we saw, Goa based project, very famous. Again, the inventories that the students had created and how they tried to decode this entire project through space making elements, space making crafts, highlighting especially the craft design explorations. and the transdisciplinarity between craft and interior architecture.

So, a lot of details from that project, very, very known. Gerard da Cunha, very famous architect. Again, some reflection of the Bauhausian ideology in terms of primary colors and highlighting the power of shape and form and colors. So all the understanding that the students could bring, you know, to the presentation, to the exhibition, to the juries and showcasing all the works that they had done. Again, more inventories like this and also touching upon the classification, you know, the system of classification that we had discussed, whether the craft is seen at a surface level or a structural level and so on.

So they were able to apply this understanding. And of course, there's a lot more work and some revisions required, but the effort was fantastic. And the case studies that they had selected were also quite relevant for the kind of explorations we are doing. So more inventories like this, more details—you know, the material, the maker, surface or structure, and all of those details. Interiors, exteriors, furniture, walls—everything they had decoded in great detail, including the flooring, the details of the china mosaic, and different kinds of plasters, etc.

Another very interesting example that we saw—and this one is from Gujarat—I had appreciated this particular portfolio because they started by mapping the craft and the communities. So basically, who are the communities? What craft do they do? And where do you see those craft practices reflected in the built form? So they started with this kind of understanding, and they created this mental map first, then they decoded the entire case study.

Through inventories and through understanding the communities, their practices, and their skills and techniques reflected in the built form. More visual analysis along with the inventories that we saw. More inventories. This was another project that I designed with my team. Actually, it's a proposed project.

It's not executed yet. But we could do the design, and we discussed this case. This is an existing office, and we had completely revamped and facelifted it, giving it the identity of the Himalayan state of Uttarakhand, which was not reflected in the existing office. It is one of the important government offices for the state government, and it's in Dehradun. And we gave all these options where we highlighted the potential of indigenous designs and art and craft forms from Uttarakhand, which could be tapped to create space-making applications.

So these were the options that were shown and discussed during one of these lectures in our week number eight. And different kinds of options were given to the clientele, and then, of course, they selected two out of these, and we discussed all of these options in detail. And then we talked about the CCIs, the creative and cultural industries, And why we are discussing them, especially when we are talking about the subject of interior design and what is the plethora of possibilities it opens for us as designers, you know, that we could bring to the table when we are designing and what kind of worldview we could capture and demonstrate through our designs.

So we first began by understanding what CCIs are and why UNESCO emphasizes them so much. And we tried to understand there are varied sub-sectors of CCIs, and we are focusing on visual arts and architecture primarily throughout this course. And when we talk about design, art, and craft, it's under this larger umbrella of visual arts. And, of course, architecture is another sub-sector. So these two are what we are primarily talking about throughout the course.

We also saw some very interesting statistics that help us understand that art and craft have, you know, economic value attached to them and they are possible contributors to the GDP of nations. So we saw these kinds of details. We also tried to understand what is a creative city network. There are 350 cities currently there and there are creative cities from India and which are right now only these that you see on the screen and they are for, you know, different reasons, whether crafts and art or gastronomy or film or music. We saw the case of Jaipur as a city of

crafts and folk art and why it was designated a creative city and especially highlighting this profound interrelationship between art, craft, architecture, design and tapping on these possibilities for creating interesting customized designs. So we saw this entire case of Jaipur and there's a lot of work done by Dr. Shikha Jain whose work I follow

very dedicatedly. And she also shown this work actually as part of one of the lectures where I had invited her as part of our Gyan course. So this entire thing on Jaipur, we also tried to understand, you know, the building crafts. And where we see the application, integration of these crafts for space making.

So those kinds of examples we saw for the case of Jaipur. And then some, you know, paintings. We also tried to understand the Finnish creative and cultural industries and we were trying to gather a world view and see what is the global discourse focusing on CCIs. And here there is of course a lot of focus on materiality, techniques, skills, makers, creative economy, interesting indigenous designs which emerge from a certain context and which have an international and global value. So we talked about Japanese CCIs and here also we see a lot of example and a lot of mention, architecture, space making, calligraphy.

And these are European CCIs and we see the contribution to wider economy, whether it's tourism, food, design, cultural experiences. So all of that. And there were these important sets of data which helped us understand how CCIs contribute in generating employment, how they were very crucial, especially during times like pandemic for well-being. for, you know, psychological comfort and then also how they quickly, you know, helped create avenues for employment generation later also. So, those kinds of data sets we were able to see and these are primarily from Europe and how they were looking at CCIs as a way out of recession and statistics were proving them to be correct.

So important data sets related to CCIs, focusing on museum, advertising, books, all of those subsectors, visual arts and gastronomy. So different kinds of data sets continued focusing on the turnover, again in line with the employment generation and some of the. popular CCIs, you know, top 10, top 11. We even saw data like that. So this kind of statistics is actually very, very interesting.

It puts things for us in a different perspective. And we see these art and craft forms, you know, as economic value attached to them. We also saw some works done by IIT Roorkee and how we have done some of the works with Ministry of Culture and Ministry of Education. And now we are continuing to work with Ministry of Textiles. And we are focusing on these indigenous art craft practices and architectural styles of the Himalayan state of Uttarakhand.

And we were able to create these visual narratives, directories, inventories, drawing portfolios, and route maps. And all of that was showcased during one of the discussions. So this is entirely focused on Uttarakhand. And there are a lot of details if somebody is particularly interested in knowing more because these are also part of my PhD, which I defended at IIT Roorkee itself. So portfolios like this, which I fondly call the Kumaon portfolio.

We saw all those details: the dissemination, resource building, publications, sharing the findings, outreach—all focusing on CCIs, especially visual arts and architecture, the two subsectors we have predominantly focused on. So more dissemination, encyclopedia entries, exhibition entries. And these were also presented at the ABCD Biennale, the first Biennale that happened in India, in New Delhi, as well as at the Ahmedabad International Book Festival and several other events and exhibitions. So all of these focus on the CCIs, some courses that focus on the CCIs, and the transdisciplinarity aspect we have been discussing. This book that I have written also focuses on all these similar aspects.

And then, of course, we talked about interior design, focusing on opportunities, challenges, experiments, and some future roadmap. And we predominantly talked about the fusion of textiles and architecture, starting with understanding the historical examples, the works of Gottfried Semper. And we saw this very interesting way or the inventory in which there is this order of classification emphasizing material technique, basic elements, and specially highlighting textile weaving and enclosure. We saw different kinds of illustrations that showcase the potential of textiles in creating structural implications or potential applications for space-making. And these kinds of drawings, where we are again looking at strength and stability, some historic examples such as Maori architecture.

And more illustrations where we see this sort of strength that the weaving techniques impart and how they could be experimented with, and new designs could be explored. We saw some very contemporary examples of the fusion of architecture and textiles. And how these experiments are still continuing and are still to be explored further, and it's a possibility in the future to keep working on the fusion of architecture and textiles. So we saw this very interesting example and tried to understand how it is done, what macro weaving is, and the experiment Arup has done with Shigeru Ban. This interesting

tower we saw where transparent and translucent woven membranes are used to create this kind of space and enclosure.

And then we tried to just see an overview of different kinds of fabrics, their properties, and what kind of applications they allow for, especially when we talk about interior design projects. So these kinds of inventories we explored, and we saw the different kinds of fabrics that could be utilized. Then I showed this very interesting published work, which was done by one of my students. Now she is placed well, and she did her PG thesis with me at IIT Roorkee in the Department of Architecture and Planning. And we saw these applications of weaving techniques in space-making and different elements that were explored.

So space-making elements of doors, windows, railings, partition walls, and more—the entire facade itself. And these were all focused on the weaving techniques and crafts of Kerala, and then the prototyping and experimentation were done based on traditional knowledge, with participatory discussions with the community of craftspersons. So we saw these kinds of experimentations, and we also discussed the different kinds of possibilities we can see in interior design projects when we focus on customization and transdisciplinary explorations. And especially working in an ecosystem where there is no sort of hierarchy of work, but each one learns from the other. And the designers, the makers, the craftspersons, they work together, and there is this profound understanding of

The entire value chain and each stakeholder's role and contribution are, you know, recognized and celebrated. There is this exhaustive list of references throughout the course. Some of them I have put over here as part of the summary lecture that we had today. Books and Websites A lot of references are already there at the end of every lecture, and a consolidated list is also provided on the NPTEL website.

So all of those references focus on this summary of the entire week. Since this is the last lecture, I would like to take a few seconds to thank you, all the listeners, all the co-learners. I would really like to thank NPTEL IIT Madras, NPTEL IIT Roorkee for providing all the support and the entire teams who have worked with us, enabling us to put up this content and this discourse in front of everyone. And I would especially like to thank, you know, these five girl interns who worked with me and contributed to creating and developing these presentations based on the brainstorming sessions, site

visits, and discussions we frequently had. So Vishalini, Radhika, Kishika, Bhagishri, Ananya, if you are seeing this and listening to me, thank you very much.

Thank you to everyone. Thank you.