

# **Role of Craft and Technology in Interior-Architecture**

**Prof. Ar. Smriti Saraswat**

**Department of Architecture and Planning**

**Indian Institute of Technology, Roorkee**

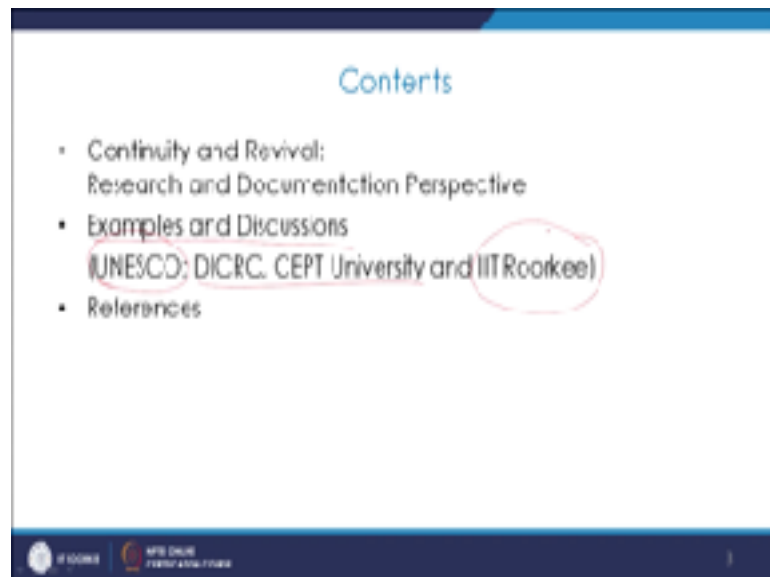
## **Lecture – 31**

**Continuity and Revival:**

**Research and Documentation Perspective**

Namaste! Hello everyone, welcome to the NPTEL course, Role of Craft and Technology in Interior Architecture. Today we will be discussing module number 31 and we will talk about the continuity and revival of crafts with a specific focus on the research and documentation perspective. So, will be emphasizing on the research and documentation perspective today like I said. And we will see some examples and discussions.

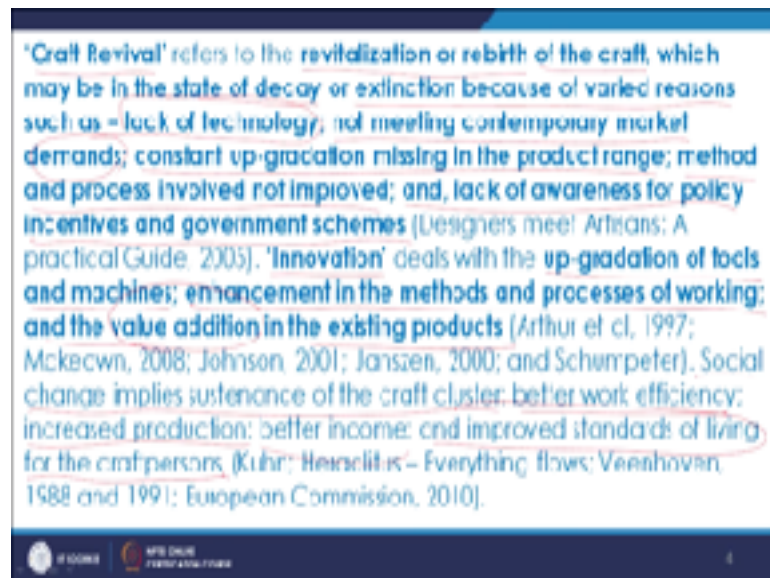
(Refer Slide Time: 00:50)



And there would be a little bit of discussion on a framework proposed by UNESCO which again highlights the importance of research and documentation, archiving. We will

see some of the work done by the DICRC, CEPT university and some work done by IIT Roorkee which focuses on the research and documentation perspective.

(Refer Slide Time: 01:12)



So, to begin with just to understand what do the terms like craft revival, innovation, social change, what do they imply, that is just have a brief look at some of these perspectives and definitions which have already been recorded by the researchers. So, 'Craft Revival'; it refers to the revitalisation or rebirth of the craft, which may be in the state of decay or extinction because of varied reasons such as lack of technology; not meeting the contemporary market and its demands; constant upgradation missing in the product range, method and process involved not improved or not upgraded and lack of awareness for policy incentives and government schemes.

So, all of these could be the reasons for the extinction or decay of a craft and to revive its very important that all of these aspects are looked at and you know understood and considered. But when we talk about the craft revival something that goes hand in hand is also the mention of innovation, about which we will discuss in detail in the subsequent module but just to put things in perspective and while we are talking about the craft revival also understand what does innovation mean in this context.

So, innovation deals with the upgradation of tools and machines, enhancement in the methods and processes of working and the value addition in the existing products. While we are talking about the revival of craft and the innovation that needs to be embedded let's also look at what does social change, you know what does it mean. So, social change implies sustenance of the craft cluster; better work efficiency; increase production; better income; and improved standards of living for the craft persons. It was important to mention all these three in you know one slide because they have inter linkages, they are connected and if we are to revive the crafts in a very sustainable way and which benefits the community, the craft community then it is very important that we that will look at all of these three terms in a connected way.



So, this is to highlight that how important is to document the already existing art, craft forms, interior architecture forms and then to look forward to the value addition, to the kind of innovation which is very relevant for the community and the cluster and which is also very important for India as a country to retain its identity, and to come up with sort of innovation which leads the way we generates and employment in better standards of living and which prevents a certain art craft interior architecture form to decay or languish.

So, this is the focus and the importance over here, we will also see some of the works done by the DICRC again.

(Refer Slide Time: 05:06)



And then how they focus on the research and documentation perspective.

(Refer Slide Time: 05:12)



So, they have this institutional framework of actions and a modus operandi, where they highlight these important aspects. So, identify, collaborate, interact, record, investigate, analyse, expose, ideate, create, evaluate, disseminate and connect.

In that is how they work with the craft clusters and the communities, further just to briefly given overview of what each of these aspects mean and how they have defined it.

(Refer Slide Time: 05:51)



So, to identify current scenarios and needs in the context of craft; to create and develop collaborations involving various organisations and individuals; Interact: to initiate interaction through demonstrations and discussions, to develop various documentation methods to understand the craft and craft practice in depth.

So, while we are focusing on recording the craft practices its also very important to develop the documentation methods, you know how an appropriate way could be found or an approach could be employed so that a proper documentation could be done. Investigate to enquire about current scenarios of specific craft and craft practices and related design issues. So, connecting craft with design and talking about the craft design collaborations, investigating the links between them. Analyze: to generate and understanding and develop new perspective on building crafts through empirical knowledge

So, building crafts is important here about which we have been talking and empirical knowledge of course that craft is associated with, the knowledge that is transferred from one generation to another and how could be a relevant way adopted to analyse them in that particular context, that the empirical knowledge gets highlighted and the building crafts gets significance.

(Refer Slide Time: 07:28)



Further expose, to provide exposure to the craft persons and designers about craft through varied sessions and site visits; Ideate: To brainstorm possible ideas to initiate innovation through craft design process. So, there is this craft design process, where craft persons designers they work together they understand the different ones is associated with the craft and design and how they are you know not seen as isolated domains today. Create: To create effective new products prototypes modules through a rigorous amalgamation of crafts and design.

Evaluate: To assess and evaluate the activities and events to generate the in-depth insight for the future of crafts. Disseminate: To share the knowledge and exchange information through various activities and means, and last but not the least, Connect: To connect craft persons and professionals through multiple initiatives to bridge the gap between craft and design. So, this is there you know larger umbrella, institutional framework of actions and then within that also there are different activities like research and documentation, innovation and development, resource building, dissemination, for that also they have varied models and methods.

(Refer Slide Time: 08:54)



So, while we are talking about research and documentation the model of research that is followed is visually and schematically shown here. So, first of all a surveys carried and then the mapping is done, then the documentation, analysis and resource building. So, it's

a step by step process and then they have certain key projects highlighting the research and documentation perspective.

(Refer Slide Time: 09:25)



So, there are some visual slides which I am just going to browse through and it would just help us understand the process of research and documentation and how significant it is, and how efficiently it has been developed by you know different organisations and examples that I am discussing here.

So, here we say see the focus on survey, it is for identifying you know mapping, identifying. So, the kinds of maps that are developed and recording through mobile apps and discussions, talking to the community and visiting there you know, own community there are houses, reaching out to them.

(Refer Slide Time: 10:09)



Then again mapping, like we were talking about the mobile apps again there is an application and this is the map on which the data is recorded and you know all the details are recorded digitally as well.

And this is the kind of inventory that get generated which is online and it is there and their portal. So, again what kind of tools do we adopt, you know before deciding to do the documentation, to do the research it is very important that there is a sort of a framework in hand, there are certain tools which are identified, how the documentation will be carried.

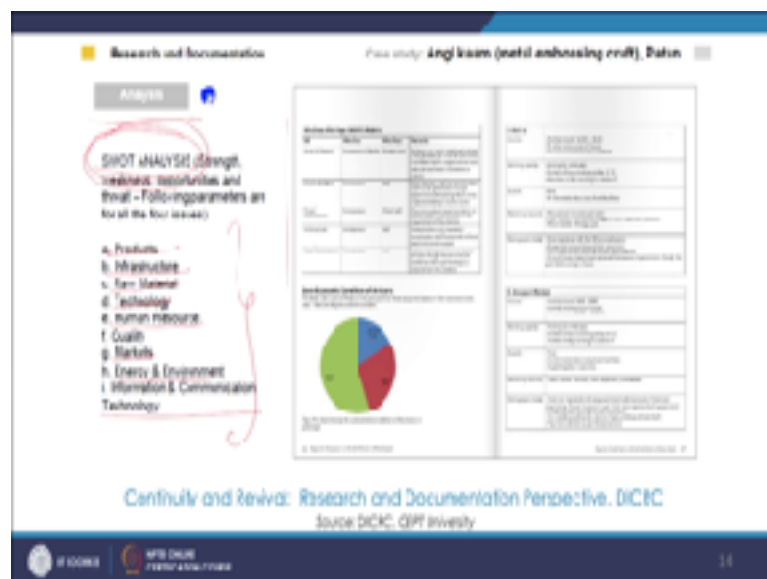
So that it is done very efficiently on the site and there are certain kinds of a applications which get developed and then the entire dissemination happens through an online portal, which could be access through you know varied people even the craft persons. So, that is the entire process and the kind of institutional framework which is envision before doing this it quite helps on the site.

(Refer Slide Time: 11:13)



Documentation: So again documenting the cluster, documenting the entire process through photography as a tool, interviewing, sketching, measurements, you know all those kinds of documentation and then coming up with certain kinds of booklets and monographs. So, that's also disseminated and it is there as a repository, as a document in record.

(Refer Slide Time: 11:40)



Analysis: So there are also certain kinds of activities which lead to analysis, there are certain kind of framework. So, SWOT Analysis is what we see here on the slide and which focuses on certain important aspects while the documentation of craft cluster is in the focus. So, products, infrastructure, raw material, technology, human resource, quality, markets, energy and environment, information and communication technology.

So, while analysing and while doing this SWOT analysis and there could be varied kind of analysis which different organisations adopt. So, again there is a method to that and then how are they recorded and documented, thats again another way of creating a repository.

(Refer Slide Time: 12:32)



Resource building: So its very important that once the research and documentation is done, the mapping is done, its important that you know there is a sort of a resource hub where these important documents could be accessed and they could benefit other people and further research could be carried on. So, there is this very important resource building component within the gamut of research and documentation and we would have another module which will specifically focus only on the resource building component.

So, again here we see this building craft lab where you know it could be found on the DICRC website, the online portal which they have the website that they have developed

and under this section of building craft lab, there is this research documentation done and the resource building components taking care of. So, data is available and lot of people could connect and reach out to the craft persons and clusters and further craft design process is could be undertaken.

(Refer Slide Time: 13:34)



Again the resource building part, so we see lot of different manuals and booklets and different place and papers, focusing on the different kinds of projects which involve research and documentation related to craft clusters in Gujarat and other places also which DICRC has done, and then they have put all of this on they are website and they are accessible to everyone.

(Refer Slide Time: 13:59)



Further for the documentation also there is this model that has been adopted. So, again there is a field visit which is followed subsequently by the mapping, then the documentation is carried, analysis is done, and finally a resource hub is created. So, the resource building component is taken care of.

(Refer Slide Time: 14:21)



So, just seeing the model of documentation and the step by step process that is adopted, so, field visit, identifying you know the potential areas where the field visits need to be

done, the kind of clusters which are identified, so that you know or you could see the case studies which are identified. So, that is the team of researchers could go there and do the research and documentation and interacting with them on site, visual observations and then further documentation.

(Refer Slide Time: 14:58)



So, again we see here the building craft lab and the mapping component which has been addressed and we see all these different kinds of plates and digital recordings that have been mapped and put over here for further references, some examples very visual with a brief information.

(Refer Slide Time: 15:15)



So, documentation again it continues field drawings, further refinement, mapping on the site, they are my friend this is Neha and this is Rajdeep, I have worked with them and they have been doing this research and documentation as a team since a very long time.

(Refer Slide Time: 15:34)



And then of course, like we always emphasise on the technical drawings, basic drawings and then the technically refined ones which are also properly you know composed with all the information and details.

(Refer Slide Time: 15:50)



Then analysis, some kind of brainstorming and analysis and you know establishing connections and what are the different parts and the intention behind a particular craft process and things like that. Also like you know this very interesting traditional piece of furniture, it is analysed in terms of its different components and which component came first and how it was assembled and details like that.

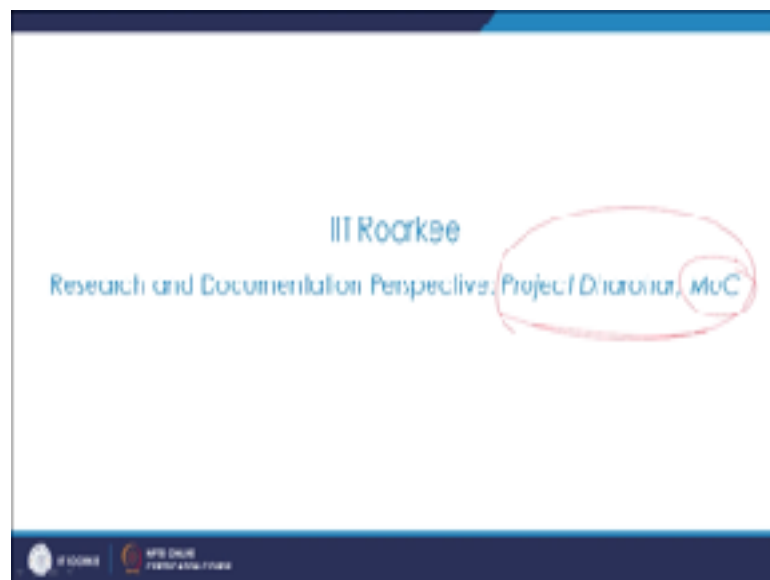
(Refer Slide Time: 16:20)



And then of course the resource building, so the different digital plates and the portfolios that have been created, just like we keep referring to the Jaipur portfolio for you know different kinds of drawings and the different kinds of cataloguing that is done related to the furniture craft. The same way the different organisations like DICRC in IIT Roorkee and many others they are also creating digital portfolios and as part of their projects and they have been considered as important you know resources and repository.

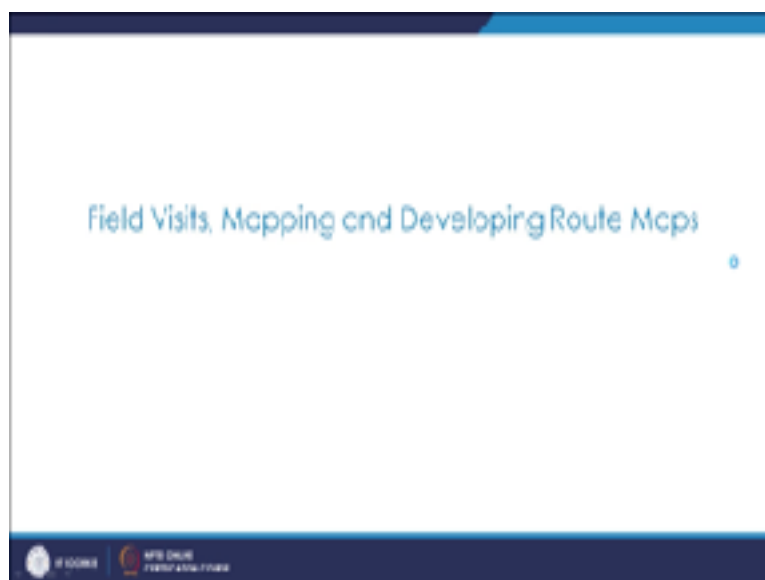
So, now we will see some works done by IIT Roorkee and how do they do the research and documentation.

(Refer Slide Time: 17:01)



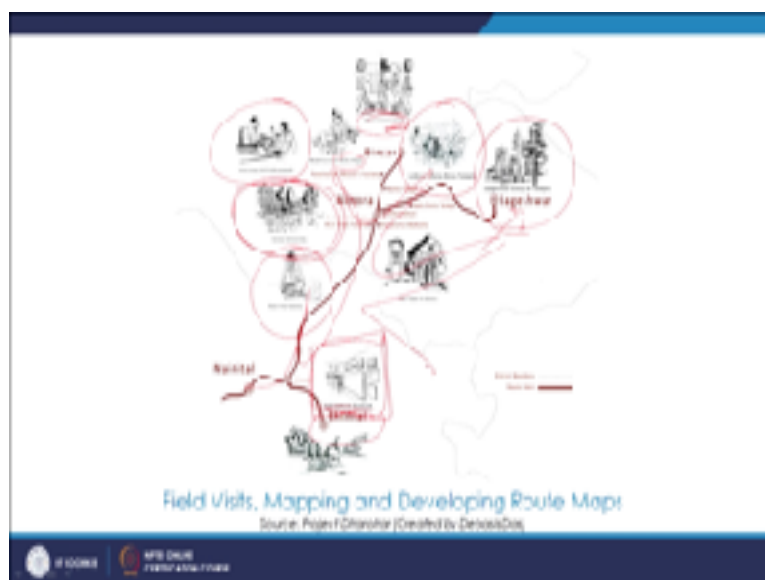
So, specifically, the focus for today's lecture is the project Dharohar under ministry of culture and how it is done.

(Refer Slide Time: 17:09)



So, starting from the field visits, mapping and developing the route maps, then the further process is taken.

(Refer Slide Time: 17:18)



So, you know again, identifying the potential areas for field visit and the kind of route which is adopted. What are the kinds of clusters that need to be approached and you know creating a sort of prior framework before going on the site and developing these very interesting route maps, they have been developed by the Debasis and it is a very

interesting piece of work. Again some more examples identifying the cases for field visit and you know the different kinds of clusters then the institutional support that could be achieved, different resource persons that could be you know approached, again the clusters that have been identified.

The kind of art and craft from that have been identified and also the surrounding you know places of importance and again where the material culture is prominent and then trying to link all of these and trying to you know create a route map and then just going and working there with the research and documentation perspective.

(Refer Slide Time: 18:24)



Followed by surveys, interviews and focus group discussions, so once the field visits are identified I mean the case studies and once the team is on the fields then the different kinds of interviews and service that are conducted.

(Refer Slide Time: 18:38)

<sup>1</sup> Workshop refers to the place where an artisan(s) work and make products/products.

### 3. Profile of Craftpersons

Workshop Name/Workshop	
Total Number of Craftpersons	
Origin	
Phone(s) and Age	
Contact Numbers	
Family Size	
Community/Place	
Craft(s) Practised	
Practising since how many years/generations	
Where did they learn this craft from?	
Most Popular Design/Product	
Other Products	
Business Status	
Education Level	

Surveys: Craftpersons Profiles and Questionnaire For Documentation of Identified Art/Craft - Cluster/Workshop

WFOODS WFOODS

So, the profile of craft persons is mapped, the basic information about them, their family, the workshop, the kind of work they have been doing, which generation do they belong to and the important aspects of the craft and the craft process.

(Refer Slide Time: 18:53)

Profile of Craftpersons (Bijapur)

Workshop Name/Workshop

Total Number of Craftpersons

Origin

Phone(s) and Age

Contact Numbers

Family Size

Community/Place

Craft(s) Practised

Practising since how many years/generations

Where did they learn this craft from?

Most Popular Design/Product

Other Products

Business Status

Education Level

Age Group

Profile of Craftpersons (Bijapur)

Workshop Name/Workshop

Total Number of Craftpersons

Origin

Phone(s) and Age

Contact Numbers

Family Size

Community/Place

Craft(s) Practised

Practising since how many years/generations

Where did they learn this craft from?

Most Popular Design/Product

Other Products

Business Status

Education Level

Age Group

Surveys Conducted

Source: Project Director, WFOODS - Course Coordinator

WFOODS WFOODS

And then you know there are other sheets where the different set of information could be collected.

(Refer Slide Time: 19:02)

The screenshot shows a survey form titled "Survey Conducted" with the source project "Dhanraj JaiC/P.L. - Course Coordinator". The form has two columns: "Question/Section" and "Answer".

Question/Section	Answer
1. What is the purpose of the survey?	1. To collect data for the project.
2. What is the scope of the survey?	2. To collect data for the project.
3. What is the methodology of the survey?	3. To collect data for the project.
4. What is the data collection method?	4. To collect data for the project.
5. What is the data analysis method?	5. To collect data for the project.
6. What is the data interpretation method?	6. To collect data for the project.
7. What is the data conclusion method?	7. To collect data for the project.
8. What is the data recommendation method?	8. To collect data for the project.
9. What is the data conclusion method?	9. To collect data for the project.
10. What is the data recommendation method?	10. To collect data for the project.

At the bottom, there is a logo for "WISDOM" and "AFS ONLINE" with the text "WISDOM AFS ONLINE".

So, again here which cluster do they belong to.

(Refer Slide Time: 19:05)

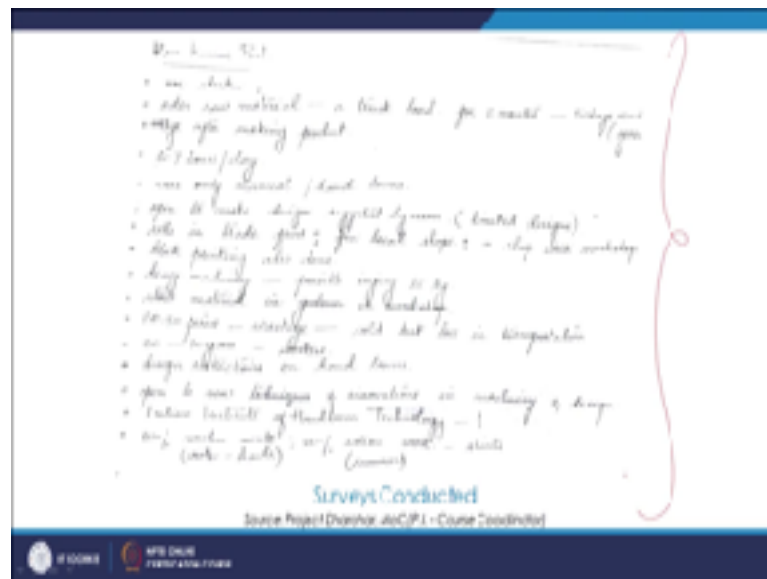
The screenshot shows a survey form titled "Survey Conducted" with the source project "Dhanraj JaiC/P.L. - Course Coordinator". The form has two columns: "Question/Section" and "Answer".

Question/Section	Answer
1. What is the purpose of the survey?	1. To collect data for the project.
2. What is the scope of the survey?	2. To collect data for the project.
3. What is the methodology of the survey?	3. To collect data for the project.
4. What is the data collection method?	4. To collect data for the project.
5. What is the data analysis method?	5. To collect data for the project.
6. What is the data interpretation method?	6. To collect data for the project.
7. What is the data conclusion method?	7. To collect data for the project.
8. What is the data recommendation method?	8. To collect data for the project.
9. What is the data conclusion method?	9. To collect data for the project.
10. What is the data recommendation method?	10. To collect data for the project.

At the bottom, there is a logo for "WISDOM" and "AFS ONLINE" with the text "WISDOM AFS ONLINE".

And some more additional piece of information, just talking to them and recording, you know whatever information gets generated and shared by them.

(Refer Slide Time: 19:15)



(Refer Slide Time: 19:16)



Some more information here and here this is you know the slide which focuses on the different interviews that get conducted on the sites. So, different stakeholders, different individuals, different organisations, you know who could be important in connecting us to the craft and the craft clusters and getting us some sort of support in building the repo and going you know on the site and working with the actual craft communities, staying with them, learning from them.

(Refer Slide Time: 19:47)

[illegible]

So, while this research and documentation is carried on and the focus group discussions and surveys happen, the information like this gets generated which is very important. So, the list of craft persons identified in a particular region associated with a particular art or craft form.

(Refer Slide Time: 20:02)

S. No.	Course Code	Course Name	Course Credits
1	1000001	Introduction to Mechanical Engineering	3
2	1000002	Engineering Mathematics-I	3
3	1000003	Engineering Physics-I	3
4	1000004	Engineering Chemistry-I	3
5	1000005	Engineering Computer Graphics	3
6	1000006	Engineering Workshop Practice	3
7	1000007	Engineering Drawing	3
8	1000008	Engineering Mathematics-II	3
9	1000009	Engineering Physics-II	3
10	1000010	Engineering Chemistry-II	3
11	1000011	Engineering Computer Graphics-II	3
12	1000012	Engineering Workshop Practice-II	3
13	1000013	Engineering Drawing-II	3
14	1000014	Engineering Mathematics-III	3
15	1000015	Engineering Physics-III	3
16	1000016	Engineering Chemistry-III	3
17	1000017	Engineering Computer Graphics-III	3
18	1000018	Engineering Workshop Practice-III	3
19	1000019	Engineering Drawing-III	3
20	1000020	Engineering Mathematics-IV	3
21	1000021	Engineering Physics-IV	3
22	1000022	Engineering Chemistry-IV	3
23	1000023	Engineering Computer Graphics-IV	3
24	1000024	Engineering Workshop Practice-IV	3
25	1000025	Engineering Drawing-IV	3
26	1000026	Engineering Mathematics-V	3
27	1000027	Engineering Physics-V	3
28	1000028	Engineering Chemistry-V	3
29	1000029	Engineering Computer Graphics-V	3
30	1000030	Engineering Workshop Practice-V	3
31	1000031	Engineering Drawing-V	3
32	1000032	Engineering Mathematics-VI	3
33	1000033	Engineering Physics-VI	3
34	1000034	Engineering Chemistry-VI	3
35	1000035	Engineering Computer Graphics-VI	3
36	1000036	Engineering Workshop Practice-VI	3
37	1000037	Engineering Drawing-VI	3
38	1000038	Engineering Mathematics-VII	3
39	1000039	Engineering Physics-VII	3
40	1000040	Engineering Chemistry-VII	3
41	1000041	Engineering Computer Graphics-VII	3
42	1000042	Engineering Workshop Practice-VII	3
43	1000043	Engineering Drawing-VII	3
44	1000044	Engineering Mathematics-VIII	3
45	1000045	Engineering Physics-VIII	3
46	1000046	Engineering Chemistry-VIII	3
47	1000047	Engineering Computer Graphics-VIII	3
48	1000048	Engineering Workshop Practice-VIII	3
49	1000049	Engineering Drawing-VIII	3
50	1000050	Engineering Mathematics-IX	3
51	1000051	Engineering Physics-IX	3
52	1000052	Engineering Chemistry-IX	3
53	1000053	Engineering Computer Graphics-IX	3
54	1000054	Engineering Workshop Practice-IX	3
55	1000055	Engineering Drawing-IX	3
56	1000056	Engineering Mathematics-X	3
57	1000057	Engineering Physics-X	3
58	1000058	Engineering Chemistry-X	3
59	1000059	Engineering Computer Graphics-X	3
60	1000060	Engineering Workshop Practice-X	3
61	1000061	Engineering Drawing-X	3
62	1000062	Engineering Mathematics-XI	3
63	1000063	Engineering Physics-XI	3
64	1000064	Engineering Chemistry-XI	3
65	1000065	Engineering Computer Graphics-XI	3
66	1000066	Engineering Workshop Practice-XI	3
67	1000067	Engineering Drawing-XI	3
68	1000068	Engineering Mathematics-XII	3
69	1000069	Engineering Physics-XII	3
70	1000070	Engineering Chemistry-XII	3
71	1000071	Engineering Computer Graphics-XII	3
72	1000072	Engineering Workshop Practice-XII	3
73	1000073	Engineering Drawing-XII	3
74	1000074	Engineering Mathematics-XIII	3
75	1000075	Engineering Physics-XIII	3
76	1000076	Engineering Chemistry-XIII	3
77	1000077	Engineering Computer Graphics-XIII	3
78	1000078	Engineering Workshop Practice-XIII	3
79	1000079	Engineering Drawing-XIII	3
80	1000080	Engineering Mathematics-XIV	3
81	1000081	Engineering Physics-XIV	3
82	1000082	Engineering Chemistry-XIV	3
83	1000083	Engineering Computer Graphics-XIV	3
84	1000084	Engineering Workshop Practice-XIV	3
85	1000085	Engineering Drawing-XIV	3
86	1000086	Engineering Mathematics-XV	3
87	1000087	Engineering Physics-XV	3
88	1000088	Engineering Chemistry-XV	3
89	1000089	Engineering Computer Graphics-XV	3
90	1000090	Engineering Workshop Practice-XV	3

Again some important piece of information, list of craft clusters which are covered under a particular scheme.

(Refer Slide Time: 20:10)

Sr.	Craft Cluster	MFC Code
1	Handmade Paper	101
2	Handmade Paper	102
3	Handmade Paper	103
4	Handmade Paper	104
5	Handmade Paper	105
6	Handmade Paper	106
7	Handmade Paper	107
8	Handmade Paper	108
9	Handmade Paper	109
10	Handmade Paper	110
11	Handmade Paper	111
12	Handmade Paper	112
13	Handmade Paper	113
14	Handmade Paper	114
15	Handmade Paper	115
16	Handmade Paper	116
17	Handmade Paper	117
18	Handmade Paper	118
19	Handmade Paper	119
20	Handmade Paper	120

**List of Craft Clusters Covered under MFC, Almora**  
Source: NSD Almora, Almora (Data for 2017-18), Project Dharohar, MFC (P.L. - Source Coordinator)

And further the list of craft clusters covered and we get some sort of an idea you know. So, this pro project Dharohar, it majorly focuses on wood work and Kumaon and how these are identified as priority sectors and how government is already working in them.

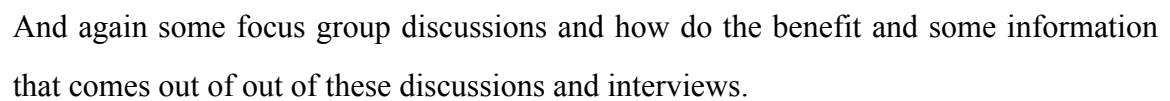
So, these kinds of sets of data and information, they help strengthen the relevance of the study, and also help in adopting a proper research and documentation approach.

(Refer Slide Time: 20:38)

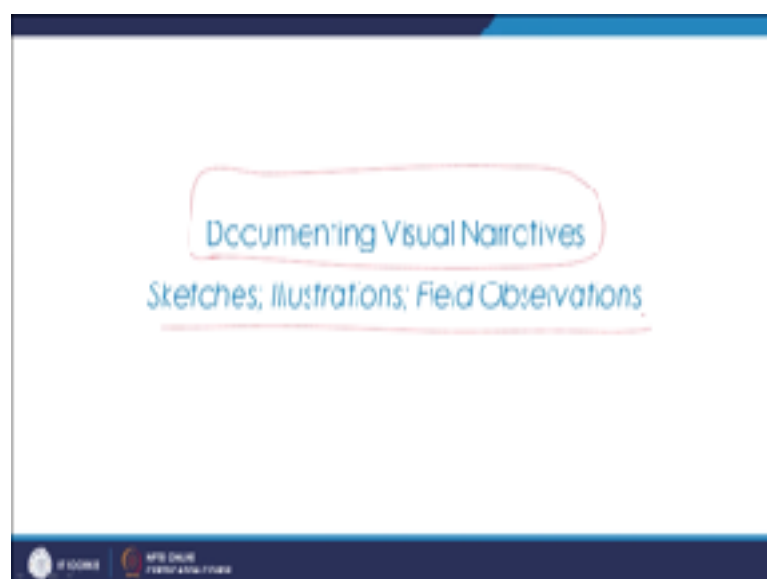
Sr.	Craft Cluster	IIT Roorkee Code
1	Handmade Paper	101
2	Handmade Paper	102
3	Handmade Paper	103
4	Handmade Paper	104
5	Handmade Paper	105
6	Handmade Paper	106
7	Handmade Paper	107
8	Handmade Paper	108
9	Handmade Paper	109
10	Handmade Paper	110
11	Handmade Paper	111
12	Handmade Paper	112
13	Handmade Paper	113
14	Handmade Paper	114
15	Handmade Paper	115
16	Handmade Paper	116
17	Handmade Paper	117
18	Handmade Paper	118
19	Handmade Paper	119
20	Handmade Paper	120

**List of Craft Clusters Identified in Uttarakhand by IIT Roorkee**  
Source: Project Dharohar (Resources - UNPDC, UNPDC DDC, Almora, DDC, Project Dharohar, Almora Design Studio)

(Refer Slide Time: 20:50)

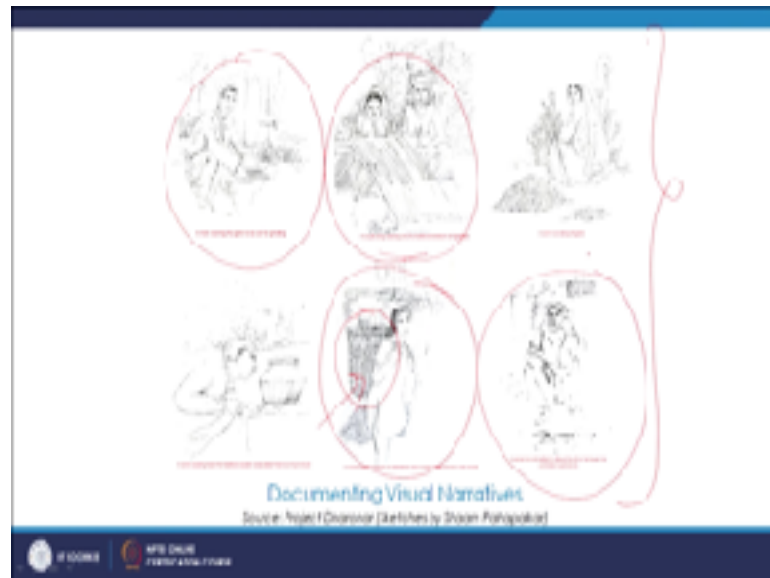


(Refer Slide Time: 20:59)



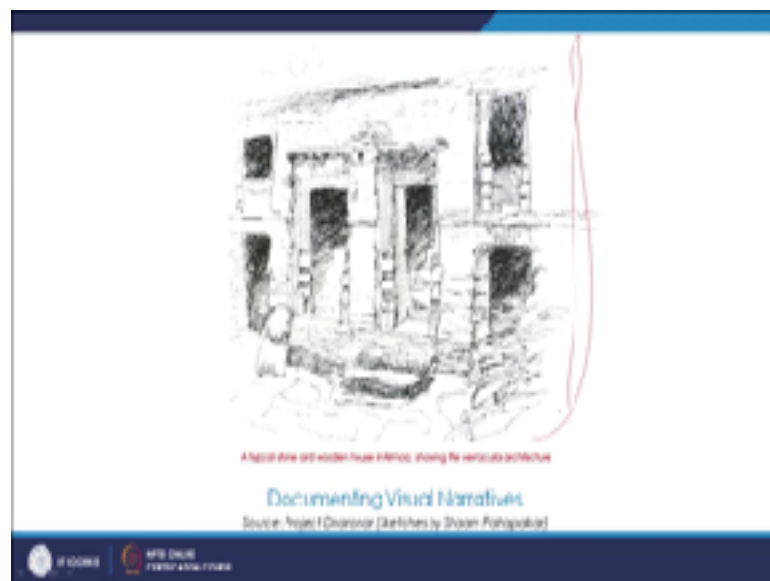
Then another important method that we at IIT Roorkee for this project have adopted is documenting visual narrative through sketches illustrations and field observations.

(Refer Slide Time: 21:11)



So, there is a recording and documentation of narratives visually and you know, so, weaving something related to the food and you know the women, their activities the kind of utilitarian objects which are made by the women and then use for the day-today life, different kinds of narratives which are very visually documented.

(Refer Slide Time: 21:36)



Then also the interior architecture. Again we were talking about collaboration while we were discussing the DICRC model. So, here also there is a very healthy collaborations.

(Refer Slide Time: 21:49)



So, all the illustration there is sketches are done by a good friend of mine Sham, then there is another student Excellent who has done lot of sketches. So, there are collaborations, there are small teams which work together.

(Refer Slide Time: 21:58)



So, again the visual narratives here, how the *Aepan* is done by the women and you know how it is so ceremonial.

(Refer Slide Time: 22:05)



Then the entire process, so I was mentioning about our student. So, entire process you know, also recording the process how a starting from the scratch and you know the entire process and finally the *Aepan* art is done.

(Refer Slide Time: 22:23)



Again the process here, recording that through visual narratives and creating visual repositories.

(Refer Slide Time: 22:31)



Further these are all related to the *Aepan* art.

(Refer Slide Time: 22:35)



This is related to the wood craft also the kinds of tools that go in the making.

(Refer Slide Time: 22:44)



So, these kinds of narratives; weaving, you know small sketches and illustrations how it is done. So, it is not the complete process here what we see on the slide there are more plates to it but I am just giving a gist of how the visual narratives help in understanding the process and of course for recording and creating this repository.

(Refer Slide Time: 23:07)



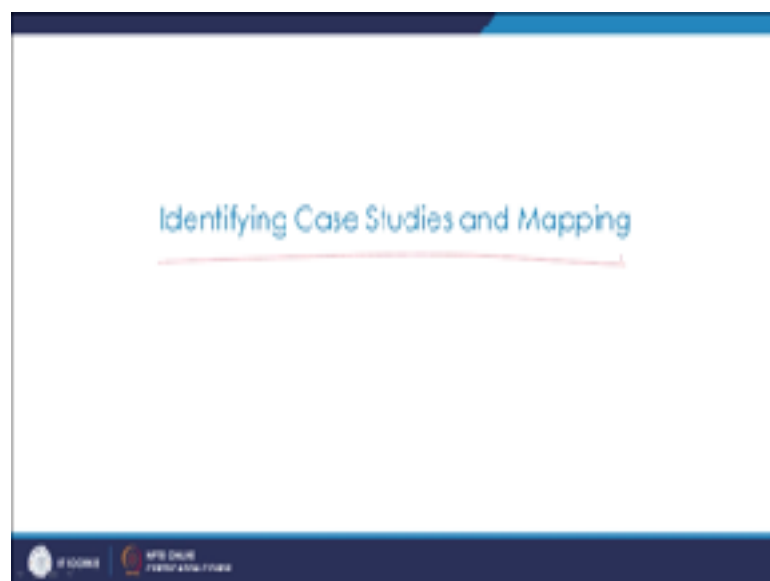
This is for the copper craft.

(Refer Slide Time: 23:10)



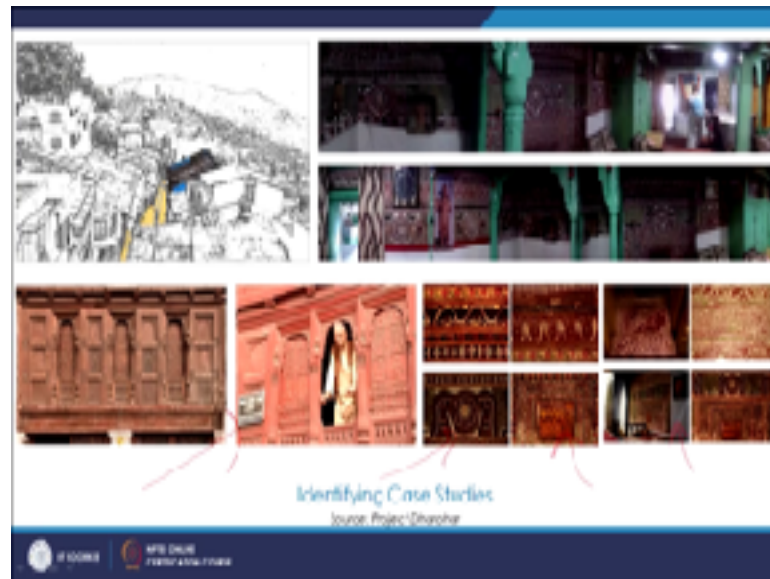
So, all these visual narratives this is for the *Ringal*, the *Ringal* craft.

(Refer Slide Time: 23:14)



Then of course, identifying the case studies and mapping.

(Refer Slide Time: 23:19)



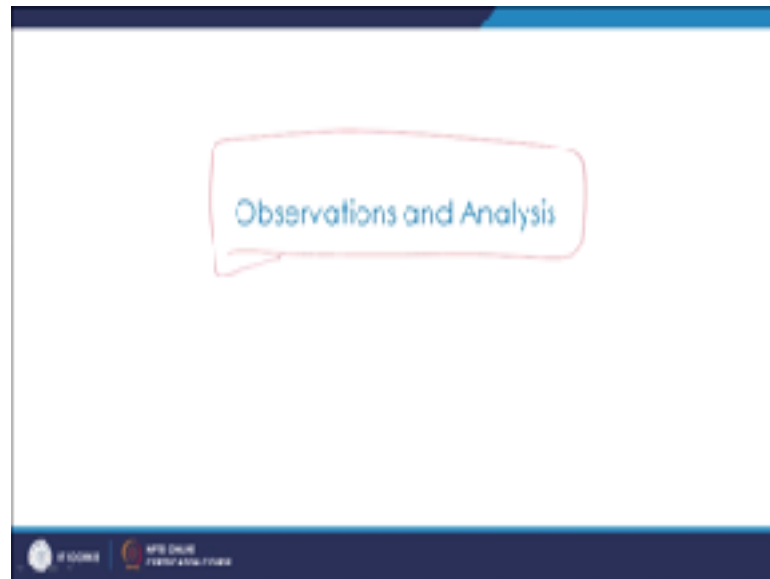
So, what are the specific houses to be you know visited, while we are talking about the building crafts and where are they situated, that kind of mapping also.

(Refer Slide Time: 23:32)



Within that identifying different elements, the doors, you know the windows and here the threshold and the *Aepan* painting on that; so, mapping that as well.

(Refer Slide Time: 23:47)



Then the observations and the analysis part.

(Refer Slide Time: 23:50)



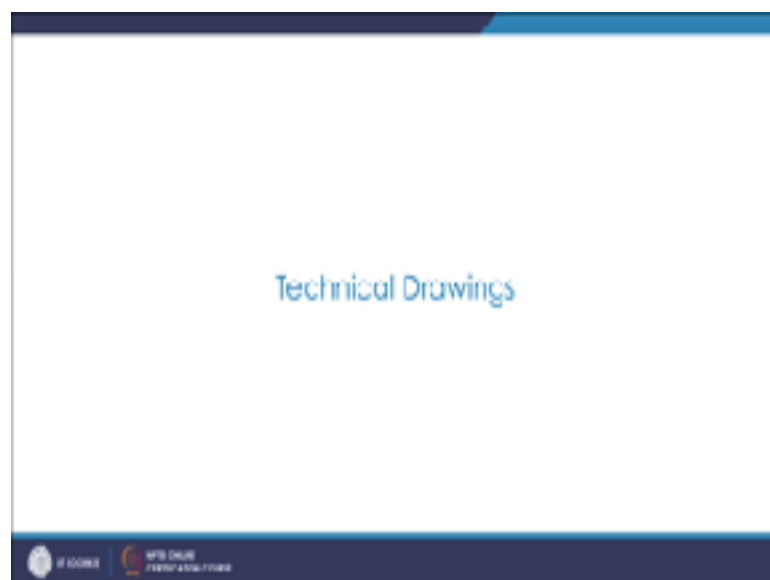
So, we see here different kinds of observations, you know what are the different motives that have been observed and recorded where are they placed in the interior spaces, what level, eye level, above on the wall, on the floor you know all those kinds of observations, they are done.

(Refer Slide Time: 24:09)



And then some kind of analysis is also done. So, here we see some original motifs of *Aepan* in Kumaon and then you know how we study them in try to relate what all is still seen. So, that kind of analysis, which dynasty, which time period do they belong to, and how old are these. So, even that kind of analysis.

(Refer Slide Time: 24:31)



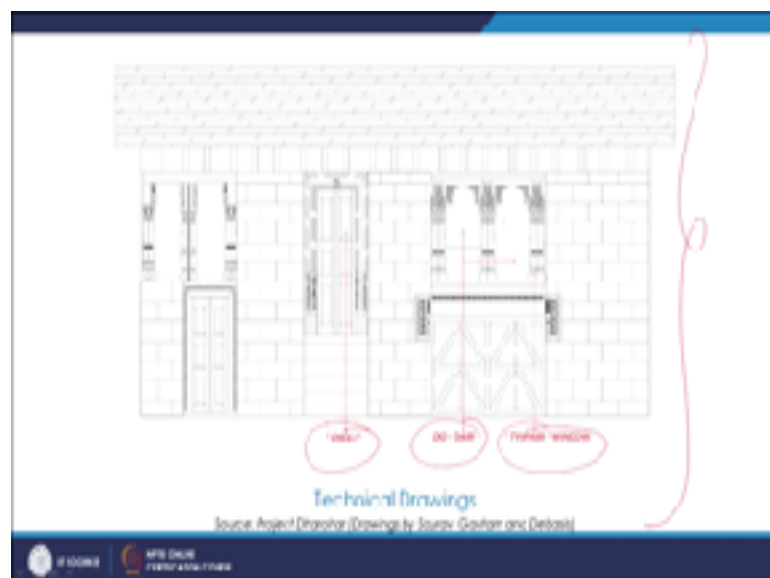
Then of course, technical drawings and then creating this portfolio.

(Refer Slide Time: 24:37)



So, lot of technical drawings are created, whether it is a furniture element or it is the space in interior architecture.

(Refer Slide Time: 24:43)



Different kinds of drawings again, some local parlance also, you know how the particular elements are called locally.

(Refer Slide Time: 24:52)

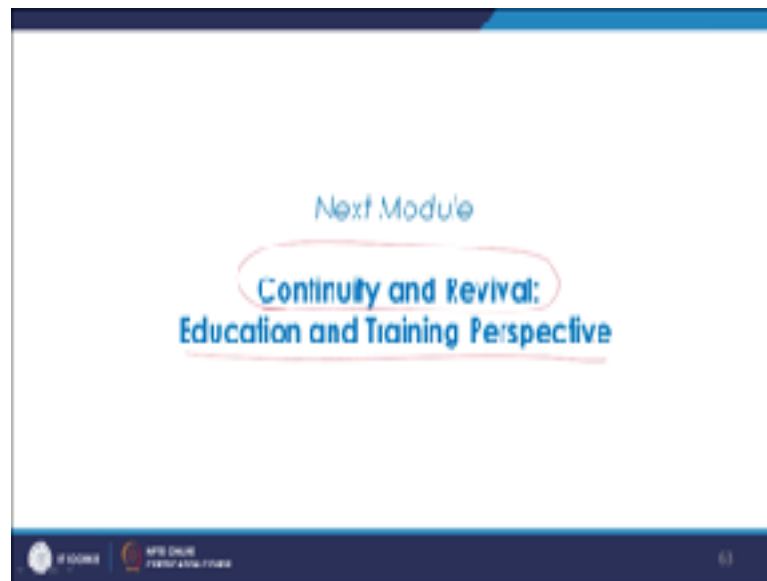


(Refer Slide Time: 24:55)



And then of course, the resource building and dissemination part which I have very briefly put here because we will be discussing about it later. So, monographs and reports and building also a sort of a network as a resource, calling the graph people to the institute and then holding seminars and workshops, creating the developing the craft bazaars and disseminating the knowledge, so all that.

(Refer Slide Time: 25:20)



So, again now continuing with the continuity and revival of craft, we will be focusing on the education and training perspective in the next module and we will take this discussion further. Some references now.

(Refer Slide Time: 25:33)



So, some important references while we are talking about these different perspectives related to the continuity and revival of the craft.

(Refer Slide Time: 25:42)

- ROOI, ET. "Creative article India Throat, sleek+ and crafts industry". December 2016
- Chhibber Neelam. "*Stone Craft of India*", vol I & vol II. Crafts Council of India, Chennai, with assistance from Department of Culture and Development Commissioner, Handicrafts, Govt. Of INDIA, 2002
- New Studies Panel. "*Synthesis of Making Stone Images Inside*" in India. CP. Art, Archaeology and Cultural History of India (*J.N Roy Felicitation Volume*), Part I, B.I. Publishing Corporation Inc., Delhi, 2006 p.31
- Lajpat, Jyoti. "*The Indian Employment*", volume 1,  
http://books.google.com/books?id=V8N2Wvz7dSo&pg=PR40#lptoc=PR40%3AIndex-handwritten-source=H&q=&pg=PR40#v=onepage,q&f=false&as\_scd=scholarship
- UNDP Application ID: E9B8M4I-India-pm-India-hazT5FPMwRnWqYDQWZc-dGGBvSGLawthe-groupsg-Buy-Architecture-Photo-wiki-Make, p.601, searched through Google 20 Jan 2017, 12:00
- Shanna P. "*Material + technology – An inventory of selected materials and technologies for building construction*". Project report No. CDRI-I, Development Alternatives Group, New Delhi, 2011
- Vellozo, Lakshmi and Vijayasee Raghendra [ed] "*Communication Through The Ages - An Indian Perspective*". Ayon Books International, New Delhi in association with Media Centre for Research and Development Gurgaon, 2009
- Mubey, Y. "*Folly Gaps Entry on the Crafts Sector in India*" 2016
- Patel, Nimish, Chaturan, Mukhopadhyay and others. "*Stone buildings at Gujarat*". School of Interior Design in collaboration with Gujarat Mineral Research & Development Society, 2010
- Ranjan, Aditi and Ranjan, N.P. [Ed.] "*Crafts of India: Handmade in India*". Council of Handicraft Development Corporations (COHMIDC), New Delhi, Development Commission (Handicrafts), New Delhi, National Institute of Design NID, Ahmedabad and Maple Publishing Ahmedabad, 2005

And the other ones which are consolidated from the previous discussions as well.

(Refer Slide Time: 25:48)

- Unni J. "Skill traps and immobility: higher education in India". *Journal of Development Policy and Research*. T&F 2011. <http://www.tandfonline.com/doi/full/10.1080/02643758.2011.591161>, accessed Jan 2018
- Upadani M. "The GST regime is Damaging, Not Helping, India's Crafts Sector". The Wire, 28.09.2017. <http://thewire.in/16684/gst-regime-is-damaging-not-helping-india-crafts-sector/>, accessed Jan 2018
- Saiti, A. "From Village Artisans to Industrial Clusters: Agenda and Policy Goals in Indian Rural industrialization". *Journal of Agrarian Change*, Vol. 1 No. 1 January 2001, pp. 91–123. [http://onlinelibrary.wiley.com/doi/10.1111/j.1471-0364.00044.hpd#?refereewalltracking\\_section=preview\\_click&show\\_checkout=1&purchase\\_refereewalllibrary\\_wiley.com/purchase\\_the\\_license=UCB01-DNEO](http://onlinelibrary.wiley.com/doi/10.1111/j.1471-0364.00044.hpd#?refereewalltracking_section=preview_click&show_checkout=1&purchase_refereewalllibrary_wiley.com/purchase_the_license=UCB01-DNEO), accessed Jan 2018
- Steiner T [et al.] "Exports support firm competitiveness in timber industries? Customs as policy means in four European countries". 2011. [http://www.researchgate.net/publication/29417333\\_How\\_to\\_support\\_firm\\_competitiveness\\_in\\_timber\\_industry\\_Cluster\\_vs\\_policy\\_means\\_in\\_four\\_european\\_countries](http://www.researchgate.net/publication/29417333_How_to_support_firm_competitiveness_in_timber_industry_Cluster_vs_policy_means_in_four_european_countries), accessed Jan 2018
- Mukhopadhyay P., Srivastava, I. "Economic design issues in some craft sectors of Jaipur", 1399–124, The Design Journal, Berg Publishers, UK, 2016. [http://www.researchgate.net/publication/264231193\\_Mukhopadhyay\\_P\\_Srivastava\\_I\\_2016\\_Economic\\_design\\_issues\\_in\\_some\\_craft\\_sectors\\_of\\_Jaipur\\_1399-124the\\_Design\\_Journal\\_Berg\\_Publishers\\_UK](http://www.researchgate.net/publication/264231193_Mukhopadhyay_P_Srivastava_I_2016_Economic_design_issues_in_some_craft_sectors_of_Jaipur_1399-124the_Design_Journal_Berg_Publishers_UK), accessed Jan 2018
- Jang, Ranc Bhargava.S. "Bridging the skills gap of women workers of informal sector in India for sustainable development". *International Journal of Economic Research* 14(18)453-463, 2017. [http://www.researchgate.net/publication/322491100\\_Bridging\\_the\\_skills\\_gap\\_of\\_women\\_workers\\_of\\_informal\\_sector\\_in\\_india\\_for\\_sustainable\\_development](http://www.researchgate.net/publication/322491100_Bridging_the_skills_gap_of_women_workers_of_informal_sector_in_india_for_sustainable_development), accessed Jan 2018

(Refer Slide Time: 25:53)

- Atlaty, Sandra (ed.), "Nescaft: Modernity and the Crafts", The Press of the Nova Scotia College of Art and Design, NSCAD University 2007
- Bennett, Richard "Goffman", Penguin Books Ltd., England 2010
- Beatt, Howard, "A Theory of Craft: Function and aesthetic Expression", The University of North Carolina Press, USA, 2007
- Patel, Khushi Shah, Reena and Agarwal, Reena, "Space Making Craft Vol. I: Anyale: Wall Paintings of Shekhawati", School of Interior Design Research Cell 2018
- Thakkar, Jay and Morrison says, "Space Making Craft Vol. 2: Mera: Ways of measuring residential systems of Hindu and Buddhist", School of Interior Design Research Cell, 2018
- Thakkar, Jay, "Nagari: The art of wood carving in traditional houses of Gujarat, focus on Ornamentation", School of Interior Design Research Cell, 2014
- Abbott, H. Porter, "Cambridge Introduction to Narrative", Univ. Press, Cambridge, U.K., 2002
- Burns, Juliana, "Atlas of Emotion: Journeys in Art, Architecture and Film", London, New York, 2002
- Chhiber, Neelam, "Stone Craft of India", vol.1 & vol.2, Crafts Council of India, Chennai, with assistance from Department of Culture and Development Commissioner, Handicrafts, Govt. of India, 2002
- Colby, Paul, "Narrative", Routledge, London, 2011
- Collins, Peter, "Changing Ideals in Modern Architecture (1710-1980)", Faber and Faber London, 1948, pp 117-127
- Jajji, Jaya, "The Craft Traditions of India", Lotus Press Pvt.Ltd, New Delhi, 1990
- Lyndon, Doreen and Morris, Charles W, "Chambers for a Memory Palace", The MIT Press, Cambridge, Massachusetts, London, England 1994
- Metcalfe, Lakshmi and Vajpayee, Raghendra (ed), "Communication through the Ages - An Indian Perspective", Arvon Books International, New Delhi in association with Media Centre for Research and Development, Gurgaon, 2009

(Refer Slide Time: 25:55)

- Chhiber Neelam, "Stone Craft of India", vol.1 & vol.2, Crafts Council of India, Chennai, with assistance from Department of Culture and Development Commissioner, Handicrafts, Govt. of India, 2002
- Hudson, J., "Interior Architecture Now", Laurence King Publishers, 2017
- Jajji, Jaya, "The Craft Traditions of India", Lotus Press Pvt.Ltd, New Delhi, 1990
- Jajji Jaya, "Crafts Atlas of India", Nyogi Books N.Delhi, 2012
- Sharma P, "Material and Technology - An inventory of selected materials and technologies for building construction", Project report to CDRI, Development Alternatives Group, New Delhi, 2011
- Metcalfe, Lakshmi and Vajpayee Raghendra (ed) "Communication through the Ages - An Indian Perspective", Arvon Books International, New Delhi in association with Media Centre for Research and Development, Gurgaon, 2009
- Punjya, Yash, "Concept of Space Making in Traditional Indian Architecture", Nupur Pub.Pvt.Ltd., Ahmedabad, 2005
- Pandya Train, "Elements of Space Making", Mapin Pub.Pvt.Ltd., Ahmedabad 2007
- Pannas, V.S. "Wood Carvings of Gujarat", Pub. Bhilain, Ministry of Information and Broadcasting, Govt. of India, 2001, New Delhi
- Patel, Nimish, Chhabra, Muktiyasingh and others, "Stone Buildings of Gujarat", School of Interior Design in collaboration with Gujarat Mineral Research & Development Society, 2015
- Ranjan, Aditi and Ranjan, J.P. (Ed) "Crafts of India: Handmade in India", Council of Handicraft Development Corporation (COHAND), New Delhi, Development Commissioner (Handicrafts), New Delhi, Ministry Ministry of Design, 2017, Ahmedabad and Mapin Publishing, Ahmedabad, 2015
- Sard, D.N., "Indian Crafts - Development and Potential", Vikas Publishing House Pvt. Ltd., New Delhi, 1982
- Taylor, Gerns, "Transcultural Translocation", Performing Arts Journal, Inc. 13 (3), 1991, 90-104
- Tivedi, R.K. "Wood Carvings of Gujarat", Census of India 1961, Volume V, Gujarat Part VI - A (2)

(Refer Slide Time: 25:56)

Borser, A; Sama, SR; Bourner, S "Kashmiri Paper Art", Motil Banarsidass Publishers, 1996, pp. 1-29  
<http://books.google.co.in/books?id=Q2eHt8tGACAg=PA&lpg=PA2&qql=hdc,+unlike+Europe+no+principle%20distinction+made+between+the+artistic+and+practical+crafts,+paper+blotchy+glugg+WGD+fulg+teje+ngfXZyBzUwRkUCOoULH+nd+a+KLd+AQUNPvWau2RrYDQDAVed+C8FQqA8+A.A#view=pageLopn%20Inda%2C%20unlike%20in%20Europe%2C%20no%20principle%20distinction%20is%20made%20between%20artistic%20and%20practical+crafts+and+there>, accessed through Google, Jan 14, 16/01

Campbell, Jeffrey Y [ed.] "Luc-luxury and the Lacquerware Industry", Chapter 3, Case Study 2, in "Women's Role in Ontario Forest-based Small Scale Enterprises: Case Studies on upsize and Lacquerware from India", FAO (Food and Agricultural Organization of the United Nations) Consensus Document Repository, Forestry Department, Rome, 1991,  
<http://www.fao.org/docrep/03/X/B3/H/b3H04.htm>, 13Dec 12, 17:40, searched through Google

Campan, M. "Timber Drying Methods – Passing through history into the future" in Moates, Tom and others [ed], "Proceedings of the Eleventh International IUFRO Wood Drying Conference - Recent Advances in the Field of Wood Drying ", Sheffield, England, Jan 18-23, 2010,  
<http://www.iufro.it/polytofu/SMP/Proposed%20%20proceedings.pdf#page=11>, searched through Google, 13Dec 12, 15:02

Datta, H. "A Theoretical Craft Reaction and Lustrous Finishes". The University of North Carolina Press, 2013

Kumar Unnikrish, "Regional classification of Floor Art - Northern and Eastern parts of India", Journal Smoochingas, Chapter 2, volume 6, retrieved from shodhganga.inflibnet.ac.in/bitstream/10603/40549/0\_chapter%202.pdf, 10<sup>th</sup> Aug 15 17:40 hour, through search engine Google

Thank you.