

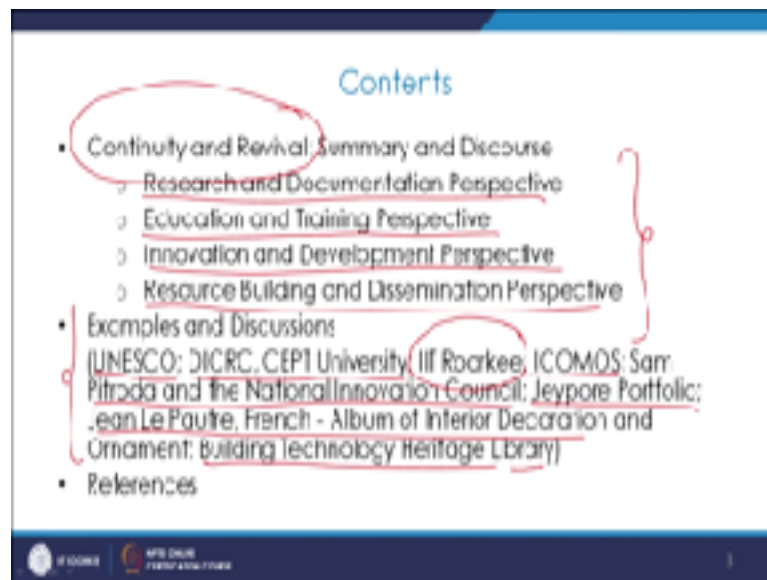
Role of Craft and Technology in Interior-Architecture
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Lecture – 35
Continuity and Revival:
Summary and Discourse

Namaste! Hello everyone welcome back to the NPTEL course Role of Craft and Technology in Interior-Architecture. Today we are going to discuss module number 35 which is the summary of all the modules that we have discussed focusing on the continuity and revival of craft. So, we will be just having a summary part to it and we will be discussing what all we have done so, far.

So, just to put things in perspective what all we have done you know in the previous 4 modules or lectures.

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I have just put a list of all of this. So, we talked about the research and documentation perspective while we were discussing about the continuity and revival part specifically talking about the building crafts and we also talked about the education and training perspective. Then we had a discussion on innovation and development perspective and

finally we also discussed about the resource building and dissemination part and while we are talking about all these perspectives we saw several examples and which were mentioned you know in one of the other ways.

So, we talked about UNESCO, we talked about DICRC CEPT University, we talked about IIT Roorkee, we also saw some guidelines from ICOMOS, we talked about the national innovation council and Sam Pitrodas work, and we saw the Jeypore portfolio. Then we also saw the album of interior decoration and ornament there was a mention of building technology heritage library. So, we saw all this during our previous sessions.

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And I will just flip over and just explain briefly what all we did. So, for the research and documentation perspective we started with this frame work given by UNESCO you know

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where there is this identification of cultural domains and where art and craft also is identified as a significant domain and then we saw a lot of importance been given to education and training, archiving and preserving. So, we are talking about research and documentation and archiving and preserving we also talk about education and training.

So, all these domains, their activities and you know the focus on the documentation part and archiving and the preservation part has been given by UNESCO. So, we saw this framework.

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We also saw a lot of work done by a DICRC and we saw this institutional framework of actions that they have developed and the modus operandi where they have highlighted these important set of actions.

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So, you know identifying the scenarios in the context of craft, then collaborating, then the interaction part in initiating the interaction and then demonstrations and discussions, the recording part, so where the documentation of course falls into picture, the investigation parts where there is enquiry about the specific craft forms, the analysis part you know. So, generating an understanding and developing new perspectives.

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And further the exposure parts so there is this collaborative platform where people come together and then there is exposure to everyone, then the ideation part, brainstorming parts, then the creation part.

So, the creation and co-creation then the new prototypes coming in also to evaluate through the assessment and the evaluation of the all the activities you know which gives a reality check. The dissemination of course, it is a very important part we also discussed this in the previous module. So, exchanging this information, disseminating it, letting it flow, letting it grow and of course the connecting part where you know the connections are established and the network is established and are there is a sort of collaboration that happens between different people. So, these are the set of actions that they do.

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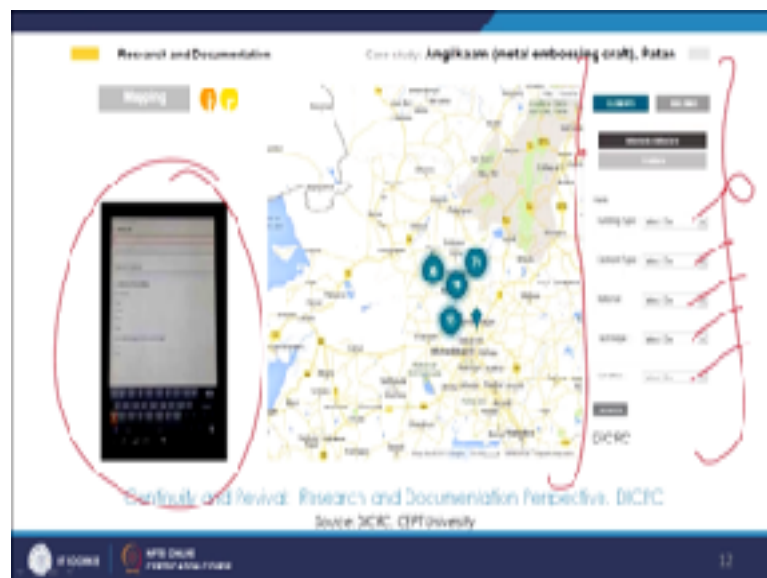
And while again talking about research and documentation they also follow this model of research which we discuss which is a step by step process starting from survey to the resource building and dissemination part and also some key projects were highlighted. So, that is how we try to understand their working.

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We saw lot of these slides already. So, I am just flipping through them. So, how the work is done onsite,

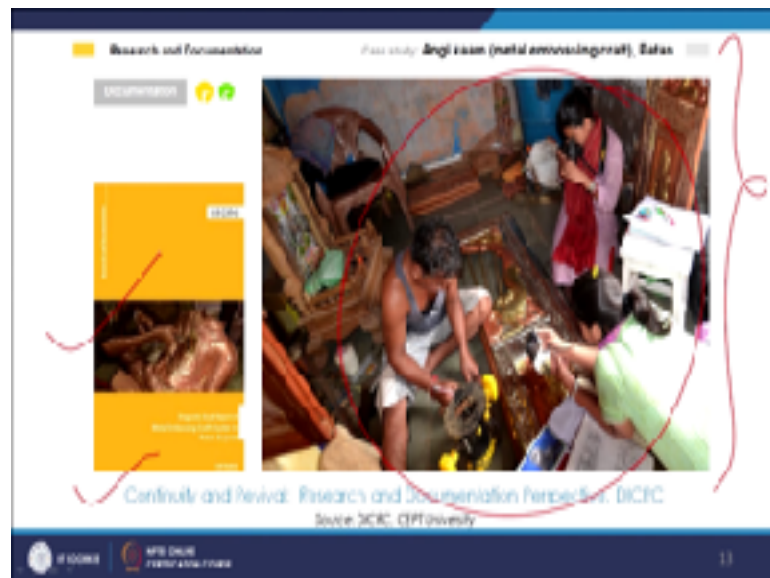
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and also the use of technology and mobile apps and tablet us which have been programmed and you know the data is recorded on site and then it is fed into a system like there's one could just a, you know put some checklists, and then try to come up with

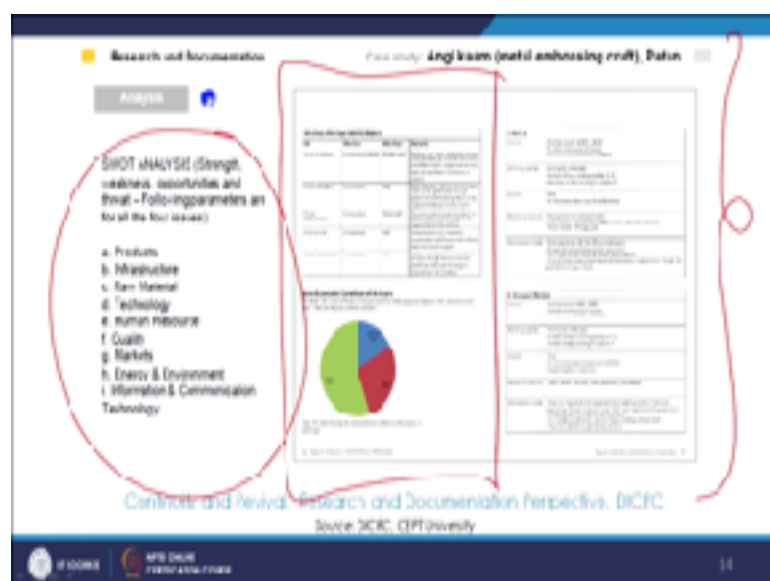
the required set of data with certain keyword in certain you know search optimisation tools and things like that.

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So, they do that kind of research and documentation activities, we also saw you know under the documentation work done on the site and then the creation of the monographs and booklets and pamphlets like these.

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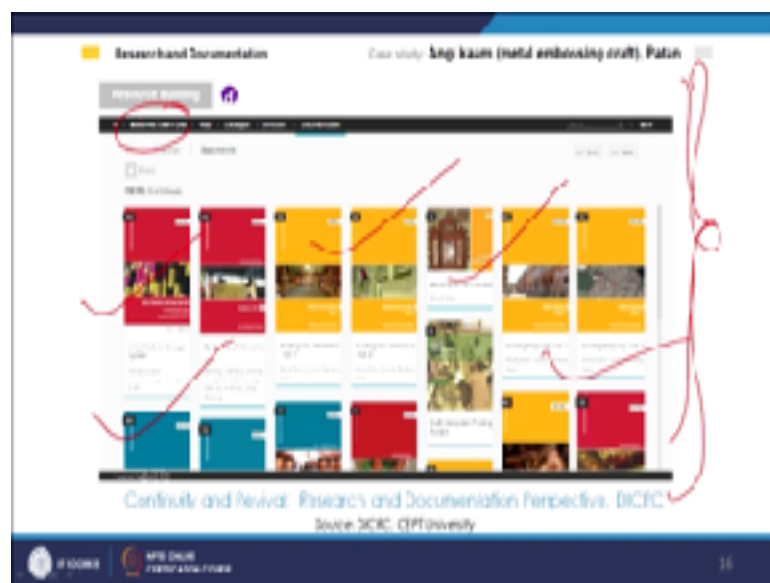
Further work, this SWOT analysis which we do in the kind of documentation which is you know created along with the analysis part we saw that.

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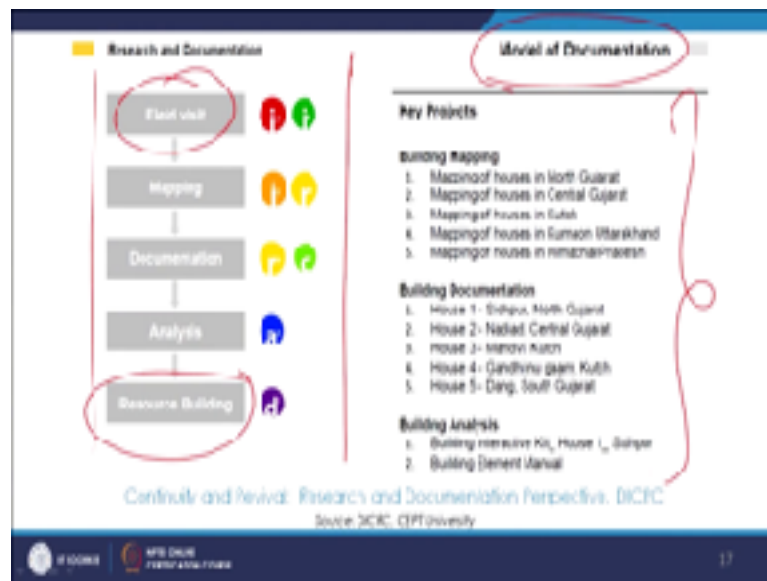
Also the resource building part we were talking about the building craft laboratory. So, a certain craft form is selected, the cluster is identified, they go to the community they again create this very important significance set of data and then put on the online portal which is available for everyone.

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So, those kinds of activities and again the resource building part we saw these sort of resource inventories which are put up with different again different kinds of books, different kinds of data generation that happens over there. The building mapping that happens. So, all of it is available again you know the building craft laboratory is there online and this resource building is taken care through that.

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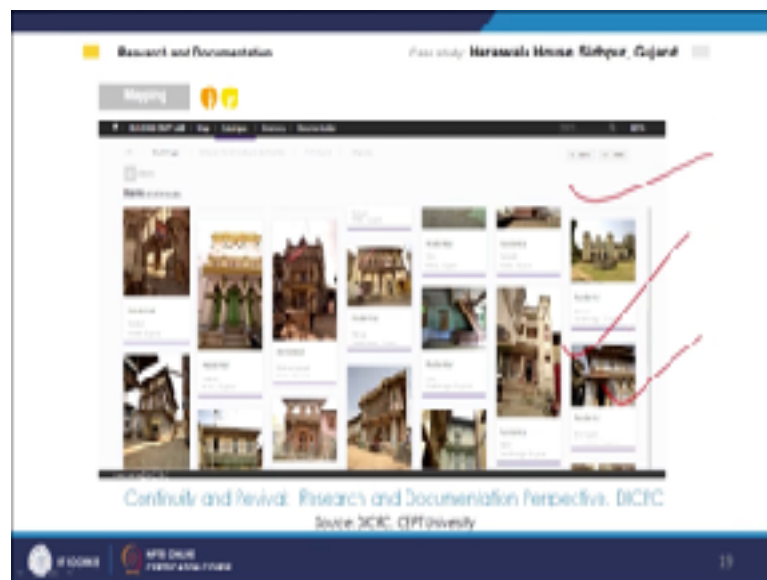
So, again you know model of documentation. So, again from field visit all the way till resource building they have this set of step-by-step activities which is now a sort of a framework which they follow as a system and then there are a certain projects through which these actions and activities are highlighted.

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So, field visit, going on the field discussing with the people who are native and in learning from them. And again creating this rich repository, documenting, putting data online.

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Then again here through drawings, you know through documentation whether it's a visual documentation, you know through photo photography or through sketching or through drawing the different tools that are employed.

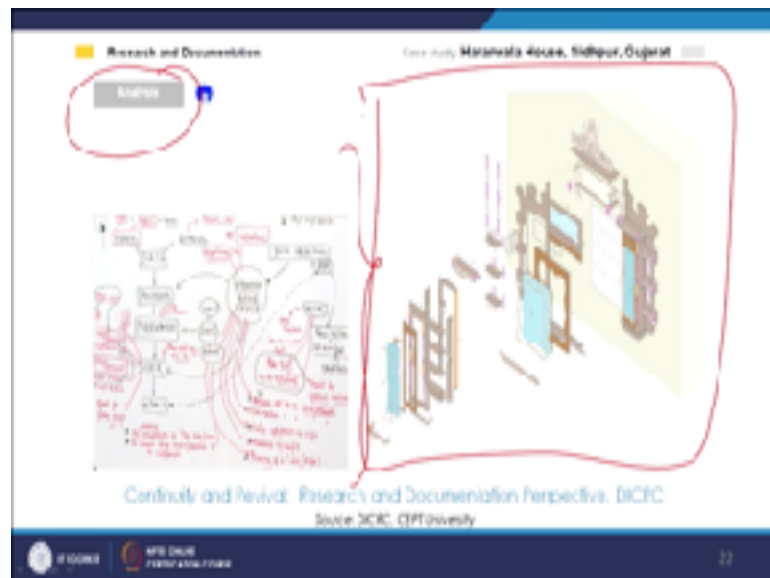
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And then these drawings on site which are finally converted into technical drawings and they are a part of this rich portfolio again. So, from research and documentation to

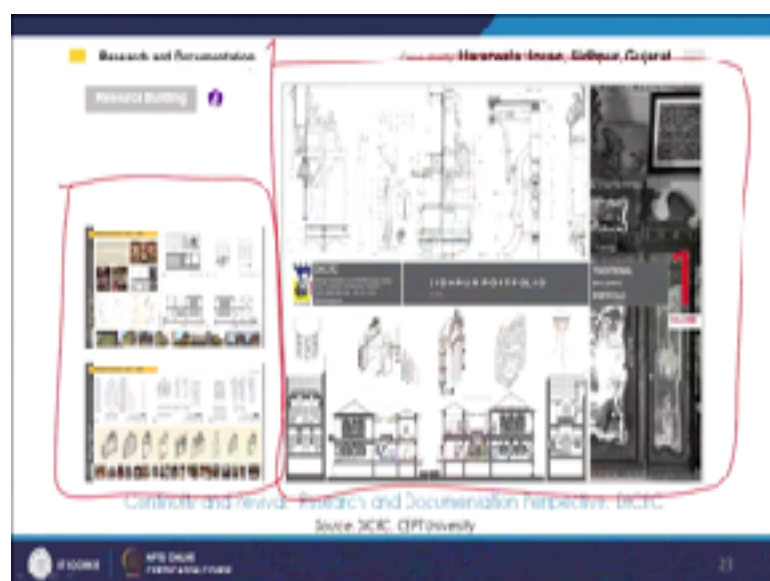
analysis to this portfolio creation which is therefore discrimination. All of these activities are done.

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Through analysis I was just mentioning. So, analysis also we see we discussed about it at length earlier. And, so, resource building part, the portfolio and the digital plates and panels that are I was mentioning that's also created.

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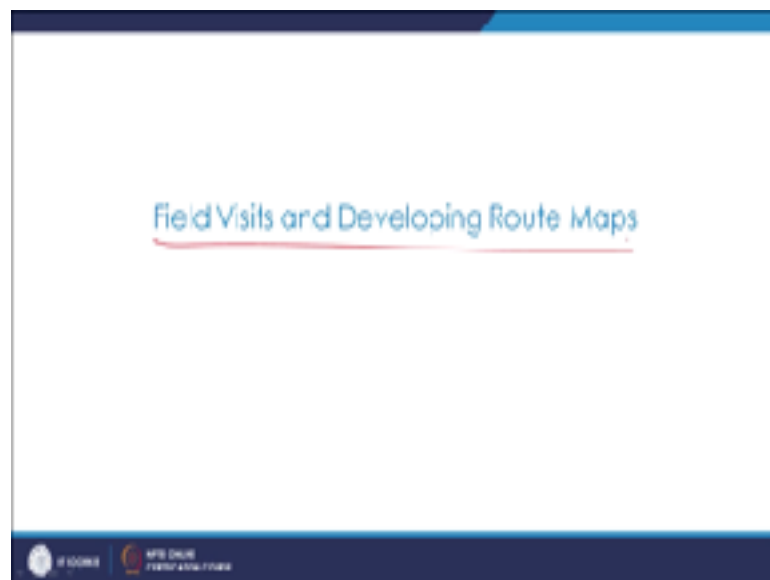


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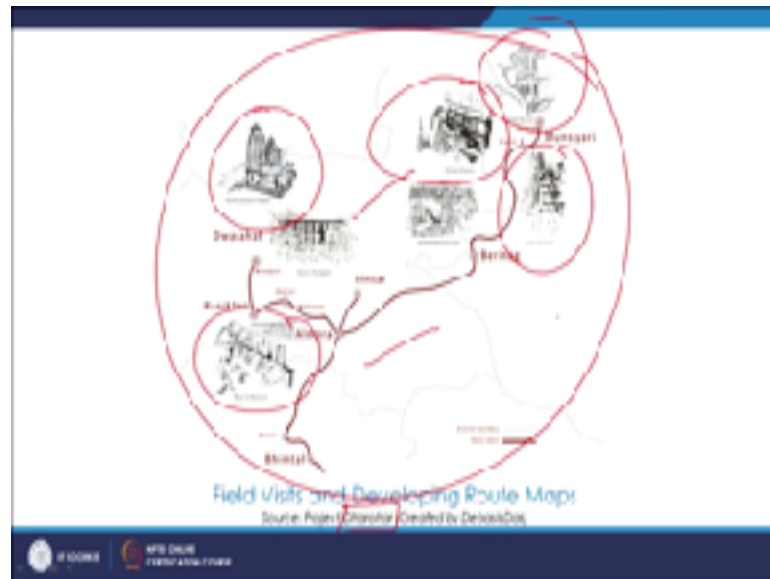
And talking about IIT Roorkee now, we because we have now already discussed on this I am just visually flipping through them and just telling the keywords what all we already covered.

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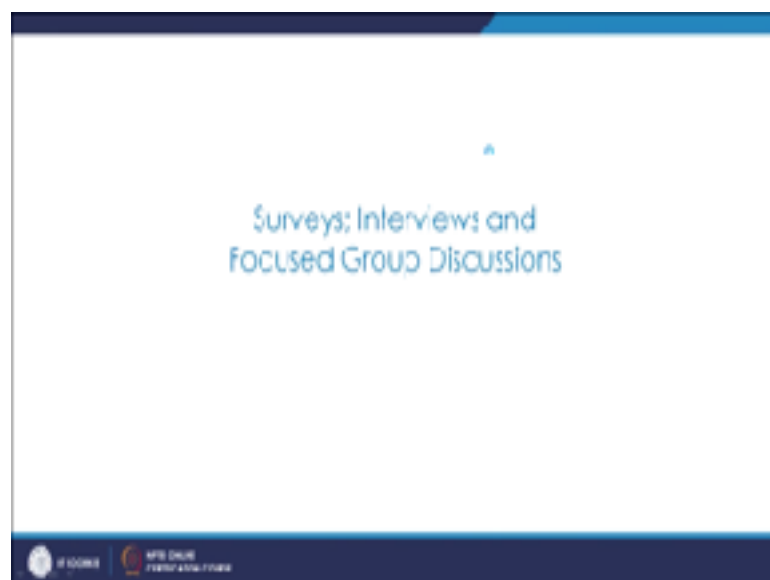
Field visits and developing the route map sites how for this project Dharohar the team had worked.

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And we created these route maps. So, very interesting routes where we identified interior architecture built forms and craft forms and all these mapping them, documenting them and then creating these interesting followed by service interviews and the focus group discussion.

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* Workshop refers to the place where an artisan(s) work and make products/products.

3. Profile of Craftpersons

Workshop/Cluster/Location	
Total Number of Craftpersons	
Origin	
Gender and Age	
Contact Numbers	
Family Size	
Community/Place	
Crafts Practiced	
Practicing since how many years/Generations	
Where did they learn the 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

So, we discussed about this questionnaire which is you know taken on the side set of questions are asked to all these communities and craft persons and lot of information is generated through this. And it also helps in creating a directory because the cluster is visited, the names of craft persons are recorded, their demographics, their you know all the details, everything. So, that is generated plus you know from other data if requires extra sheets are used.

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Profile of Craftpersons (Rajasth)	Profile of Craftpersons (Karnat)
Workshop/Cluster/Location	Workshop/Cluster/Location
Total Number of Craftpersons	Total Number of Craftpersons
Origin	Origin
Gender and Age	Gender and Age
Contact Numbers	Contact Numbers
Family Size	Family Size
Community/Place	Community/Place
Crafts Practiced	Crafts Practiced
Practicing since how many years/Generations	Practicing since how many years/Generations
Where did they learn the craft from?	Where did they learn the craft from?
Most Popular Design/Product	Most Popular Design/Product
Other Products	Other Products
Business Status	Business Status
Education Level	Education Level

Surveys Conducted
Source: Project Director, JAC/PL - Course Coordinator

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So, and yeah these kinds of interviews with the different stakeholders who are working in different capacities and government, non-government, individuals, organizations that is done.

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S. No.	Cluster Name	Location	Year of Establishment
1	Handloom	Handloom Cluster, Ahmedabad	1980
2	Handloom	Handloom Cluster, Ahmedabad	1980
3	Handloom	Handloom Cluster, Ahmedabad	1980
4	Handloom	Handloom Cluster, Ahmedabad	1980
5	Handloom	Handloom Cluster, Ahmedabad	1980
6	Handloom	Handloom Cluster, Ahmedabad	1980
7	Handloom	Handloom Cluster, Ahmedabad	1980
8	Handloom	Handloom Cluster, Ahmedabad	1980
9	Handloom	Handloom Cluster, Ahmedabad	1980
10	Handloom	Handloom Cluster, Ahmedabad	1980
11	Handloom	Handloom Cluster, Ahmedabad	1980
12	Handloom	Handloom Cluster, Ahmedabad	1980
13	Handloom	Handloom Cluster, Ahmedabad	1980
14	Handloom	Handloom Cluster, Ahmedabad	1980
15	Handloom	Handloom Cluster, Ahmedabad	1980
16	Handloom	Handloom Cluster, Ahmedabad	1980
17	Handloom	Handloom Cluster, Ahmedabad	1980
18	Handloom	Handloom Cluster, Ahmedabad	1980
19	Handloom	Handloom Cluster, Ahmedabad	1980
20	Handloom	Handloom Cluster, Ahmedabad	1980
21	Handloom	Handloom Cluster, Ahmedabad	1980
22	Handloom	Handloom Cluster, Ahmedabad	1980
23	Handloom	Handloom Cluster, Ahmedabad	1980
24	Handloom	Handloom Cluster, Ahmedabad	1980
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28	Handloom	Handloom Cluster, Ahmedabad	1980
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79	Handloom	Handloom Cluster, Ahmedabad	1980
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81	Handloom	Handloom Cluster, Ahmedabad	1980
82	Handloom	Handloom Cluster, Ahmedabad	1980
83	Handloom	Handloom Cluster, Ahmedabad	1980
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89	Handloom	Handloom Cluster, Ahmedabad	1980
90	Handloom	Handloom Cluster, Ahmedabad	1980
91	Handloom	Handloom Cluster, Ahmedabad	1980
92	Handloom	Handloom Cluster, Ahmedabad	1980
93	Handloom	Handloom Cluster, Ahmedabad	1980
94	Handloom	Handloom Cluster, Ahmedabad	1980
95	Handloom	Handloom Cluster, Ahmedabad	1980
96	Handloom	Handloom Cluster, Ahmedabad	1980
97	Handloom	Handloom Cluster, Ahmedabad	1980
98	Handloom	Handloom Cluster, Ahmedabad	1980
99	Handloom	Handloom Cluster, Ahmedabad	1980
100	Handloom	Handloom Cluster, Ahmedabad	1980

So, all of it is the part of the research and documentation, identification of the cluster and why is it significant.

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S.No	Cluster Name	Duration
1	Handmade Paper	10
2	Handmade Paper	10
3	Handmade Paper	10
4	Handmade Paper	10
5	Handmade Paper	10
6	Handmade Paper	10
7	Handmade Paper	10
8	Handmade Paper	10
9	Handmade Paper	10
10	Handmade Paper	10
11	Handmade Paper	10
12	Handmade Paper	10
13	Handmade Paper	10
14	Handmade Paper	10
15	Handmade Paper	10
16	Handmade Paper	10
17	Handmade Paper	10
18	Handmade Paper	10
19	Handmade Paper	10
20	Handmade Paper	10

List of Craft Clusters Covered under MFC, Almorah

Source: NGO Almorah (Data for 2012-13), Project Director, MFC (P.I. - Course Coordinator)

Again you know the different clusters which are already covered under certain schemes which are highlighted and they reinforce the relevance of studying them and documenting them. So, base work like that, background research like that.

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S.No	Name	Address
1	Handmade Paper	10
2	Handmade Paper	10
3	Handmade Paper	10
4	Handmade Paper	10
5	Handmade Paper	10
6	Handmade Paper	10
7	Handmade Paper	10
8	Handmade Paper	10
9	Handmade Paper	10
10	Handmade Paper	10
11	Handmade Paper	10
12	Handmade Paper	10
13	Handmade Paper	10
14	Handmade Paper	10
15	Handmade Paper	10
16	Handmade Paper	10
17	Handmade Paper	10
18	Handmade Paper	10
19	Handmade Paper	10
20	Handmade Paper	10

List of Craftpersons Identified in Uttarakhand by IIT Roorkee

Source: Project Director Resources - IIT Roorkee, Uttarakhand (Almorah, P.I. - Course Coordinator)

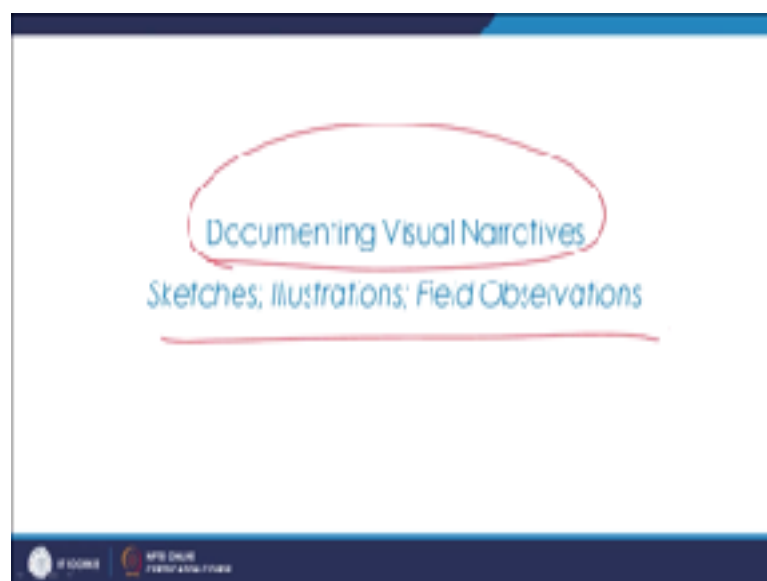
Again so, creating the directory and you know, creating the list of the craft persons whom we contact and then you know collaborate with in and create a network, that kind of data generation.

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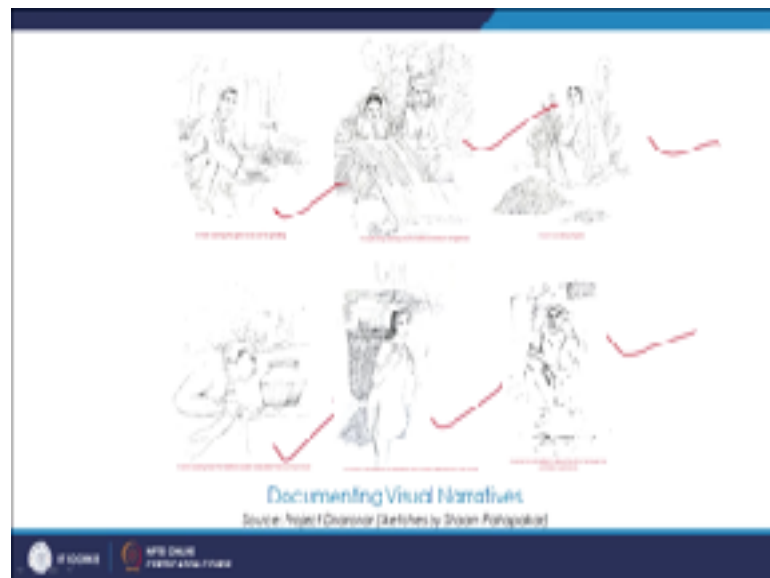
And during the interviews and focus group discussions again there is a mention of certain clusters and certain craft forms and certain important pointers which are taken note of and then you know further they are put up on record for later projects to take them or maybe some of the information which is related to the ongoing project that is then tapped so, that kind of documentation.

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And very interestingly we will also document through visual narratives and we create lot of illustrations and sketches and there's a team that works on that kind of activities.

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So, we have all these visual narratives, documenting the creative cultural industries of Uttarakhand.

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And we just tried to very visually and aesthetically document, of course along with the other details which are like you know the body of text in the monographs or the reports or the presentations that we make.

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So, again also documenting the step by step process how a certain art and craft work is done, those kinds of significant details.

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So, here it is the woodwork and *Baghet* work so, all those details.

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And this is the weaving, we saw all of this earlier.

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And this is the copper craft. So, documenting the copper crafts, the kinds of tools, the entire process, how it is done documenting all that.

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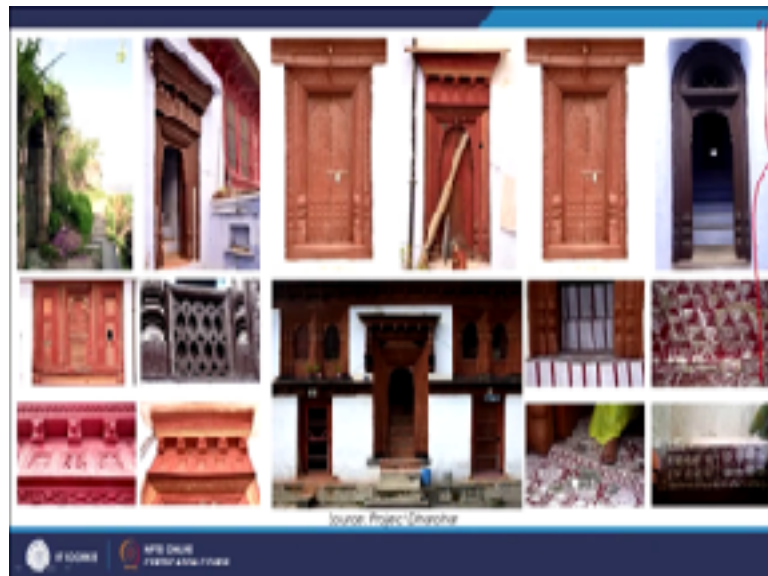
This is *Ringal*, the dwarf bamboo which is found in Uttarakhand. So, here everything is in focus material, tools, technique the process which is step by step and then documenting it very visually and also write in the details about it through text and diagrams and other way this. Then of course, identifying the relevant case studies and mapping is a very important part of the research and documentation process.

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And so, this is the documentation that we see and we discussed about them in detail already.

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Again some elements different kinds of doors and even the repository is like that which gives details on the space making elements, then the observation and analysis of course, you know.

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Very simple analysis at what eye level what kind of details and motives are seen, what color palettes.

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And the you know reference to the original motives and what is seen in the current residencies and how old are these, are they original or are they redone and things like that though sides of analysis are done. Then of course, finally, the technical drawings that are portfolio could be made and we have the resource building and we create these important references.

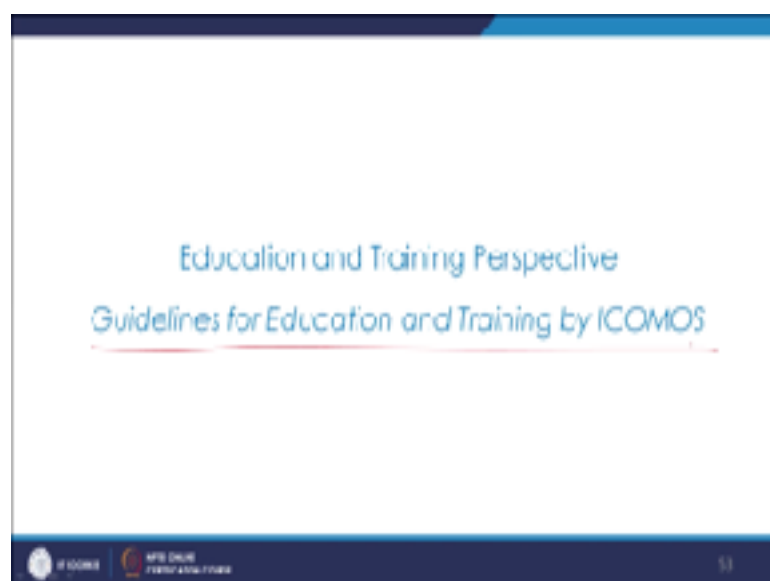
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So, the drawing is done and you know the right from the plan elevation section to also the furniture details and all those details are documented. Also the local parlance and what is the vocabulary used in the region and details like that.

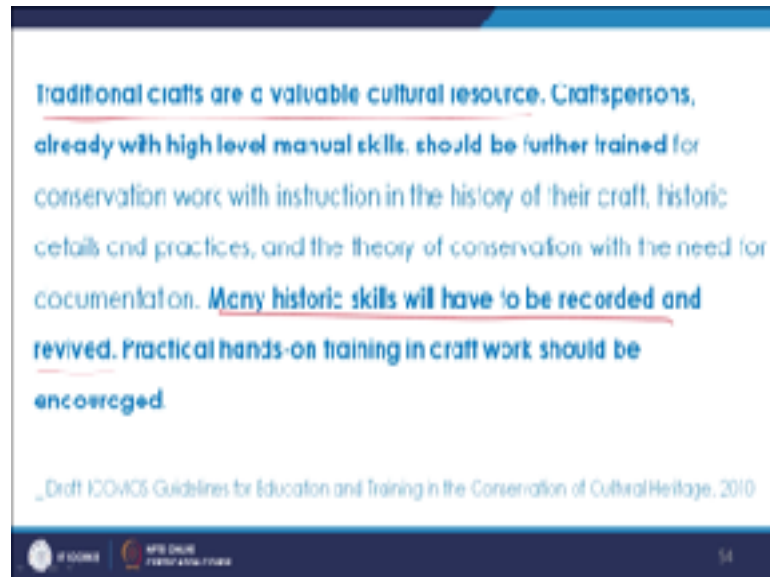
Now, talking about the education and training perspective again I will be flipping over what all we saw.

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So, we started by discussing some guidelines which are given by ICOMOS and they specifically focus on the education and training part specially talking about the field of conservation where craft is a very important focus.

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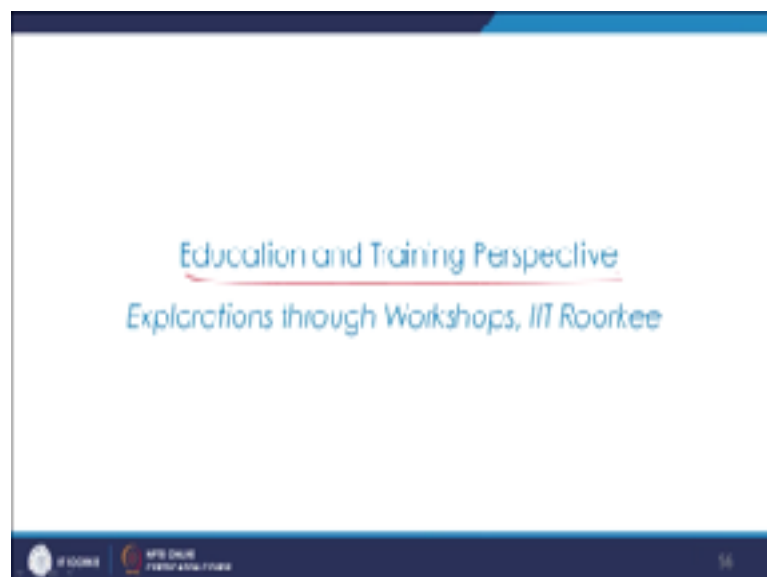
So, we could understand through these guidelines given by ICOMOS, their traditional crafts are a valuable cultural resource and that these historic skills will have to be recorded and revive. So, they talk about the continuity and revival and recording and research in documentation is a very important part of this process. So, what all exist is recorded and then disseminated and then these skills are enhanced to training through the emphasise a lot on the practical training.

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Which allows the persons associated to craft fields and trades to master technical execution and there's a lot of discussion on the capacity building part and is a mention of craft and craft persons and you know conservationist, architects and how the coming together of all of all of these different stakeholders matters a lot. So, we saw all these guidelines and important organisations and individuals talking about all these different perspectives which help us take this important aspect of continuity and revival forward and to do something about it.

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So, again education and training perspective we discussed certain workshops which are done at IIT Roorkee very regularly.

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- **Workshop Title** - Explorations in Papier-Mache, Applications in Interior Architecture
- **Expert** - Mr. Shyam Puri (Mumbai University, Tuli Kula Academy, NID, CEPT)
- **Focus** - The workshop focuses on Material Explorations in Interior Architecture, and Applications in Construction Industry; taking Papier-Mache as a medium.
- **Workshop Module** -
 - a) Awareness Through Expert Lecture
 - b) Hands-On Exposure
 - c) Conceptual Development Through Brainstorming
 - d) Prototype Development
- **Description** - This workshop is an introduction to the process, materials, tools, techniques and methods of Papier-Mache craft in India. Hands-on training in making of the medium and its various stages will complement with the discussion about its cultural significance in India. The primitive process of recycling waste paper to smooth malleable pulp will be practiced thoroughly to produce a sturdy surface. The same will be translated into exploratory ideas & forms. Techniques introduced will cover the sculptural processes of armature construction, layering, carving, modelling, painting and lacquering.

And we talked about you know the approach how the workshop is conducted, the focus is on material and specifically there are 4 modules. So, there is awareness through the expert lecture, a very prominent focus is on the hands on exposure to understand the material to touch it, to work with it. Then conceptual development and brainstorming and then eventually there is a prototype development.

Either on a small scale or on a life size scale and where there is some sort of craft design process employed which creates certain interesting value additions to the already existing products or prototype and sort of design brief is also given to the stakeholders, students and professionals who come for the conducting the workshop plus other professionals and faculty members who are interested. So, that's how the framework has been developed and lot of workshops has been done.

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So, I am I will be just flipping over this was a paper mache; so, the process again and the different steps how it is done.

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What are the different ingredients and the components?

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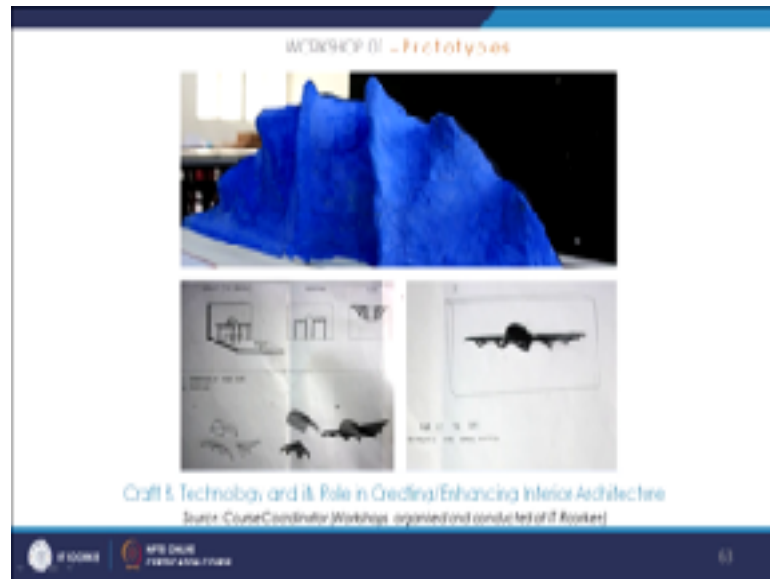
And then the different techniques; so, the armature technique and the mould technique and different techniques we have already discussed that in detail.

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The prototypes that you know that get made and some interesting explorations also some conceptual development and some drawings which give the technical details.

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So, that kind of documentation and education and training perspective is what we take into account.

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And then again sort of compilation of all the activities that are done in the workshop starting from scratch to the end, so that there is again a resource building and dissemination part attached to it which is very important.

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- **Workshop Title** - Terracotta: Transformation Through Time and Technology
- **Expert** - Ar. Priyanka Mangrulkar (CEPT, CARBEE TERI, BRICK, Independent) and Smriti Sarawati
- **Focus** - The workshop focuses on different stages of transformation of terracotta as a material, and establishes its relevance as a construction material in current scenario with the help of innovative prototypes.
- **Workshop Module** - a) Awareness Through Expert Lecture
b) Hands-On Exposure
c) Conceptual Development Through Brainstorming
d) Prototype Development
- **Description** - Terracotta as a material till now has taken different influences to reach to the urban scene. From a material predominantly used for household & domestic use, it has been slowly shifting to building & construction industry. The use of terracotta hollow blocks is useful for efficient construction and ease of handling. Since half a century, research and development has proved the potential of terracotta as a material for construction.

So, that and so many other workshops which are done few of them have been done and listed and discussed already.

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So, this was terracotta so, majorly focusing on a particular material the tools and techniques related to it the process and provide while making certain prototypes within it and how we could understand that material and making within the larger context of space making. So, again we were talking about building crafts during all the workshops predominantly.

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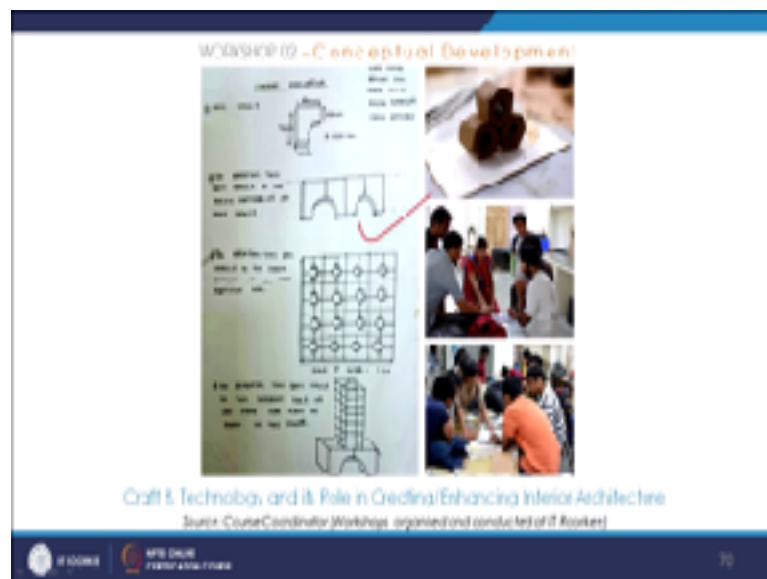
So, again the methods and learning the material the test the plasticity test over here.

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The tools and the process is involved. Again concept development.

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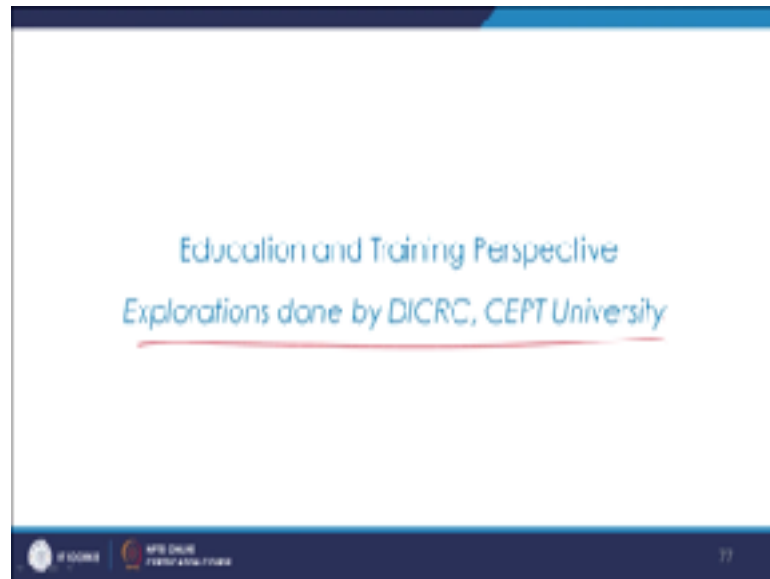


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And certain prototypes that get made all of these which are also exhibited along with the collages and posters and panels, so all of these details that is what is followed. So, we saw all these details in the earlier modules.

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We also saw some work done by DICRC.

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And within the education and training perspective they also do lot of workshops

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and there is lot of collaborating craft design process that is employed, lot of stake holders coming they contribute and there is knowledge sharing.

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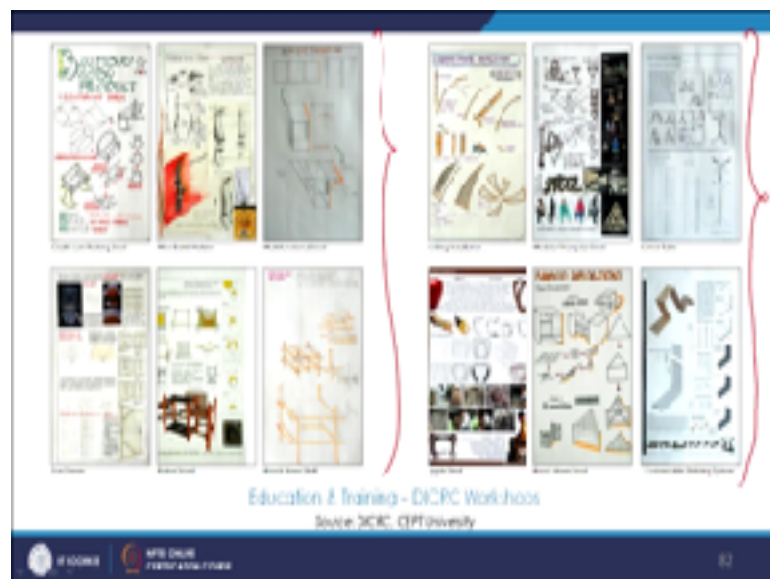
And there is experimentation, there is making, there is doing.

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And there is of course dissemination through exhibitions and outputs.

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And again there is a resource building creation where the concept developments are also shared along with the final output.

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And there are a lot of a craft design groups that are created which have different stakeholders and they work together to come up with certain results.

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And that's also a collaborative platform in learning and the training part, innovation part.

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So, all of that gets taken care of and then

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some final prototypes are made, this is again a final prototype over here with this team which work together, again over here, so some interesting joinery.

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Learning the material when the groups that are formed details about that kind of repo that they built among themselves, they work together and then they finally exhibit their works, which is disseminated. So, again another one that

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we saw in one of their works.

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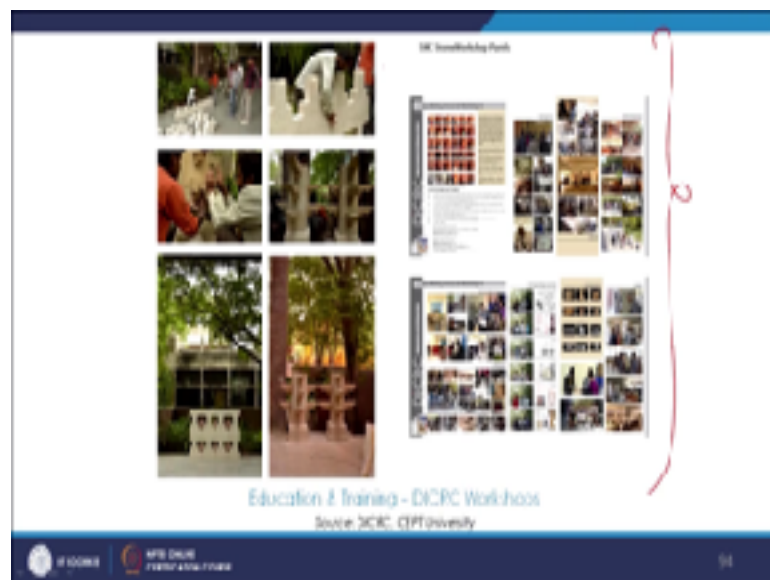


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And we were talking about the plates and posters and portfolios all that is done which is the outcome of these workshops in collaborative exercises some more panels over here that we see.

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Again some more panels, some more prototypes which are demonstrated like you could just go and see them there, some of them are in the exhibition part.

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Then we came to the innovation and development perspective and we again saw some works and examples.

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We discussed the decade of innovations and we also discuss the road map which has been created by Sam Pitroda and the national innovation council. We also saw some interesting diagrams explaining the craft design collaborations and how they are important tools for innovation and development.

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A. Formulate a **Roadmap for Innovation for 2010-2020**

B. Create a framework for:

- Evolving an **Indian model of innovation** with focus on inclusive growth
- Delineating **policy initiatives** within the Government, required to spur innovation
- Developing and **championing innovation attitudes and approaches**
- Creating appropriate **eco-systems and environment** to foster inclusive innovation
- Exploring **new strategies and alternatives** for innovations & collaborations
- Identifying ways and means to **scale and sustain innovations**
- Encouraging **Central and State Governments** to innovate
- Encouraging **universities and R&D institutions** to innovate
- Facilitating **innovators by SMEs**
- Encouraging **all important sectors of the economy** to innovate
- Encouraging **innovation in public service delivery**
- Encouraging **multidisciplinary and globally competitive approaches** for innovations

C. Promote **setting up of State and Sector Innovation Councils** to help implement strategies for innovation in states and specific sectors

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So, we saw this road map for innovation for 2010 – 2020, it has this exhaustive list that we have already discussed and discussed several innovation opportunities

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and we try to understand how they are you know, the lot of permutations and combinations can bring lot of opportunities for innovation

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A. Innovation paradigm to focus on inclusive innovation for/of & by the people

B. focus on 'frugal innovation' that produces products and services that are affordable by more people at low levels of income, without compromising quality

C. Need innovation processes that are 'frugal' in terms of the resources required & have a 'frugal' impact on the earth's resources

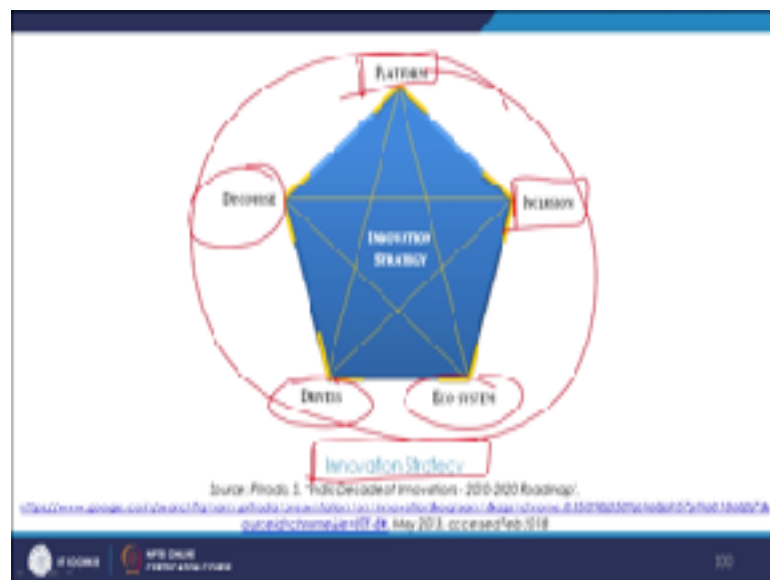
D. Transform from a knowledge-producing economy to a knowledge-sharing society that will have relevance to many parts of the world

Inclusive Innovation: The Indian Model

IFG 2018 NPD GROUP INNOVATION FOR GROWTH

and we also understood the frugal innovation and India's strength in creating frugal innovation plus this interesting shift from a knowledge producing economy to our knowledge sharing society all that we had discussed about.

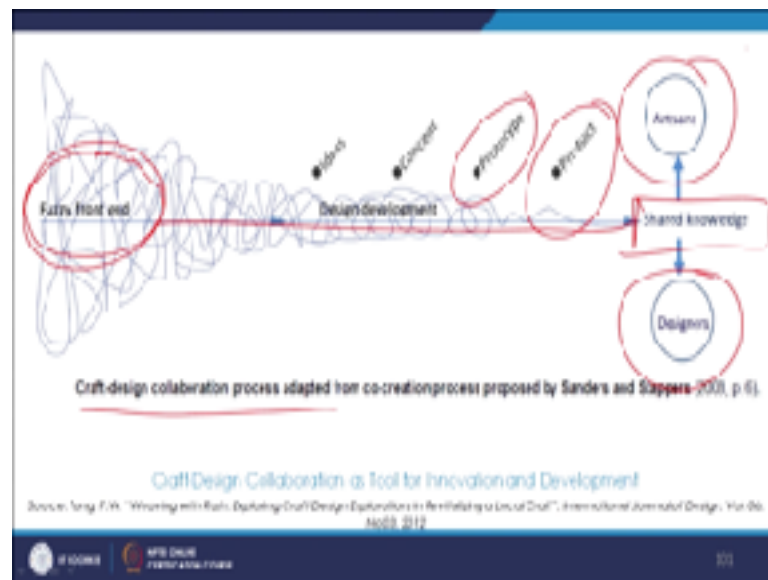
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And we saw this innovation strategy- a significant discussion which is happening in India through different platforms. And this important strategy which has these 5 nodes you know creating platform, encouraging inclusion, creating ecosystem, identifying and

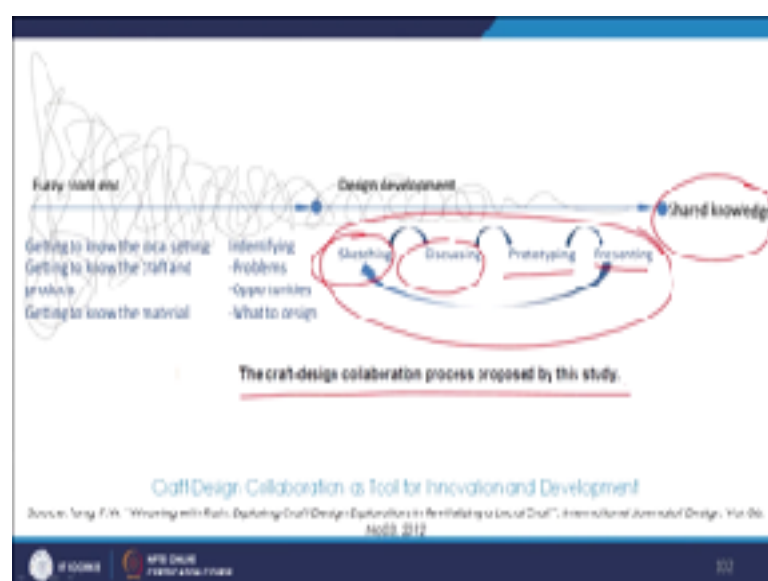
generating drivers for change and innovation and then having discourse which helps establishing and understanding and also disseminating all these discussions that get generated and knowledge that get shared.

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So, we saw this and we saw these very interesting craft design collaboration processes where you know the artisan and designers work together, there is a shared knowledge

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and you know right from the fuzzy end of you know certain ideas there is a certain final product of prototype which is generated towards the end through this collaboration that we see over here and again adding to this diagram this interesting layer where you know there is sketching, discussing, prototyping, presenting again this contributes to this interesting process of you know creating shared knowledge and then generating certain interesting results or a value adding to already existing results. So, we saw all these interesting processes and interesting collaborations.

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And we also understood design intervention, how it is important to have you know knowledge import and knowledge export and different stakeholders who work together. So, all these interesting discussions we have been having so far I have put things to just summarise.

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Continuing the innovation and development perspective then we went on to see some works done by DICRC.

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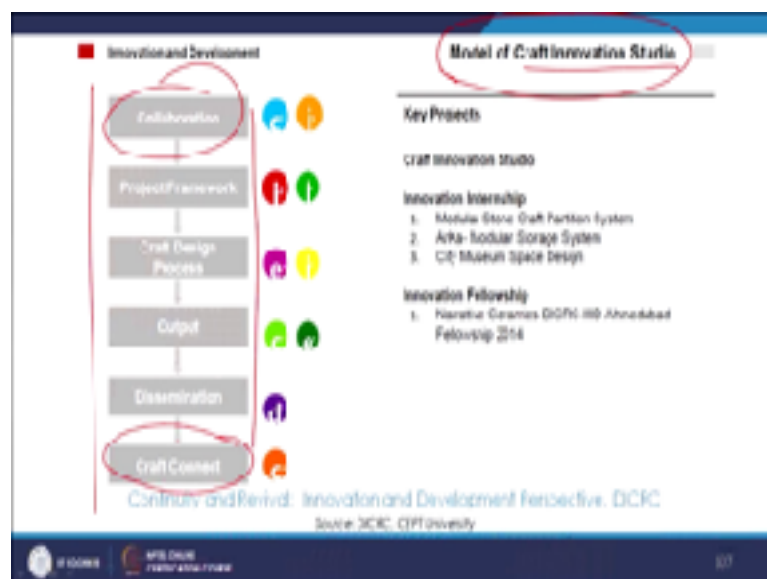
And again they have this model for their craft innovation workshops and this is the framework that they follow the step by step thing and then we also saw some key projects. So, this is how they do it and we also saw the step by step process, you know what is their collaboration model.

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How do they work together

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and what is the side of different activities that they you know do when it is the mention of model of craft innovation studio. So, there is a collaboration and then there is this entire process and then finally there is a sort of a network and connect that is established. So, we discuss that in detail and we saw some work of course done by IIT Roorkee.

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Where we mentioned the idea of this design hub which was an ideation state and I have been mentioning it that it is not really executed, but we try to understand this very interesting process you know where there was this creation of partnerships and there was also a development of new paradigms for pedagogy and entrepreneurship.

Then strengthening the already established design related skills that are there within the campus through different stakeholders, plus also adding new scenarios to it and then this 2 sides to this frame work hand in hand and then there is some sort of resource generation, new prototypes development and things like that. So, we discuss this model in detail earlier.

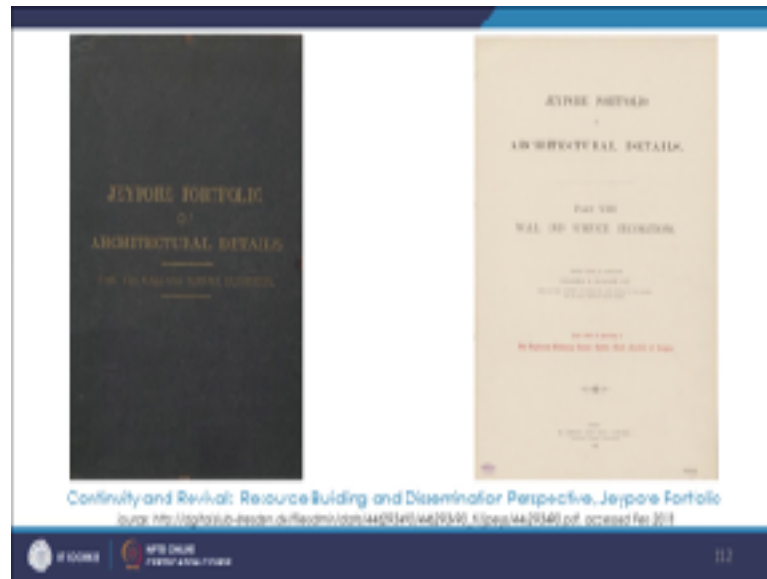
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Talking about the resource building and dissemination perspective that we saw in great detail in the very previous module itself so I will just summarise that. So, we were talking how important is to not just document and research but also to create repositories and disseminate because of there is so much effort which goes into the research and documentation part you know going on the site doing survey and generating a lot of data and information but if they are not preserved archived and presented well and their if they are not disseminated then the purpose is defeated.

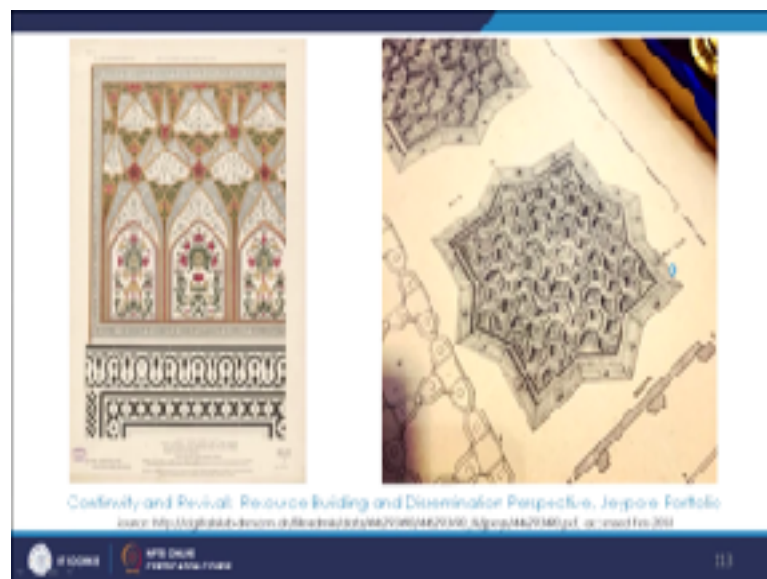
So, it is very important that the resources are created, repositories are created and there is a proper method to dissemination so that more and more information reaches and it is accessible to lot of people so that lot of people can plug in more data and relevant set of information. So, we saw the in very very exquisite plates from the Jeypore portfolio and the details that are covered within that.

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So, we saw all these wall decorations.

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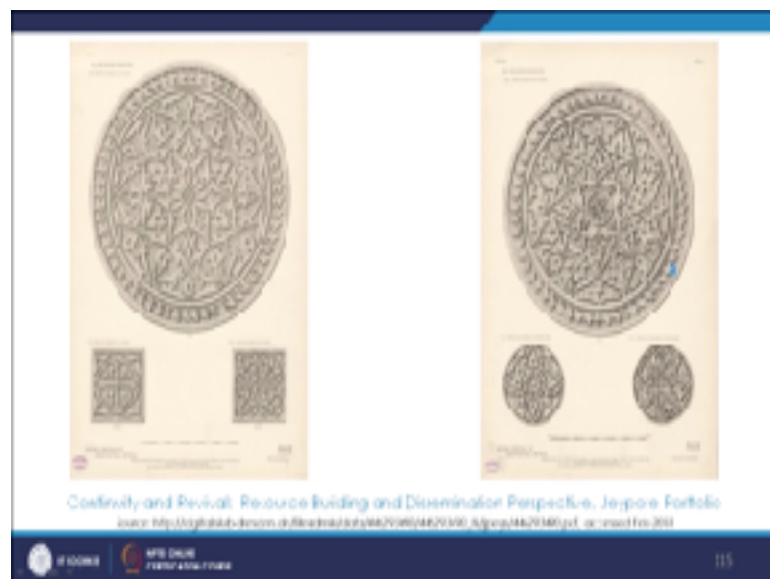
And surface decorations.

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We saw certain drawings on scale.

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We saw the motifs and the different geometry that are followed.

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And we also then saw the building technology heritage library, how it is a very important online source

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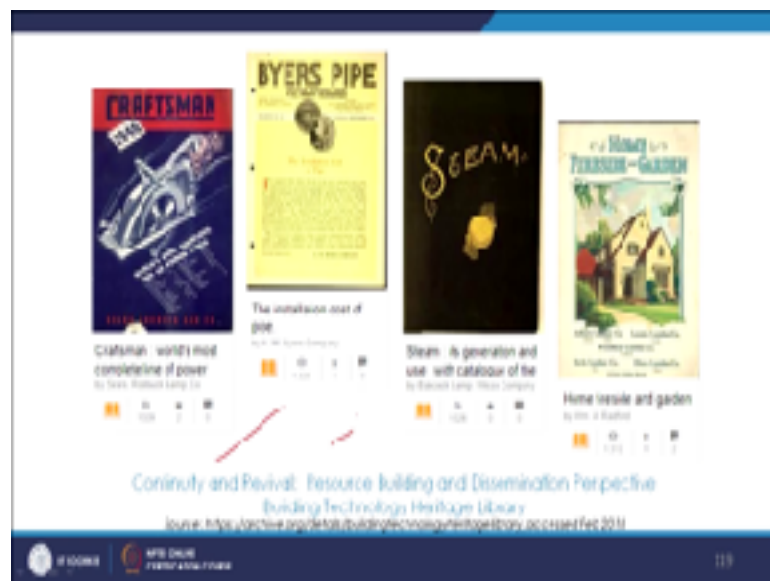


which gives so many different catalogues and books covering, so many a different subjects and detailed aspects related to craft and interior architecture specially the building trade catalogue part is very significant, where these catalogues give you know lot of information be it standards or be it the technique of making or be it the information

on different kinds of materials. So, all that resource building has been done by this online cataloguing portal.

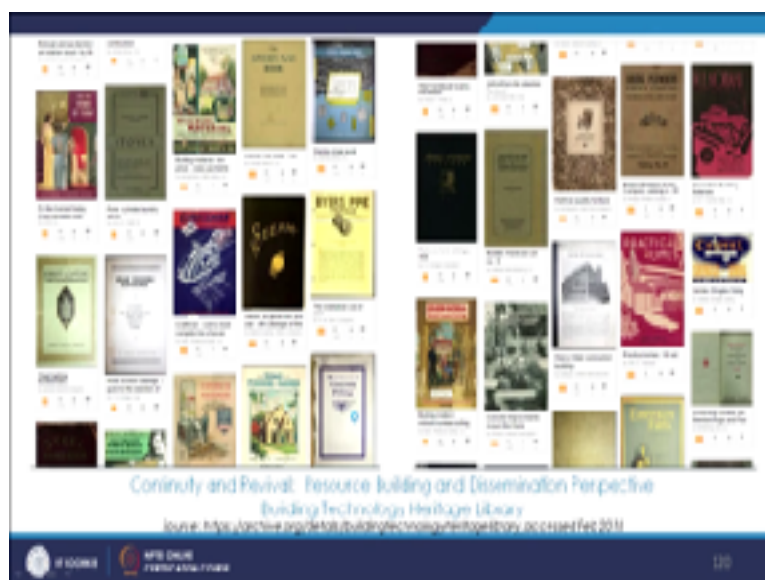
So, different books and catalogues, identifying the relevant literature is also a very important part of the process, I mean the repository could not be created without putting lot of effort in identifying the relevant resources and allowing those contributions and to put things you know in a very organised way on a portal or in a hard copy catalogue

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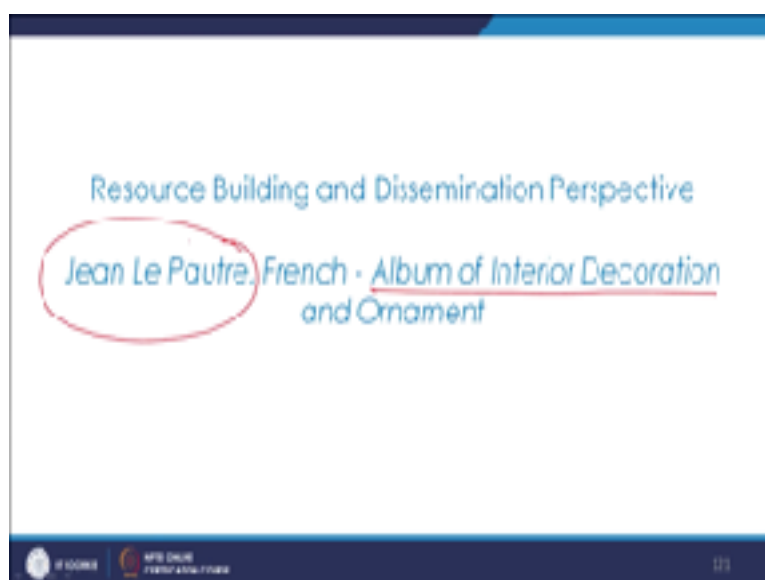
and you know different mediums. So, that way they have done a very good job and there are a lot of details that are present.

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Again a consolidated summary that you see on the slide there are different kinds of books and catalogues which we see on this portfolio this side and this side. So, this is how we discuss the resource building and dissemination part and then we moved on to the album of interior decoration and ornaments.

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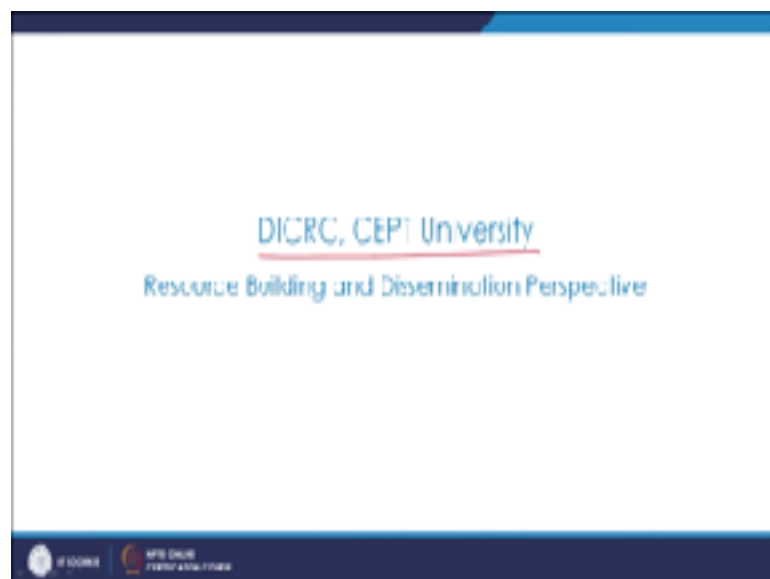
And we were seeing the works of the artist Jean Le Pautre and we could understand the significant contributions made.

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And the catalogue that he has created, the different elements which have been put together and which are there as references, be it the space or a particular element, a wall surface design or a mirror design or a spatial design, so those kinds of details we saw in this catalogue which is there in the collection of lot of different museums, very popular museums.

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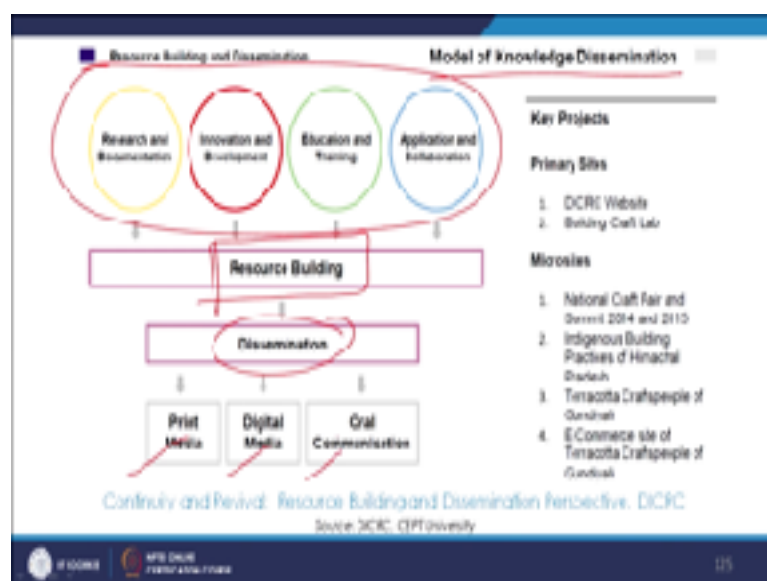
Again we saw DICRC's work where they focus on the resource building aspect and we saw all the plates and their portfolios that have been done.

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And we also saw this model of knowledge dissemination where we see this important nodes which eventually contribute to resource building and finally the dissemination happens through different mediums.

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We saw this model, we saw different frameworks which has been adopted by DICRC and other organisations also IIT Roorkee how they work.

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And we see again we saw as a resource building and dissemination part they do the significant set of activities mapping, cataloging, creating directory and then you know the documentation which plugs into all of these important outcomes.

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And we also understood that they have this building craft lab and I have been repeatedly suggesting that you go have a look at it. So, there are different users you know who for whom the data which is generated by them is useful plus there is also a set of data producers like people like us who could plug into the data and then it is all managed through different you know individuals and stakeholders. So, that's the model which is followed.

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And again some more resource building part, how they create this repository and we saw some IIT Roorkee work where they focus on the resource building and dissemination part and very visually we just saw some projects and how the repositories created.

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And how the works are disseminated through media, through different monographs, through different publications, research papers, through some exhibitions, through some online portfolios, also a through word of mouth when people come for a certain seminar or workshop or project discussion or brainstorming there are lot of people, lot of stakeholders to come together, there is networking, there is data discussion, knowledge sharing, data generation and then the knowledge transfer happens.

So, that's how the resource building and the dissemination part is taken care of.

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So, again you know this is a part of an exhibition which was put at CEPT, this panel.

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And again some works done and put up as exhibition panels, these are some pages and jacket covers from a monograph, where the creative and cultural industries of Uttarakhand are documented very visually, through illustrations.

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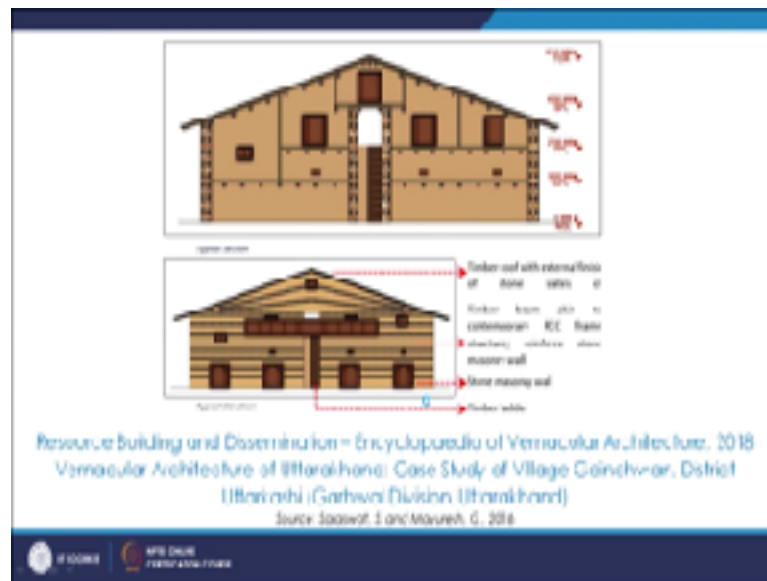
Again the brainstorming and exhibition and discussion part. We have already discussed that in great detail. The publications that I was mentioning. So, reputed platforms putting up the work they are opening it up for discussion and feedback.

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And you know some chapters in the books

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again getting some feedback and critical reviews, contributing to the encyclopaedia and going to remote areas and villages and documenting the material, the activity is, their life style and different details of the building craft so all of these and then putting them into exhibition panels.

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and some digital plates, also trying to document agriculture, their food and what is the life that surrounds the communities. All those kinds of details.

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Of course, the interior architecture, space making elements and then creating plates out of it.

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So, these details we saw in the previous module.

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And again the art forms, the timber craft, different case studies which are identify the residences that are documented.

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Some illustrations and visual narratives and how they get exhibited and their also a part of certain monograph series and that is how it takes care of the dissemination part. Some more monographs.

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And some courses that are conducted which again discuss about some important interdisciplinary aspects talking about craft, architecture, art, design, and its quite amazing that MHRD is really recognising such courses and the GIAN course that you see here and the NPTEL course that is happening again is a testimony to you know the encouragement that the ministry is giving. And again more resource creation, some project proposals.

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Some studio works done by students creating a visual repository, creating reports and details creating documentaries you know that's very interesting. So, due to the shortage of time I can't really play a documentary over here but some of them I think are already there on YouTube students have put up their work so, you could see that.

So, this was a very important module where we were talking about continuity and revival and I have just tried to summarise this as briefly as possible because there was so much to discuss while talking about research and documentation, education and training, innovation and development and finally the resource building and dissemination.

But you could discuss more go through the references. In the next module we are going to talk about interventions and we will see different types of interventions, which could be possibly discussed and we will focus on the next module on the process based interventions. So, we will have a discussion on that and let us see some references.

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So, these are the consolidated references of all the last previous 4 module plus of course, some common references which we are seeing since the first lecture. So, the list is like this.

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Thank you.