



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY

(DEEMED TO BE UNIVERSITY)

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SCHOOL OF BUILDING AND ENVIRONMENT

DEPARTMENT OF ARCHITECTURE

UNIT – I – DEFINITION AND UNDERSTANDING – SDE1402

I . SKILLS AND KNOWLEDGE

INTRODUCTION

Craft also refers to the manual dexterity and artistic skill which is required in working with materials and in creating objects that can be ornamental or functional or both. So, it usually involves materials, making and it involves community traditions that are transferred from generation to generation and it involves a utility, it is made for use.

Another definition which is given by Dr. Nichola Houghton; “Craft is the development of practical, aesthetic and thinking skills and of creativity through the conception and production of individual works and an in-depth engagement with materials.” When we talk about craft there is also a mention of indigenous, locality. There is very much a talk about materials and skills and craft persons. It also makes us talk about or believe in ethnicity, morality, domesticity.

Craft is about communication, storytelling, process, traditions, vernacular. ‘Art’ and ‘craft’ are two contrasting kinds of aesthetic, work organization and work ideology, different in their emphasis on the standards of utility, skill and beauty



CLASSIFICATION OF CRAFTS

- Ceramics and glass crafts
- Fibre and textile crafts
- Flower crafts
- Leather work
- Mixed media
- Needle work
- Paper crafts
- Wood and furniture crafts
- Stone crafts
- Metal crafts
- Ritualistic crafts
- Hobby crafts
- Votive crafts
- Utilitarian crafts
- Rural crafts
- Urban crafts
- Folk crafts
- Decorative crafts
- Ornamental crafts

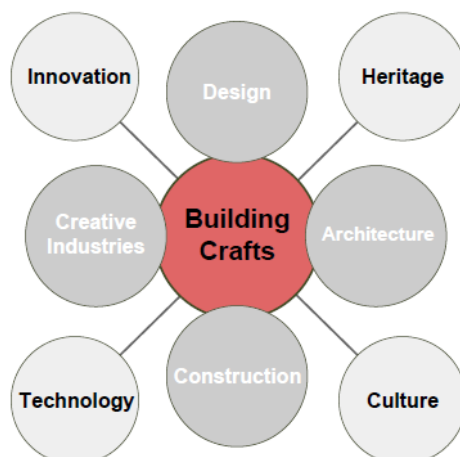
BUILDING CRAFTS:

“Specialist building skills using traditional materials and techniques required to conserve, preserve and restore and revive the nation’s historic buildings and structures” also, ‘practices which employ manual dexterity and skill, and an understanding of traditional materials, designs and techniques to make or repair useful things” HANDICRAFTS A handicraft, sometimes more precisely expressed as artisanal handicraft or handmade, is any of a wide variety of types of work where useful and decorative objects are made completely by one’s hand (hence the term handicraft) or by using only simple, non-tech related tools like scissors, carving implements, or hooks.

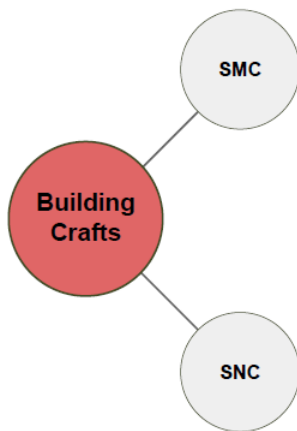
It is a traditional main sector of craft making and applies to a wide range of creative and design activities that are related to making things with one's hands and skill, including work with textiles, mouldable and rigid materials, paper, plant fibres, etc. One of the oldest handicraft is Dhokra; this is a sort of metal casting that has been used in India for over 4,000 years and is still used.



BUILDING CRAFTS & ITS ASSOCIATIONS

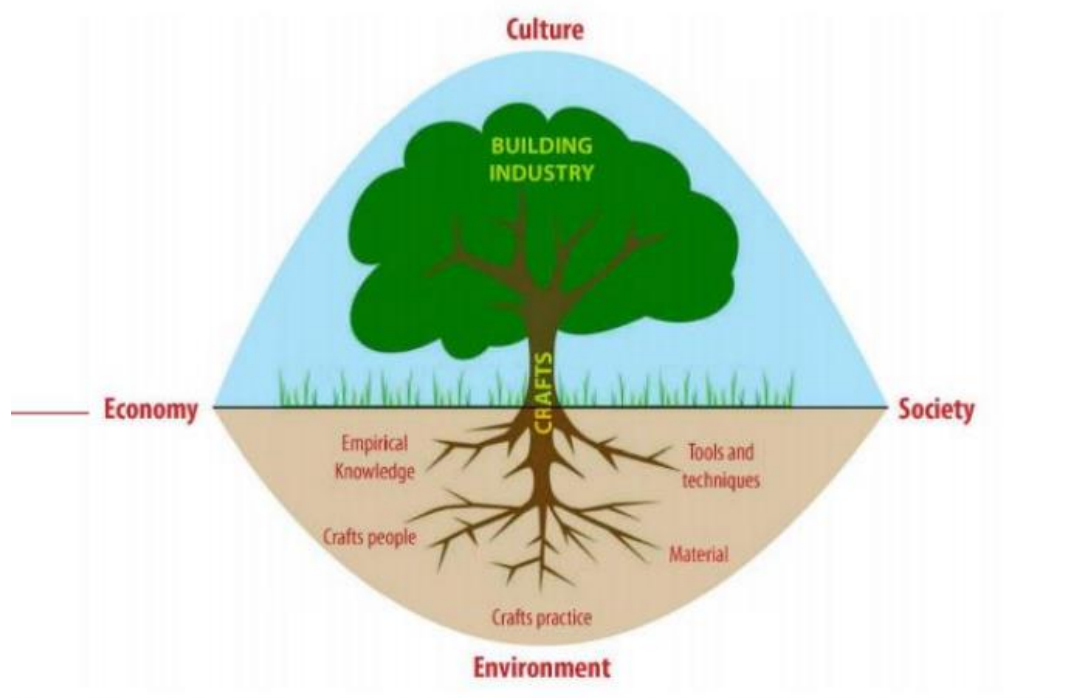


Surface Narrative Craft (SNC) are those crafts that deal with the application of two dimensional plane and have surface ornamentation or narrative as its core content.



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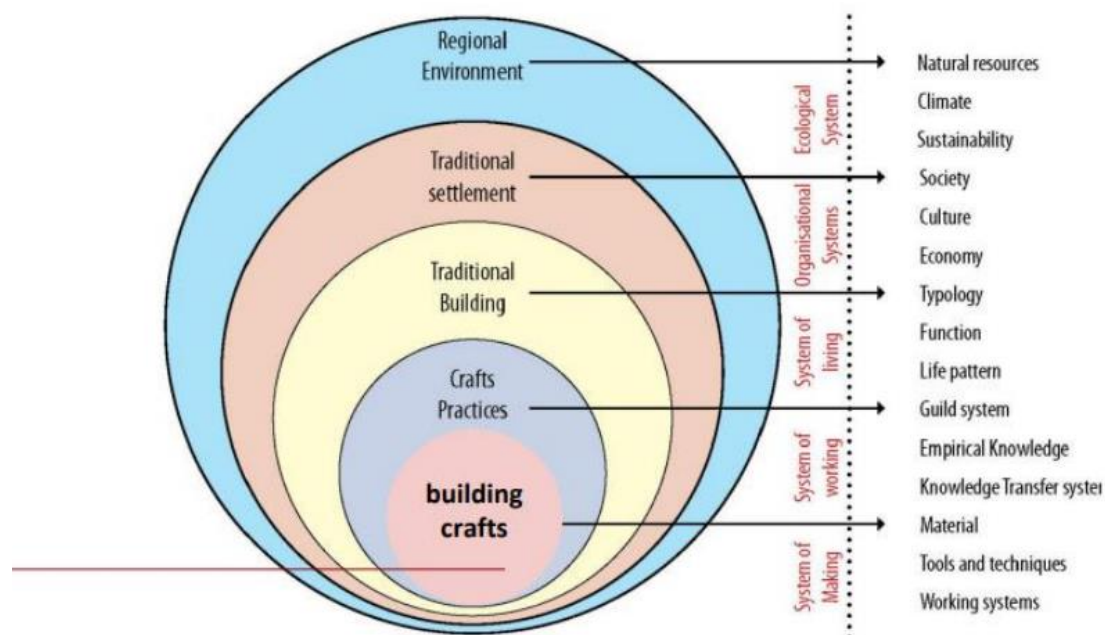
RELATIONSHIP OF BUILDING CRAFT TO SOCIETY



If we see here in this diagram this flourishing tree here is shown as building industry and crafts is what is nourishing it; which is further replenish by empirical knowledge, crafts persons, varied crafts practices different kinds of materials indigenous ones tools and techniques.

So, all of these nourish crafts and they contribute to this largest sector of building industry which reflects our culture in way of life, which serves our society, provides us shelter and utilitarian objects. They also contribute to the trade and the economy so there is an economics behind it.

RELATIONSHIP OF BUILDING CRAFTS TO BUILT ENVIRONMENT



WHY TO VALUE BUILDING CRAFTS?

Evidential Value

The building crafts visible on the traditional buildings provide us with evidence about the rich architectural heritage of the past

Historic Value

The buildings crafts gives an insight into the past events and aspects of life that relate the place to the present

Aesthetic Value

The elaborately carved built heritage allows people to draw sensory and intellectual stimulation from a place

Communal value

Building crafts help derive the meanings of a place for the people through collective experience and memories

KEY CHALLENGES IN BUILDING CRAFT SECTOR

Strategic thinking Absence of collaborations of various partners within the built heritage sector for the holistic strategic plans related to building crafts

Sustainability Lack of maintenance of our existing traditional and vernacular building stock as well as the contemporary application of building crafts in current built environment

Demand Lack of recruitment strategies to attract the craftspeople needed to solve the current skills shortage within heritage sector

Skills gaps Lack of recruitment strategies to attract the craftspeople needed to solve the current skills shortage within heritage sector

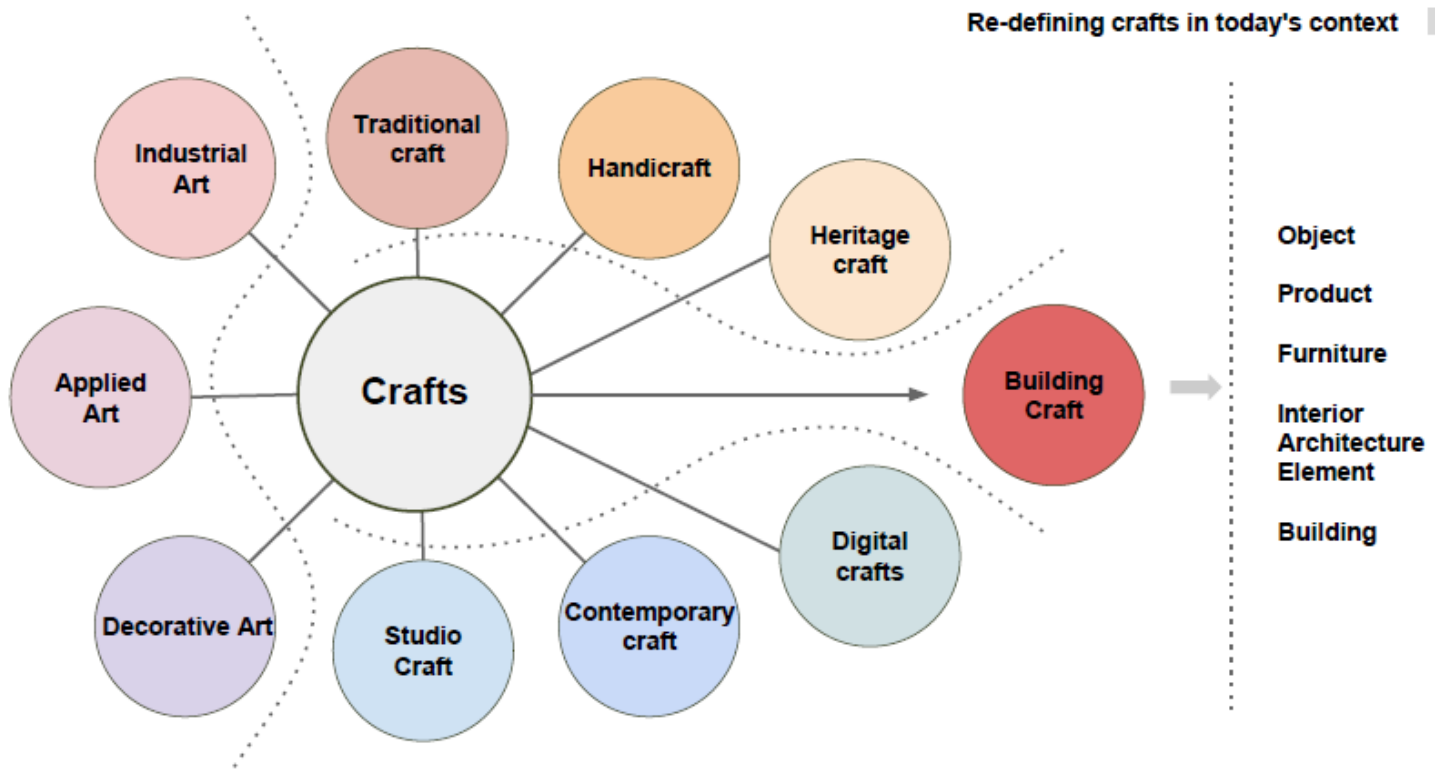
Training Lack of defined knowledge transfer from one generation to another leading to decrease of resources as well as interest amongst younger craftspeople.

Awareness Shortage of public awareness of the built heritage sector and work opportunities causing serious problems related to sustainability and survival amongst craftspeople.

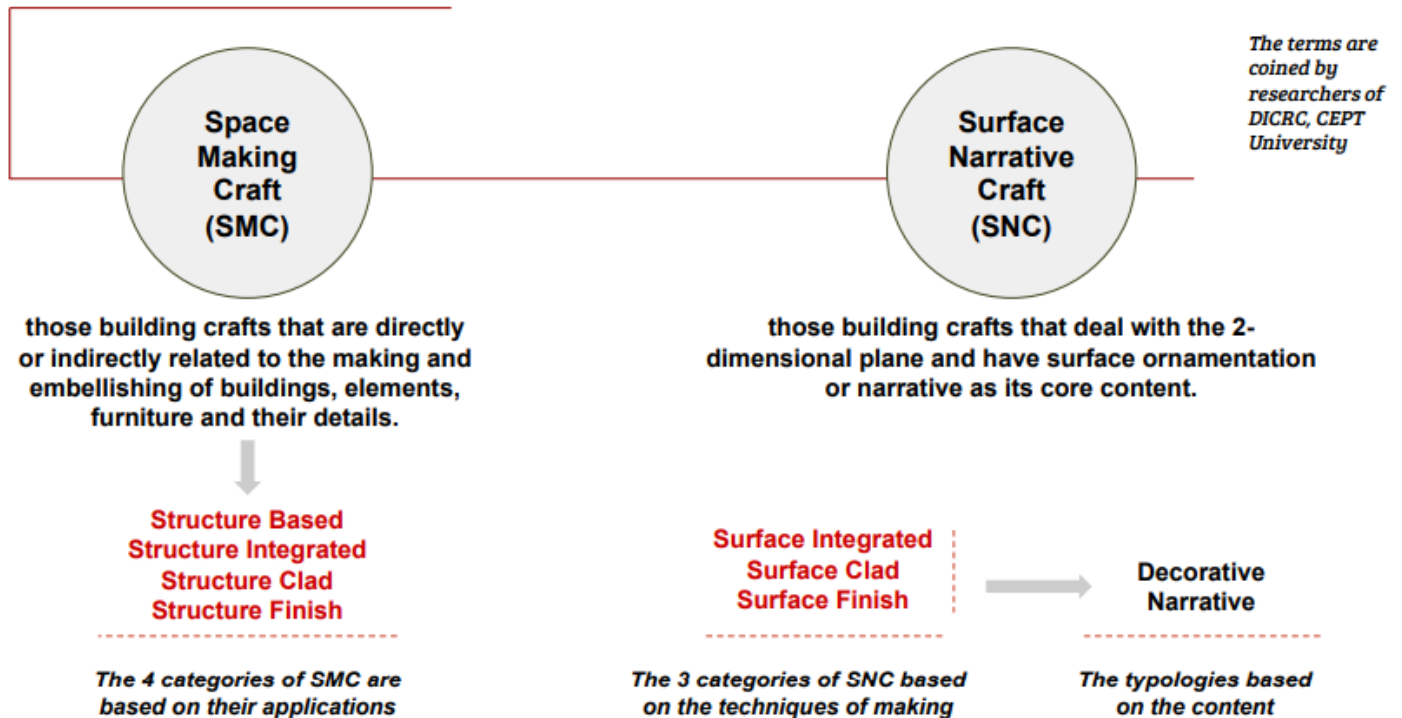
Effect of Sub contracting The percentage of short-term assignments in the building sector poses a barrier to training and skills development, causing hindrance up-skilling the artisans.

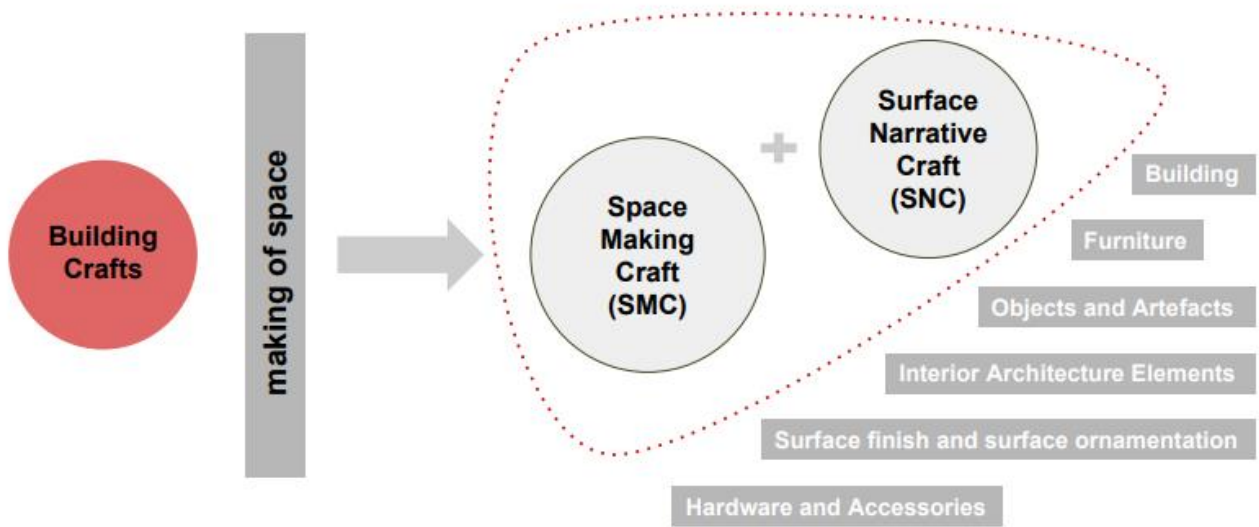
Career progression Absence of tangible progression routes and financial reward for those wishing to continue using their practical skills, leading to rapid migration of craftspeople to other sectors.

RE-DEFINING CRAFTS IN TODAY'S CONTEXT



crafts in interior architecture







SMC: Structure Based

These are the crafts that are used in the making of the elements of the space like interior architecture elements, furniture, interior accessories and details



SMC: Structure integrated

These are the crafts that are employed to generate a character to the surface of the elements of the space during its making. They are integral in nature.



SMC: Structure clad

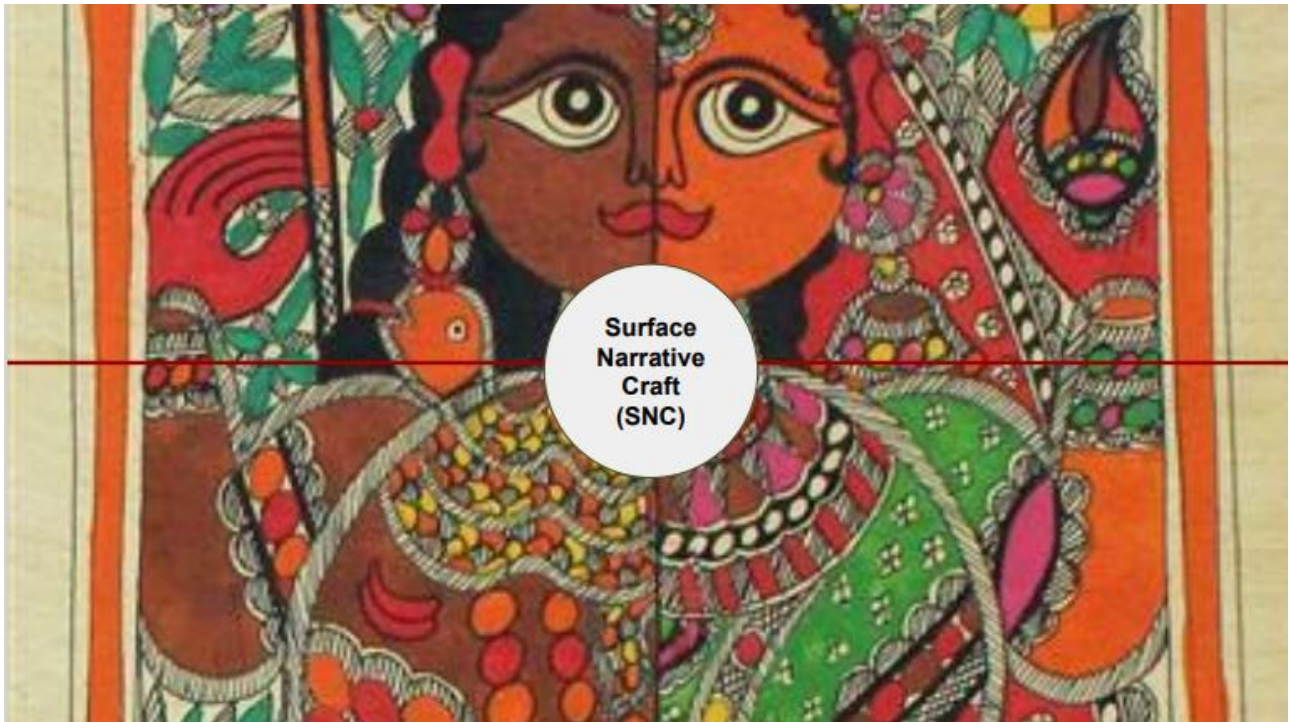
These are the crafts that are used in cladding of any material (raw or processed) to the surface of the elements of the space of the space like interior architecture elements, furniture and interior accessories.



SMC: Structure finish

These are the crafts that are applied on the surface of the interior architecture elements, furniture and interior accessories. They may or may not be integral part of the surface.





SNC: Surface Integrated

These are the crafts
are those crafts
which are the
inherent part of the
surface and in many
cases they are
utilised in making of
the surface itself.



SNC: Surface Clad

These are the crafts in which smaller components (or modules) are cladded to any surface. This may be for the aesthetic or socio-cultural or decorative reasons.



SNC: Surface Finish

These are the crafts are the various types of finishes that are applied to any surface. This surface has a visual function or even a technical function of protection of surface. The application of this craft may be for the decorative or aesthetic reasons or story-telling purpose.



APPLICATION AND ITS RELATION TO INTERIOR DESIGN

Space making crafts may be defined as crafts, which are **directly or indirectly related to Architecture**. They are more popularly called as **Architectural or Building Craft**.

Space making elements and the space making crafts be together **create interior architecture**, and when we talk about this creation there is a great role of **materials, skills, tools, techniques, technology the entire process involved**.

Space making elements and the space making crafts be together create interior architecture, and when we talk about this creation there is a great role of materials, skills, tools, techniques, technology the entire process involved.

For Example:

- Bamboo crafts used not only for making utilitarian objects like baskets and mats, but also the entire structure of a building.
- Stone crafts used not only to make decorative objects, but also jalis in a building (for thermal comfort, maintaining mass-void ratio, reducing weight, etc.)



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DEPARTMENT OF ARCHITECTURE

UNIT – II – SKILLS AND KNOWLEDGE – SDE1402

II. SKILLS AND KNOWLEDGE

RESEARCH AND DOCUMENTATION

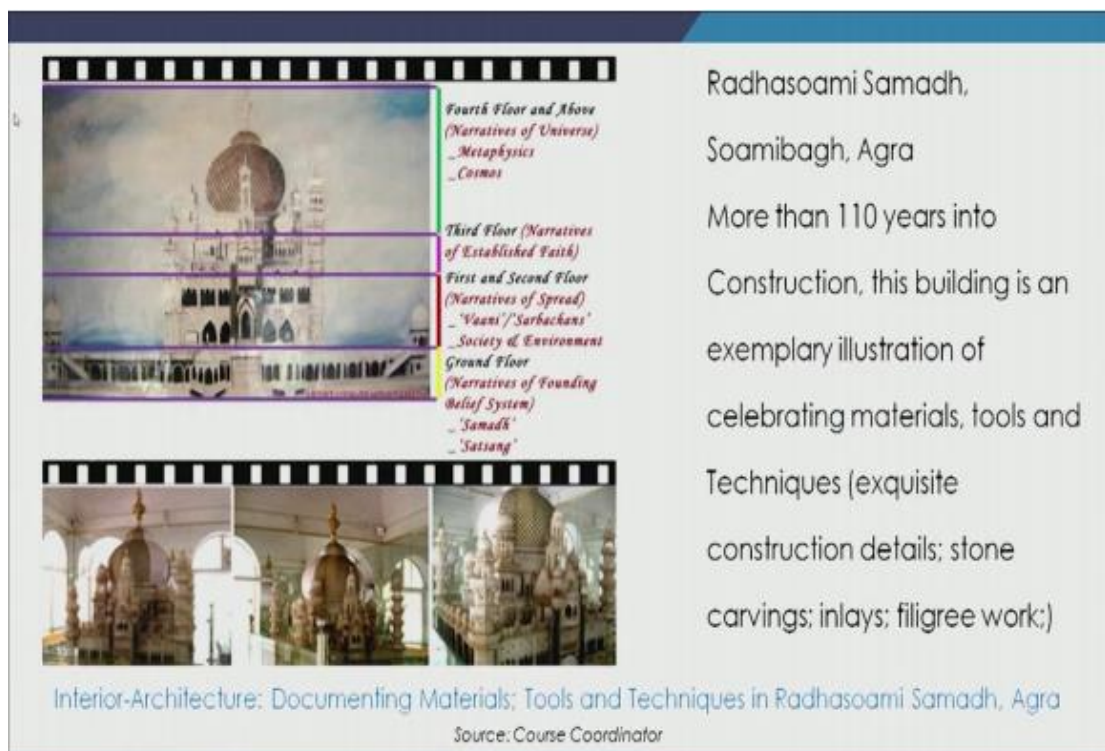
“The Craftsman’s consciousness of materials appears in the long history of making bricks, a history that stretches from ancient Mesopotamia to our own time, a history that shows the way anonymous workers can leave traces of themselves in inanimate things”.

So, here we see this building a **huge magnanimous building it is called Radhasoami Samadh** it is constructed by the **Radhasoami group**, it resonates with their philosophy and it is a very interesting building.

It is being constructed you know since **more than 110 years and it still continues** to be made and this building I find as an exemplary illustration where you know there is a celebration of materials, tools, techniques and when we go through this building will see the drawings and other details will see **exquisite construction details** there are lot of **interesting techniques; stone carving, stone inlay**, there is filigree work that we see in this building.

So, it is gamut of you know space making materials, tools, techniques ingenious skills and it is just kinds of packages everything about which we have been discussing in this module and will also talk about in the next modules.

This is the work that I did for my post graduate dissertation at CEPT University in Ahmedabad now it is also converted into a book and we will be discussing the specification detail to understand this module.



Radhasoami Samadh: Documenting Materials; Tools and Techniques

Stage 1: Field Work – Documentation

- Part A: Documenting Narratives in the Selected Case-Study
- Part B: Questionnaire and Survey (varied stakeholders)
- Part C: Measured Drawings

Stage 2: Analysing the Documented data

STAGE 1

Concentrate on the field work and documentation which will be further divided into 3 parts.

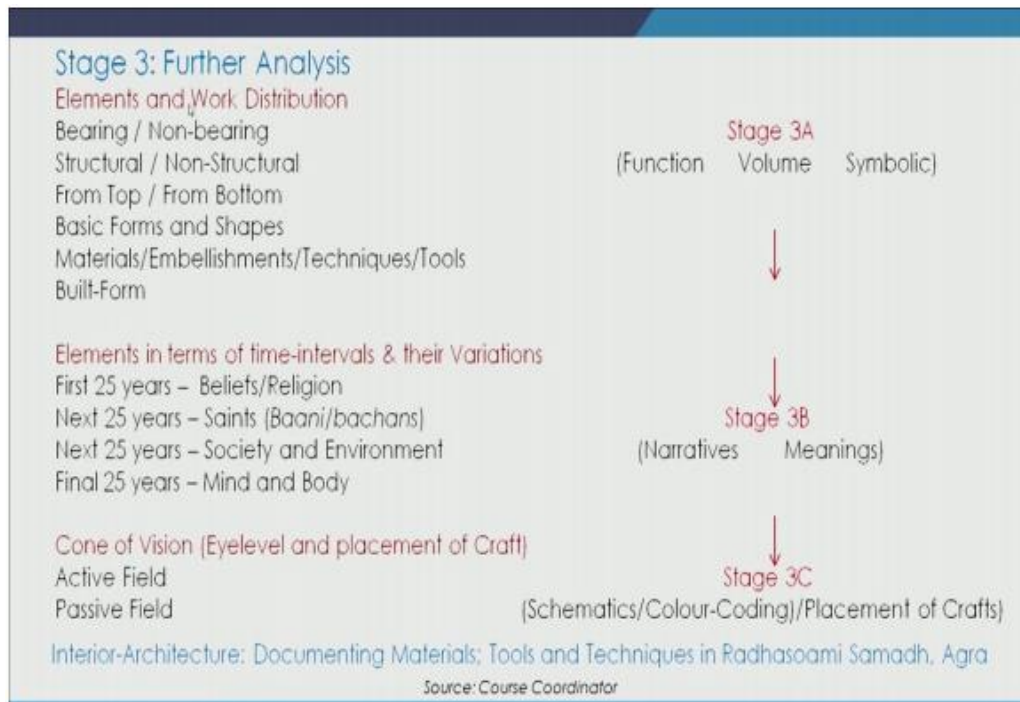
The **documentation of narratives** and the **stories** were also done, what are the kind of legends the stories which go hand in hand during the construction of this built form and the stories which are related to the philosophy of the Radhasoami group and how that **philosophy you know reflects in the built form** in the construction so documentation of those kinds of stories.

Second part was the **questionnaire and the survey** so varied stakeholders you know the devotees the users, the craft persons, the architect, if at all there were any involved civil engineers.

All of them were **interviewed and everyone's perspective** was understood and also the contribution and role you know all of them what role did they play and then the set of measure drawings was done. So, this was documented actually for the first time as far as the measure drawings are concerned.

STAGE 2

Second stage was **analyzing the data** that was documented on site and stage 3 was further analyzing all the data and the construction in terms of what are the elements and how is the work distribution done.



We should know what are the bearing elements, nonbearing elements structural or nonstructural, where does the construction begin from top or from bottom?

What are the basic forms and shapes that could be seen in the interior architecture of Radhasoami samadh?

What kind of materials, embellishments, tools, and techniques could be seen could be witness could be learnt through this structure?



And what is the entire built form about what is the metaphysics behind that? Then also elements in terms of time intervals and their variation so if we see the span of say 100 years how did the time interval also relate to the making of the building.

FILIGREE WORK OF PURE GOLD IN THE SPIRE
HIGHEST ABODE - 'DAYAL DESH'
PURE GOLD + MARBLE = 'SHUDDHATA'

FILIGREE WORK OF GOLD IN DOME
NARRATIVES OF ENCOMPASSING UNIVERSE

'PAHARI' WORK (CARVING 5" DEEP)
ACCENTUATING THE DOME
SENSE OF ENCLOSURE

VERY LESS CARVING - ALMOST NO INLAY
NARRATIVES OF ESTABLISHED FAITH

LESS INTRICATE/DETAILED CARVING
INLAY AT VERY FEW PLACES

INTRICATE CARVING AND INLAY
EMPHASIS ON ENTRANCE GATEWAY

INTRICATE CARVING AND INLAY
'SAMADH' BEING THE CENTRE
NARRATIVES OF FOUNDING BELIEF SYSTEM

SECTIONAL ELEVATION

Filigree Work in the Dome

Pahari Work on the Fourth Floor (at the base of the Dome)

Inlay Work

Stone Carving (Santarashi)

Interior-Architecture: Documenting Materials; Tools and Techniques in Radhasoami Samadh, Agra
Source: Course Coordinator

Sizes available in Stone

2' X 3' X 4' (minimum size)

8' X 6' X 5' (maximum size)

The maximum size of stone in which inlay can be possible is 9" X 4" X 6"

- Stones used for inlay include *margaj* (pink, green), *aqeeq* and *Neelam*
- One *jali* (trellis) in a railing measuring 4' X 3' takes 6 months to get fully carved, polished and fitted.
- Construction of one frame to fit the stone *jali* takes around 2-2.5 hours.
- Capital of a double-column with floral carvings takes around 6-7 months in getting constructed.

Interior-Architecture: Documenting Materials; Tools and Techniques in Radhasoami Samadh, Agra

Source: Course Coordinator



Indigenous materials are materials that are naturally and locally found in a specific place such as timbers, canes, grass, palms, and rattan.

Why are indigenous materials important?

Using locally produced materials has multiple advantages. It reduces the fossil fuels and associated pollutants (including greenhouse gas emissions) required for shipping. It supports local businesses and feeds money into the regional economy.





Indigenous crafts are the products manually created by ethnic or tribal groups in the Philippines. These are arts that are purposive in nature as they reflect the way of life during early times. **Indigenous crafts** can be identify as life per seas it describe a person and a community.

The indigenous building construction materials very effectively maintain indoor thermal comfort environment and ultimately reduces the consumption of external energy through various measures like heating and cooling equipment which are also called active measures of energy

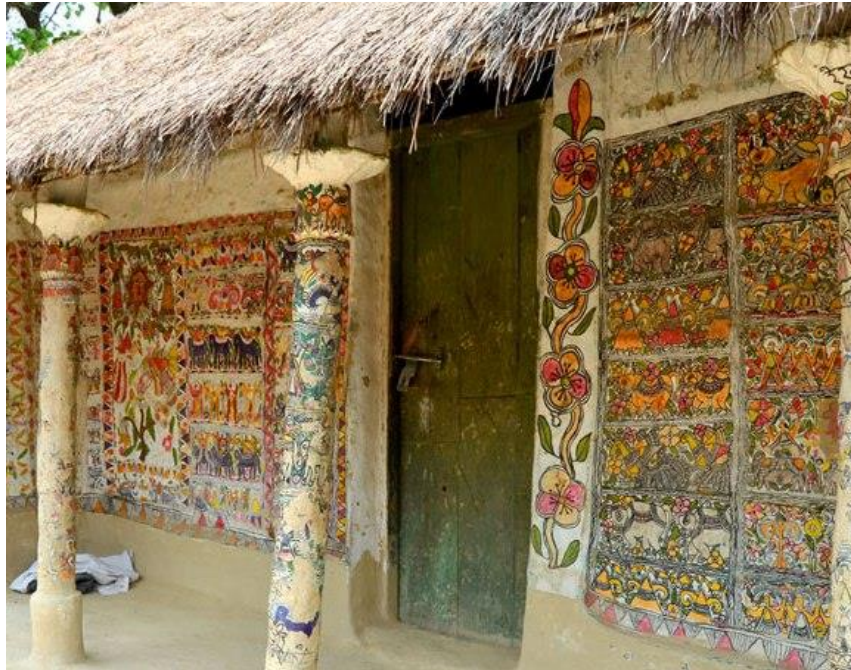
“The Craftsman’s consciousness of materials appears in the long history of making bricks, a history that stretches from ancient Mesopotamia to our own time, a history that shows the way anonymous workers can leave traces of themselves in inanimate things”.

MADHUBANI OR MITHILA PAINTING

Madhubani art or Mithila art is practiced in the **Mithila region of India and Nepal**. Painting is done with fingers, twigs, brushes, nib-pens, and matchsticks, using natural dyes and pigments, and is characterized by eye-catching geometrical patterns. There is ritual content for particular occasions, such as birth or marriage, and festivals, such as Holi, Kali Puja, Upanayana, Durga Puja

The painting was **traditionally done on freshly plastered mud walls and floors of huts**, but now they are also done on cloth, handmade paper and canvas. Madhubani paintings are made from the paste of powdered rice. Madhubani painting has remained confined to a compact geographical area and the skills have been passed on through centuries, the content and the style have largely remained the same.

Madhubani paintings mostly depict the men & its association with nature and the scenes & deity from the ancient epics. Natural objects like the sun, the moon, and religious plants like tulsi are also widely painted, along with scenes from the royal court and social events like weddings. Generally no space is left empty; the gaps are filled by paintings of flowers, animals, birds, and even geometric designs



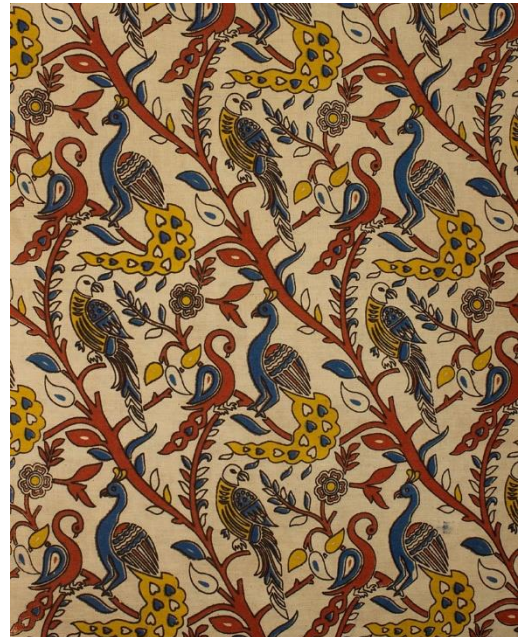
Kalamkari or **qalamkari** is a type of hand-painted or block-printed cotton textile, produced in Iran and India. Its name originates in the Persian, which is derived from the words qalam (pen) and kari (craftsmanship), meaning drawing with a pen. Only natural dyes are used in kalamkari .

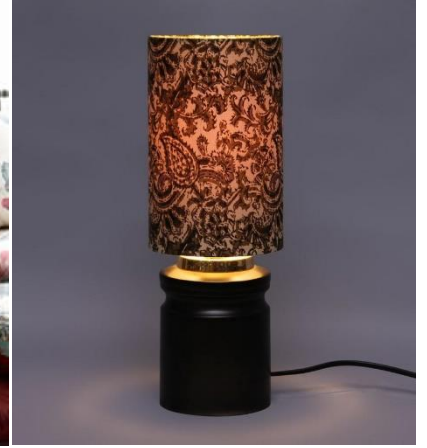
There are two distinctive styles of kalamkari art in India - **the Srikalahasti style and the Machilipatnam style.**

The Srikalahasti style of kalamkari (Kalankari), wherein the "kalam" or pen is used for freehand drawing of the subject and filling in the colors, is entirely hand worked. This style flowered around temples and their patronage and so had an almost religious identity - scrolls, temple hangings, chariot banners and the like, depicted deities and scenes taken from the Hindu epics - Ramayana, Mahabharata, Puranas and the mythological classics



Machilipatnam in Krishna district, Andhra Pradesh, evolved with the patronage of the Mughals and the Golconda sultanate. Owing to the said patronage, this school was influenced by Persian art.





NAMDA RUGS –KASHMIR

A Kashmir rug is a hand-knotted oriental rug from Kashmir. Kashmir rugs or carpets have intricate designs that are primarily oriental, floral style in a range of colors, sizes and quality. .Kashmir carpets are handmade, hand-knotted, and are primarily made in pure wool, pure silk and occasionally wool and silk blends.



WARLI ART


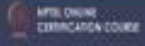
- Warli culture is centered around the concept of Mother Nature and elements of nature are often focal points depicted in Warli painting.
- Farming is their main way of life and a large source of food for the tribe.
- They greatly respect nature and wildlife for the resources that they provide for life.
- Warli artists use their clay huts as the backdrop for their paintings, similar to how ancient people used cave walls as their canvases.
- These rudimentary wall paintings use a set of basic geometric shapes: a circle, a triangle, and a square.
- These shapes are symbolic of different elements of nature. The circle and the triangle come from their observation of nature.
- The circle represents the sun and the moon, while the triangle is derived from mountains and pointed trees. In contrast, the square appears to be a human invention, indicating a sacred enclosure or a piece of land.
- The simple pictorial language of Warli painting is matched by a rudimentary technique. The ritual paintings are usually created on the inside walls of village huts.
- The walls are made of a mixture of branches, earth and red brick that make a red ochre background for the paintings.
- The Warli only paint with a white pigment made from a mixture of rice paste and water, with gum as a binder. A bamboo stick is chewed at the end to give it the texture of a paintbrush.
- Walls are painted only to mark special occasions such as weddings or harvests.




A collage of eight images showcasing historical stone crafts from India. The top row includes three sculptures of figures in various poses and a photograph of a multi-story stone building. The bottom row features two more sculptures, a tall stone tower, and a colorful, detailed stone carving.

Stone Crafts of India: Historical Examples

Source:
Varied web sources

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20

These are examples of the stone crafts, and these are very historical monuments which are very famous in Indian history. And we see lot of sculptures and carving weather it is a step well or it is a Meenakshi temple which is in the south or we have the sculptures of Khajuraho.



This is another slide that talks about the wood carvings in Uttarakhand. So, here if we see the carvings, now Uttarakhand is known for its timber and their varied locally available woods like Tun, Thunair (Refer Time: 20:11) which really allow for very very exquisite carving.



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UNIT – III – CRAFT SYSTEMS AND CASE STUDIES – SDE1402

III. CRAFT SYSTEMS AND CASE STUDY

ISSUES AND CHALLENGES FACED IN GUJARAT

- Gujarat is a land of art and craft and a great range of ethnic communities live here. Most of them have still continued maintaining their culture in the form of handicraft including embroidery, bead-work, textile printing, Bandhani (tie-dye), leather work, pottery, woodwork, stonework, etc.
- The Handicrafts Sector plays a significant role in the economy of India. It provides employment to a vast segment of artisans and generates substantial foreign exchange for the country, while preserving its cultural heritage.
- Further, most commercialized craft aims for quick, standardized and low cost replication. This imitates the factory model. The strength of hand craft, artistic vision involved and handmade quality are forgotten.
- The net result is that even when artisans can earn a living by producing contemporary versions, most do not wish their children to be artisans. Some approach must be altered to enable the artisan to be economically and socially powerful so that they can sustain and propagate the Indian cultural heritage from generation to generations till the centuries.
- Various state level bodies as well as non-government institutions are trying hard to protect the interest of handicraft artisans by providing them financial, marketing, training, and infrastructural assistance.
- Gujarat State Handloom & Handicrafts Development Corporation Ltd., (GSHHDC) Gujarat Khadi Village Industries Board, Gujarat State Rural Industrial Marketing Corporation (GRIMCO), Gujarat Matikam Kalakari & Rural Technology Institute (GMKRTI), Industrial Extension Cottage (INDEXT-C), The Gujarat Rajya Handloom, Handicraft & Audyogic Sahakari Federation Ltd.(GUSICA), etc are the players at Gujarat level to boost the growth and development of the artisans at individual and cluster level.
- The artisans shared their own experiences when asked for the challenges faced by them in this field. Mostly all except one told that there is less gain as compared to hard work.

- They feel that it is a laborious work not having social status, as gain is very less as compared to time spent and energy invested in it.
- The challenges 'Competition with latest machine made products of large industries' and 'Improper implementation of government schemes/programmes' are in second position, as stated by 95% respondents.
- They told that they have to face competition from latest machine made products produced on large scale in big industries, as they are cheap, identical and fast to be produced; besides such artisans feel that there is improper implementation of government schemes and programs though such programs seem attractive at planning and policy level.
- 87.5% respondents felt that middlemen earn huge profit not artisans. Artisans do not possess knowledge about market, selling techniques, advertising, modern means of promotion, publicity, etc.
- Though they are very efficient artists, they have mastery in production but not in marketing. Hence, they have to rely on traders, wholesaler or businessmen who exploit the artisans being scattered, unorganized, ignorant and helpless. It is true that Indian Handicrafts have been globalized today but not artisans.
- 82.5% artisans opined that lack of infrastructural facilities hinder the growth of such sector and the same number of respondents have to face complaints from the customers about quality and durability of hand crafted products.
- 80% artisans told that the demand of their products is decreasing due to change in the taste & interest of people. Market demands innovations and modification today. Hence, the artisans must be trained to produce newly designed innovative products according to the demand and preferences of the customers.
- The artisans must be taught to be open to change and modifications in conventional products to reap the benefits of modern markets.
- 67.5% artisans felt that the handicraft is losing its original form due to changes in lifestyle and culture. People have started demanded new products in traditional form.

- So, the originality is not found now. Utilitarian products have become decorative products only. So, some artisans have started using cheap and inferior material and making compromises with quality of products.

CHALLENGES FACED BY HANDICRAFT ARTISANS

- Decreasing demand due to change in the taste & interest of people.
- Handicraft is losing its original form due to changes in lifestyle and culture.
- Competition with latest machine made products of large industries.
- Problems of quality and durability due to handmade.
- Gain is less as compared to hard work.
- Middlemen earn huge profit.
- New generation is not interested in handicrafts.
- Lack of infrastructural facilities.
- Improper implementation of government schemes/programs.
- Irregularity in employment.

WEAKNESSES OF HANDICRAFT ARTISANS

- Lack of modern managerial skills
- Problems due to less education
- Scarcity of Working capital / Financial problems
- Less information about Market and Marketing

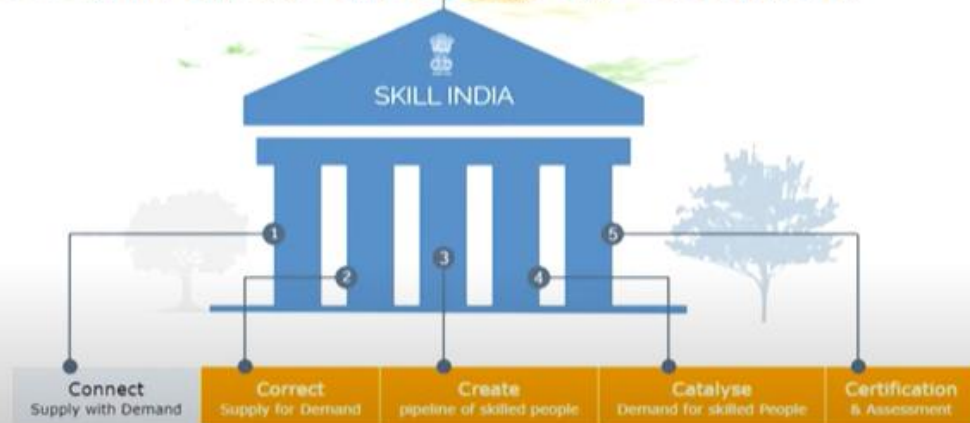
- Lack of information about government aid/credit facilities
- Lack of knowledge about latest designs/current market demands
- Do not know how to use advanced machines and equipment
- Lack of organized identity
- No information about exports

Craft Sector: Policies & Reforms

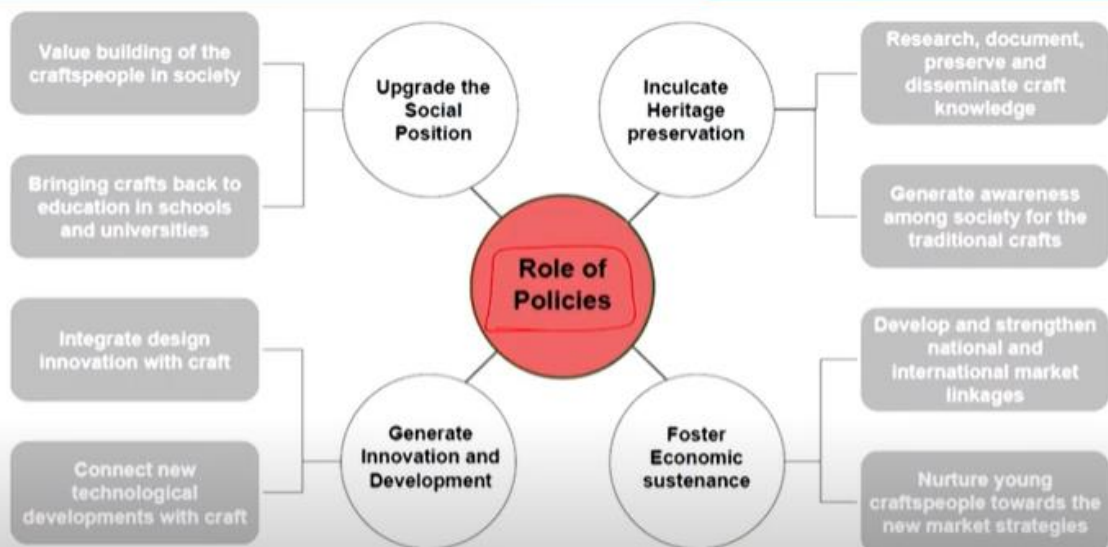
- The handicraft sector consisting of the producer, wholesaler, retailer, technicians including designers and most importantly the policymaker because we are talking about the policies and reforms; must begin to look at itself as an industry of the non-industrialized.
- The concept and policymakers face lot of problems because they don't really know whom they are defining these policies for, who are the end beneficiaries and what is the concept of the you know artisan and the craft person.
- So, that kind of challenge is there, and it affects the measurement of the phenomena. This definitely affects in a significant way the work of the public policy.
- Public policy designers that by not having a clear and précised definition run the risk of creating distortions, because they do not have these clear definitions there are distortions that are bound to happen, which externalities may become more onerous than the benefits it might create.
- Sometimes the policies do not work in the benefit and the gap between you know is understanding the end beneficiary and the policies that get made. That gap is huge and sometimes the policies do not really work in their favor.

- Although the crafts can be an important source of employment, they have little economic impact in absolute terms.
- The policymakers whenever they have to make policies and whenever they have to think of reforms, one major concern that they face is that how to really talk about craft, craft forms, art forms in terms of economics.
- Crafts can be termed as a decentralized creative industry, where the human mind and hand is more important than the small machines and tools they may use.
- Here the machine is the instrument of the maker, owned by the maker or by the community and to that extent crafts is free of domination and exploitation.
- Definitely some interventions are required some upgradation in the tools and technical knowhow is required, but so long as the creator or the craft person can handle that technical knowhow can really work with those power tools and tools and small machines on their own without requiring any help from the outside without any external support and so, long as the product is still customize it only helps them achieve certain things which were not otherwise possible.
- Then definitely it is a intervention which is worth appreciating, but if the machine takes over the handicraft person, they lose their importance and value then the policy and reforms are no good.
- So, this balance has to be kept in mind. A world of industry without industrialization in the traditional sense and there is both ample scope and need for this to come out of the disorganized, diminishing and low end profile that it has been carrying for long.

The **Policy Framework** created by the Ministry of Skill Development and Entrepreneurship, is based on **5 main pillars, the 5C's** that outline the elements most necessary for a holistic approach to skill development.



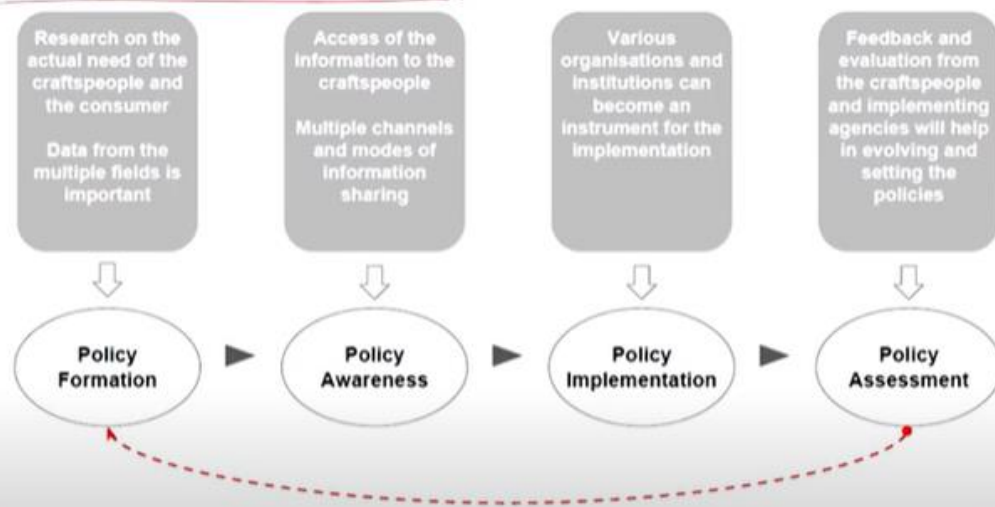
Source: Government of India, Ministry of Skill Development and Entrepreneurship. "National Skill Development Mission - A Framework for Implementation", <http://www.skillsdevelopment.gov.in/assets/images/Mission%20booklet.pdf>, accessed through Google Search Engine, Jan 2018



Current Objectives for the Craft Sector: Institutional Responses - Objectives of the Policies in Craft Sector

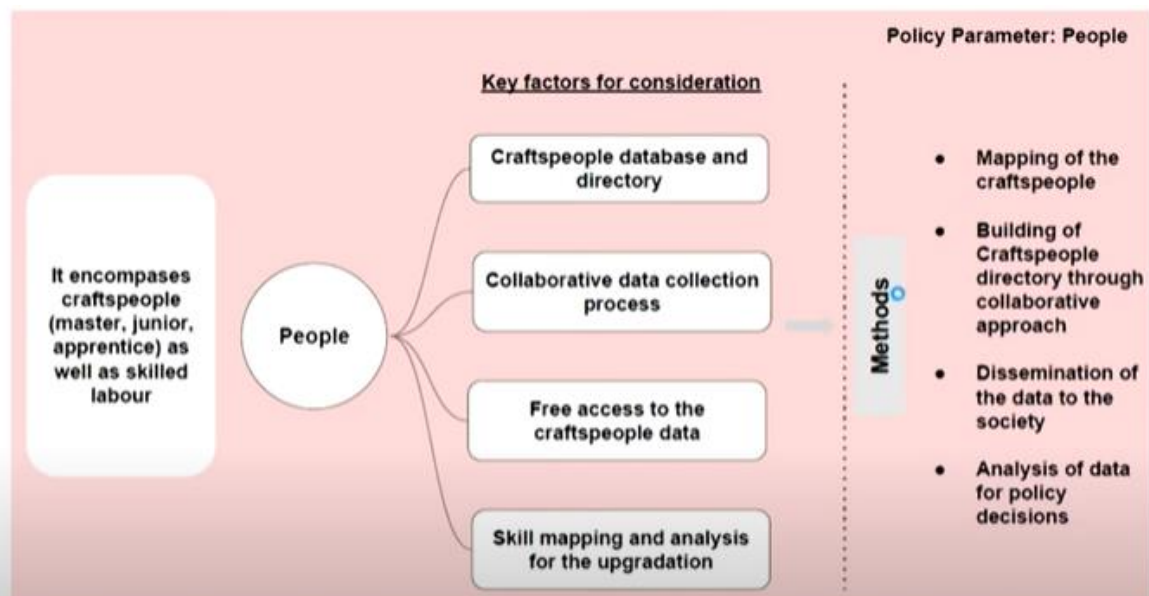
Source: DICRC, CEPT University

Key factors and suggestions for considerations



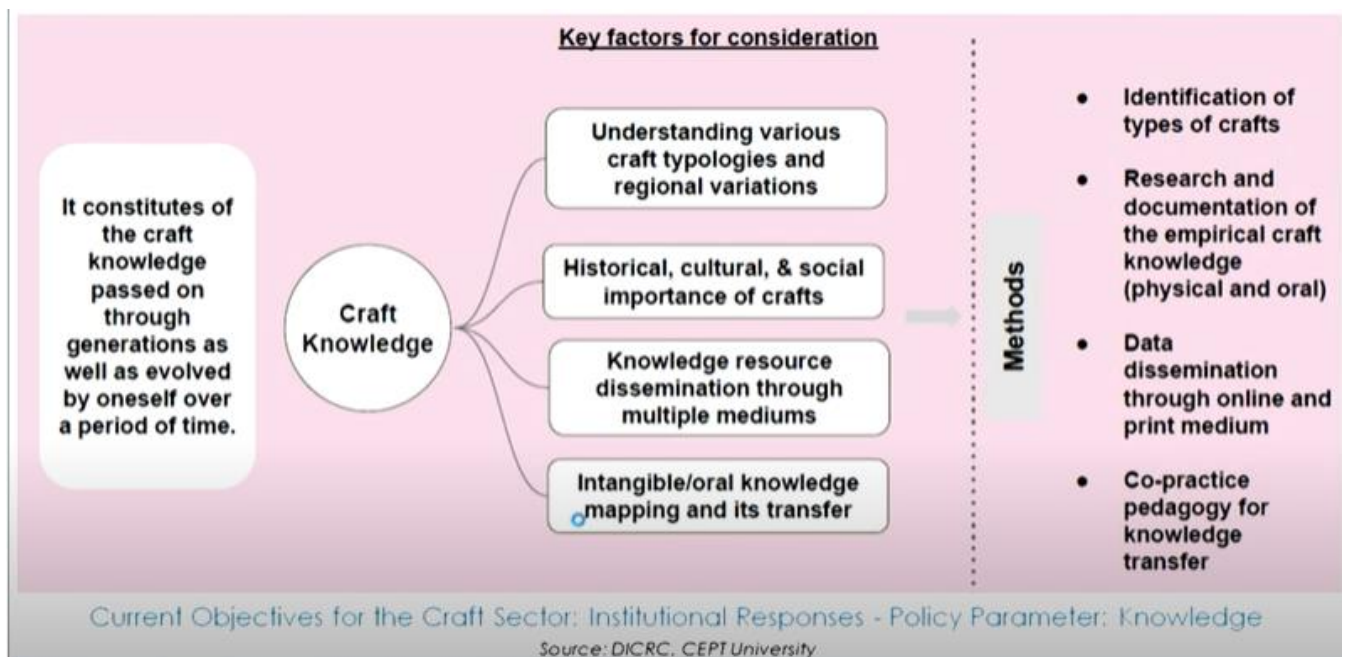
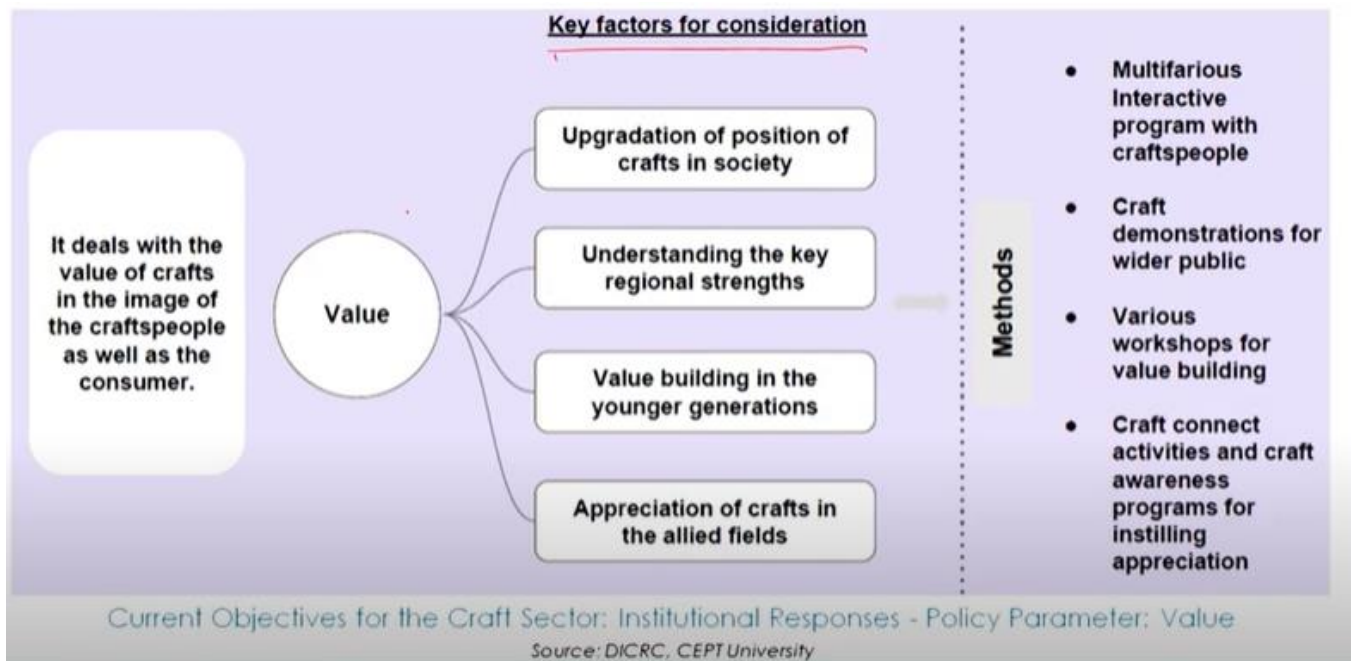
Current Objectives for the Craft Sector: Institutional Responses - Modus Operandi of the Policies in Craft Sector

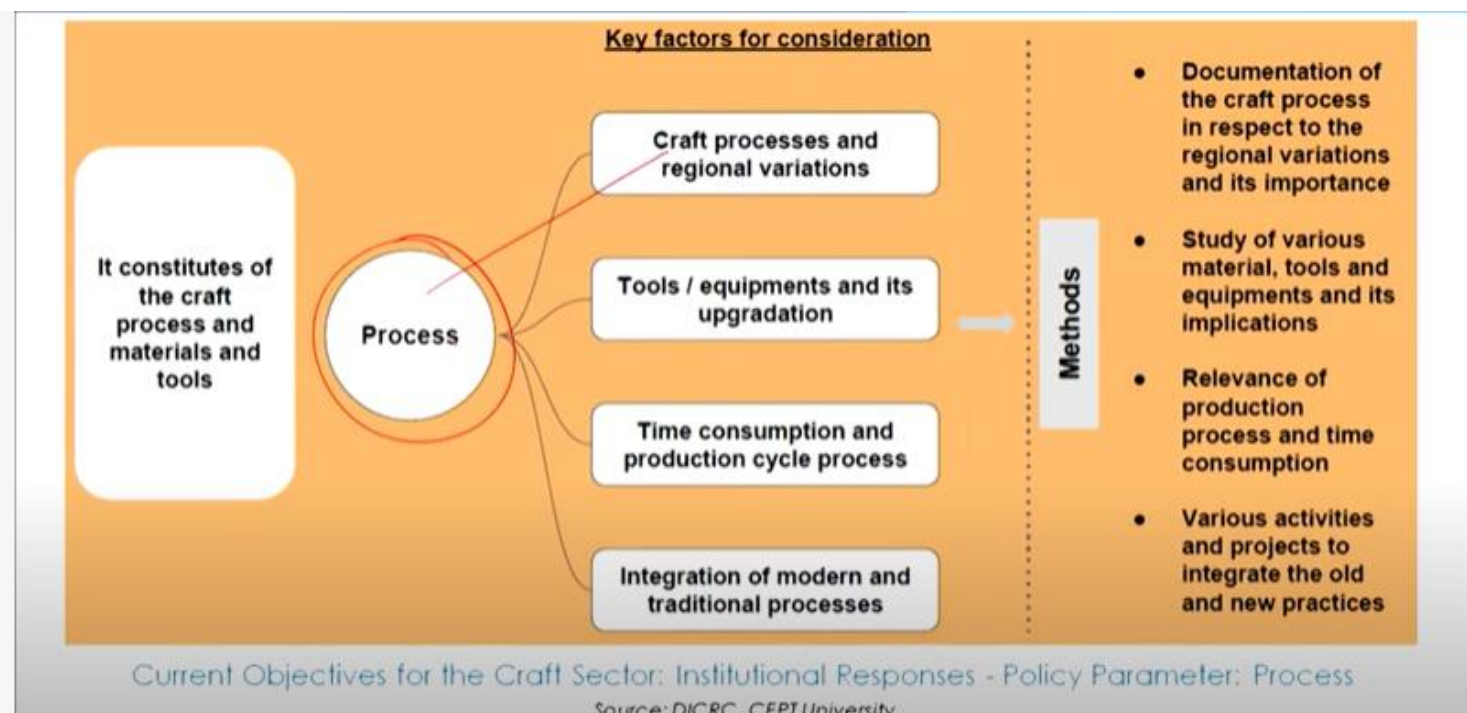
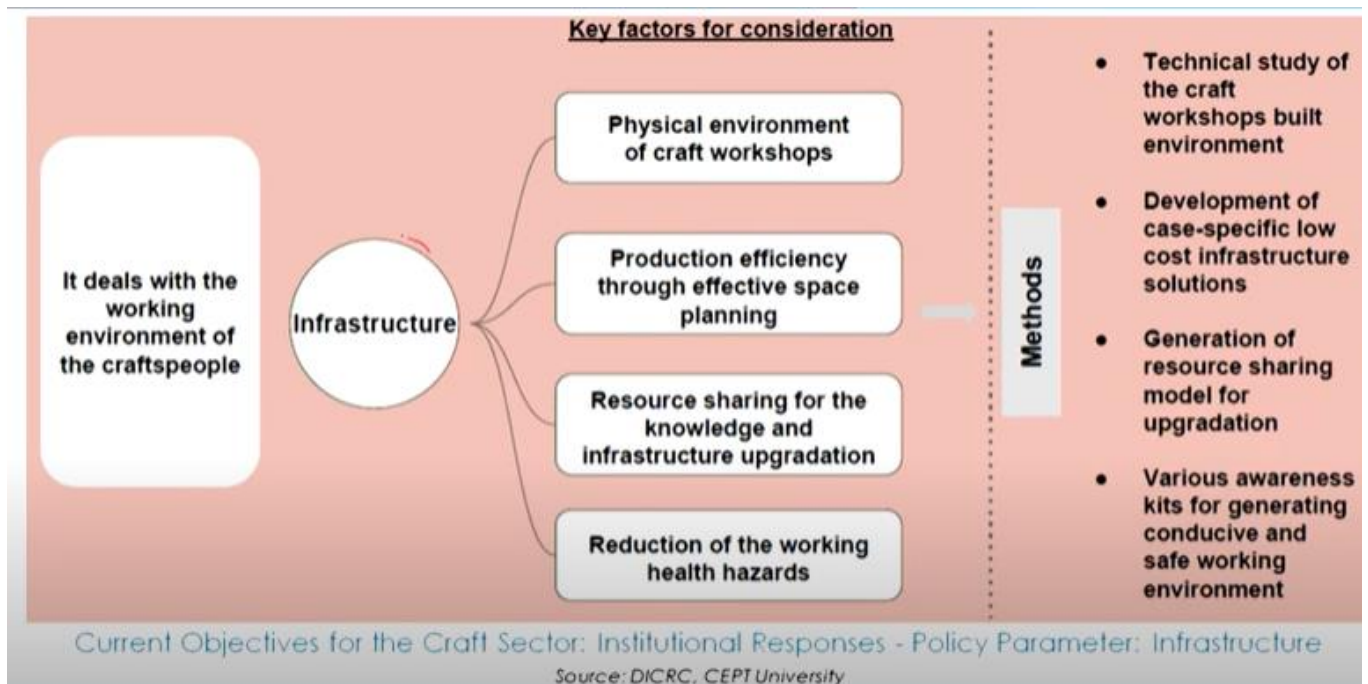
Source: DICRC, CEPT University

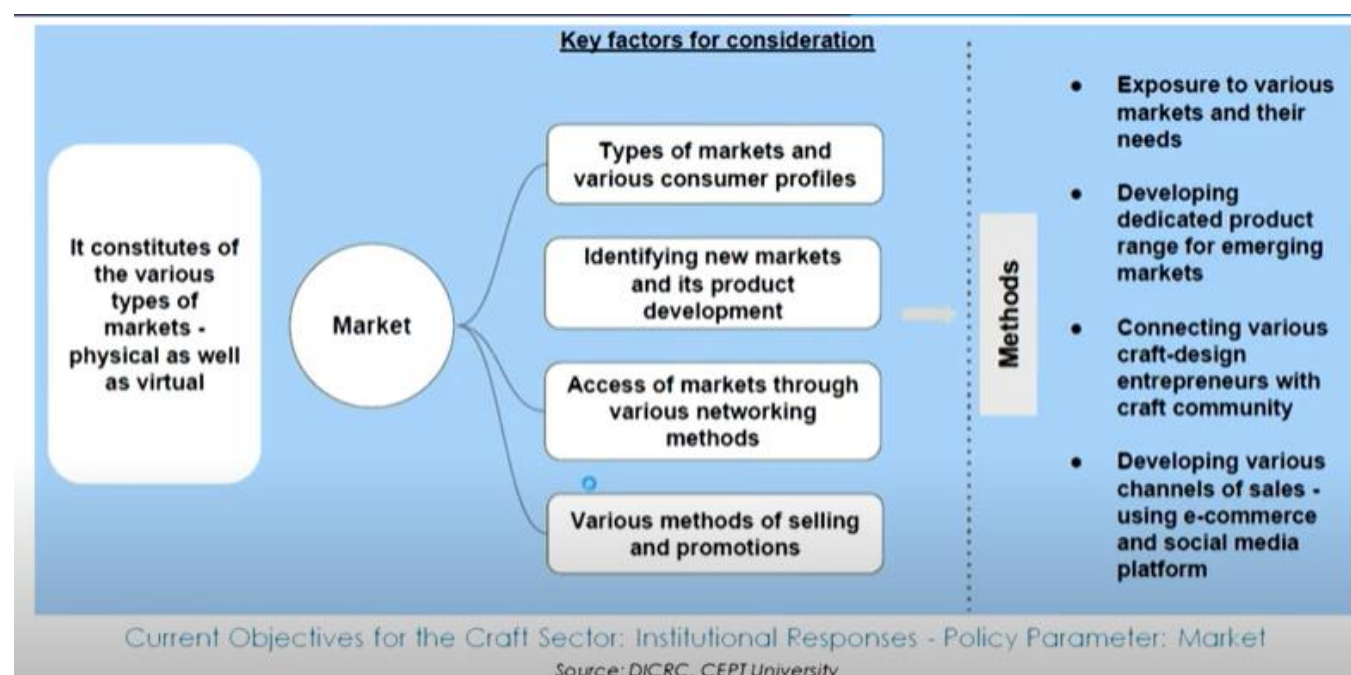
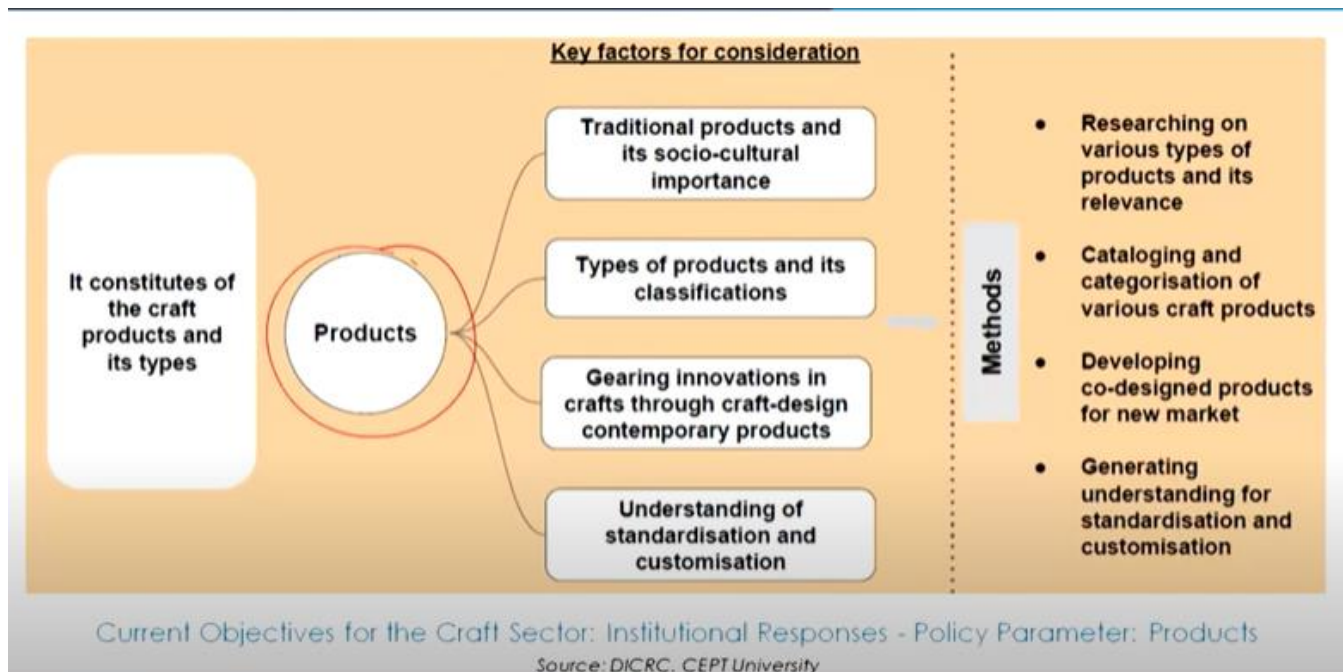


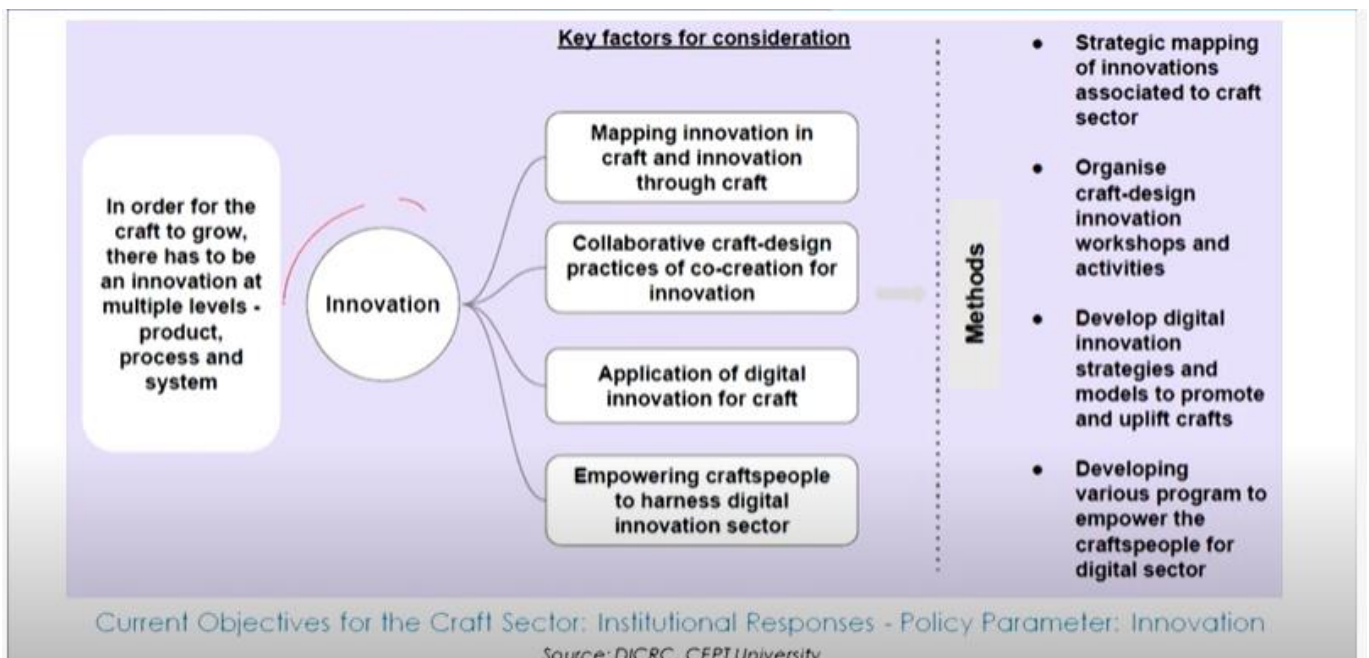
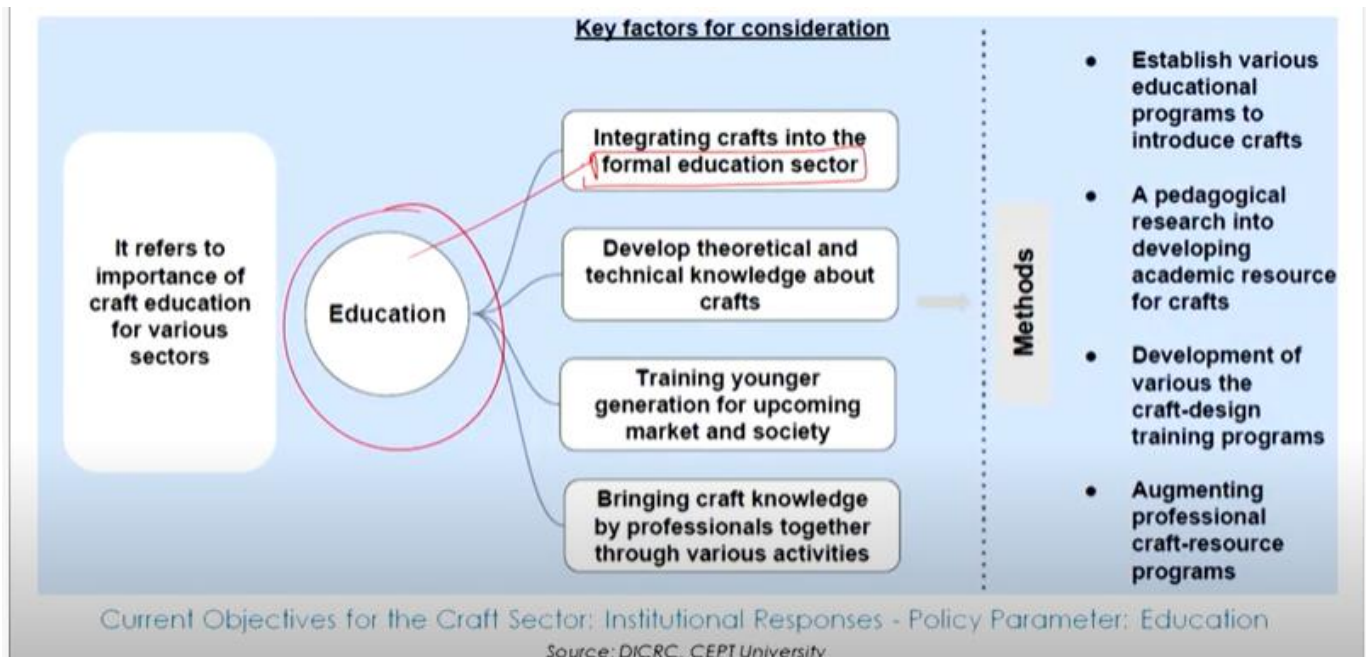
Current Objectives for the Craft Sector: Institutional Responses - Policy Parameter: People

Source: DICRC, CEPT University









CASE STUDIES:

HANDICRAFTS OF MYSORE

- Mysore district is situated in the watershed of the River Kaveri surrounded by hills from north to south.
- It is known as the 'City of Palaces'.
- Mysore is a city of palaces, gardens, tree-lined avenues, sacred temples and cultural institutions.
- Mysore is synonymous with sandalwood, silks, incense and fine ivory inlay in rosewood.
- It is also the home of many well regarded musicians and artists.
- Many crafts like traditional gesso painting, ganjifa cards and sandalwood carving were patronized by the Wodeyars.
- Kodagu or Coorg district in the Western Ghats was an independent state until it was incorporated into Karnataka in 1956.
- It accounts for the majority of coffee exports from the state.
- Kodavas, the people of Kodagu, are a distinct ethnic group who are proud of their martial origins.
- One of the most important Jain sites is the colossal monolithic statue of Gomateshwara, in Shravanabelagola which has been an inspiration for stone carving.
- Nagamangala near Mandya is famous for metal casting.

SANDALWOOD CARVING



- Sandalwood carving is an ancient tradition and has been a part of Indian culture and heritage and finds mention in the Ramayana.
- The fragrant wood is used by Hindus and Buddhists in certain rituals as incense.
- It is one of the scents besides rose oil that is used during rituals in Islam.
- The hard yellow wood is used for carving into combs, beads and religious artifacts.

- Sandalwood (*Santalum album*), is a small evergreen tree native to regions in Karnataka, Tamil Nadu and Kerala.
- The wood is used to carve idols, and the roots are rich in oil which is used for medicinal purposes.
- The most valuable part of the tree is the scented heartwood.
- Sandalwood carving is distinct in comparison to other woods as it is a softer aromatic wood that allows intricate carving required for making idols.
- It is practiced by a community of craftsmen called the Gudigars who specialize in the art of carving sandalwood, ivory and stone.
- Having migrated from Goa during the Portuguese invasion, the Gudigars settled in Uttara Kannada (north) and Mysore regions.
- The types of carving done on sandalwood are relief, chipping, incising and piercing.
- The chisels used are different from those generally used for other woods.
- The products carved consist of idols of gods and goddesses and boxes with interlacing foliage and scroll-like patterns interspersed with animal or bird figurines that are characteristic of Karnataka.
- The idols are carved in the round on a pedestal or against a background.
- They are used as in shrines at home and worshipped.

Production Clusters:

Mysore district : Mysore ; Shimoga district : Sagar, Sorab ; Uttara Kannada district : Karwar, Sirsi, Kumta ; Udipi district : Udipi.

Products:

Basingas – forehead ornament, Sandalwood and pith flower garlands, Incense sticks, Idols, Animal figurines, Mantapa – shrines, Door carvings, Jewellery box, Table top products

Tools:

Fret saw, Chana – chisels, Fine carving tools, Punches, Hammers, Hand bow, Hand drill, Divider, Scale, Hacksaw, Garsi – mortise gauge sandalwood carving rosewood carving.

ROSEWOOD CARVING

Indian rosewood (*Dalbergia latifolia*), is scattered in dry deciduous forests throughout the Indian peninsula.

- The heartwood is dark and hard, and is used in wood work such as inlay and carving. Mysore is well known for decorating hardwoods with ivory or plastic in the inlay technique.
- In the 18th century, the craft had received patronage from Tipu Sultan and the Wodeyar rulers who had shifted their capital to Mysore.
- The art of inlay was given an impetus by commissioning items such as musical instruments, doors and furniture for the Mysore palace.
- Shapes cut in ivory, bone or plastic are inset into recessed forms in rosewood and embedded with glue.
- Inlay work of Mysore was most artistic and was peculiar because the ivory was ornamented—a pattern scratched on the ivory surface was smeared with black lac and fused with heat.
- Due to the ban on ivory, woods of different colours, and bone or plastic are being used in inlay today.
- Portraits and landscapes are the forte of experienced craftsmen.
- Jewellery boxes decorated with inlay are used as wedding gifts.
- Animal figures carved in the round are also inlaid with designs using bone or plastic.

Production Clusters - Mysore district: Mysore; Shimoga district : Sagar

Tools: Jewellery blade, Saws Files, Hammers, Inlay chisels, Steel chisels, Sandpaper

Products: Inlay panels, Jewellery boxes, Furniture, Toys, Table top products, Animal figures



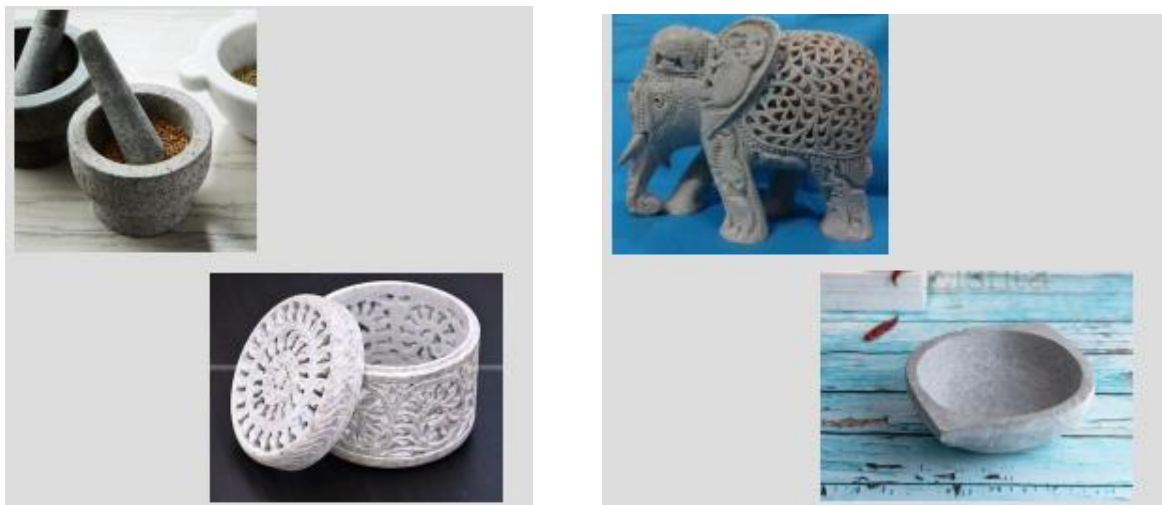
SOAPSTONE CARVING

- Carving on soapstone has been practiced since antiquity.
- An array of products such as jewellery, cooking utensils and statues were carved, and are produced even to this day.
- Soapstone is a very soft mineral consisting mostly of talc.
- It feels soapy to touch, hence the name.
- The Hoysala Temples at Belur and Halebid, the Jain site of Shravanabelagola stand testimony to the tradition.
- In Karnataka, a large number of craftsmen are employed in soapstone carving and produce some very intricate work.
- The process of carving is traditional, wherein the stone is cut at the quarry by men and some of the basic shaping is done at the quarry site.
- Women and children are a major workforce and do the finer finishing and polishing.

Production Clusters – Bangalore; Mysore district : Mysore ; Hassan district : Srikandnagara, Shravanabelagola ; Dharwad district : Belagatti, Bhobala ; Bellary district : Yeraballi, Herapanahalli.

Tools: Cotapli – hammer, Uli – Chisels, Matte – mallet, wrapped with cloth

Products: Rolling pin and base, Small containers, Jars, Frying pans, Paniarchetti – frying pan, Idols, Mortar and pestle.



GANJIFA CARDS

Ganjifa cards enjoyed the royal patronage of the kings of Mysore—Tipu Sultan and later the Hindu rulers of the Wodeyar lineage—as ganjifa was a favourite pastime amongst royalty.

- The game dealt with high stakes, the word ganj is Persian meaning treasury, wealth and money.
- Traditionally, the base of the cards was made of cloth, leather, mica, palm leaf, sheet of sandalwood, birch leaf, ivory or paper.
- The colours used were natural, extracted from plants and vegetables.
- Prominent colours included rust, cream, yellow, black, red and green.
- Mythological motifs from the Ramayana and Mahabharata and Dasavatara or reincarnations of

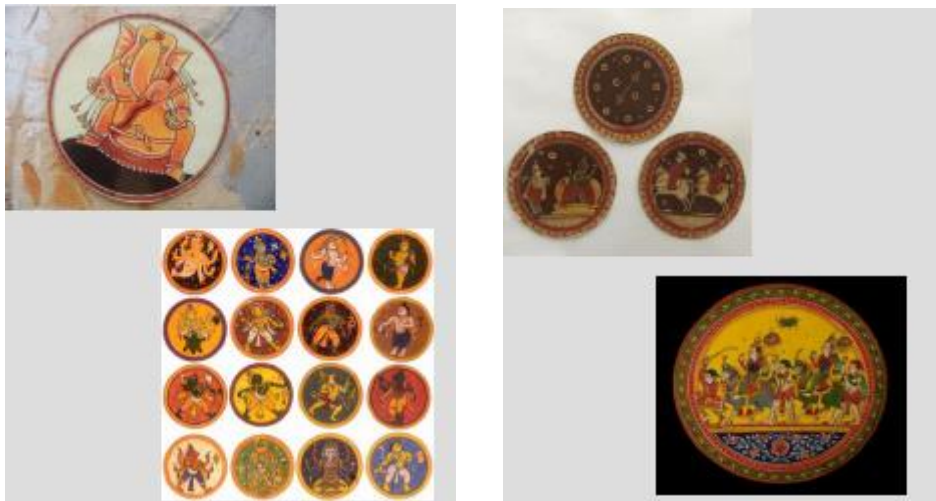
Vishnu are popular ganjifa themes.

- Most of the ganjifa cards were varnished and sizes varied from a diameter of 5–7 cm

Production Clusters - Mysore district : Mysore ; Mandya district : Srirangapattana ; Bangalore district : Bangalore

Tools : Brushes, Pencils, Paper, cutters, Scissors

Products : Ganjifa cards in different themes.



THE TYPES OF CRAFTS MADE IN TIRUVANNAMALAI:

EARTHENWARE / CLAY HANDICRAFTS

Earthenware has a long custom in Tiruvannamalai handicrafts.

- It is one the oldest type of handicrafts made in Tiruvannamalai.
- The most renowned type of this craftsmanship is Terracotta structure. Different styles incorporate dark product and red product.
- The gifted skilled workers of Tiruvannamalai form the earth into beautiful Murals delineating nearby

legends, Terracotta veils, Jars, Urns and Vases.

- Earthenware from 100 B.C. was found at the archaeological site.
- Huge numbers of the pieces are huge vessels with mind boggling carvings.
- Potters in Tiruvannamalai handicrafts are frequently done by female, and it is regular practice for the methods to be passed on through families.
- Generally, We can even get our own image recorded on the mud pots because of Tiruvannamalai handicraft's administrations drive to show potters the French method of decoupage and recover their lost market.





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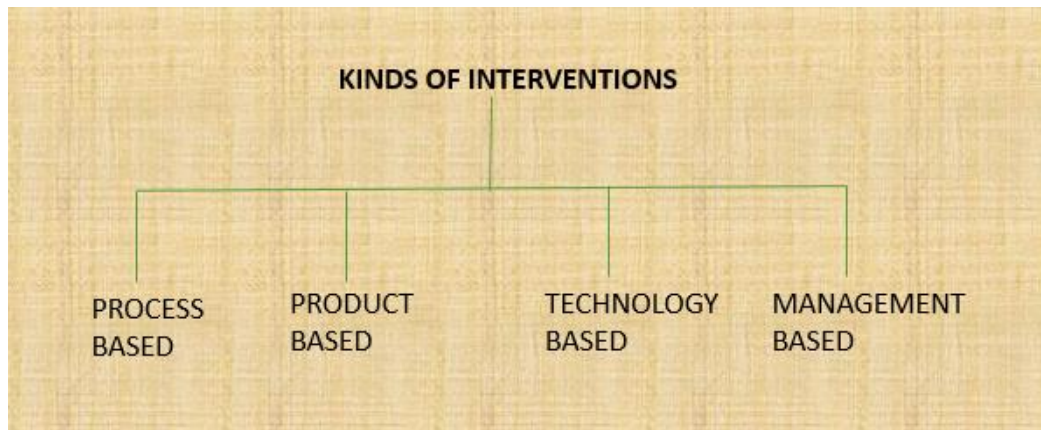
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SCHOOL OF BUILDING AND ENVIRONMENT

DEPARTMENT OF ARCHITECTURE

UNIT – IV – CONTEMPORARY CRAFTS – SDE1402

IV . SKILLS AND KNOWLEDGE



The process based interventions are very important to understand that for the contemporary craft sector what are the different approaches and what are the different processes that could be employed which would significantly have an impact on the already existing sector and it will result in value addition, new market creation and most importantly creating the livelihood for the craft persons in creating a good quality of life for them.

So, one process is open craftsman process which encourages sharing of experiences in a everyday setting. So, this vision enables the strengthening of local communities. Again the focuses communities here and the prime objective is to strengthen the already existing communities and the work that they have been doing.

The artisan's, local agents, suppliers and distributors all of the stakeholders who were a part of an already existing community. The strengthening of this community gives greater importance to space which is both virtual and physical facilitates the sharing of ideas and knowledge.

The most important thing is sharing of ideas and knowledge and that is also the focus which we saw in the road map developed by the national innovation council of India where there is a lot of focus on creating the exchange of ideas and sharing knowledge through this course and giving appropriate platforms for such kind of a exchanges.

The process based interventions it is very important to understand that for the contemporary craft sector what are the different approaches and what are the different processes that could be employed which would significantly have an impact on the already existing sector and it will result in value addition, new market creation and most importantly creating the livelihood for the craft persons in creating a good quality of life for them.

The open craftsman process: sharing experiences in an everyday setting.

"This vision enables the strengthening of local communities (artisans, local agents, suppliers and distributors), gives greater importance to space (both virtual and physical), facilitates the sharing of ideas and knowledge (online and in person), creates opportunities to work with other professionals (in a collaborative setting) and serves to eliminate technological barriers (with technology providing support). Optimal learning occurs when people have the opportunity to explore the world for themselves, but in a guided fashion. When people actively create things in the physical world, they are able to construct knowledge in their minds much more easily."

DESIGN INTERVENTIONS

Design interventions are seen as a supplement to existing research methods, one that favors and explores unsettled and imagined possibility, yet employs empiricist virtues of embodiment, empathy and documentary forms.

The interventions definitely talk about the explorations and one step further of what exists, but it definitely does not take away from the empirical knowledge, the one which has been employed generation to generation and which has transferred through you know oral traditions also by making and giving it to the next generation.

There is an empathy towards the existing skills and the knowledge. The design intervention is a placeholder concept as this report suggest and the author suggest because of it is ambiguity allows for a wider range of conceptual alternatives to be explored and the immediate objective is not so much to arrive at closure as it is to prompt reflections about the issue in discursive contexts.

We should see that how it is also the empathy towards the empirical word choose and skills plus the explorations and where the target and the closure is not the only aim, but to also understand the importance of different contexts and how the intervention actually works for that particular contexts.

The different designs at they work on and with the help of interventions they have come up with a range of products which is a local as well as global it's all done by the artisans themselves and lot of you know the exhibitions, displays and fashion shows happen where their works have been displayed

also there is a product range which can be bought online, there is a digital portfolio where you know different users and interested individuals can see their product ranges along with the detail of the artisan who actually did that.

It's a platform where we see the primary importance and focus given to the artisan and their skills and how they have really continued their craft, revived it and attain the market goal, they are empowered, they are employed, they have livelihood and the designs are accepted according to the current market trends.

They are given exposure to everything and eventually they design on their own. The program culminates in the creation of a final portfolio which encompasses not just new designs, but also brand identity and marketing.

These artisans are also taken outside the community to some cities to do the market survey to get exposure, to ask questions, to see, to observe, to learn, to understand, they come back and they try to put that you know observation in their design and come up with different kinds of product ranges so that's another interesting you know way of empowering them.

All these are like empowerment to the women, first of all the exposure to the market and giving them different inputs and then putting the portfolio digitally, also bringing in lot of people for discussions and brain storming and inputs.

“Since the new market is no longer local, nor are crafts necessarily prepared only for the utilitarian purposes, the functional bases that drove innovations is altered. In addition, since the market has expanded, innovations must be faster and less subtle. Instead of varying the pattern within an object, the object itself must be changed. A different consciousness is essential for craft to succeed in the market.”

TECHNOLOGICAL INTERVENTIONS

The technological interventions or the technology based interventions, the important considerations are you know many, but these are few that have been highlighted by one of the studies. Resurgence of interest in 'making' and craft products and this ultimately would ensure broader consumer market.

Making and craft products, if there is an increased interest and there is an exploration in making itself, of course, it will reflect on the market and the consumer buying the products. The democratization of design with patterns techniques tools and resources being freely exchanged and consumers often involved in co-creation of products and services.

Sharing of ideas, knowledge sharing, exchanging of ideas, co-creation and that is how the market is driven today. Then, promotion of approaches, which advocate sustainability, ecological use and local production and development.

The technology intervention there are lots of researches that are happening and there are lots of designers and researches who are talking about these technology interventions and they are trying to find out various models, frame works and the ways in which these interventions can be introduced and harnessed and they are also acceptable at a community level and then they could also operate and utilize these interventions on their own, without being dependent on others.

“They also improve production processes by speeding up production and then enhancing digital creativity through the exploration and visualization of concepts and ideas.” So, this technology could help the craft persons you know explore and visualize and concepts and ideas “facilitating experimentation through rapid translation of design concepts into prototypes.” It also enables prototyping “and final pieces, enabling the production of new objects and unique designs affordable only through new technologies.”

Craft production can meet basic needs, productivity is not an issue if we think about craft production in terms of meeting the basic needs improving quality not quantity should be prioritised. So, according to this perspective and this research highlights that may be the focus has to be improving quality and of course not the quantity that needs to be prioritized.

Meanwhile, there is an experimental trend that encourages design for repair and upgrade to prolong a products life span and reduce resource consumption. So, there is also a parallel trend that is going on rather than just you know having a completely new product or just working on the quality and trying to come up with different product ranges and trying to meet the market demand.

There is also a sort of a discussion and encouragement given to upgrade and prolong a products lifespan and existing product, how could that be upgraded and how the resource consumption could be reduced. So, this itself also comes into the purview of you know management and trying to manage resources and not just starting anything from you know the scratch, but how to upgrade the existing one and then how to really establish more value for it and trying to have a parallel range where the new products as well as the existing one try to have a niche market for both of them.

The new trend of innovation and value creation should rely on mass customization and innovative products and services instead of reducing costs and increasing efficiency. So, other important thing that the research highlights is rather than you know reducing the costs and increasing efficiency, the better way that the researchers suggest is the mass customization and innovation in the products and services. This is one way of looking at you know the creation of a craft products for the new markets which is given by innovation and lot of I mean the hunger for experimentation and new explorations.