



# Dr. M.G.R

## EDUCATIONAL AND RESEARCH INSTITUTE

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# INTRODUCTION TO INTERIOR DESIGN

## UNIT I

# Introduction

- What is Interior Design
- Defining an Interior Space
- How does Interior Space differ from Exterior Space
- Elements to shape an Interior Space
- Modifying a space in terms of Architecture and Interior Design

# Interior Design

- Definition of Interior Design
- Steps in Design Process
- Design Criteria
- Sustainable Design
- Programming

# Design Vocabulary

- Elements of Interior Design
- Principles of Interior Design

# Design of Interior Spaces

- Typology
- Functionality
- Theme
- Concept

# Introduction

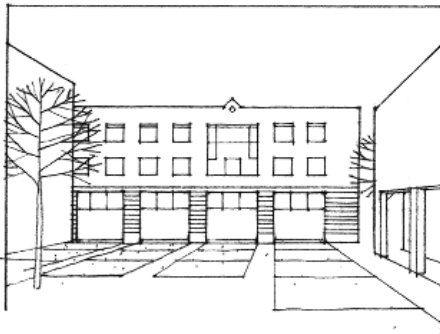
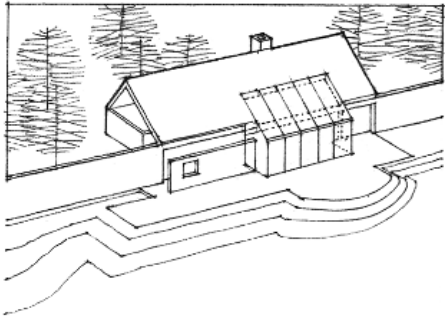
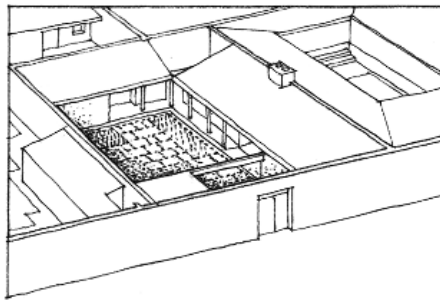
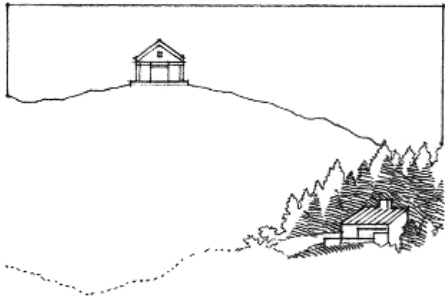
- What is Interior Design
  - Interior design is a practice concerned with **anything that is found inside a space** - walls, windows, doors, finishes, textures, light, furnishings and furniture.
  - Interior design is the process of **shaping the experience of interior space**, through the **manipulation of spatial volume** as well as **surface treatment**.
- Defining an Interior Space
  - The **perception of enclosure** due to the bounding floor, wall, and ceiling planes defines an interior space.

# Introduction

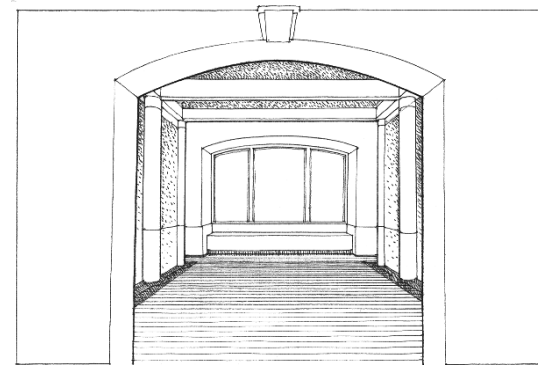
- How does Interior Space differ from Exterior Space
  - Anything **outside an enclosure** is known as **exterior space**. The space which gives a **perception of openness**, freedom and direct contact to the nature and surroundings is an exterior space.
  - Anything **inside an enclosure** is known as **interior space**. The space which gives a **perception of security, enclosure** and being safe from the nature and surroundings is an interior space.



# Introduction



**Exterior Spaces**



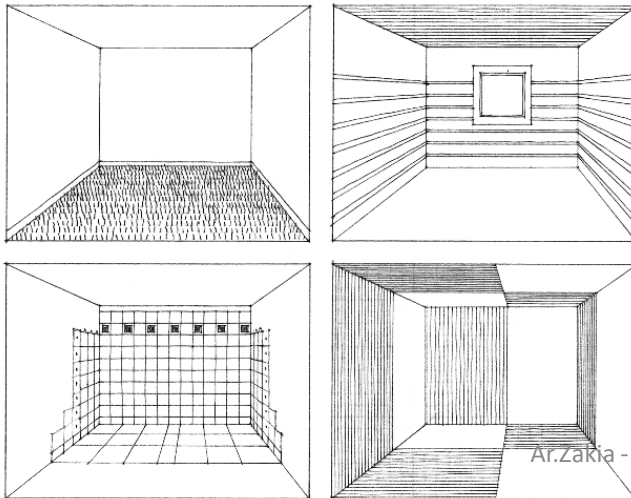
**Interior Space**

# Introduction

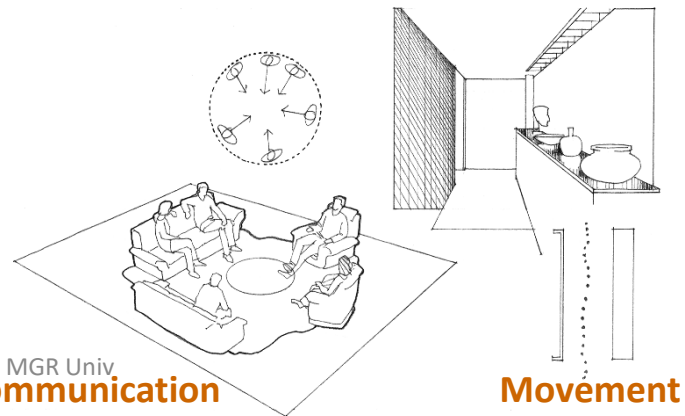
- Elements to shape an Interior Space
  - Although a **building's structural system sets up the basic form and pattern of its interior spaces**, these spaces are ultimately structured by the elements of interior design.
  - The selection and **arrangement of interior elements** such that their **visual relationships** define and organize the interior space of a room.
  - The **colour, texture, and pattern** of wall, floor, and ceiling surfaces affect our perception of their relative positions in space and our awareness of the room's **dimensions, scale, and proportion**.

# Introduction

- Within a large space, the form and arrangement of **furnishings** can divide areas, provide a sense of enclosure, and define spatial patterns.
- **Lighting**, and the light and dark patterns it creates, can call our attention to one area of a room, deemphasize others, and thereby create divisions of space.



Color, texture, and pattern



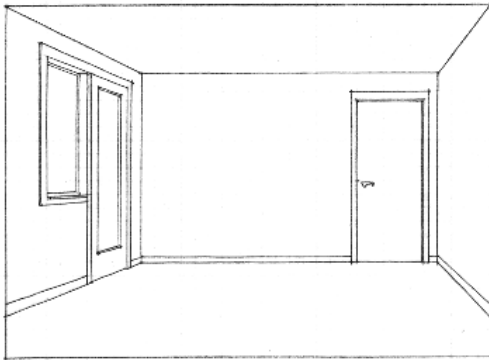
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# Introduction

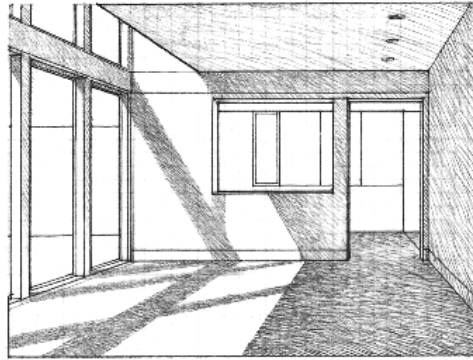
- Even the **acoustic nature** of a room's surfaces can affect the apparent boundaries of a space. Soft, absorbent surfaces muffle sounds and can diminish our awareness of the physical dimensions of a room.
- Hard surfaces that reflect sounds within a room help to define its physical boundaries. Echoes can suggest a large volume.
- Finally, space is structured by the way we use it. The **nature of our activities** and the rituals we develop in performing them influence how we plan, arrange, and organize interior space.

# Introduction

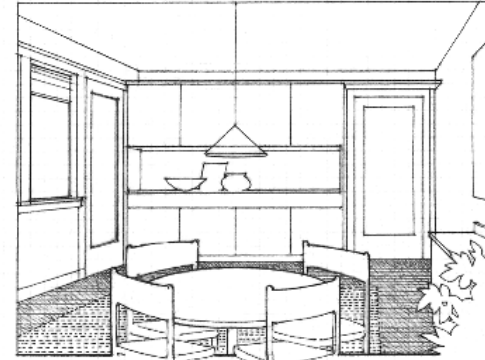
- Modifying a space in terms of Architecture and Interior Design
  - The design of interior spaces requires an understanding of how they are formed by the building systems of structure and enclosure.



**The basic shell ...**



**modified architecturally**



**or through interior design**

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# Interior Design

- Definition of Interior Design

- Interior design is the art that deals with the **organization, selection, and arrangement of the elements of design.**
- Interior design draws on aspects of **environmental psychology, architecture, and product design** in addition to traditional decoration.
- Interior designers must be attuned to architectural detailing including: floor plans, home renovations, and construction codes.

# Interior Design

- Steps in Design Process
  - Define **Problem** — Who, what, when, where, how, why?
  - Formulate **Program** — Existing, desired, possible?
  - Develop **Concept** — Ideas, statement and schematic diagrams
  - Assess **Alternatives** — benefits, strengths, costs & effectiveness
  - Make **Design** Decisions — materials, furniture & lightings
  - Develop and **Refine** Design — plans, elevations & sections
  - **Implement** Design — working drawings & finishes
  - **Re-evaluate** Completed Design — review & co-ordinate

**Problems** and **Programs** coax **Concepts** and **Alternatives**, making **Designs** which you **Refine** and then **Implement** and **Re-evaluate**

# Interior Design

## □ DEFINE PROBLEM

- Identifying the client's needs
  - Who, what, when, where, how, why?
- Set Preliminary Goals
  - Functional requirements.
  - Aesthetic image & style.
  - Psychological stimulus & meaning.



# Interior Design

## □ FORMULATE PROGRAM

- What exists?
  - Collect & analyse relevant information.
  - Document physical / cultural context.
  - Describe existing elements.
- What's desired?
  - Identify user needs & preferences.
  - Clarify goals.
  - Develop matrices, charts & adjacency diagrams.
- What's Possible?
  - What can be altered.....what cannot?
  - What can be controlled.....what cannot?
  - What is allowed.....what is prohibited?
  - Define limits: time, economic, legal & technical.

# Interior Design

- ARRIVING AT THE DESIGN PHILOSOPHY

- Grouping design ideas involving the design elements & develop coherent hypotheses.
- There are several approaches one can take to generate ideas & also synthesize possible design solutions.
  - Isolate one or more key issues of value or importance & develop solutions around them.
  - Study parallel situations that could serve as models for developing possible solutions.
  - Develop ideal solutions, tackling the problem part by part & try to integrate them into a tangible wholesome one.

# Interior Design

- **CONCEPT DEVELOPMENT**

- **Brainstorm ideas**

- Diagram major functional & spatial relationships.
    - Assign values to key issues or elements.
    - Search for ways to combine several good ideas into a single better one.
    - Manipulate the parts to see how a change might affect the whole.
    - Look at the situation from different points of view.

# Interior Design

- Draft a concept statement
  - Verbalize the principal design ideas in a concise manner.
  - Principal design ideas to be spelt out in a nutshell (few lines).
- Develop schematic designs.
  - Establish major functional & spatial relationships.
  - Show relative sizes & shapes of important features.
  - Develop several alternatives for comparative study.

# Interior Design

- **EVALUATION FOR MAKING FINAL DECISIONS**

- Design requires a critical view of alternatives & careful weighing of the strengths & weaknesses of each proposal, until the best possible fit between the problem & solution is achieved.
- Given a range of possible solutions, each must be evaluated, according to the criteria set forth in the problem statement.

- **COMPARE ALTERNATIVES**

- Compare each alternatives with design goals.
- Weigh the benefits & strengths against the costs & liabilities of each alternative.
- Rank alternatives in terms of suitability & effectiveness.

# Interior Design

- MAKE DESIGN DECISIONS

- Combine best design elements into the final design.
  - Draw preliminary plans.
  - Construct scale drawings.
  - Show important interior architectural details. (e.g. walls, windows, built-in elements)
  - Show furniture if appropriate.
- Make preliminary material selections
  - Develop alternative colour & finish schemes.
  - Collect material samples.
- Make preliminary furniture & lightning selections
- Prepare presentation to client for feedback & preliminary approval.

# Interior Design

- **DEVELOP AND REFINE DESIGN**

- Develop plans, elevations, sections & details.
- Develop specifications for interior finish – materials, furnishings & lighting.

- **IMPLEMENT DESIGN**

- Prepare construction drawings.
- Finalize specifications for interior finish – materials, furnishings & lighting.

- **RE-EVALUATE COMPLETED DESIGN**

- Design reviews.
- Coordination with architect, engineers & consultants.
- Client feedback.
- Post occupancy evaluation.

# Interior Design

- Design Criteria
  - Function & Purpose:
    - The intended **function** of the design must be **satisfied** & its **purpose fulfilled**.
  - Utility, Economy & Sustainability:
    - A design should **exhibit utility, honesty & economy** in its selection & use of materials.
  - Form & Style:
    - The design should be **aesthetically pleasing** to the eye & our other senses.
  - Image & Meaning:
    - The design should **project an image** & promote associations that **carry meaning** for the people who use & experience it.



# Interior Design

- Sustainable Design

- Maximize the **efficient use of space**
- Use **materials** produced in an **eco-friendly** manner
- Reduce waste by using reclaimed or **recycled materials**
- Plan for **energy-efficient lighting**
- Use **non-toxic and non-polluting** products

# Interior Design

- Programming
  - A **prime criterion** for judging the success of an interior design is whether it is **functional**. Function is the most fundamental level of design. We design to improve the functioning of interior spaces & make our tasks & activities within them more convenient, comfortable & pleasurable.
  - To help us **understand the purpose & function** of an interior space, it is necessary to **analyze the user & activity requirements** for that space.

# Interior Design

- **USER REQUIREMENTS**

- Identify users

- Individuals
    - User groups
    - User characteristics
    - Age groups

- Identify needs

- Specific individual needs & abilities.
    - Group needs & abilities.

# Interior Design

- Establish territorial requirements
  - Personal space
  - Privacy
  - Interaction
  - Access
  - Security
- Determine preferences
  - Favoured objects
  - Favourite colours
  - Special places
  - Special interests
- Research environmental concerns

# Interior Design

- **ACTIVITY REQUIREMENTS**

- Identify primary & secondary activities
  - Name & function of primary activity
  - Names & functions of secondary or related activities
- Analyze nature of the activities
  - Active or passive
  - Noisy or quiet
  - Public, small group or private
  - Compatibility of activities if space is to be used for more than one activity
  - How often is the space to be used?
  - What times of day or night?

# Interior Design

- Determine requirements for
  - Privacy & enclosure
  - Access
  - Disability & accessibility guidelines
  - Flexibility
  - Light
  - Acoustic quality
  - Security
  - Maintenance & durability

# Interior Design

- FURNISHING REQUIREMENTS

- Determine furnishing & equipment requirements for each activity

Number, type & style of:

- Seating
- Tables
- Work surfaces
- Storage & display units
- Accessories

- Identify other special equipment required

- Lighting
- Electrical
- Mechanical
- Plumbing
- Data & communications

# Interior Design

## ➤ Establish quality requirements of furnishings

- Comfort
- Safety
- Variety
- Flexibility
- Style
- Durability
- Maintenance

## ➤ Develop possible arrangements

- Functional groupings
- Tailored arrangements
- Flexible arrangements



# Interior Design

- **SPACE PLANNING**

- The form of a building's structure & enclosure affects the character of the space within.
- Space planning involves the efficient & productive use of these spaces fitting living patterns to the architectural patterns of space

- **SPACE ANALYSIS**

- Document existing or proposed space
  - Measure & draw base plan, sections & interior elevations.
  - Photograph existing space

# Interior Design

## ➤ Analyze space

- Orientation & site conditions of space
- Form, scale & proportion of space
- Doorway locations, points of access & the circulation paths they suggest
- Windows & the light, views & ventilation they afford
- Wall, floor & ceiling materials
- Significant architectural details
- Location of plumbing, electrical & mechanical fixtures & outlets
- Possible architectural modifications
- Elements for possible reuse, including finishes & furnishings

# Interior Design

- **DIMENSIONAL REQUIREMENTS**

- Determine required dimensions for space & furniture groupings
  - Each functional grouping of furniture
  - Access to & movement within & between activity areas
  - Number of people served
  - Appropriate social distances & interaction

# Design Vocabulary

- **Elements of Interior Design**

- The elements of design are the fundamental building blocks of any composition.
- These pieces work together to form a unified composition, and when utilized successfully, create a strong, dynamic visual layout.
- The designer uses these elements as tools that control how a message is delivered to an audience.
- These principles can be applied to fine art, photography and graphic design.

# Design Vocabulary

- Elements of Interior Design
  - Line
  - Space
  - Shape
  - Form
  - Texture
  - Colour

# Design Vocabulary

- Principles of Interior Design
  - The Principles of interior Design are the ways that designers ***use the Elements of interior*** design **to create good Compositions (decorations/arrangements)**.
  - Design principles are ways of **arranging or organising design** elements.
  - These principles evaluate each element in a design (magnificent vs. mediocre right vs. wrong).
  - The way the elements are arranged to create a feeling of stability in a work.

# Design Vocabulary

- Principles of Interior Design
  - Balance
  - Space
  - Focus/Emphasis
  - Rhythm
  - Unity

# Design of Interior Spaces

- **INTERIOR DESIGN TYPOLOGY**

As architecture has different building typologies classified based on their functions, so has interior design. The typology of interior design is not as vast as its architectural counterpart. Its limit is endless, but the most commonly asserted typology is as follows, classified as known by its scope in the field of interior design.

- Residential buildings
- Commercial buildings
- Educational buildings
- Hospitality buildings
- Medical buildings



# Design of Interior Spaces

- RESIDENTIAL BUILDINGS

- Apartment block
- Condominium
- Dormitory
- Duplex
- House
- Townhouse
- Villa
- Bungalow

# Design of Interior Spaces

- **COMMERCIAL BUILDINGS**

- Convention center
- Market
- Skyscraper
- Shop
- Shopping mall
- Supermarket
- Warehouse
- Office

# Design of Interior Spaces

- EDUCATIONAL BUILDINGS

- College
- School
- Library
- Museum
- Theatre
- Boarding schools

# Design of Interior Spaces

- HOSPITALITY BUILDINGS
  - Hotel
  - Restaurants
  - Resorts
  - Motels
- MEDICAL BUILDINGS
  - Speciality Hospital/Clinics
  - Hospital
  - Nursing Home
  - Quarantine Centers

# Design of Interior Spaces

- **INTERIOR DESIGN CONCEPT**
  - Interior design concept represents the **essence of the proposal for the interior design** decorations. It is prepared in order to focus the **ideas into a representative and homogenous image**.
  - When a design concept is prepared, **two main aspects** should be taken into consideration: one is the **visual representation**- usually takes the form of panel with *notes, sketches, pictures, drawings, materials and colours*; and the second is **written statement**, *telling how the inspiration was derived, what are the ideas that stand behind it, and detailed description of various elements that will be found in the design.*

# Design of Interior Spaces



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# Design of Interior Spaces



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# HISTORY OF INTERIOR DESIGN

## UNIT II - Part 1

# INTRODUCTION

- The evidences of Interior Design can be seen dating back as far as the **Pre-historic Era**, but Credit for the birth of interior design is most often given to the **Ancient Egyptians**.
- The **Roman and Greek** civilizations built upon the art of interior decorating and accessorizing.
- Apart from their human significance the drawings from the cave wall suggest that the humans of prehistoric time had an eye for beautifying their surroundings by the addition of **colour and natural imagery**.

# INTRODUCTION

- Historical accounts of the Mesopotamian and Palestinian culture show progressive **advancement in planning** human habitations and Egyptian temples and tombs and palaces many of which survive even today evidence close attention to interior spaces.
- Recent discoveries of **artefacts, utensils and furnishings** from Ancient Chinese cultures indicate a highly sophisticated concept of every day life.
- Ancient roman culture which assimilated and emulated that of Greece became even more fascinated by the boundless possibilities of **controlling and enhancing the human environment.**

# EVOLUTION OF INTERIOR DESIGN

- Ancient World
  - Pre-historic – New Paleolithic Age
  - Egyptian
  - Greek
  - Roman
- Middle Ages
  - Pre-Renaissance
  - Renaissance
  - Baroque
  - Rococo
  - Tudor and Jacobian
  - Provincial Style

# EVOLUTION OF INTERIOR DESIGN

- Modern Era
  - Early Modernism
  - International Style
  - Modern Style
  - Post Modernism
    - **High tech style**
    - **Memphis style**
    - **Classic modernism**
    - **Deconstructivism**

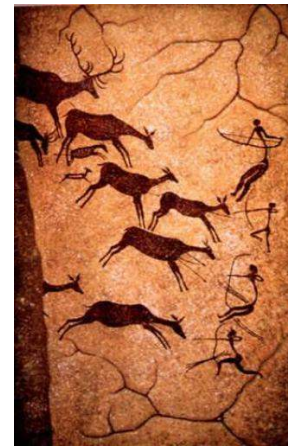
# ANCIENT WORLD

- Ancient World
  - Pre-historic – New Paleolithic Age
  - Egyptian
  - Greek
  - Roman



# PRE-HISTORIC – NEO PALEOLITHIC AGE

- Interior design and decoration dates back to the **upper Paleolithic Era**.
- **Drawings** found in the **caves** in Spain and France show evidence of **wall decoration**.
- They used **grouping and spacing concepts** as well as **limited understanding of perspective**.
- **Sculptured figure in stone, ivory and clay** depicted the human form often.
- These drawings and artefacts represent the following:
  - **Creative expression is instinctive.**
  - The art of interior design serves as **an integral part of human psyche**



# EGYPTIAN



Known for their pyramids built as **tombs for kings and pharaohs**

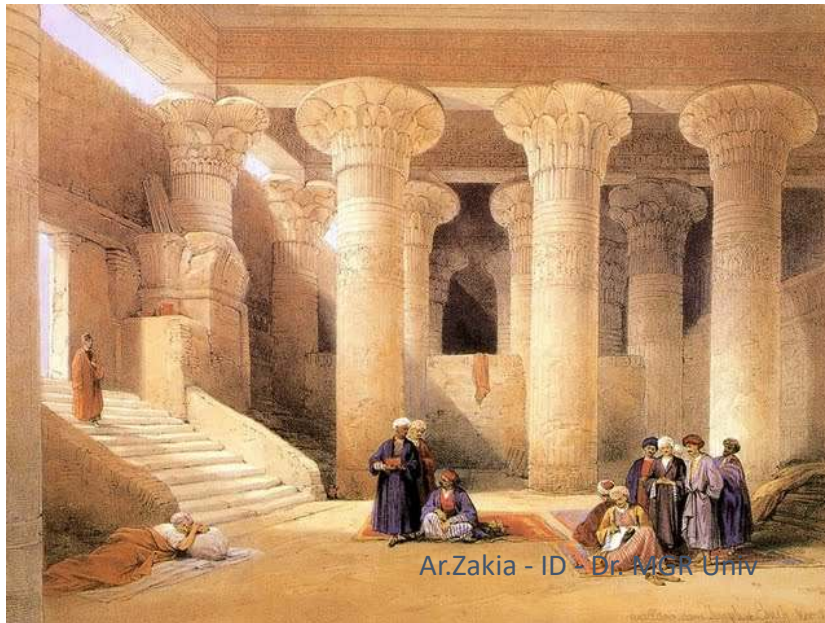
Developed **trabeated** construction in which **vertical posts support horizontal lintel**.

Used **hieroglyphics** (a system of writing pictorial symbols) inscribed on the walls.

Used **straw for flooring**, furniture was raised on small blocks so **animal shaped legs** could be seen.

**Motifs** includes the **lotus bud, reeds, papyrus and lilies**.

Columns made from **papyrus reeds lashed together**, created vertical lines, which lead to **fluting on columns** in the later designs.



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# GREEK

- Known for **order, proportion** and **refinement** of design.
- Built temples to honor their gods, surrounded by **open porticos and columns**.
- Developed the **truss system**, a triangulated load-bearing construction to allow for sloped roofs.
- The classical orders still used today include the **Doric, Ionic** and **Corinthian**.
- They mastered the art of **carving marble** into a human form, called **carvatiid**.
- Elaborate Greek wooden furniture had **ivory and silver ornamentation**.





# ROMAN



- Known for their **engineering expertise**, particularly the **development of roads and aqueducts**
- **Adapted Greek designs**
- **Vitruvius** the roman architect developed the **standard sizes and dimensions for the architectural orders**. And added two classical orders the **Tuscan and Composite**.
- Developed **concrete arch, barrel vault, and dome**.
- Developed pilasters which is the **columns partially embedded in the walls**.
- Motifs included the **dolphins, eagles and swans**.
- The Romans placed special emphasis on **combining beauty and comfort**, and home interiors reflected wealth and status.
- **Roman furniture made of stone, wood, or bronze** was accented by cushions and tapestries.

# MIDDLE AGES

- Middle Ages
  - Pre-Renaissance
  - Renaissance
  - Baroque
  - Rococo
  - Tudor and Jacobean
  - Provincial Style

# PRE-RENAISSANCE

- Designs were dominated by **religions**.
- It was developed by **basilica church** plan, rectangular, with side aisles and with clerestory windows lighting the central space.
- **Byzantine era** churches are still the dominant building with the **domed structure and elaborate mosaic designs**.
- **Romanesque era** with **massive stone structures** including churches and castles **with round arches and heavy columns**.
- **Gothic era** architectural features commonly associated with ecclesiastical design include the **pointed arch, vault tracery, slender columns in clusters and flying buttresses**.

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# RENAISSANCE



- Meaning **Rebirth**.
- Major **influence came from Italy** although it spread **through out Europe**.
- **Rejected middle ages** design and **returned to classic design** motifs.

Included work by **Andréa Palladio, Michelangelo and Leonardo da Vinci**.

**Clean and Elegant** designs dominated by elements and principles of design.

Elaborate **carvings** and **decorations**.





# BAROQUE

- Instead of solid wood panelling walls were covered with graceful carvings termed as **Boiserie**, often gilded and influenced by Asian designs .
- Walls were frequently framed in moulded strips.
- Ceilings were unornamented, walls and floors were usually of wood.
- Asian rugs were coming into use as floor coverings, painted or printed.
- Wall paper was designed to resemble tapestries and textiles.





# ROCOCO



- Means **rock and shells**
- **Flowing, feminine design** with **delicate decorative details** and **free form curves**.
- **Pastel colours, gilded painted or Chinoiserie** lacquered surfaces on nature.
- Chinese influence introduced by **Madame De Pempadour**.
- Motifs included **free designs, exotic flowers, birds, gods, monkeys** and **mandarins**.

# TUDOR AND JACOBEOAN STYLE

- Dominated by **heavy masculine designs**
- Architecture characterized by **half timbering**
- **Timbers are visible** on the outer surface.
- Interiors characterized by **plain plastered walls** and **ornately carved panels**.
- **Furniture** are made of **oak**.
- Elizabeth furniture had **bulbous legs**.
- **Symmetrical designs** exhibited **dignity and formality** reflecting **classic Greek and Roman** architecture.



# PROVINCIAL STYLE



- Designs for **lesser nobility and merchants**
- Copied or **adapted rococo and neoclassic design** in **simpler unadorned styles**.
- **Moorish interiors** - highly decorated and used the **horseshoe arch**.
- **Coloured marbles, geometric patterns, tiled walls** and **wrought iron**.
- **Carved wood** doors, window shutters and ceilings called **Artesonado**.
- Influence in America called **colonial / mission style**.

# MODERN ERA

- Modern Era
  - Early Modernism
  - International Style
  - Modern Style
  - Post Modernism
    - **High tech style**
    - **Memphis style**
    - **Classic modernism**
    - **Deconstructivism**



# EARLY MODERNISM

- Coincided with **Victorian era** and **traditional revivals**.
- Pioneering designers **rebelled against historical eclecticism**.
- Utilized **technologies advances** in **iron frame** construction, **laminated wood** and **plate glass windows**.
- **Bridged art and technology**.
- Revolted **against machine made products** and advocated **hand crafted furnishings**.
- Prominent English architects and designers included **William Morris, Charles Eastlake, Edward W Godwin, Philip Webb** and **Charles**.



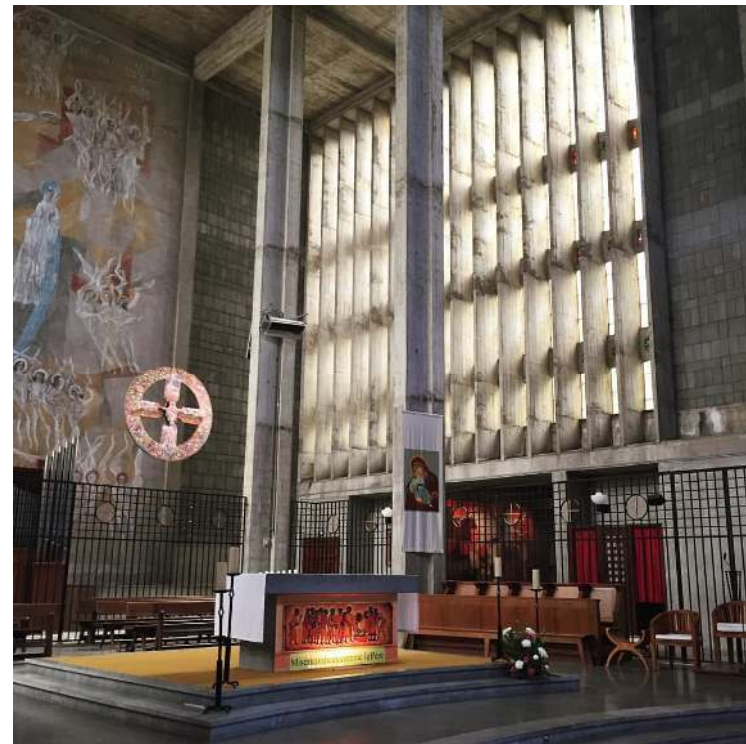
# INTERNATIONAL STYLE



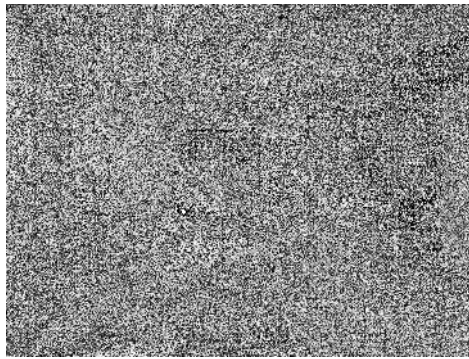
- Style based on **functionalism and purity of line.**
- Term coined by American architect **Philip Johnson.**
- Common materials included **reinforced concrete, stucco, steel and glass.**
- **Stark white finishes.**
- **Open floor plan and large expanses of glass.**
- **De Stijl** – movement in holland that reduced design to its **basic limits including the use of red, blue, yellow, black, grey and white.**
- Most famous proponent was **Gerrit Reitveit.**

# MODERN STYLE

- Decorative style advocating **strong geometric forms** including the **pyramid**, **ziggurat**, **zigzag** and **sunburst**
- New architecture directions emerged.
- Italian designers in particular exploited the **use of plastics**.
- Known for **geodesic domes**.
- **Brutalism** developed as a reaction to the international style. **Massive sculptural structures of raw concrete** were designed by noted architects such as **Paul Rudolph** and **Louis Khan**.
- **Cantilevered pension chair** using **laminated birch with a seat and back of webbing**.



# POST MODERNISM



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- The style **borrow**s from the past but in **extremely contemporary terms**
- Furniture styles include the **craft revival**, **art furniture**, **ergonomic furniture** and most recently **furniture to meet the needs** of a mobile work force.
- **Other design trends** during the post-modernism era are generally divided into **four categories**:
  - **High tech style**
    - Utilises **exposed industrial and construction elements**.
  - **Memphis style**
    - Advocates **freedom of expression** in style, colour and form.
  - **Classic modernism**
    - Advocates **simplified classical elegance** influence by **ancient Greek** designs.
  - **Deconstructivism**
    - An **extreme reaction** to the **negative aspects** of the current society.



# HISTORY OF INTERIOR DESIGN

## UNIT II - Part 2

# INTRODUCTION

- A brief study on the History of Indian Design is need to know the evolution of Interior Design in India.
- India being a very diverse country in terms of heritage and culture, the history can only be understood by diving the country into different regions.
- The history is explained in terms of Folk India, Furniture and Material-wise Categorization.
- Change in social, cultural and economic conditions are having a visible impact on creative folk arts.
- In many areas, they are becoming repetitive and there is very little indication of new and vital forms.

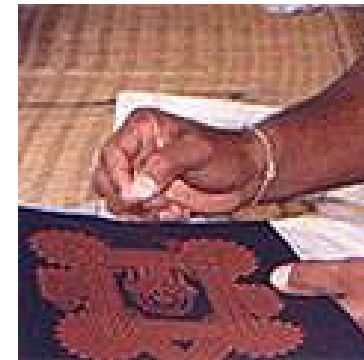
# FOLK INDIA

Folk Interiors in India includes:

- Folk Arts & Crafts
- Embroidery
- Floor Coverings
- Folk Decoration
- Folk Paintings
- Rock Paintings
- Wall Paintings
- Rural Furniture

# Folk Arts & Crafts

- Distinctive character
  - Visual forms
  - Needs of simple life.
  - Nature source and inspiration.
  - Expressions of indigenous function, ritual, custom.
- Style and decorative motifs-links with art forms and believes of ancient past.
- Specific function and materials.
- In each region nature's inspiration was common but... posses ability to express themselves-differently according to special ingredients it provides them wherever they live.
- Intrinsic character of nature have inspired



# Folk Arts & Crafts



- Style and decorative motifs-links with art forms and believes of ancient past.
- Specific function and materials.
- In each region nature's inspiration was common but... posses ability to express themselves-differently according to special ingredients it provides them wherever they live.
- Intrinsic character of nature have inspired.
- GEOMETRIC PATTERNS
  - UNITY
  - ORDER LINES
  - HARMONY OF LINE AND CURVE
  - COMBINATIONS
  - SYMMETRY OF FORM AND SHAPE
  - BALANCED PROPORTION

# Folk Arts & Crafts

- Geometric forms - very old origin.
- Nature - provides practical example of most geometric shapes.
  - Rotundity of moon
  - Ovals and triangles of leaves
  - Curves of branches and petals
  - Vertical and horizontal flight of bird
  - Swimming of fish
  - Stars composed of 5 triangles meeting at an inner central point



# Folk Arts & Crafts



- Environmental objects which are represented by geometric forms are
  - Water pots
  - Lamps
  - Temple
  - Chariots
  - Flower pots
  - Dancers
  - Plants
  - Bullock carts
- Designs – combined with nature and geometric patterns.

# Folk Arts & Crafts

- Motifs - appears in all types of decoration
  - Wall
  - Floor painting
  - Embroidery
  - Wood carving
  - Stone carving
- Ex - PIPAL TREE
  - An object of universal worship
  - Very ancient
  - Appears in Indus valley seals
  - Equally sacred to Buddhists
  - Used as pre decorative motifs





# Folk Arts & Crafts



- RELIGION and MYTHOLOGY were sources of theme for folk art
- Inspirations from Ramayana, Mahabharath form a basic part of HINDU PHILOSOPHICAL IDEOLOGY
- These were evident in the themes of different forms of folk art.
- Folk art enriched interior in many ways
  - Walls, floors, roofs, cubic space decoration.
  - Decorative design in a volume of space achieved by:
    - Furniture
    - Floor coverings
    - Functional & decorative articles

# MATERIAL-WISE CATEGORISATION

- Categorization based on materials would be easiest.
  - Decorating using fabric / cloth treated in varying manner.
  - Floor coverings - wool or cloth
  - Cane, bamboo, grass-floor covering, furniture etc
  - Wood work- structural, decorative, furniture etc.
  - Painting - on wall, floor, ceiling.



# DECORATIONS USING CLOTH

- PAINTING ON CLOTH- Temple Cloths
- KALAMKARI- KALAM(Pen) and KARI(Work)
  - Persian in origin
- KALAHASHTI, A.P- Tapestries and Hangings
  - Using bamboo sticks, with Vegetable dyes of rich shades, brown, black, Red, blue, Green and Yellow depicting epics, verses written onto cotton or silk fabric
- PICHWAI, Western India
  - Handspun or woven cloth - painted, printed with handblocks, embroidered or decorated in appliqué
- PATACHITRAS, Orissa
  - Cotton or tussar silk is used. Cloth made thick by mixture of chalk, gum and powdered tamarind seeds - Earth and siena colour – depict stories pertaining to Jagannath temple of Puri.
- CHANDAOS, Ahmedabad
  - similar to kalamkari



# EMBROIDERY ON CLOTH



- Home decoration
  - Wall hangings
  - Bed covers
  - Quilts
  - Pillowslips
  - Entrance door decoration



- Outstanding character
  - Color composition,
  - Design patterns,



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# GUJARAT

- TORAN
  - Applique of mirrors set into embroidery-doorway decoration-symbol of good luck
- PACHITATTIS
  - Long embroidered pieces with small flaps hanging-welcome symbol to the visitors
- CHAKLAS
  - Square embroidered pieces to cover furniture
- CHANDRAWAS
  - Square embroidered pieces on walls
- BHITIYA
  - Combination of 3 or 5 diamond shaped pieces on walls
- AHRI
  - Hook Embroidery
- ABHALA
  - where small mirror discs are fixed with closely worked silken thread.
- SAURASHTRA and KUTCH:
  - Beadwork on cloth
  - Mirrorwork incorporated with threadwork



# APPLIQUE WORK



- Pattern - pieces of coloured and patterned fabric is cut in different shapes, sizes, colours and sewn together on a plain background to form a composite piece.
- Carried out –
  - Wall Hangings,
  - Bedspreads, Cushion covers, Bags
  - Umbrellas,
  - Temple doors.
- Tamil Nadu, Tanjore- Tubular form and hung from side of chariots like colourful pillars
- Orissa, Puri- Highly decorated umbrellas, Tents, Pavilions, Lampshades, etc
- Gujarat- Household purposes
- Bihar- KHATWAS- Background-red/orange,
- Applique white making tents and canopies

# FLOOR COVERINGS

- Wool
- Fabric
- Cane,
- Bamboo
- Grass

# WOOL

- Carpets - wool
- People sit on the floor – such floor coverings were devised with imagination and aesthetics
- Grew into work of arts
- They were of Persian origin
- KALIN
  - Kashmiri carpets were the most famed and highest quality.
- Uttar Pradesh, NE Indian region had distinctive style of carpet weaving
- PURPOSE
  - Stimulate ornamentation
  - Relax-Physical and psychological tensions
  - Create an ambience, atmosphere





# FABRICS

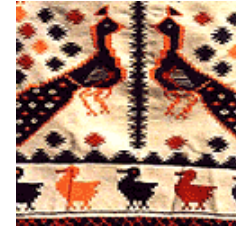


## DHURRIES (or) SATRANGIS

- Cotton varieties of floor coverings
- In-single color - simple stripes
- Different colours - rectilinear sections or patterns
- Bright colors
- Has silkiness though woven on cotton
- Basic design
  - Geometrical shapes
  - Floral motifs in cross borders
- Makes cool and handy floor covering



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# FABRICS

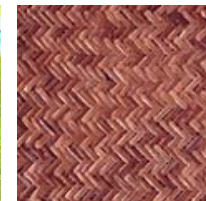


- Primitive Dhurrie weaving started in Punjab, Haryana
- Colorful Dhurries- Navalgund, Karnataka
- Other places- Himachal Pradesh, Madhya Pradesh, West Bengal, Rajasthan, Uttar Pradesh.
- KASHMIR
  - GUBBAS
    - Common man's carpet by embroidering and applique on blankets
  - NAMDAS
    - Applique, Embroidered on dyed wool, Felt for its background
- Sometimes floor covering- Hand printed cotton spreads

# CANE, BAMBOO & GRASS

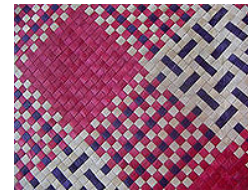
- **MAT WEAVING - KORA GRASS MAT**
  - Usually woven in golden cream, the natural grass colour
  - Geometrically patterned borders - lines, zigzags, diagonals, swastikas- make flooring patterns
  - Sometimes motifs present in body of mats - Colour- Red, green, brown
  - Made from green cane strips, provide a cool surface
    - Kerala- PALGHAT
    - Tamil Nadu- PATHAMADAI
    - West Bengal- MUDNAPORE RUSH MATS
    - Assam- SITALPATI
    - Andhra Pradesh- Wheat or rice straw, weed and fine bamboo
- **SCREENS-**
  - North and central India- Bamboo slats tied with plain on coloured strings called CHIKS
  - Tripura- Bamboo work screens ornamented with coloured bamboo chip applique

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# Cane, Bamboo & Grass

- COIR MATS
  - Kerala- Palghat- a product of coconut palm- fibre to make colourful mats
- SCREWPINE MATS
  - Gregarious shrub- from which mats are made
  - Used on beds or diwan
  - Has excessive embroidery
- SISAL RUGS and SUNHEMP CARPETS
  - made from natural plant fibres
- JUTE
  - Backing materials
  - Base for embroidered curtains, cushions, table mats, bags & floor coverings
  - Natural colour, heavy texture, twill kind of body, strong earthiness

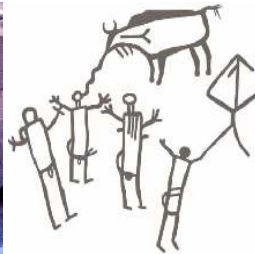


# Folks Decoration & Paintings

- Walls & Floors
- Belief - existence of supernatural powers, power of evil forces, spirits, etc.
- Rise to various customs, rites and ritualistic practices-which have been reflected through some of the art and craft expressions.
- Natural forces are reflected in the decorative motifs of every crafts.
- The outcome of an urgent necessity to create objects and forms that will
  - Brighten and enliven the scene
  - Create a sense of well being
  - Security & prosperity ensured
  - Ennoble the heart and mind.



# ROCK PAINTINGS



- Are in caves
- Earliest specimens of folk art
- Very earlier ones - schematic figures in dark red, gray, cream.
- Later ones are more naturalistic – depicts animals and hunts
- Example: Buddhist frescoes at Ajanta wall paintings at Alchi monastery at Ladakh
- Evolution of techniques and style from first century B.C. - eleventh century A.D
- At a Later period we find a definite established tradition of paintings on various objects, particularly, floors & walls
- Objects of everyday use
- The act of painting associated and some ritual

# FLOOR PAINTINGS

- Can trace their origin - INDUS VALLEY CIVILIZATION, where designs of this nature have been found
- Enriched through the centuries by various influence custom and faith
- Every important FESTIVAL and RITUAL has its appropriate floor designs
- Drawn on the floor before- the shrine, the pooja room, on occasions along the route on which dieties are taken in procession on festival days
- Generally done in freehand with fingers using
  - Flower petals
  - Coloured powder
  - Grains of rice, rice paste, sometimes lime
  - Wheat flour
  - Vegetable dyes are used for floor designs

# FLOOR PAINTINGS

- Lucky colours
  - Golden yellow of turmeric
  - Red and black of the earth
  - Ochre red
  - Green of leaves
  - Blue of indigo
- Where necessary thin sticks wound with a rag or cotton are used.
- No gaps left anywhere in the line for an evil spirit to enter
- Decorating floor- Still a daily routine
  - Accepted as good omen
  - done in pooja room, round the holy tulsi plant
  - patterns changed daily

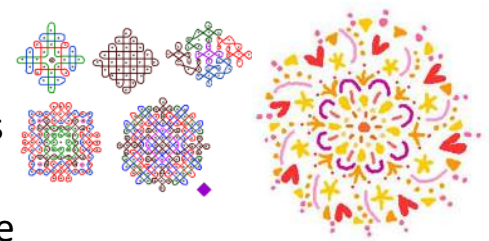


# FLOOR PAINTINGS

- Symbolic motifs are set in
  - Floral
  - Geometric patterns
    - lines,
    - dots,
    - squares,
    - circles,
    - triangles
  - Swastik
  - Lotus
  - Trident
  - Fish
  - Conch shell
  - Foot prints
  - Trees
  - Leaves
  - Creepers
  - Flowers
- Anthromorphic figure as used

# FLOOR PAINTINGS

- Rangoli - Maharashtra
- Sathia - Gujarat
- Mandana – Rajasthan: decorative motifs in dark shades on a red crimson background
- Alpana - West Bengal: decorative patterns of flowing line drawn with chalk powder and filled with colored powder or rice and bits of leaves and different kinds of flowers
- Aripa - Orissa
- Chowk - Uttar Pradesh
- Kolam – Tamilnadu: outline done in dots and lines drawn across them done using chalk powder, rice powder on wet ground or rice paste on dry surface
- Muggulu - Andhra Pradesh: rice powder or chalk
- Madhubani - North Bihar: Dust painting 'Dhuli Chitra' done by women in rice paste.



# WALL PAINTINGS



- A communal act done by all women of a family
- RELIGIOUS- convey religious themes
- SECULAR- heroes and heroines
- Patterns are carefully preserved and handed down from generation to generation
- Thus each community still preserves its own distinctive style though similar to others
- Done on walls of puja room.
- Done on the inside and Outside walls of living area
- Over doorways
- Around NICHES where oil
- Wick lamps are kept.

# WALL PAINTINGS



- ORISSA:

- The outer walls - simple and beautiful drawings made by hand occasionally in stencil
- Particular kind of fruits with an ornamental cross section is dipped in colors and used as a stamp

- BIHAR

- The village of MADHUBANI in north bihar is famous for its wall paintings which take their name from the village
- MADHUBANI- means a forest of honey.
- The paintings have vitality, naivety, simplicity which perhaps is their attraction that both soothes and pleases the eye
- Use— Bamboo sticks wrapped in cotton and indigenous color that they make themselves
- Dyes from wild flowers, creepers, wood coal, black soot that collects on the underside of earthen vessels
- No edible or growing plant is plucked

# WALL PAINTINGS



- **MAHARASHTRA**

- Warli painting named after the tribals
- Style resembling prehistoric stone age imagery-simple line and patterns
- Human figure is depicted in a long triangular shape and with stick like arms and legs
- Executed in white colour made of rice paste on a red ochre or dung plaster background
- These murals reflect a sense of life, a sense of eternity, a sense of human endeavour within a cosmic motion.

- **GUJARAT**

- LIPPON WORK found in Kutch, Gujarat- attractive form of wall decoration
- Purely ornamental purposes
- Bright little mirrors, beads, and stucco work combine to make the decorations
- The stylised natural and geometrical motifs form together to make the interior of the most modest home bright with colour tone and designs



# WALL PAINTINGS



- SAURASHTRA

- Has a rich tradition of decoration
- Evident on festive occasions
- In many homes, walls facing the inner courtyard are plastered with mixture of clay, cowdung, straw
- Patterns of stylised parrots and elephants
- A fine coat of clay and limewash is applied with an inset of mica piece
- When sunlight strikes the finished surface, it reflects from a brilliant white wall
- Allied to wall decorations is the ornamental work done on storage containers
- Large food and grain containers – coated outside with a mixture of white clay and cow dung powder and then ornamented.
- Thickness of containers act as coolers and keep the food fresh

# RURAL FURNITURE

- CANE (or) RATTAN
  - Kind of climbing palm- long, thin, solid, many jointed stem
  - Cane rods- make legs, supports of furniture
  - Cane splits- interlacing
  - Durable, decorative, dignified
  - Even few no of pieces give a fullness to the interior of the room
- MOORAS/MOODAS
  - Low seats made of bamboo, cane
  - Top-woven in artistic designs
- BIHAR- noted for bamboo works
- PATNA- research to adopt bamboo to modern use
- USES- finely shaped lamps of lanterns
- Elegant furnitures
- Complete tableware





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