

Translating Blue Pottery of Jaipur to Corporate Interiors

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Abstract: *The main purpose of this research is to create a platform for creative design development and how art impacts human behavior. Art has a deeper relationship with design and architecture. It is used in different spaces like the residential, commercial, institutional, corporate, and hospitality sectors. Since the average modern office worker spends 8 to 10 hours a day at their desk, art plays a significant role in corporate offices. The study's goal is to evaluate how blue pottery of Jaipur affects corporate interiors and human behavior, how it will create a relaxing and soothing environment, how it will change human behavior, the application of blue pottery art and folk art in corporate interiors, and the dynamism of folk art on the visual and sensory compositions of the human senses. The perception and aesthetic of corporate interiors to create a physiological connection between the employees and the workspace is a challenging design aspect. Through this paper, the importance of blue pottery art in corporate interiors is emphasized, as is the implementation of blue pottery of Jaipur to Corporate Interiors.*

Keywords: Blue Pottery, art, corporate, interiors

1. Introduction

Folk art originated with the birth of civilization. Art has always been a part of humanity since the beginning of time. Since folk art was produced from the essence of the people and played an important role in the development of mankind, it has a unique place in society. It is essential to the growth of culture and art. Whether it be in the cave walls, the tools or weapons used in diverse works and cultures, or any other thing, man has been conscious of beauty since the beginning of time. Simple images of elements of nature, including as animals, birds, flowers, trees, and people, can be seen in these art forms, as well as intricate works of the gods and goddesses. Folk arts were initially developed in a religious and culturally traditional manner from within the household, without any intellectual or public influence. India produces a wide range of folk arts, such as Madhubani paintings, Kalighat paintings, Pattachitra paintings, Blue Pottery of Jaipur, Phad paintings, Warli paintings, Mandala Art, and more styles. India's folk arts have a distinct definition and attractive aesthetic components. Blue pottery is an exceptional craft of Jaipur (Rajasthan). Historically, Jaipur has evolved as the main centre for producing blue pottery. Architecture and design have a deeper connection to art. It is utilised in a variety of settings, including the commercial, institutional, corporate, and hospitality industries. Due to the fact that the typical modern office worker spends 8 to 10 hours a day at their desk, art is often used in business settings. The purpose of art and colour in interior design is to promote tranquilly and peace of mind. Here, one can unwind and escape from the busy day's agenda, boost productivity after some downtime, and make a constructive difference. It is crucial for both physical and spiritual growth.

2. Aim

The purpose of this paper is to study the blue pottery art of Jaipur, their manufacturing process, raw materials used in

the process of manufacturing, application, their impact on corporate interiors, and how to incorporate them into corporate interiors.

3. Objective

- To inspire the concept of blue pottery art in interior design.
- To understand the specific applications of blue pottery art in modern interior design.
- To understand the close relationship between art & corporate interiors.
- To understand the impact of blue pottery art on the interior space.

4. Blue Pottery

4.1 Introduction

Blue pottery is an exceptional craft of Jaipur (Rajasthan). Historically, Jaipur has evolved as the main center for producing blue pottery. The name 'Blue Pottery' comes from the blue dye used to color the pottery. Quartz, stone powder, powdered glass, Fuller's Earth, borax, gum, and water are combined to create it. The blue color used in this pottery makes it distinct in appearance. Originally, blue and turquoise-green colors were used on the white base. It is decorated with animal and bird motifs. The pottery is translucent or opaque in nature. The design patterns consist mostly of floral, animal, and bird motifs. It is the only pottery that does not use clay.

4.2 History

Blue pottery was of Persian origin and developed by the Mongols. Glass was discovered in the Indus Valley civilization, Egypt, Syria, and Iran. In Iran, utensils made of shining clay or soil were developed. And as it was in blue color, it was accepted by Islamic culture. And then the

discovery of "Gila-Lazwart" or cobalt oxide had done wonders in the earthen pots. This craft was in Afghanistan, and then it travelled to Multan, Lahore, Delhi, and Agra. This technique travelled east to India in the 14th century. After some time, the Mughals started using blue pottery in India, and from there, the technique travelled to the plains of Delhi and from Delhi to Jaipur in the 17th century. In the early 19th century, Sawai Ram Singh II brought blue pottery into the light of Jaipur, but after some time its popularity went down, which was revived with the efforts of the muralist and painter Kripal Singh Shekhawat along with Kamladevi Chatoopadhaya & Rajmata Gayatri Devi. (Bhardwaj, 2018)

The primary center for this craft is in Jaipur. There are perhaps 25 to 30 units that make their living by pursuing this art. Blue ceramics from Jaipur is primarily decorative. Because the ancient patterns have been accepted, they are now found on jugs, pots, vases, tea sets, cups and saucers, plates, and glasses, as well as napkin rings and ashtrays.

4.3 Architectural Examples

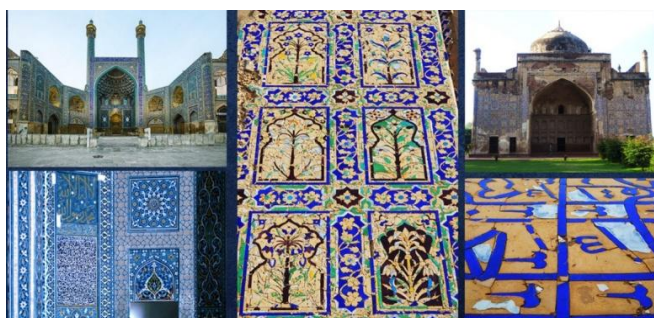


Figure 1: Blue Tiles on the walls of ‘Masjid –I- Jami Yazd’, Iran & Tile work at ‘Chini ka Rauza’, Agra (Source: <https://pakvoices.pk/the-doom-of-multani-kashigari/>)

4.4 About the Artist

Kripal Singh Shekhawat, also known as the father of Blue Pottery, was born into a Rajput family on December 19, 1922, in a small village named Mau, Rajasthan, India. Kripal Singhji’s first formal training in drawing and painting was under Sh. Bhur Singh Shekhawat, and after that in Lucknow. He studied original painting at the Shanti Niketan in West Bengal & later got a diploma in Oriental Arts from the Tokyo University, Japan. He revived the art of blue pottery, which had become dead. He had made many changes to the designs and also came up with new shades of green, yellow, brown, black, etc. It was only due to his innovative work that blue pottery has acquired its fame today. (<http://kripalkumbh.com/biography.html>, n.d.)

Kripal Singh is also known as the "Chitera of the Land of Rajasthan". On behalf of the Government of India, he was awarded "Padmashree" in 1974, "Kalavid" in 1980, and "Shilp Guru" in 2002. He died on February 15, 2008.

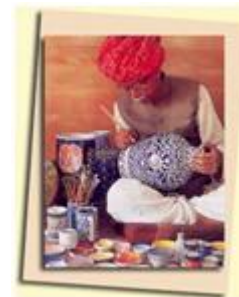




Figure 2: Blue Pottery Artist (Source: <http://moomalgaliyara.blogspot.com/2014/07/kripal-singh-shekhawat.html>)

4.5 Tools and Raw materials

Table 1: Tools for manufacturing

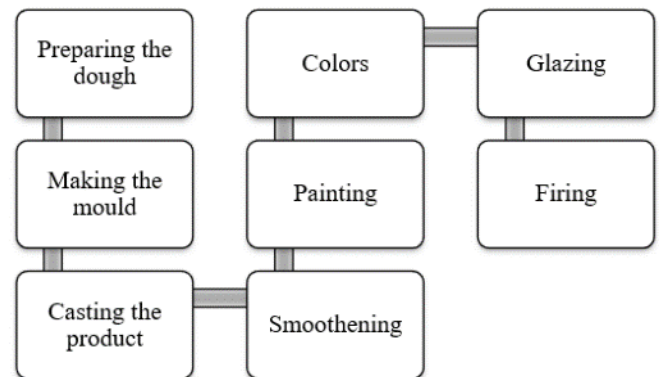
<p>Molds – Molds made up of Plaster of Paris (POP) of desired shape and design are used.</p>	
<p>Knife/ Iron blade (Patti)– Knife is used cut the extra dough and remove unwanted dough in order to give a uniform thickness to the product. Bent from front to make the scooping process easy.</p>	
<p>Potter’s wheel (Chaak) – It is used to join the vases' bases and necks. The conventional hand-driven wheels have been replaced by electrical ones at this time</p>	
<p>Broom (Koochi)– A small broom made of husk is used to brush off the dust. It is used to brush off the dust generated on the product.</p>	
<p>Sandpaper – Sandpaper of different grains is used to smooth the surface of the object. Mostly sandpaper of 60, 100, and 180 grit is used to rub the surfaces at different stages.</p>	
<p>Brushes – Several sized small to medium brushes are used to draw and add colour. The motifs are painted using a variety of brushes. In the past, craftspeople utilised brushes made from squirrel tail hair.</p>	
<p>Heating Kiln (Bhatti)– To fire and dry the products the heating kiln is used. It is traditional closed kiln made out of clay and bricks. Generally, it is circular in shape to trap the heat and average of 50-60 products can be accommodated in the kiln at one time depending upon the sizes.</p>	

<p>Nali (Terracotta stands): It is used to separate the blue pottery products in the kiln. To create gaps between the products.</p>	
<p>Flattening Tool – The dough is flattened with a flat-base tool.</p>	
<p>Grinding Stone: Small grinding stones are used to grind the Multani Mitti, Katira Gond, Saaji, and glass. These stones are mostly available on the riverside, but now they are also available in the local market.</p>	

<p>Other ingredients used are: Charcoal, water, Borax powder, Zinc Oxide, Potassium nitrate and Boric acid.</p>	
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4.7 Making Process

Table 3: Making Process for manufacturing



4.6 Raw Materials

Table 2: Raw materials for manufacturing

<p>Ground Quartz stone: Quartz is white in color, and it is the main raw material, which is procured from a nearby place. It is available in powdered form. It is the main raw material. The cost of the quartz is Rs 1200 to Rs 1300 per ton.</p>	
<p>Crushed Glass: It makes use of glass fragments. Glass is first cleaned, ground, and sieved through cotton fabric before being used as a powder. There are high-quality glass fragments for sale on the market. Per kg, it costs about 4 to 5 rupees.</p>	
<p>Katira Gond: It is a type of adhesive made from banyan trees. This is edible gum, something like resin. Available in big pieces. This is also ground into powder form. It cost around 80-85 Rs. per kg.</p>	
<p>Multani Mitti: It is available in solid lumps, which can be ground later to a fine powder. It costs around 8 to 10 rupees per kg.</p>	
<p>Saaji (Sodium Bicarbonate): It is an edible soda available on the market in the form of small pieces. It costs around 40 to 50 rupees per kg.</p>	
<p>Maida (Flour): It acts as an adhesive and is sometimes used as a substitute for Multani mitti.</p>	
<p>Colors: Two main colors that are used in blue pottery are: Oxide and Ferro colors Dark blue Light blue Green Bright yellow – obtained from Cadmium oxide Brown – Obtained from Ferro colors. Wood: For firing purposes locally, available wood is used.</p>	

1) **Preparing the dough:** For making dough, ingredients like quartz powder, cullet (tiny pieces of glass that have been cleaned and ground into powder form), katiragond, saji, and Multani mitti are combined to create non-sticky dough. It is preserved for a short time.



Figure 3: Preparing Dough (Source: Author)

2) **Making the mould:** Plaster of Paris is used to create moulds (POP). Moulds are created in the desired sizes and forms, then cured. If properly cared for, the moulds can be utilized more frequently.

3) **Casting the product:** A good number of doughs are rolled out into a roti-like form that is about 1 cm thick. The dough is then shaped by placing it on a mould after being flattened. Burnt wood dust is poured into the mould and gently pressed down so that the dough conforms exactly to the shape of the mould. With a knife, extra edges are removed. Mould is progressively removed while being rotated on its side. The product dries for one to two days. Vases and other products are given bases to provide support. The base is joined to the item using some dough, and water is sprinkled on top to make it leather-hard.



Figure 4: Products for painting (Source- Author)

- 4) **Smoothing:** The product's rough edges are smoothed by rubbing it against a stone. To eliminate grains and create an even surface, the product is rubbed with sandpaper. The dough is used to fill the pores, which are then dried and given another sandpaper rubdown. The same processes are used to finish a second coating. After a second smoothing, the items are dipped in a solution of maida, glass powder, quartz powder, and water. The item is then dried and given a sandpaper rubdown.



Figure 5: Smoothing (Source- Author)

- 5) **Painting:** After smoothing, painting is done on the product. Firstly, the outlines are drawn with the fine brush, and then colours are added to fill in the spaces and complete the design.



Figure 6: Paints for Blue pottery (Source- Author)

- 6) **Colours:** Oxides and ferro-metal colours are used. The oxides are mixed with the edible gum, which acts as a binding agent. After the outlines are done, they are filled with colours.



Figure 7: Products for painting (Source - Author)

- 7) **Glazing:** Several raw components, including glass powder, borax, zinc oxide, potassium nitrate, and boric acid, are combined to create a unique glaze. High heat is applied to these basic materials. Using borax, the melting temperature is lowered. After everything has been completed, the mixture is cooled in cold water, where it splinters. Splinters are then grounded. To create glaze, the ground frit is combined with water. The glazing coat shouldn't be thick or thin; it should be even. After being covered in glaze, the goods are dried. It is prepared to go into the boiler after drying.



Figure 8: Crushed Glass (Source- Author)

- 8) **Firing:** Products are burned in a furnace for drying after glazing. Inside, the goods are neatly placed without contacting one another. The kiln is securely shut, and wood and charcoal are used to generate heat from below. As temperature variations would result in product cracks, the firing must be managed gradually and last for around 4-5 hours. After the kiln has cooled for two to three days, the goods are removed.



Figure 9: Fire Kiln (Source - Author)

4.8 Major Centres in Rajasthan

Major clusters of blue pottery are *Muhana, Mehla, Kotjewar, and Neota*. Among all, the people of Kotjewar are involved in the art of making blue pottery.



Figure 10: Blue Pottery (Source-

<https://www.jaipurstuff.com/jaipur-blue-pottery-a-piece-of-quintessential-craftsmanship/>)



Figure 12: Blue Pottery theme inspired Recreational area (Source- Author)

Products

Table 3: Products of Blue Pottery

Light Fixtures	Floor lights, Wall lights, Table lamps, Sculpture lamps, Hanging lights, Sculpture lamps
Kitchen accessories	Napkin Holder, Kitchen tiles, Tea - coffee jars, Trays, Cups/ Mug, Small furniture, Bowls, plates, Cutlery set, Salt & Pepper container, Spoon Holder, Toothpick holder, Jars
Table Stationary	Card Holder, Photo frame, Ash Tray, Board pins, calendars, Table clock, Paper weight.

Open space planning.

- Seating Lounge (2nd Floor)
- Theme : Blue Pottery
- Flooring – Tiles
- Carpets – Jaipur Rugs
- False Ceiling – POP
- Santorini inspired area or inspired by blue pottery. Perfect blend of modern and traditional style. The floor, furniture and artwork having variety of shades of blue provides the subtleties to the space.



Figure 11: Blue Pottery products (Source- www.craftartindia.in)

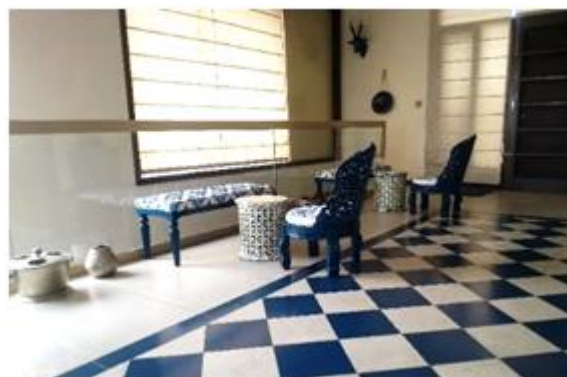


Figure 13: Showing the flooring pattern (Source - Author)

4.9. Application of Blue Pottery in Interiors

Blue pottery is a technique of pottery that has an elegant and royal look. It provides a royal and different look to the interiors. This folk art can be used completely or the elements can be used, like animal and bird motifs, geometric motifs, and floral patterns, which can be applied to furniture or furniture details, flooring, false ceilings, carpets, lamps, partition walls, etc. A color combination of white and blue can be used, which adds a beautiful and lavish appearance to the interiors.

4.10 Case Study

4.10.1 Power Cube – Singhvi’s Residence

Members – 6 (Parents, Grand mother, 2 sons and elder son’s wife)

- Full height glass windows and glass doors are provided for the natural lighting and ventilation.
- Carpet pattern inspired by blue pottery and Jaipur pattern. It gives a visual and tactile effect.
- A wooden central table is used on which the carving is done on the borders. Again, adding to the visual, and tactile effect.
- All the seats are covered with the same kind of fabric, which has a white background with floral motifs over it. It is creating a soothing effect.
- The chairs are wooden and carved, giving them a traditional look.
- Silver circular mirrors add aesthetics to the space, adding a modern touch to the space's traditional look.
- Circular terracotta matkas painted in blue and white on the theme of blue pottery give it a visual, sound, touch, and smell effect.



Figure 14: Traditional look chair with fabric inspired by blue pottery (Source- Author)

4.10.2. BAR PALLADIO, JAIPUR

Type: Bar and Restaurant

Location: Naryana Niwas Palace Hotel, Jaipur

Owner: **Barbara Miolini**

Designer: Marie-Anne Oudejans, Dutch

Artist: Vikas Soni

Inspired by Venice's famous Caffé Florian and Harry's Bar



Figure 15: Terracotta matkas with mandana painted with blue pottery colour scheme (Source- Author)

- Vivid blue hues clash with white Mughal motifs.
- Interiors are a mix of Indo-Italian style.
- The chambers comprise walls with highly intricate motifs, regal furnishings, tall mirrors, chic chandeliers, and contemporary planters.
- The doors, furnishings, and wall motifs inside the restaurant are mostly white.
- The dining rooms at Bar Palladio are in the hues of royal blue, turquoise, peach, red, and yellow.
- The chambers are also decked with traditional paintings featuring Rajasthani art.



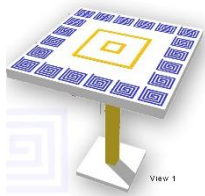
Figure 16: Rajasthani theme and art (Source - Author)

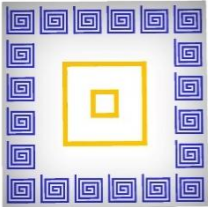


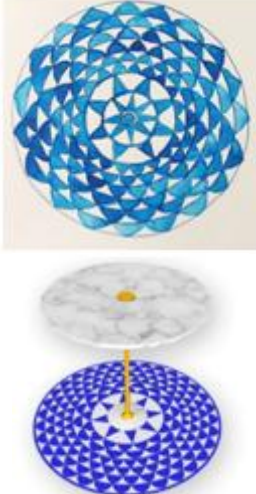
- Arched entrances, with white and blue walls showing the effect of blue pottery with the motifs of Sangneri print.
- Black and white Checked marble flooring.
- Traditional metal chandeliers give the interiors a royal look.
- Fabric with the sangneri motifs in a contrasting color with a blue shade.
- Columns with a floral motif.
- Carpets with the traditional patterns over them are used.
- Royal and traditional-looking interiors.
- The blue and white colours used add a calm and soothing look to the interiors.
- Traditional wooden furniture with carving is used.
- Warm lighting is used in the interiors.
- Floral motifs were also painted on false ceilings.



Figure 17: Blue pottery theme (Source - Author)

Designing interior design elements for corporate interiors inspired by folk arts of Rajasthan – concepts

<p>Side Table</p>	<p>Side table or central table of waiting area on the theme of blue pottery and process and material of marble inlay.</p>	
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Seating Couch	Seating Couch on the blue pottery theme in waiting area. Shape of seating couch on the motif on "kairi"	
Reception Table	Reception Table with golden brass border. With blue pottery motifs.	
Marble standing table	Marble standing table with marble inlay work. Flooring of blue pottery theme at the bottom part.	

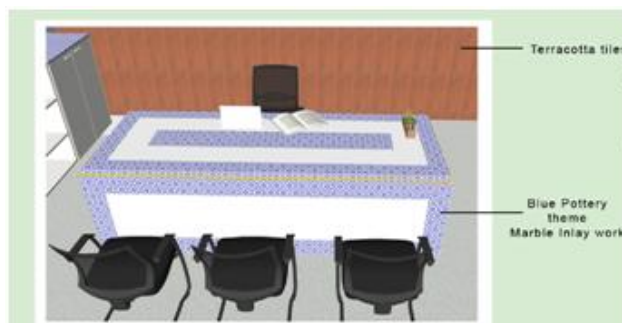


Figure 18: Manager's cabin desk



Figure 19: Entrance foyer & Reception

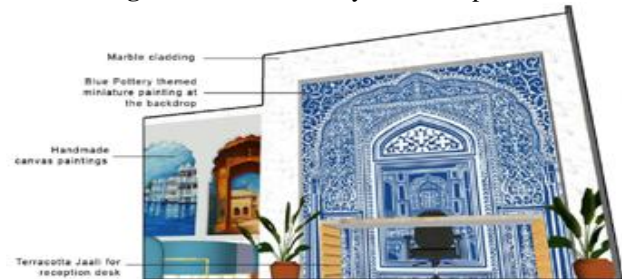


Figure 10: Entrance foyer & Reception



Figure 11: Entrance foyer & Reception

5. Conclusion

Interior design heavily incorporates art. Folk arts have been incorporated into corporate interior design in an effort. Blue pottery can be utilized as the elements, material, and method in interior design. Making interior spaces that implement the craft with various approaches, craft aspects, design characteristics, and processes can benefit from integrating and analyzing these themes of blue pottery and its technique. The final item is not the thing; rather, it is the work model or the design of the corporate interiors that incorporates the artisanal skills and many ethnic arts and crafts. Opportunities will be created for artisans and craftsmen as well as for Rajasthani art and craft.

References

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Author Profile



Payal Lulla received the B.Arch. degree from Aayojan School of Architecture in 2013 and the M.Des. (Interior Design) from Poornima University, Jaipur, in 2023. She worked with HCP Design, Planning, and Management Pvt. Ltd. in Ahmedabad for five years before beginning her current position as an assistant professor at the Aayojan School of Architecture in Jaipur.