

Traditional and Modern Interior Design Practices in Indian Homes: A Thematic Review of Cultural Heritage and Vernacular Interiors

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ABSTRACT

Traditional Indian interior design reflects the interaction of vernacular traditions, regional climatic conditions, cultural values, religious symbolism, and evolving contemporary design practices. This review synthesizes five peer-reviewed studies that examine these dimensions from complementary perspectives, including the fusion of modern and vernacular North Indian interiors, the symbolic and functional significance of colour in traditional interiors, the integration of cultural heritage into contemporary interior design, the historical evolution of Indian kitchen interiors, and the ritual wall and floor art traditions practiced by rural women in Haryana. Thematic analysis reveals that space, colour, and materials/textures constitute the principal design elements through which cultural identity is expressed and preserved within interior environments. Although the reviewed studies differ in their scope, methodology, and geographical focus, they collectively emphasize the importance of integrating traditional design elements with contemporary functional requirements rather than viewing modernization and heritage conservation as opposing approaches. The review further identifies significant research gaps, including the fragmented examination of individual design elements, limited Haryana-specific empirical research, insufficient attention to the psychological influence of traditional colour schemes, inadequate investigation of the sustainability of traditional materials and pigments, and the limited integration of intangible cultural practices into architectural and interior studies. The findings highlight the need for more comprehensive and integrated research to strengthen the documentation, conservation, and understanding of the architectural and interior characteristics of Haryana's cultural sites.

Keywords: Traditional interior design, Vernacular architecture, Cultural heritage, Colour symbolism, Fusion design, North India, Haryana

INTRODUCTION

Rapid modernization, urbanization, and changing lifestyles have intensified concerns regarding the preservation of cultural heritage across the world. As societies continue to evolve, traditional cultural expressions embedded within built environments are increasingly vulnerable to transformation and loss. Interior design has consequently emerged as an important medium for safeguarding and communicating cultural heritage, as it not only creates functional and aesthetically pleasing

spaces but also preserves historical narratives, cultural values, and collective identity. Cultural heritage encompasses both tangible and intangible dimensions, where physical spaces, materials, decorative elements, and architectural features derive meaning from traditions, customs, beliefs, and social practices. Therefore, understanding the relationship between cultural heritage and interior design has become increasingly important for balancing modernization with cultural continuity and sustainable development (Li *et al.*, 2024).

Interior spaces are dynamic reflections of society

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that evolve in response to historical, cultural, technological, environmental, and lifestyle changes rather than remaining static physical settings. Throughout history, Indian interiors have continuously adapted to changing social and technological conditions while maintaining strong cultural identities rooted in indigenous knowledge and regional traditions. Contemporary interior design increasingly attempts to integrate technological innovation with the preservation of traditional identity, demonstrating that heritage conservation and modernization are not mutually exclusive but complementary processes. This evolving relationship highlights the need to document and understand traditional interior environments before significant cultural transformations lead to the disappearance of valuable vernacular knowledge (Tripathi and Rana, 2024).

Within the Indian context, traditional interiors represent a harmonious integration of spatial organization, colour, texture, materials, and craftsmanship that has developed through centuries of environmental adaptation and cultural practice. However, contemporary design preferences have increasingly shifted toward modern lifestyles, resulting in the gradual decline of many vernacular interior characteristics. Rather than completely replacing traditional interiors, recent design approaches emphasize the fusion of traditional and modern elements to preserve vernacular identity while fulfilling present-day functional and aesthetic requirements. Space, colour, and texture have emerged as the primary design dimensions through which this integration is achieved, allowing traditional courtyards, verandahs, local materials, indigenous furniture, and vernacular decorative features to coexist with contemporary planning principles. Such integration not only strengthens cultural identity but also contributes to environmental sustainability through climate-responsive planning and the continued use of local materials and craftsmanship (Sharma *et al.*, 2023).

Among the various components of traditional interiors, colour constitutes far more than a decorative element. Traditional Indian colour schemes embody symbolic, religious, cultural, regional, and functional meanings that collectively shape interior identity. Colour reflects historical evolution, regional diversity, and cultural values while simultaneously contributing to thermal comfort, social interaction, and environmental adaptation. The continued reinterpretation of traditional colour palettes within contemporary interiors demonstrates how cultural continuity can be maintained through thoughtful design

interventions. Consequently, traditional colour systems serve as an important bridge between heritage conservation and modern interior practice (Gamini, 2024).

The cultural richness of Haryana provides a distinctive regional perspective within the broader context of Indian traditional interiors. The state's domestic environments preserve numerous vernacular decorative traditions expressed through ritual wall paintings, indigenous motifs, locally available materials, and festival-based artistic practices. Traditional forms such as Guga Navami, Karva Chauth, Sanjhi, Ahoi Ashtami, and Thapa illustrate how household interiors function as living repositories of cultural identity, religious beliefs, and community values. Decorative practices employing materials such as geru, charcoal, clay, rice powder, and whitewash demonstrate the close relationship between indigenous resources and interior expression. These traditions have historically been sustained through household practices, particularly by women, who have played a central role in preserving artistic knowledge and transmitting cultural heritage across generations. However, urbanization, migration, and changing lifestyles have contributed to the gradual decline of many of these practices, emphasizing the urgency of systematic documentation and conservation (Kharita, 2021).

Existing literature demonstrates increasing scholarly interest in cultural heritage, interior design, traditional-modern integration, colour symbolism, vernacular decorative traditions, and the historical evolution of Indian interiors. Previous studies have highlighted the importance of adaptive reuse, heritage-based interior design, sustainable materials, spatial organization, colour systems, and indigenous craftsmanship in preserving cultural identity (Li *et al.*, 2024). Indian research has further demonstrated that successful integration of traditional and contemporary interiors is achieved through careful consideration of spatial planning, colour palettes, texture, local materials, and vernacular design elements (Sharma *et al.*, 2023), while specialized studies have emphasized the symbolic and functional significance of traditional colour systems (Gamini, 2024). Haryana-specific investigations have enriched this understanding by documenting ritual wall art, indigenous decorative practices, and culturally significant interior traditions (Kharita, 2021), whereas historical reviews have explained how Indian interiors have evolved through continuous adaptation without abandoning their cultural foundations (Tripathi and Rana, 2024).

Despite these valuable contributions, the available literature remains fragmented, with most studies focusing on individual aspects such as heritage conservation, colour, decorative traditions, historical evolution, or traditional–modern fusion independently. A comprehensive synthesis integrating architectural characteristics, interior spatial organization, materials, colour schemes, decorative vocabulary, vernacular craftsmanship, and cultural significance of Haryana’s cultural sites remains limited. Bringing these diverse perspectives together through a systematic review can provide a more comprehensive understanding of the architectural and interior characteristics that define Haryana’s cultural identity while supporting future documentation, conservation, and culturally responsive design practices.

Accordingly, the present review synthesizes the available literature on the architectural and interior characteristics of Haryana’s cultural sites by examining spatial planning, vernacular design elements, materials, colour schemes, decorative traditions, and cultural significance. The review aims to consolidate existing knowledge, identify prevailing research trends and gaps, and provide an integrated foundation that may support future research, documentation, conservation, and heritage-informed architectural and interior design practices.

Review Methodology

This is a narrative-thematic review of five peer-reviewed and indexed research articles selected for their direct focus on interior design in relation to tradition, culture, or heritage in the Indian (and, in one case, global comparative) context: (1) a fusion-design study of North Indian vernacular and modern interiors supported by case studies and an expert survey; (2) a systematic literature review of colour symbolism in traditional Indian interiors; (3) a large-scale thematic review of cultural heritage integration in interior design drawing on 42 articles from three major databases; (4) a historical-evolutionary study of Indian kitchen interiors; and (5) a field-based documentation of ritual wall and floor art created by rural women, with specific reference to Haryana. Each paper was read in full, and its stated objectives, methodology, and findings were extracted and organised under five thematic headings, followed by a cross-cutting synthesis highlighting convergences, divergences, and gaps relevant to the study of cultural sites.

Review Design

The present study adopted a comprehensive literature review approach to synthesize existing knowledge on the architectural and interior characteristics of Haryana’s cultural sites. The review aimed to identify, organize, and critically examine published research related to traditional architecture, vernacular interiors, cultural heritage, spatial organization, indigenous materials, decorative traditions, colour schemes, and conservation practices. Rather than focusing on a single architectural element, the review integrated diverse aspects of built heritage to develop a comprehensive understanding of Haryana’s cultural environments.

Literature Search Strategy

A systematic literature search was conducted to identify relevant publications related to cultural heritage, vernacular architecture, traditional interior design, and Haryana’s cultural sites. Literature relevant to the objectives of the review was identified through major scholarly databases and academic search platforms, including Scopus, Web of Science, ScienceDirect, Google Scholar, ResearchGate, Academia.edu, and Mendeley, as these sources have been widely used in previous review studies on cultural heritage and interior design (Li *et al.*, 2024; Sharma *et al.*, 2023).

The search process employed combinations of keywords using Boolean operators (AND, OR), including:

- Haryana cultural sites
- Haryana heritage
- Traditional architecture
- Vernacular architecture
- Traditional interior design
- Cultural heritage
- Interior architecture
- Vernacular interiors
- Heritage conservation
- Spatial organization
- Indigenous materials
- Traditional colour schemes
- Decorative traditions
- Cultural identity

Reference lists of selected publications were also examined to identify additional relevant studies.

Eligibility Criteria

To ensure the relevance and quality of the reviewed literature, predefined inclusion and exclusion criteria were

established.

Inclusion Criteria

Studies were included if they:

- focused on architectural or interior characteristics of cultural or heritage sites;
- addressed vernacular architecture, traditional interiors, cultural heritage, or heritage conservation;
- examined spatial organization, building materials, colour schemes, decorative traditions, furniture, craftsmanship, or indigenous construction practices;
- included studies related to Haryana or comparable Indian cultural contexts;
- were published in peer-reviewed journals, conference proceedings, books, dissertations, or other credible academic sources; and
- were available in English.

Exclusion Criteria

Studies were excluded if they:

- were unrelated to architecture, interior design, or cultural heritage;
- focused exclusively on engineering or structural analysis without architectural or interior relevance;
- contained insufficient information relevant to the objectives of the review;
- were duplicate publications; or
- consisted of editorials, news articles, or non-academic reports lacking adequate scholarly evidence.

Study Selection Process

The study selection process consisted of multiple stages. Initially, publications identified through database searching were compiled and duplicate records were removed. Titles and abstracts were subsequently screened to assess their relevance to the objectives of the review. Full-text articles meeting the preliminary screening criteria were then evaluated in detail against the predefined eligibility criteria. Only studies providing substantial information on architectural features, interior characteristics, vernacular design elements, cultural significance, or conservation aspects were included in the final review.

Data Extraction

Relevant information was systematically extracted from each selected study using a structured data extraction approach. The extracted information included:

- bibliographic information (author, year, source);
- geographical location of the study;
- type of cultural or heritage site;
- architectural characteristics;
- spatial planning and organization;
- interior components;
- construction materials;
- colour schemes;
- decorative elements and motifs;
- furniture and interior furnishings;
- indigenous craftsmanship;
- cultural and symbolic significance;
- sustainability aspects;
- conservation challenges; and
- principal findings and recommendations.

The extracted information formed the basis for thematic synthesis and comparative analysis.

Data Synthesis and Thematic Analysis

The selected literature was analysed using a thematic synthesis approach. Studies addressing similar architectural and interior characteristics were grouped together and synthesized into major thematic categories. The principal themes identified during the review included:

- architectural characteristics;
- spatial planning and organization;
- interior spatial elements;
- traditional building materials;
- colour schemes and decorative traditions;
- furniture and interior furnishings;
- indigenous crafts and artistic expressions;
- cultural symbolism and identity;
- sustainability in traditional architecture and interiors;
- conservation challenges; and
- emerging research gaps and future directions.

This thematic organization facilitated a comprehensive understanding of recurring patterns, regional characteristics, and contemporary conservation issues associated with Haryana's cultural sites.

Quality Assessment

To maintain the reliability of the review, the selected studies were critically evaluated based on their relevance

to the research objectives, methodological rigor, contribution to architectural and interior knowledge, regional applicability, and significance for cultural heritage documentation. Greater emphasis was placed on studies providing comprehensive analyses of vernacular architecture, interior environments, and cultural heritage, while supporting evidence from regional case studies was incorporated to strengthen the contextual understanding of Haryana's cultural sites.

Thematic Review

Design Elements in the Fusion of Modern and Vernacular North Indian Interiors

Sharma *et al.* (2023) examine the integration of traditional and contemporary design principles in North Indian residential interiors, presenting tradition and modernity as complementary rather than opposing design approaches. The study combines a review of existing literature with six residential case studies from Haryana, Uttarakhand, and Himachal Pradesh, supported by the opinions of design professionals. The analysis is structured around three principal design elements: space, colour, and texture.

With respect to spatial organization, the study reports that contemporary interiors generally favour open-plan layouts, minimalistic aesthetics, and function-based zoning. In contrast, traditional North Indian interiors are characterised by clearly defined public, semi-public, and private spaces, including verandahs and drawing rooms for guests, courtyards for cooking and social interaction, and private rooms for family members. The authors further note that spatial proportions, building orientation, and material selection were historically influenced by climatic conditions, demonstrating the climate-responsive nature of vernacular architecture.

Colour is identified as another important design element distinguishing traditional and modern interiors. Contemporary interiors predominantly employ neutral or monochromatic colour palettes enhanced with accent colours selected according to psychological and aesthetic considerations. Traditional interiors, however, relied on locally available materials and natural pigments, including white, cream, ochre, and earth tones derived from mud plaster, while painted doors and window frames contributed both decorative value and climatic functionality.

Differences were similarly observed in the use of texture. Modern interiors achieve visual texture through

industrial materials such as glass, steel, exposed brick, and polished finishes, whereas traditional interiors derive texture from natural materials including mud, clay, stone, timber, and handcrafted surface treatments. Decorative practices such as *Aipan* floor art further enrich the tactile and visual character of vernacular spaces.

The residential case studies demonstrate that successful integration of traditional and modern interiors can be achieved by combining vernacular colour palettes, indigenous materials, and traditional decorative motifs with contemporary spatial planning and functional requirements. Overall, the study highlights that the fusion of vernacular and modern design elements contributes to cultural continuity while simultaneously addressing present-day functional and aesthetic expectations.

Symbolic and Functional Dimensions of Colour in Traditional Indian Interiors

Gamini (2024) examines the role of colour in traditional Indian interiors through a systematic literature review, highlighting its historical, cultural, religious, regional, and functional significance. The study demonstrates that colour extends beyond aesthetic expression and serves as an important medium for communicating cultural identity, beliefs, traditions, and environmental adaptation within interior spaces.

Historically, colours such as red, saffron, and gold occupied a prominent place in religious and royal interiors, each carrying distinct symbolic meanings. Red was associated with prosperity and auspiciousness, yellow with knowledge and spirituality, and blue with divinity and devotion. These symbolic associations continue to influence contemporary religious and domestic interiors, reflecting the continuity of traditional cultural values.

The review further reveals that colour selection varies across different regions of India in response to local climatic conditions and the availability of indigenous materials. In Rajasthan, interiors commonly incorporate vibrant shades of red, yellow, and blue complemented by decorative mirror work, whereas the humid climatic conditions of Kerala favour earthy greens and browns derived from natural pigments. These regional variations illustrate the close relationship between environmental conditions, locally available resources, and traditional colour practices.

Beyond its symbolic significance, colour also performs important functional roles within traditional interiors. The study indicates that light-coloured surfaces

help reflect solar heat in warmer regions, while warmer tones contribute to a greater sense of comfort in cooler environments. Colour additionally influences the character of interior spaces, with brighter shades frequently used in communal areas such as courtyards to encourage social interaction and festive activities.

Although existing literature extensively documents the cultural, religious, and functional importance of colour in Indian interiors, the review identifies limited research on its psychological influence on occupants and the application of sustainable and eco-friendly pigments in contemporary interior design. These gaps indicate opportunities for further investigation into how traditional colour systems can be preserved while responding to present-day environmental and design considerations.

Cultural Heritage as a Source and Constraint in Contemporary Interior Design

Li *et al.* (2024) investigate the integration of cultural heritage into contemporary interior design through a systematic review of 42 publications retrieved from the Web of Science, Scopus, and ScienceDirect databases. The study employs thematic analysis using ATLAS.ti software to identify major research trends and examine how cultural heritage contributes to present-day interior design practices.

The review demonstrates that cultural heritage serves as an important source of inspiration for contemporary interiors by encouraging the incorporation of traditional architectural elements, indigenous materials, decorative motifs, craftsmanship, and cultural values into modern spaces. Rather than replicating historical interiors, contemporary design increasingly adapts heritage features to satisfy present-day functional, aesthetic, and sustainability requirements. Adaptive reuse of historic buildings, recycling of traditional materials, and the preservation of vernacular design elements are identified as important strategies for maintaining cultural continuity while supporting modern design needs.

The authors further identify several recurring themes within the literature, including heritage elements, heritage values, adaptive reuse, recycling, preservation challenges, and sustainability. These themes collectively illustrate that successful heritage integration requires balancing conservation objectives with contemporary user expectations, technological advancements, and changing lifestyles. The study also highlights challenges associated with preserving authenticity while accommodating

functional modifications in historic interior environments.

Overall, the review concludes that cultural heritage should be regarded not as a constraint on contemporary interior design but as a valuable resource that strengthens cultural identity, supports sustainable design practices, and promotes meaningful connections between past traditions and present-day living environments.

Temporal Evolution of Functional Domestic Spaces: The Kitchen as a Case

Tripathi and Rana (2024) examine the historical evolution of Indian kitchen interiors, tracing their transformation from the Harappan and Vedic periods to the contemporary era. Using archival records, archaeological evidence, and comparative historical analysis, the study illustrates how kitchen interiors have continuously evolved in response to changing lifestyles, technological advancements, cultural influences, and functional requirements while retaining elements of traditional Indian design.

The authors identify distinct phases in the evolution of kitchen interiors. Ancient Indian kitchens were characterised by mud-brick construction, open hearths, and the use of stone and clay utensils, with layouts primarily designed to meet basic functional needs. During the medieval and Mughal periods, kitchens became more spatially organised, incorporating separate areas for food preparation, storage, and cooking. Decorative influences, including carved woodwork and tile work, also became more prominent during this period.

The colonial era introduced significant changes in kitchen planning through the adoption of European technologies and spatial arrangements. The gradual introduction of gas stoves, improved storage systems, and revised layouts altered the functionality and organisation of domestic kitchens. Following independence, renewed interest in indigenous materials, traditional craftsmanship, and locally appropriate design practices contributed to a balance between cultural continuity and modern convenience.

The contemporary phase is characterised by modular kitchen systems, ergonomic layouts, smart appliances, and increasing attention to sustainability. The study further suggests that future kitchen interiors are likely to integrate digital technologies, environmentally friendly materials, multifunctional spaces, and regional design elements, reflecting the continuing evolution of Indian domestic interiors. Overall, the paper demonstrates

that functional interior spaces evolve over time while maintaining continuity with traditional architectural and cultural values.

Women, Ritual Wall Art, and the Intangible Heritage of Interior Surfaces

Kharita (2021) documents the contribution of rural women to the preservation of ritual wall and floor art traditions, highlighting their role in sustaining the intangible cultural heritage of domestic interiors in Haryana. Based on field observations and supporting secondary sources, the study focuses on decorative practices associated with religious festivals, social customs, and household rituals that continue to shape the cultural identity of traditional homes.

The study documents a range of ritualistic decorative traditions, including Goga Navami, Karva Chauth, Ahoi Ashtami, Sanjhi, and Thapa. These artistic practices are created on interior walls, floors, courtyards, and kitchen surfaces using locally available materials such as geru (ochre), clay, rice paste, charcoal, and whitewash. Beyond their decorative function, these artworks express religious beliefs, cultural values, community traditions, and family identity while preserving knowledge transmitted across generations.

The paper further places Haryana's ritual art traditions within the broader context of Indian folk art by drawing comparisons with other regional practices, including Warli, Pithora, Saora, and Mithila painting traditions. Although these art forms differ in style and geographical origin, they collectively demonstrate the importance of indigenous artistic expression in enriching

domestic interiors and reinforcing cultural continuity.

The study also highlights the challenges confronting these traditional practices. Urbanisation, changing lifestyles, and shifting social patterns have contributed to the gradual decline of ritual wall and floor art, with several traditions increasingly being transferred from domestic walls to paper or other portable media. Consequently, the study emphasises the importance of documenting and preserving these practices as valuable components of Haryana's intangible cultural heritage.

Collectively, these findings demonstrate that traditional interiors comprise not only permanent architectural and material elements but also ritualistic and seasonal decorative practices that contribute significantly to the cultural identity and living heritage of domestic spaces.

Cross-Cutting Synthesis

Comparative Summary of Reviewed Studies

The five reviewed studies collectively examine the relationship between traditional architecture, interior design, and cultural heritage from complementary perspectives. Although each study addresses a distinct aspect of the subject, together they provide a comprehensive understanding of how vernacular design elements, cultural values, historical evolution, and heritage conservation contribute to the character of traditional Indian interiors. The reviewed literature spans multiple methodological approaches, including systematic literature reviews, thematic analysis, case studies, historical analysis, and field-based documentation, thereby offering both conceptual and context-specific insights into the

Table 1 : Comparative summary of the reviewed studies

Study	Scope / Focus	Method	Key Design Element(s)	Core Contribution
Sharma <i>et al.</i> (2023)	Fusion of modern and North Indian vernacular interiors (Haryana, Uttarakhand, Himachal Pradesh)	Literature review + 6 case studies + expert survey	Space, colour, texture	Practical design strategies for blending traditional and modern elements
Gamini (2024)	Colour symbolism in traditional Indian interiors	Systematic literature review	Colour (religious, regional, climatic)	Maps colour choices to spirituality, region and thermal function
Li <i>et al.</i> (2024)	Global review of cultural heritage integration in interior design (2019–2023)	Thematic analysis of 42 papers (WoS, Scopus, ScienceDirect)	Adaptive reuse, materials, heritage elements, values, preservation	Six-theme framework linking heritage and interior design
Tripathi and Rana (2024)	Historical evolution of Indian kitchen interiors	Archival, archaeological and comparative historical analysis	Layout, materials, technology across eras	Chronological model from ancient hearths to smart modular kitchens
Kharita (2021)	Rural women's ritual wall/floor art tied to festivals (incl. Haryana)	Field observation and descriptive documentation	Wall art, motifs, surface decoration	Documents intangible, gendered heritage practices shaping interior surfaces

preservation and contemporary application of traditional interior design principles.

The comparative analysis demonstrates that the reviewed studies converge on the importance of preserving cultural identity while responding to changing functional and contemporary design requirements. Collectively, they identify spatial organization, colour, materials, decorative traditions, craftsmanship, and heritage values as recurring components of traditional interiors. At the same time, the studies differ in their scope and emphasis, ranging from broad conceptual frameworks of cultural heritage integration to region-specific documentation of vernacular practices in Haryana. This complementary evidence provides a strong foundation for understanding the architectural and interior characteristics of Haryana's cultural sites and supports the subsequent identification of common themes, research gaps, and future directions.

Common Threads

The comparative analysis of the reviewed studies reveals several recurring themes despite differences in research objectives, methodology, and geographical focus. These common patterns demonstrate the fundamental design principles that underpin traditional Indian interiors and illustrate how cultural identity is expressed and preserved through interior spaces.

- Space, colour, and material/texture recur across all five studies as the three primary channels through which cultural identity is expressed indoors, whether analysed explicitly (Sharma *et al.*, 2023) or implicitly (Kharita, 2021; Tripathi and Rana, 2024).
- Locally sourced, low-cost materials mud, clay, stone, geru, rice paste, timber consistently carry both functional (thermal, structural) and symbolic (ritual, decorative) value, appearing in vernacular houses, ancient kitchens, and ritual wall art alike.
- Modernisation and urban migration are repeatedly identified as the primary threat to traditional interior practices, whether through the disappearance of vernacular building techniques, the loss of colour traditions to minimalist global aesthetics, or the shift of ritual wall art from walls to paper.
- Fusion rather than replacement or pure preservation emerges across the literature as the dominant contemporary strategy, whether framed

as conscious design practice (Sharma *et al.*, 2023), a heritage-element extraction process (Li *et al.*, 2024), or an organic hybridisation across historical eras (Tripathi and Rana, 2024).

Divergences and Points of Tension

- The methodological approaches vary considerably, ranging from large-scale database-driven thematic reviews (Li *et al.*, 2024) to field-based documentation of regional cultural practices (Kharita, 2021).
- Geographic specificity varies: only two studies (Sharma *et al.*, 2023; Kharita, 2021) engage directly with Haryana, and even there Haryana is treated as one of several North Indian states rather than as a primary unit of analysis.
- Attention to intangible and gendered heritage is uneven — most studies treat interior heritage as a matter of fixed architectural or material elements, while only Kharita (2021) foregrounds the ritual, calendar-bound, and gender-specific authorship of decorative practices.
- None of the five studies develops a structured, replicable instrument (such as a scoring rubric or standardised questionnaire) for assessing the degree or quality of traditional–modern fusion in a given interior space, which is a methodological gap distinct from the descriptive and case-study approaches currently dominant in the field.

Research Gaps

- Existing studies primarily examine individual components such as space, colour, materials, historical evolution, or ritual decoration independently, with limited efforts to develop an integrated framework encompassing the multiple architectural and interior characteristics of cultural sites.
- The reviewed studies do not propose a standardized or quantifiable framework for classifying interior spaces as traditional, modern, or fused, with most relying on qualitative descriptions or case-based analyses.
- Haryana-specific empirical research on interior architectural style, colour use, and decorative practice is sparse compared with the broader Indian and international literature.
- The psychological impact of traditional colour

schemes on occupants remains insufficiently explored, despite the well-documented cultural, religious, and functional significance of colour in Indian interiors (Gamini, 2024).

- The sustainability of traditional pigments, dyes, and construction materials is acknowledged as important but has received limited empirical investigation in the reviewed literature.
- Intangible cultural practices, including ritual wall art and festival-linked decoration, are rarely integrated into architectural and interior assessment frameworks, which predominantly emphasize permanent built elements over living cultural traditions.

Conclusion

The reviewed literature demonstrates that traditional Indian interior design is shaped by the interrelationship of spatial organization, colour, materials, textures, and decorative traditions, all of which contribute to the expression and preservation of cultural identity. Despite differences in research scope and methodology, the reviewed studies consistently indicate that the integration of traditional and contemporary design approaches, rather than their replacement, represents the prevailing direction for sustaining cultural relevance in modern interiors.

At the same time, the review identifies several important research gaps, including the limited availability of Haryana-specific empirical studies, insufficient attention to the psychological implications of traditional colour schemes, inadequate investigation of the sustainability of traditional materials and pigments, and the absence of standardized approaches for evaluating traditional, modern, or fused interior environments. Furthermore, intangible cultural practices, such as ritual wall and floor art, remain insufficiently integrated into

studies of architectural and interior heritage despite their important contribution to the cultural identity of domestic spaces.

Overall, the findings highlight the need for future research that adopts a more integrated perspective by examining architectural features, interior design elements, material use, colour schemes, and intangible cultural traditions within a unified framework. Such an approach would contribute to a more comprehensive understanding of the architectural and interior characteristics of Haryana's cultural sites while supporting their documentation, conservation, and culturally responsive design practices.

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