



JSDA ELECTIVE COURSE BLURB

SEMESTER & YEAR	FALL 2026	ELECTIVE TYPE (DEPARTMENTAL / CROSS ELECTIVE) *	Departmental
COURSE CODE	INTD-6014	ELECTIVE MODE (SEMINAR / STUDIO / WORKSHOP)	Studio
NO. OF CREDITS	6	PREREQUISITE COURSE(S) (IF ANY)	Course(s) name here
COURSE NAME	Artistry in Crafts and Design		
AFFILIATED PROGRAM(S) (select as applicable)	Architecture / Interiors / IDE		

* Departmental Electives are only open to JSAA students and Cross Electives are open to all JGU students.

Faculty Bio

Ambika Magotra - is a fashion designer, design educator, and craft revivalist with over two decades of experience in fashion & design education. An alumna of the National Institute of Design (NID), Ahmedabad, specializing in Apparel Design, her work bridges traditional knowledge systems with contemporary design thinking. Her academic practice focuses on sustainability, circular fashion, cultural contexts, and design pedagogy, while encouraging strong collaboration between academia and industry for experiential student learning. She has held leadership roles at institutions such as Pearl Academy and the World University of Design. Through research, teaching, and her initiative, LaQeeronline, she continues to promote craft revival, cultural sustainability, and responsible design practices. She would soon be submitting her thesis.

Course Descriptor

Artistry of Craft & Design is an exploratory elective that investigates the intersection of traditional craft practices and contemporary design thinking. The course positions craft as an active, evolving system of knowledge that informs material exploration, sustainability, and cultural narratives.

Through hands-on experimentation, critical discourse, and design-led inquiry, students will engage with techniques such as surface manipulation, and material transformation. The course emphasizes **process over product**, encouraging students to uncover how making itself becomes a form of thinking.

Students will develop projects that reinterpret craft practices within modern contexts- challenging the boundaries between artisan and designer, hand and industry, tradition and innovation.

Key Learning Outcomes (Based on Blooms / Solo Taxonomy)

Upon completion of this course, the students will be able to:	
LO1	Craft as Knowledge & Context Critically interpret craft as a cultural, material, and knowledge system, situating it within historical, contemporary, and socio-economic contexts.
LO2	Material & Process Intelligence Demonstrate material sensitivity and process-led exploration, using hands-on making to understand how materials and techniques inform design thinking.
LO3	Translation & Innovation Recontextualize and apply craft techniques in contemporary design, generating innovative, hybrid, and contextually relevant outcomes.
LO4	Critical Reflection & Communication Evaluate and communicate design processes and outcomes, reflecting on sustainability, ethics, and personal learning through visual, verbal, and material articulation.

Assessment & Evaluation System

The assessment framework for *Artistry of Craft & Design* is structured as a **process-led, experiential system**, where learning unfolds through making, observing, and critically reflecting. It integrates **studio practice, field exposure, and cultural immersion**, ensuring students engage with craft as both practice and context.

Students will participate in **hands-on exercises and skill-building workshops** focusing on crafts such as *patchwork, running stitch, Warli art, and miniature painting and many more which would be easily available*. These activities are designed not just as technique training, but as **methods of thinking through the hand**, helping students understand rhythm, repetition, narrative, and precision embedded in craft practices.

7 Assignments Types: Studio . Field . Reflection . Cultural . Semester-long Portfolio

ASSIGNMENT 01

The Rhythm of the Hand - Running Stitch Sampler

Students create a textile sampler exploring running stitch variations — density, direction, spacing — as a way of understanding rhythm and repetition as design language. Fabric, thread, and layout choices are intentional and documented.

DELIVERABLES

Completed A3-size stitch sampler on cotton or khaddar
 Process sketchbook pages (minimum 4) showing experiments and variations
 300-word written reflection on rhythm, mistake, and intention in the work
 Duration: 2 weeks Individual

ASSIGNMENT 02

Fragmented Whole - Patchwork Composition

Using patchwork as a method, students compose a 40×40cm textile piece that communicates a personal narrative - a journey, memory, or identity. Emphasis is placed on the decision-making behind shape, colour, and placement, not technical perfection.

DELIVERABLES

Finished patchwork textile piece

Material sourcing documentation (what fabrics, where from, why)

Artist statement (250 words) explaining the narrative embedded in the work

Duration: 3 weeks Individual

ASSIGNMENT 03

STUDIO PRACTICE

Dots, Lines, Life - Warli Art Translation

Students learn the visual grammar of Warli art - its geometric vocabulary, communal narratives, and ritual function and create an original composition that translates a contemporary scene (a market, a classroom, a festival) into the Warli idiom.

DELIVERABLES

Original Warli-inspired artwork (A2 size, earth pigments or acrylic on dark ground)

Research brief on Warli iconography (1 page)

In-class presentation explaining compositional choices (5 minutes)

Duration: 2.5 weeks Individual

OR

STUDIO PRACTICE

Small Worlds - Miniature Painting Study

Students engage with the discipline of miniature painting - its demand for precision, layering, and narrative compression. Each student produces a miniature composition (no larger than 10×15cm) on paper or ivory board, exploring a single emotion, moment, or place.

DELIVERABLES

Completed miniature painting with consistent technique and finish

Step-by-step photographic documentation of the process

Annotated sketch studies (minimum 3) showing preparatory decisions

Duration: 3 weeks Individual

ASSIGNMENT 04

FIELD VISIT

Witnessing Craft - Market & Workshop Visit

Students visit a local craft market, artisan cluster, or workshop (e.g., a weaver's colony, pottery village, or block-printing unit). They observe, document, and speak with at least two makers, focusing on the relationship between environment, material, and practice.

DELIVERABLES

Visual field journal - minimum 6 pages of drawings, photographs, and notes

Brief interview transcript or summary with one artisan

500-word essay: "What I saw that I couldn't learn in a classroom"

Duration: 1 day visit + 1 week documentation Pairs or individual

ASSIGNMENT 05

CULTURAL IMMERSION

Craft as Context - Cultural Mapping Project

Students select one Indian craft tradition not covered in studio sessions (e.g., Madhubani, Bidriware, Phulkari, Chikankari, Dokra) and create a cultural map - a visual and textual document tracing its geography, community, material, ritual context, and contemporary relevance.

DELIVERABLES

A2 cultural map poster - hand-drawn or hand-lettered elements encouraged

Annotated bibliography of sources (minimum 5, at least 1 primary source)

5-minute peer presentation with Q&A

Duration: 3 weeks Individual or pair

ASSIGNMENT 06

CRITICAL REFLECTION

The Thinking Hand - Critical Process Journal

Maintained throughout the semester, this journal is a running record of the student's encounter with making. It captures not just what was made, but how decisions were formed, what failed, what surprised, and how perception of craft shifted over time. Quality of thinking matters more than quantity.

DELIVERABLES

Physical journal submitted at semester end (minimum 20 entries)

Each entry: a sketch/photo + 100–150 words of honest reflection

Final 1-page synthesis: "How my understanding of craft has changed"

Duration: Full semester (ongoing) Individual

ASSIGNMENT 07

CRITICAL REFLECTION STUDIO PRACTICE

End-of-Semester Portfolio Review

Students assemble a curated portfolio of their semester's work, selecting pieces that best represent their growth, risk-taking, and craft understanding. The portfolio is accompanied by a curation rationale and presented to faculty and peers in a studio review format.

DELIVERABLES

Portfolio of 5–7 selected works (physical and/or documented digitally)

Curation rationale (400 words): why these pieces, in this order

10-minute studio review presentation — work displayed, student speaks to each piece

Duration: 2 weeks preparation Individual

Studio Practice (4 assignments) forms the backbone - the Running Stitch Sampler, Patchwork Composition, Warli Art Translation, and Miniature Painting Study each teaches a distinct craft while embedding deeper ideas: rhythm, narrative, visual grammar, and precision.

Field Exposure (1) sends students out to observe real makers in context - markets, workshops, artisan colonies - with a structured journal and interview component.

Cultural Immersion (1) asks students to independently research a craft tradition not covered in class, producing a hand-crafted cultural map poster rather than a dry report.

Critical Reflection (2) includes a semester-long Process Journal (the connective tissue of the whole course) and a final Portfolio Review where students curate and speak to their own growth.

A few design principles behind these:

- Every assignment has a *making* component AND a *thinking/writing* component, consistent with the process-led philosophy
- Deliverables are concrete but leave creative space - no two students should produce the same outcome
- The portfolio review at the end creates accountability across all prior work

Students will maintain a **Process Journal**, as mentioned in ASSIGNMENT 6 documenting their material explorations, field visit insights, sketches, and reflections. This becomes a key evaluative tool, capturing the depth of engagement and evolution of thought.

Assignments include a **Craft Translation Exercise**, where students reinterpret one of the learned crafts into a contemporary design context, and a **Critical Reflection/Position Paper** that connects field experiences with larger themes of sustainability, cultural value, and design intervention.

The course culminates in a **Final Design Project**, developed through iterative critiques, where students synthesize craft techniques, field insights, and conceptual thinking into a meaningful design outcome.

Evaluation is conducted through **continuous assessment**, including studio participation, peer discussions, presentations, and faculty feedback- ensuring a balanced focus on:

- **Process** (engagement, experimentation, reflection)
- **Practice** (skill, material understanding)
- **Outcome** (innovation, contextual relevance)

This integrated system ensures that students do not just *learn craft*, but begin to **think, question, and design through craft as a living practice**.

Grade weightings (out of 100 marks):

- Studio Practice × 4 assignments = 30% (highest priority)
- Group Project = 10%
- Field Exposure = 10%
- Cultural Mapping = 10%
- Process Journal = 20%
- Portfolio Review = 20%

References/Citations (if any)

- Cradle to Cradle
McDonough, W., & Braungart, M. (2002). *Cradle to cradle: Remaking the way we make things*. North Point Press.
- Embroidery Techniques from Around the World
Inspirations Studio. (2010). *Embroidery techniques from around the world*.
- Indian Textiles
Gillow, J., & Barnard, N. (1991). *Indian textiles*. Thames & Hudson.
- Design for the Real World
Papanek, V. (1971). *Design for the real world*. Pantheon Books.
- Handmade in India
Ranjan, M. P., & Ranjan, A. (2007). *Handmade in India: Crafts of India*. National Institute of Design.

