

Convocation Scarf Weaving

DES REPORT

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Guide : Prof.Raja Mohanty

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अभिकल्प विद्यालय

Approval Sheet

This Des Project titled "Weaving Convocation scarf" by Rhea Rane, Roll no. 18u130025 is approved, in partial fulfilment of the M.Des Dual Degree at the IDC school of Design, Indian Institute of Technology Bombay.



Guide: Prof. Raja Mohanty

Declaration

I declare that this project report submission contains my own ideas and work, and if any pre-existing idea or work has been included, the original author(s) have been adequately cited and referenced.

I also declare that I have adhered to all the principles of academic honesty and integrity and have not misinterpreted, fabricated or falsified any idea, data, or fact source in my submission.

I understand that any violation of the above will be cause for disciplinary action by the institute and may evoke penal action from the sources.

Rhea Rane
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A handwritten signature in black ink, appearing to read 'Rane', enclosed within a hand-drawn oval shape.

IDC School of Design
IIT Bombay
June 2023

About the project

The aim of this project is to learn how to weave on a table top loom and a Glimarka, to practise all the steps from bobbin winding to preparing a loom for weaving and then experimenting with designs and materials to create your own patterns. Alongside practising the handcraft, we are also expected to learn the historical significance and the current events of the community of handcraftman in India. The deliverables for this course are, 24 inches long cloth on the table loom and a convocation scarf.



Methodology

1) LEARNING:

We were taught step by step the entire process required for weaving by the faculty and also encouraged to do our own research on the history and current events on the

2) PRACTISE

We practised every step of the process for a few days before we would proceed to the next step, including the final weave.

3) DELIVERABLES

Before we could weave our final cloth on the table loom or the scarf, we practised our designs using idfferent types of thread, thickness, colour, etc and accordingly planned for our final weave.



DES Essay

A question was posed to me by professor Raja Mohanty, why can't we hire experts in the weaving industry as professors rather than as helping staff in IDC school of design?

I believe this question also applies to other handcraft courses with bamboo, pottery, etc.

Hiring experts who have years of experience in handcrafts with their own unique point of view, tricks, tips and observations can be extremely insightful and a good learning opportunity but there are several reasons why universities do not hire them as professors.

While they may have more knowledge on the handcraft than most people, to be a professor there are very important criterias that one must meet before being hired and these criterias cannot be taken lightly as they directly impact young impressionable students.

In India, professors in universities are typically required to have degrees in their field of study, such as a master's or doctoral degree, and significant experience and expertise in their area of specialisation. Professors are hired based on their academic credentials, research experience, and teaching experience, as well as their ability to effectively convey their knowledge and expertise to students. The university needs to make sure that they can hold up to the universities standards and for that a minimum education level of a high school degree or equivalent is required. This also to ensure that the degrees and programs provided by the university are recognised and valued by the industry and the society. If this changes, it could affect students job opportunities, futures or enrolment.

we also have to make sure that effective teaching skills are present which includes lesson planning, classroom management, and the ability to tailor instruction to meet the needs of individual students and an industry professional may not have the necessary teaching experience to be able to properly impart their knowledge to students.

Including courses in handcrafts in a design curriculum does not only mean teaching students the how to handcraft, it also involves teaching students the design thinking process, research methodologies, and project management skills that involve the craft. Design professors must have a deep understanding of the design process, and the ability to guide students through it. While handcrafts experts may have extensive experience in crafting objects, they may not have the necessary teaching skills and may not be able to properly guide students through the design process.

That being said, they still have very valuable knowledge to impart to students but instead of hiring them as professors, universities call them in for workshops or hire them as part time professors or helping staff members because in the end they require additional support to suit the requirements of a design curriculum.

so while these reasons are necessarily important, the reason why people insist that experts be hired as a professor rather than assistant to the staff is the difference in pay and respect for the job role, so while we may not be able hire them as professors we can turn our focus to addressing those issues in other ways by recognising the importance of their knowledge and experience.

My experience with weaving

As I sit down on the cool floor in front of the chakra and wind the yarn around a bobbin, my eyes focus on the singular task of winding the yarn evenly across the breadth of the bobbin, I see the thread creating a wave across the already wound thread and this repetitive process lulls me into a state of empty awareness. Once in a while my mind will wander to a place of self-reflection or sometimes I settle into just being in the moment without thoughts but rather just observing nothing of importance. The tiles or the colours of the thread in the sunlight or the fast spinning chakra which invoke nothing in me, it is simply a state of being. Every once in a while i am brought back to the present with the dull ache of my arms from spinning the chakra. This morning routine is a great start to my day, my mind has been reset and i approach the day with calm mind and confidence rather than the usual anxious jumble of thoughts. A few years ago i would have been irritated and bored with this repetitive task that seems unproductive to me, to waste 2 hours of my morning would bring more anxiety to my day but i recently stumbled upon some insightful lessons from a book i read. I learned the importance of being bored and the importance of small repetitive tasks on your path to becoming disciplined. I looked at these mornings as a challenge and they morphed into something meditative instead. This was my routine until i reached the stage of using the big handloom.

In a day i got the hang of using it and it became a part of my daily routine to sit at the big handloom for an hour in a meditative activity of shooting the shuttle back and forth. After a few weeks of this, one day the shuttle accidentally fell on my foot and little did i know that it would be the beginning of a difficult journey. i began to make mistakes and repeatedly drop the shuttle on my foot resulting in numerous injuries and soon enough i developed a fear of the shuttle. It reached a point where i would get a panic attack sitting on the loom and i couldn't move my hands to shoot the shuttle across. I lost my rhythm and i couldn't weave properly anymore so i took my fears to ma'am and she suggested i take the loom with a safety board built into the loom to stop the shuttle from flying off. It took me a lot of energy and several days to sit and weave properly again and even then i couldn't perform the activity smoothly, i made many mistakes and kept getting stuck. One day i got tired of how my fear had crippled me and turned something i used to enjoy doing into an exhausting labour. I was alone in the studio and with no one to watch i decided to take it extra slow, i relaxed my body and pushed my senses outwards to every corner of my body. I paid attention to the small parts of the loom and the way my body interacts with them, the way my hand pulls the thread or the pressure with which i would press the peddle. i spent hours in tune with my body and treating the loom as if it were an extension of my body. just observing every small movement and soon enough i forgot my fears and instead I was learning the most efficient ways to use my body to bring the most desired results with weaving. This way i was able to overcome my fear of the handloom while also learning how to correctly use the loom.