



भारतीय शिल्प संस्थान
INDIAN INSTITUTE OF CRAFTS & DESIGN

NIRUPAN

निरुपण
2025

Graduating
Batches
of
2024 & 2025



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Published By

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Indian Institute of Crafts & Design 2025

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भारतीय शिल्प संस्थान
INDIAN INSTITUTE OF CRAFTS & DESIGN, JAIPUR





About the Institution

Indian Institute of Crafts & Design (IICD)

The Indian Institute of Crafts & Design (IICD), Jaipur, was established in 1995 by the Government of Rajasthan as an autonomous institute with the aim of serving as a catalyst for transformation in the craft sector. Since October 2007, the institute has been operated and funded by the Ambuja Educational Institute (AEI) under a Public-Private Partnership (PPP) model.

IICD is affiliated with Vishvakarma Skills University (formerly Rajasthan ILD Skills University), the first government skill university in India, established through an Act of the State Assembly in 2017. The institute offers undergraduate and postgraduate degree programs in various disciplines related to crafts and design.



Vision

The Vision of IICD is to continue to invigorate the craft sector and to become the Centre of Excellence in Crafts & Design, encouraging research and bringing new life to the languishing crafts of India.

Mission

- To lead our country into the future with the design programmes focusing on the relevance of traditional materials and techniques of handicrafts.
- To keep the uniqueness and skill of crafts alive.
- To create visibility of craftsmen and handcrafted products in the global market.
- To sensitize budding designers to the issues of sustainability and awareness of eco-system for which solutions are designed.
- To cater to productive and relevant training in the craft sector.
- To develop Design Techno Managers.



Chairperson's Message

Nirupan 2025 stands as a manifestation of the evolving spirit of design education and its profound relationship with the living traditions of craft and design. At the Indian Institute of Crafts and Design, we believe that design is not merely a professional pursuit; it is a way of seeing, understanding, and shaping the world with sensitivity and vision.

The works presented in this publication reflect that spirit of inquiry and imagination. Each project emerges from a meaningful dialogue between heritage and contemporary practice, between the hands of artisans and the ideas of young designers. At IICD, we believe that design is most powerful when it serves as a bridge, linking heritage with modernity, and creativity with social responsibility. It is heartening to see how our students have embraced these opportunities. Each project featured here is not merely an academic outcome but an act of reflection and renewal.

As they step beyond the institute into their professional journeys, I hope they continue to carry with them the values of empathy, cultural rootedness, and creative courage. These are the qualities that will allow them not only to design objects or systems but to contribute meaningfully to society.

My warmest congratulations to the graduating students of 2024 and 2025. May Nirupan 2025 mark the beginning of many inspired journeys.

Madhu Neotia
Chairperson



Director's Message

Dear Graduating Batches of 2024 and 2025,

I could not be prouder to witness your hard work, determination, strength, and rigour at a time when the world had come to a stop. The undergraduate batch joined IICD in 2020 and 2021, respectively. You battled through the uncertainties of life as COVID-19 plunged us all. Yet, even amidst the chaos, I observed a seed of hope. You, my young craft designers, took it in your stride and outperformed yourselves remarkably. It is a sheer joy to witness your growth—as a batch and as individuals—as you step into the world. To my post-graduate designers and now scholars, it has been a delightful experience to teach, mentor, and also learn along with you through our journey of two years.

This year, as we go on to include the graduation projects of two new departments, i.e., Jewellery Design and Crafts Communication, it is exciting to witness a fascinating range of designs that have emerged, engaging with topics such as archiving and contemporizing lost crafts, reviving traditional knowledge systems, and sustainable and economic design practices with innovation. At the Indian Institute of Crafts and Design, we precisely aim to inculcate our students with this craft design language, and your projects have reflected that. IICD, at its core, strives to merge artisan dexterity with design interventions to promote, not only sustainable innovations, but also conscious livelihood creation.

As you move on to your professional lives, do take a moment to embrace it all. Each class, each dialogue, each handcrafted design that you built, and each artisan that you collaborated with. Craft in itself is a humbling feat, and certainly does not operate in a vacuum. In a world immersed in global socio-economic and climate challenges, craft has survived and proven itself as the only sustainable alternative. I hope that in the coming years, as you engage with design, technology, or research, you tread the steps with the sensitivity that IICD has inculcated within you. I wish you all the very best for your future endeavours!

Dr. Toolika Gupta,
Director



Editor's Message

It gives me immense pleasure to present Nirupan 2025, a compilation of the graduation projects of the B.Des., M.Des., and M.Voc. in Crafts and Design students of the Indian Institute of Crafts and Design, Jaipur, from the graduating batches of 2024 and 2025. Nirupan, meaning "portrayal" or "elucidation," beautifully encapsulates the essence of this publication, a vivid reflection of our students' journeys as they step from the academic realm into the professional world. The works featured here represent the culmination of their learning, exploration, and creative inquiry, nurtured within the unique ethos of IICD.

Across six specialisations (Soft, Hard, and Fired Material Design, Crafts Communication Design, Fashion Clothing Design, and Jewellery Design), our students have collaborated with a wide range of partners, including craft artisans, design professionals, studios, NGOs, and industry organizations across India. Some have also undertaken self-directed projects, showcasing their curiosity, initiative, and creative confidence.

The projects compiled in Nirupan 2025 span an inspiring range - from craft revival and archival studies to sustainable design practices, eco-friendly material explorations, and innovative responses to contemporary challenges. They address social concerns through design interventions, reinterpreting and researching vernacular and indigenous crafts and designs, and exploring new directions in branding, communication, and retail experiences. Each project reflects a synthesis of tradition and modernity, sensitivity and innovation.

This publication stands as a collaborative effort between students, their academic mentors, organizational guides, and the craftspeople who have shared their invaluable knowledge and skills. Together, they represent the vibrant ecosystem of learning and making that defines IICD. The cover design metaphorically aligns with the theme of Sangoshthi 2025. The serene, flowing background evokes the element of water, symbolizing continuity, adaptability, and progress, while the Palash flower at the center captures the spirit of youthful creativity. Orange, the hue of vitality and imagination, comes alive with the bloom of Palash. Its fiery petals break the monotony of the landscape, much like the students' ideas that bring fresh perspectives to the world of crafts and design. Just as the flower unfurls to reveal its inner brilliance, so do our students reveal their creative potential through Nirupan - a celebration of their dedication, vision, and growth. I extend my heartfelt congratulations to all the graduating students and wish them continued success as they embark on their professional path.

Ar. Srushti S. Pathak
Assistant Professor



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Acknowledgement

1.1 B.Des. in Crafts & Design (UG 2024)



Soft Material Design





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Graduation project

The first, a series of block-printed dresses, draws inspiration from the mesmerizing beauty of stained glass. Tailored with French flair, these pieces are crafted to captivate the sophisticated tastes of the French market, offering a blend of artistry and everyday luxury.

In the second collection, I explored block-printed fabric wallpapers inspired by the bold lines of Cubism. Designed on textured fabrics, these wallpapers transform any space into a gallery of modern art, merging artistic expression with interior design.





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DOODLAGE

During my graduation project at Doodlage, I created two block-printing collections aligned with the brand's sustainable, experimental ethos. The first reimagined traditional florals into quirky, doodle-inspired motifs—playful yet refined—using a bold palette of poster blue, bright red, butter yellow, soft pink, and dark green. The second reinterpreted stripes and checks through wood grain, oak grooves, and birch striations, introducing organic textures into structured patterns. Beyond print design, I contributed to content creation, photography, modeling, and daily brand activities, gaining end-to-end insight into a sustainable fashion workflow. These projects merged traditional craft with contemporary aesthetics while challenging conventional design norms.



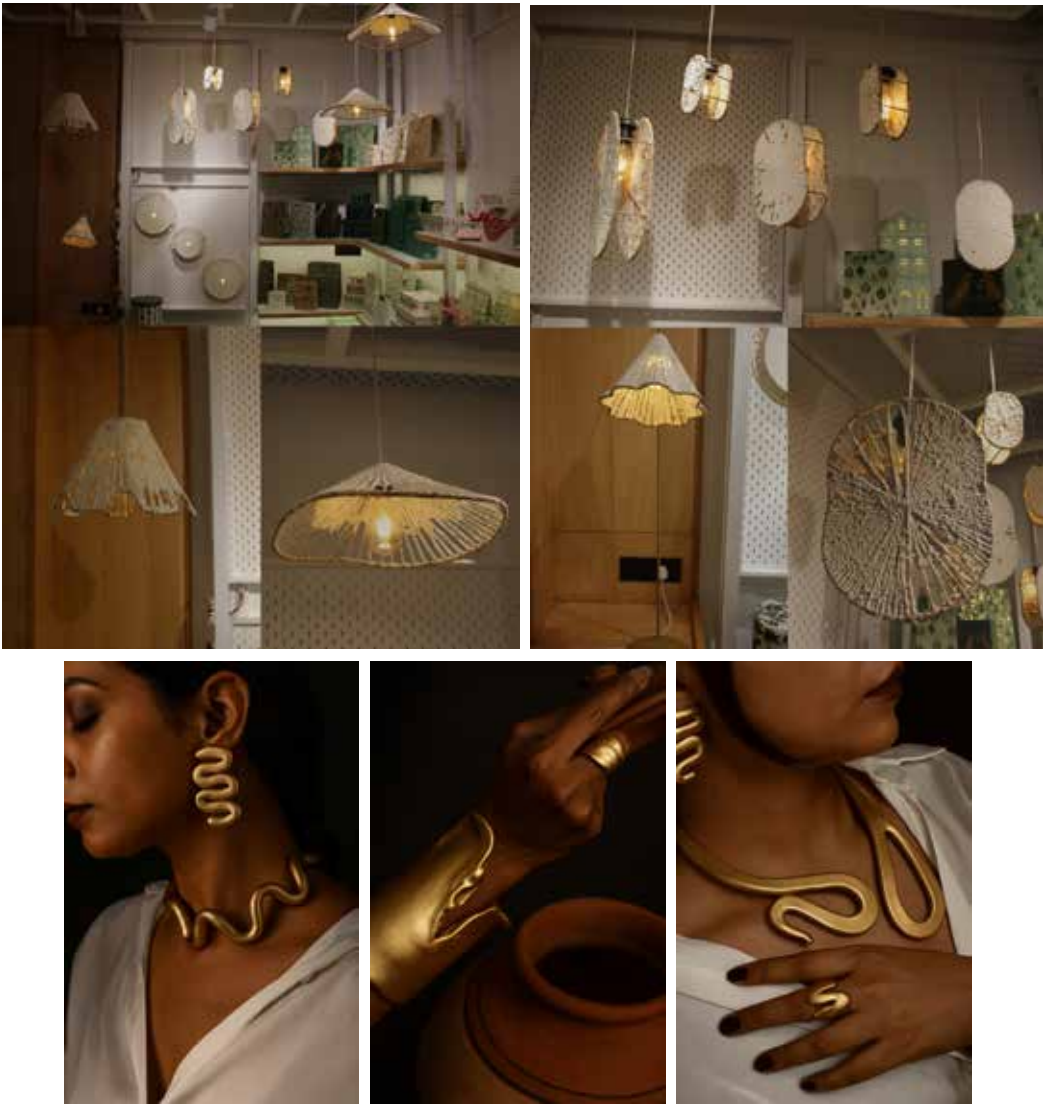


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Sustainable Roots

This project unites sustainability, craftsmanship, and cultural heritage through two design initiatives. The first, a lamp collection for the US and UK markets, is handcrafted from eco-friendly paper pulp made from cotton rag waste. Featuring table, floor, pendant, and wall-mounted styles, it blends natural textures, minimalist aesthetics, and artisanal appeal with smart lighting and multifunctionality. The second initiative, Reviving Lac, reimagines traditional lac jewellery for modern trends, targeting urban women aged 18–35. Combining heritage techniques with bold, versatile designs, it uses eco-friendly materials and ethical production practices. Both initiatives promote innovation, recycling, and conscious consumerism, enriching lifestyles with meaningful, beautifully crafted, and sustainable designs.





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Extraction of new language from Rabari embroidery

To fully conceptualize Rabari embroidery from traditional to 3D, one must delve into the intricacies of this art form. Rabari embroidery, rooted in the rich textile heritage of the Kutch region, embodies a fusion of cultural motifs and age-old techniques. Transforming this intricate craft into a three-dimensional representation involves merging traditional embroidery patterns with modern 3D design elements. This evolution—from a flat surface to a multidimensional textile creation—requires a deep understanding of both traditional craftsmanship and contemporary design principles. As part of this project, I also worked on a stitch library, documenting and experimenting with various embroidery techniques. My project and inspiration is titled "River of Creativity: Navigating Artistic Journeys with Kutch Artisans." It draws from the topographical views of rivers and landscapes, symbolizing the flow of ideas, traditions, and innovation in textile art.





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Kanpur Leather Innovations: A Journey Through Techniques and Design

Created a souvenir range for IITK alumni and worked on one self-sponsored project.



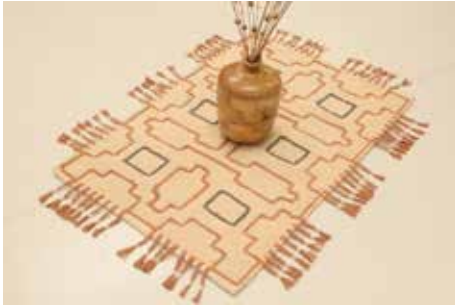


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Hue of Ambadi

There are two collections – one in naturally dyed yarn to make six rugs inspired by the stepwells of Rajasthan, which have an important role to play in preserving water or rainwater, and another in natural block-printed cushions inspired by William Morris, viewing nature through his eyes and observing the intricacy of nature in detail and simplifying them into geometric forms to give a fresh look to the natural block-printed cushions for the export market.





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Project Rana

The project drew inspiration from the wildlife, nature, and historic architecture of Ranthambore, translating these elements into a luxurious collection of home furnishings. The design process was deeply influenced by the region's majestic landscapes and architectural heritage, reflected in every detail of the products. The collection included bedsheets, pillow covers, cushions, and quilts, created for Vvyom by Shuchita's high-end clientele. A key feature of the design process was the incorporation of hand embroidery on the cushions, adding depth and texture to the wildlife- and nature-inspired motifs.





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Street Mayday & Retro Revival

STREET MAYDAY

With personality and individualism at its core, Street Mayday is a collection of T-shirts and crop tops that appeal to Gen Z the most. But we take streetwear to the next level. We go back to big, impossible-to-miss iconography and bright, saturated colour from the 2000s. With a Y2K theme, Mayday aims for an edgy style fused into comfortable silhouettes.

RETRO REVIVAL

Embrace the effortless charm of the 1970s with Mayday's Retro Revival collection – a celebration of laid-back elegance and timeless style.





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Graduation Project

The first collection is about Ikat print, taking inspiration from Uzbekistan, and the second collection is home furnishing (for the table collection).





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Bahaar

Developed two design collections of block print for Tina Eapen Collective, promoting Indian crafts and artisans. The first collection focused on English pastels, tropical colors, and motifs for garments, while the second collection incorporated Dabu printing on a home collection. By combining traditional craftsmanship with innovative design, the project aims to showcase the rich heritage of Indian textiles and empower local artisans.



MANU CHHIPA / UG SMA 2020-21 / GRADUATION PROJECT 2021 78



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Crafting Connections : A textile artistry experience of Ikat, Embroidery & Prints through Okhai

1st Collection - Ikat-embroidered resort wear
2nd Collection - Indigo-dyed block print stole collection inspired by Rabari tattoos and Lippan art



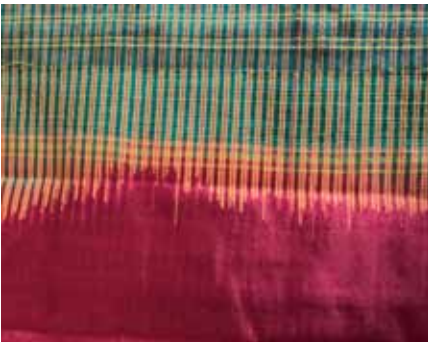


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Bunkar hai Karnataka ke

One collection on Ilkal sarees, and another combining Ilkal with Kasuti.





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Care Culture

The CARE CULTURE collection aims to establish Khowdi as a leading brand in premium bedroom essentials by seamlessly blending contemporary design with traditional craftsmanship. By focusing on high-quality materials and meticulous craftsmanship, this collection offers a luxurious yet practical range of soft furnishings that prioritize comfort, durability, and style. The versatile pieces are designed to cater to various tastes and bedroom themes, providing customers with the flexibility to create personalized and stylish bedroom environments. The collection also honors the women of Bhairamadgi, whose dedication and skill in Khowdi crafting have infused each piece with their heart and soul. This collection not only meets current design trends but also upholds the art of fine craftsmanship, setting a new standard in bedroom essentials.





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Aakaar with Purani Jeans

Purani Jeans: A paper collection made from old, used denim jeans. Paper made from jeans and used notebooks is an unexplored idea in the market. It is also an eco-friendly approach toward a unique range of gifting products.

Aakaar: It is a modern interpretation of the old-age embroidery Kantha of West Bengal. A collection of sarees made by the artisans of Shantiniketan, designed for the society of today. The design approach uses geometric patterns in Kantha embroidery.





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Oceanic Elegance, Blossom Bliss

Oceanic Elegance Collection: Elevate your summer style with our Oceanic Elegance Collection, featuring garments in harmonious hues of blue and green. Each piece, crafted using traditional ombré tie-dye techniques, tells a story inspired by the serene beauty of coastal landscapes and ocean patterns. Embrace this contemporary twist on timeless tie-dye art to add an enchanting allure to your seasonal wardrobe.

Blossom Bliss Collection: Introducing Blossom Bliss, a captivating collection that celebrates the beauty of nature through vibrant floral prints. Designed to evoke the charm and elegance of blossoming flowers, each piece brings a touch of freshness and grace to your wardrobe. Embrace the essence of spring with styles that let your fashion bloom.





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Elite Oasis

For my graduation project, I spent six months at Ratan Textile Pvt Ltd, specializing in home furnishing. Under the guidance of experienced professionals, including Mr. Sunit K. Jain (CEO), Mr. Grindra Mohan (HR), and my industry mentor Mrs. Tanushree (Head of Design), I immersed myself in the intricate processes of textile design and production. My role involved collaborating with a dedicated team, including Ms. Akshima Khandelwal (Designer), Mr. Hanuman Sahayr, and Mr. Khalid, all from the Design Department. I focused on designing and developing innovative home furnishing products that align with contemporary trends and market demands. This project allowed me to apply my academic knowledge in a practical setting, enhancing my skills in design conceptualization, material selection, and product development, ultimately preparing me for a successful career in the textile industry.





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Assimilation of Need - Gaps In The Work With Lamban- is Embroidery Cluster

The Lambani community, originally hailing from Afghanistan, has journeyed through various regions of India, ultimately settling in the southern part of the country. Renowned for their intricate and vibrant embroidery, the Lambani artisans possess a rich cultural heritage. This project aims to explore the revitalization of Lambani embroidery by focusing on research, development, and ongoing training to help these artisans adapt their skills to modern tastes. The goal is to document and preserve the traditional Lambani motifs and techniques, and to enhance the artisans' skills through workshops. By establishing connections with local and national markets and creating an online presence, we aim to introduce contemporary Lambani-inspired accessories and home décor items that appeal to modern consumers.





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Leafy Lattice

I am excited to present my latest bedding collection, "Leafy Lattice," inspired by the mystical jungle. This collection features intricate designs with lush foliage and whimsical flowers, transforming your bedroom into a nature-inspired sanctuary with a unique blend of realistic and fantasy elements.

My second collection, for the esteemed London-based brand Oliver Bonas, includes stunning table linens and cushions. Featuring bold color blocks, vibrant floral motifs, and innovative embroidery techniques, this collection brings a lively, summery atmosphere to any space. It elevates Oliver Bonas' signature style with high-quality pieces perfect for brightening up any home.





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Transformation of Art Movement Through Block Print

The first collection is an apparel line focusing on women's shirts, drawing inspiration from the Futurism artistic movement. Incorporating the essence of Futurism, the motifs used in this collection are geometric, rhythmic, and feature intersecting shapes, reflecting the movement's connection to Cubism and its fascination with the interplay of forms and lines. These motifs are intended to convey a sense of movement and energy, capturing the forward-thinking spirit of the Futurism movement. The shirts are crafted using block-printing techniques, which allow for the precise and detailed application of the geometric and rhythmic motifs.





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Virasat

To create a collection in ONloom products using natural dyeing and weaving. The collection will depict the amalgamation of traditional and contemporary weaving of Indian craft.

Project objectives:

- To study the organization and its signature style.
- To understand the weaving techniques of Assamese tribes.
- To document the learning and work process as undertaken.





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Graduation Project at Goyal Textiles

The collection is a home textile range, and the product categories are cushion covers, sofa throws, curtains, futons, and seat pads. The collection involves embroidery and screen-printing processes, and the inspiration comes from tropical flowers and leaves. For the second collection, the inspiration is the French rose, which is illustrated in the bouquet flower.





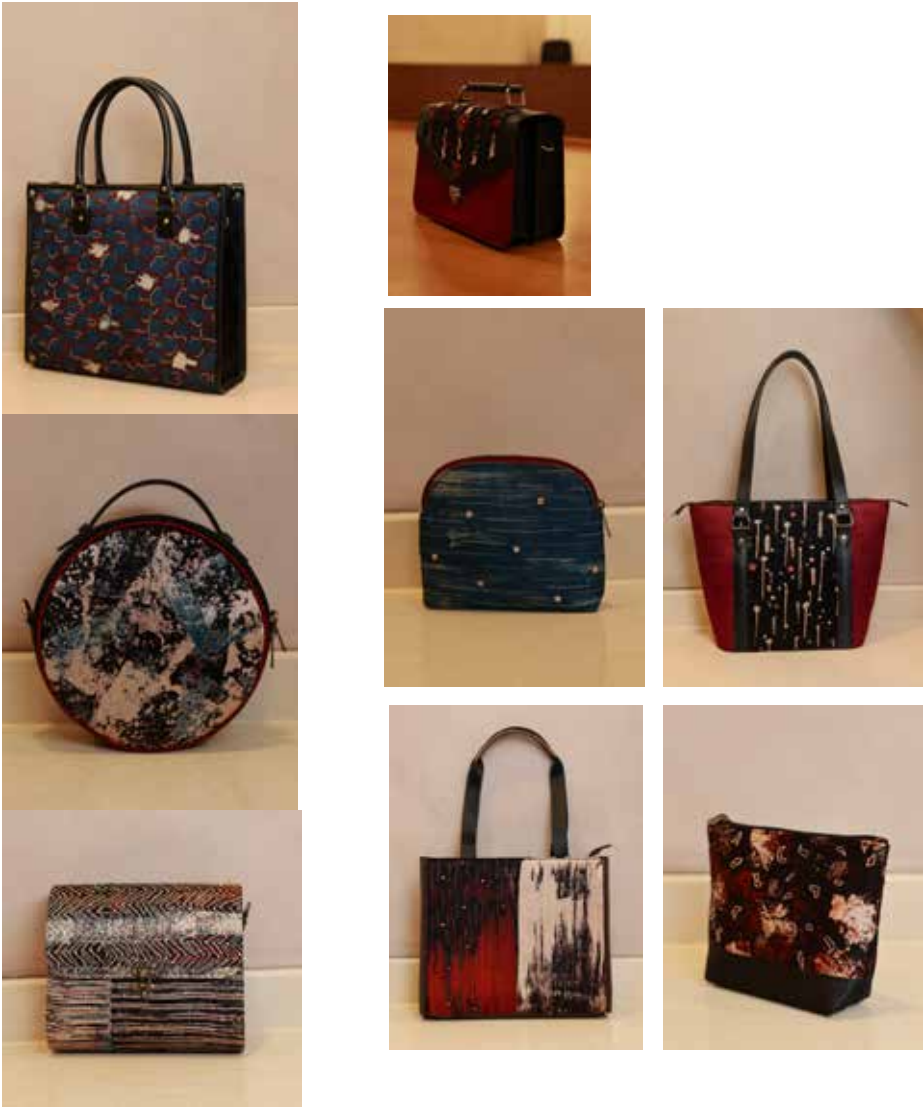
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From roots to craft: bridging Heritage and Morden De- sign

Project Brief: Ajrakh Block Printing Designs with Ink as Inspiration
Overview
Create exquisite Ajrakh block printing designs by drawing inspiration from texture, lines, and patterns found in ink. This project aims to infuse the timeless beauty of bag designs into Ajrakh textiles.

Objectives:
Design Development: Ajrakh craft designs inspired by ink.
Aesthetic Appeal: Create designs that are visually captivating and culturally resonant.





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Akshaya Vata

The concept revolves around the symbolism of the banyan tree as the central motif of the tree of life, illustrating its profound significance in individual lives and its universal connection to the human experience of life and death. This interconnectedness is depicted through the intricate intertwining of branches, symbolizing the shared journey of existence and the cycle of renewal.

The banyan tree embodies profound significance in individual lives, serving as a source of sustenance, shelter, and spiritual reverence. This iconic tree holds a sacred place in Hindu culture, revered for its role in providing sanctuary to birds and insects, its medicinal properties, and its status as an object of worship.



Hard Material Design





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Curtainware Hardware

This documentation provides an in-depth look at Designwise India Pvt. Ltd.'s curtainware hardware. Founded by Mukul Goyal in 1998, the company is renowned for its innovative design and exceptional craftsmanship. Here, I have designed curtainware hardware by blending artistic vision with practical functionality, resulting in unique, handcrafted pieces that elevate any space.



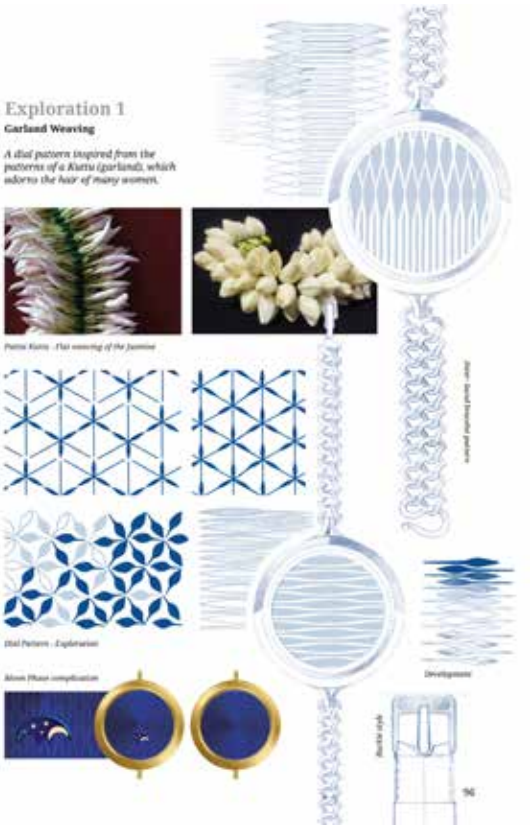


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Aura of the Jasmine: Swarna Samayam

This project embarked on a captivating exploration of timekeeping through the lens of the Kanjeevaram weaving technique. The focus centered on designing a watch that embraced rich cultural heritage. The watch transcended mere functionality, becoming an Artifact of Auspiciousness. More than mere adornment, Kanjeevaram captures cultural significance, prosperity, and heritage. The project delved into the intricate relationship between the craft’s motifs, textures, and colors, and their symbolic association with auspiciousness. Research on the cultural perception of life and the inherent link to Kanjeevaram formed the foundation for a unique collection. The resulting collection, Malligai: Aura of the Jasmine, served as a bridge between centuries-old artistry and contemporary watchmaking, offering a captivating expression of timekeeping imbued with cultural significance.





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Dark Luxe Collection

Dark Luxe is a collection that blends simple luxury with the allure of deep, shadowy tones. Crafted from dark, tinted wood with brass accents, each piece embodies elegance, refinement, and quiet opulence. The interplay of dark wood and brass inlay creates a timeless aesthetic – simple in form, yet elevated through detail and materiality. The collection maintains a balance between contemporary style and time-honored craftsmanship, ensuring each piece complements the others with subtle harmony. The deep, moody palette, accented with warm metallic highlights was chosen to evoke an atmosphere of mystery and sophistication. Dark Luxe is for those who value understated luxury, where every curve, surface, and finish is considered. It is a collection where darkness meets sophistication, and where design speaks through both restraint and richness.





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MARODI

This project documents Marodi metal embossing from Moradabad, tracing its decline from intricate tradition to diluted mass-produced copies. Filmed over a week with craftsman Mr. Ilyas, the documentary captures both artistry and hardship, as practitioners risk eyesight and livelihood while preserving a craft now nearing extinction in modern India.



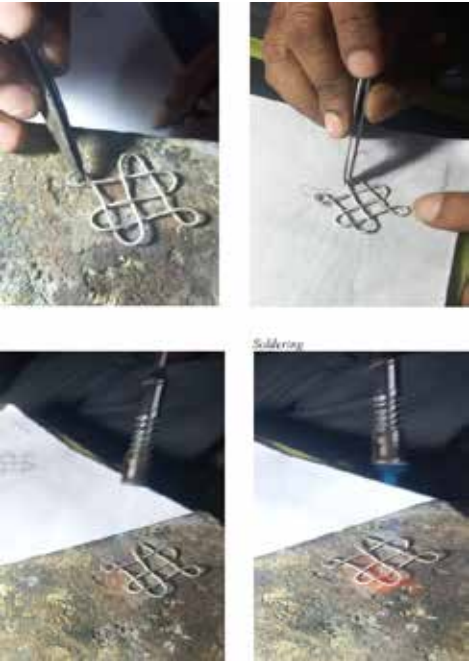
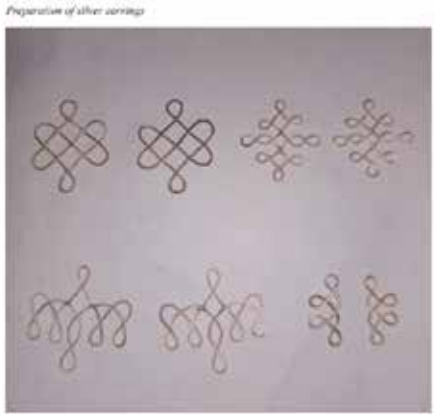


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Kolam Jewellery

I've created a contemporary silver wire jewelry collection that breathes new life into the timeless elegance of Kolam art. Each piece captures the intricate symmetry and delicate flow of traditional Kolam patterns, reimagined in refined silver wire. The designs celebrate Kolam's rich cultural heritage while introducing a modern aesthetic, ensuring each piece is not only wearable but versatile. Adjustable elements and minimalist touches allow for seamless integration into any style. This collection is a harmonious blend of tradition and innovation, transforming Kolam art into exquisite, contemporary adornments.





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The journey of silver jewellery

Panna Jewellery is a name synonymous with traditional Indian jewellery and is the largest manufacturer of gold jewellery in Asia. With over five years of legacy in gold jewellery manufacturing, it is known for its enchanting designs, quality consciousness, perfection, and business ethics.





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Patio Furniture for The House of Leon

My project involved creating patio furniture for the House of Leon, taking their existing Provence collection as my muse. My collection, Elegance Moderne, is a patio bar furniture collection that consists of a bar counter, stool, and a cart with a wine rack as an accessory. I took the aesthetics of the Provence collection as inspiration, yet managed to give it my personal touch—making it the same but different.





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Gathering of Elegance

The brief given by the studio is to design a client-based living room product range using mango wood and cane. The materials can be used in any capacity for the development of the products, which are intended for residential purposes. The products should be functional, high quality, with an emphasis on sustainable and environmentally friendly materials.

Key points for the furniture:

- Minimal
- Affordable
- Durable
- Cost-effective
- Aesthetic





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Incredible Handicrafts and Minerals

I have made two pieces of furniture for my graduation project. One is a bedside table and the other is a stool. Both pieces are made of MDF wood. For the stool, I did upholstery using 3-inch thick foam. I was then asked to choose the fabric to cover the stool, which was stitched using a sewing machine. After that, the fabric was placed over the foam, sprayed with foam spray, cut to shape, stitched, and finally placed on top of the foam.





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Taara Vinna

The project focuses on creating a luxurious wooden tableware collection that combines traditional Indian craftsmanship with modern design. The aim is to produce eco-friendly, visually appealing tableware using Sheesham wood and the Taarkashi inlay technique.





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Delving into the Intricacies

Designed a furniture collection for Mr. and Mrs. Jain's Chandigarh residence, blending Indian contemporary flair with European classical accents. The interiors feature brick walls, arches, and straight lines, complemented by elegant wallpapers and warm wooden flooring. The collection is designed to integrate seamlessly with the existing décor, offering customization options for fabrics, finishes, and dimensions. It infuses cultural depth through artisanal techniques. A blend of traditional Indian charm and European refinement is evident in the furniture collection, reflecting timeless elegance and richness. Every item serves as both a functional and artistic statement that embodies the refined taste of the Jains. The goal is to create a carefully curated collection that reflects Chandigarh's vibrant and diverse culture while enhancing the residence's unique modern and traditional design.



Fired Material Design





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Sindhu Mudra : Tiles of Timeless Tales

This collection, meticulously crafted at Aavartan Pottery under the esteemed guidance of Rakhee Kane, represents a fusion of ancient motifs and contemporary pottery techniques. Range 1 - The Indus Valley Animals Collection offers a fascinating glimpse into the wildlife of one of the world's earliest urban centers. Each tile in this series is a testament to the artistic mastery of the Indus Valley Civilization, featuring detailed depictions of animals that held significance in their time. Range 2 - The Indus Maps Collection provides a visual exploration of the geographic and cartographic prowess of the Indus Valley Civilization. Each tile in this series is inspired by the complex and sophisticated maps that characterized one of the earliest examples of urban planning and spatial organization.





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Pottery Beyond Boundries- When Tradition Inspires Modern Design

Developed two collections:

Project 1: An innovative wellness collection inspired by fish forms, using the GI-tagged black clay of Meghalaya, combined with locally available materials: Larnai black clay, loofah, bamboo, and cane.

Project 2: Tea set made with black clay.

Skills: Hand building, mold making.





Fashion Clothing Design



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Koshur And Bouin

The inspiration behind this project comes from the beauty of Kashmir, specifically Koshur and Bouin. The collection features Indo-western and casual wear for the women of J&K.

Koshur showcases the elegance of Kashmiri clothing culture, adorned with aari embroidery, where the delicate hues of spring are embodied with a modern touch.

Bouin—embracing resilience—the often-overlooked beauty of nature. The chinar leaf, a symbol of Kashmir's spirit, perseveres through harsh winters, transforming into a canvas of rich browns. I tried to capture this resilience with a unique tie-dye technique that reflects the crumpled leaf's texture and color palette.





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Alankaar

The 'Alankaar' collection is inspired by the quirkiness and vibrant motifs of truck art practiced in India. The trucks serve as huge canvases showcasing a unique Indian identity in all its pride and splendor. The collection depicts the boldness and pride in desi culture that a person holds. Drawing inspiration from the colors and embellishments of truck art, the collection captures the colorful and embellished journey of the trucks.

The 'Rainforest of the Sea' collection is inspired by the softness, pastel colors, and elements of coral reefs. Corals are tiny, soft-bodied marine invertebrates closely related to sea anemones and jellyfish. The collection depicts the softness, elegance, and feminine touch found in corals.





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Stop This Bs

Androgynous Fashion Brand





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Rising from the Ashes and Art Nouveau

This dual-themed womenswear collection explores the spectrum of feminine strength through two distinct style narratives. The formal line, Power Unapologetic, channels the energy of women who are fearless, rebellious, and unafraid to claim space. Strong tailoring, bold silhouettes, and rich textures redefine power dressing as a statement of self-assured authority. In contrast, the semi-formal line, Whispered Strength, celebrates women whose charm is lighthearted and graceful, yet grounded in quiet resilience. Soft fabrics, fluid lines, and delicate details blend with subtle structure to create looks that embody both warmth and strength. Together, the collections present a holistic vision of modern femininity—uncompromising, multifaceted, and unapologetically authentic.





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Jharoka and Oceanic life

Jharokha - Inspired by Rajput and Mughal jharokhas, once used by queens for discreet viewing, I draw on their intricate jaali carvings, geometric and floral motifs. These structures offered ventilation, privacy, and beauty. I translate their architectural elegance into clothing designs, celebrating India's rich cultural heritage and raising awareness of its historical, artistic, and festive traditions.

Oceanic Life - I draw inspiration from aquatic life in the Midnight Zone, a mysterious ocean realm of darkness. Its diverse forms and fluid movements inspire silhouettes, textures, and prints in my fashion designs. By blending biomimicry with creativity, I aim to capture the ocean's beauty and mystery, bringing its captivating essence into unique, marine-inspired garments.v





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Mughal Couture And Fashion Glam

The heart of my collection lies in the opulent and intricate essence of the Mughal era, reimagined for the contemporary wardrobe. The Mughal Empire, known for its significant contributions to art, architecture, and culture, also left behind a rich tapestry of clothing styles that have enchanted designers for centuries. My collection aims to bridge the luxurious and detailed craftsmanship of the Mughal period with the breezy, light-hearted spirit of summer.





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Reflections

Inspiration- MOON
Collection 1- LILITH (New Moon)
Collection 2- SELENA (Full Moon)
Reflecting my thoughts in New Moon, my reality in Full Moon.





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Refined Roots

The graduation project titled “Refined Roots” showcases a meticulously crafted ready-to-wear womenswear collection for Nila House, specifically designed for the Spring/ Summer ’24 season and inspired by the timeless allure of fashion. The collection reflects elegance and sophisticated fashion while prioritizing sustainability, comfort, and exceptional quality. This project demonstrates meticulous attention to detail. Through this project, the vision of creating a captivating and market-relevant womenswear line that embodies the core values of Nila House has been successfully realized.





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Loop

Introducing Loop, a collection that celebrates joy and timeless craftsmanship through the art of braiding. Each piece in Loop features handmade braids, intricately woven to create a unique, textured dimension. The braids symbolize the threads of life, intertwining moments of reflection, joy, and renewal. Crafted from surplus fabric, these colorful braids not only enhance the aesthetic but also promote sustainable fashion.

With Loop, explore the beauty of life's tapestry through its richly braided details, each piece offering a vibrant reminder to pause, reflect, and reconnect with your roots. This collection brings forth color, texture, and depth, adding a new dimension to your wardrobe. Let Loop evoke both personal and aesthetic fulfillment, reminding you of life's warmth and richness.





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Nargis - An Ode To Grief

During a low point in my life, while crying, I wondered, “What does a tear look like under a microscope?” and thus began my journey based on this thought. The initial research started with the microscopic view of tears and their structure and later moved on to focusing on one emotion: grief.

The collection focuses on tears and grief and how they have personally affected me. The six-ensemble collection transitions from a heavy heart to a feeling of relief while using different techniques such as ajrakh, digital print, embroidery, and thathera.





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Forest Finesse And Desert Tapestry

My project, titled “Forest Finesse,” draws its inspiration from the dense, vibrant forests of Jharkhand, reflecting the region’s natural beauty and cultural heritage. The collection features earthy tones, intricate patterns, and sustainable fabrics that pay homage to Jharkhand’s traditional crafts.

“Desert Tapestry” is inspired by the vast, arid landscapes of Rajasthan and its rich cultural tapestry. This collection incorporates the vivid colors, bold patterns, and luxurious textiles characteristic of Rajasthani heritage, celebrating the state’s artistry and traditions.





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Tanwe

There are two collections:

KOPI: Batik printing and coffee dyeing to create a resort wear collection.

PANCHATATVA: Yoga and meditative wear collection that can also be worn as part of a resort collection.



1.2 M.Des. in Crafts & Design (PG 2024)



Soft Material Design





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Suvarna Nizhal

The project focused on screw pine natural fiber, creating a collection of bags and accessories.





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Whimsical Rhythm

My graduation project explored the creative potential of natural fibres through two distinct collections – six screwpine bag designs inspired by leopard prints, and six water hyacinth home décor pieces themed around the vibrant art form of Ottamthullal. The project combined sustainable materials with cultural and nature-inspired aesthetics.





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Textile Carpet Waste Analysis : Bridging Global Practices And India’s Circular Design Needs

Textile and Carpet Waste Analysis: Bridging Global Practices and India’s Circular Design Needs
As part of my graduation project at L’École de Design, I explored textile and carpet waste—its causes, environmental impact, and the urgent need for sustainable solutions in India’s rapidly growing market. Drawing from global circular design practices, I proposed strategies to filter, recover, and rethink the carpet product cycle. In the practical phase, I upcycled discarded carpet fibers through filtering and cleaning, repurposing them into interior accessories like room partitions and dividers. The project demonstrated how waste can be transformed into functional, valuable products while advocating for a more circular, sustainable carpet industry in India.





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Craft Is A Blessing

In pursuit of understanding and preserving India's traditional crafts, I conducted two research projects exploring the roles of institutions and commercialization in shaping indigenous craftsmanship. The Role of the National Craft Museum in the Promotion of Craft and Artisans examines how the museum's initiatives, exhibitions, and programs preserve cultural heritage, sustain artisan livelihoods, and enhance public appreciation. Evolution of Bagru Block Printing in the Age of Commercialization: Unravelling the Threads of Authenticity investigates how globalization and market demands influence Bagru's techniques, materials, and designs, and how artisans balance authenticity with innovation. Together, these studies highlight the delicate interplay between preservation, promotion, and adaptation in the contemporary craft landscape.





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Jharokha

The Jharokha is a stone window projecting from the wall face of a building, typically in an upper story, overlooking a street, market, court, or any other space. It is a common feature in classical Indian architecture, most prominent in Rajasthan. The collection takes inspiration from Indian Islamic architecture, especially the beauty and intricate curves of the Jharokhas found across the country, amalgamated with chikankari craft to further enhance the beauty of this fine craft. The idea behind working on this particular theme was to introduce motifs that are fresh but still hold the feel and essence of chikankari craft, which could be infused into the stitches and blend well.





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The Oasis

Developed a menswear collection blending traditional ethnic Kutch's Jat and Dhebariya embroidery, serving both national and international markets.

The second collection focused on reusing existing embroidery samples and converting them into utility bags.



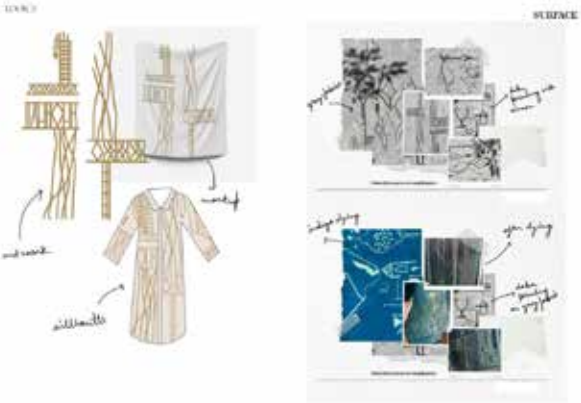


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Indigo Osisis

Indigo dyeing and screen printing on Dabu.





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Impression In Threads

My project is based on embroidery and block printing. For embroidery, I use machine or hand techniques. I created a home furnishing collection, and the second collection is made using block printing.





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Ethereal Botanicals And Cultural Bloom Suzani Series

I designed two distinctive womenswear collections. The first, inspired by the surreal artworks of Anna Zemankova, merges her unique style with contemporary market trends, resulting in a visually arresting, modern collection. The second collection, created for Jaypore, draws from the intricate Suzani craft of Uzbekistan, celebrating its rich patterns through hand screen printing. Both collections emphasize artisanal craftsmanship, blending historical inspiration with current fashion sensibilities.





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S.L.U.B

The collection revolves entirely around the “Crisis of Perfection.” These are images of the final products, which were rejected by the client due to visible defects.



Fired Material Design





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Al Azraa Tableware Collection

Designed to serve six people, our collection includes two distinct sets of dinnerware, with one set featuring an elegant tea service for six tea enthusiasts. Each piece embodies the rich cultural and architectural heritage of famous Middle Eastern cities such as Istanbul, Tehran, Muscat, and ancient Persia. The intricate patterns and vibrant colors reflect the unique essence of these historic cities, creating a dining experience that is both visually captivating and deeply rooted in tradition.





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Sat

Crafts Communication Design



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TALEWRAP

I had the joy of working on two rooted and culturally rich collections that celebrate the essence of place and tradition. Braj ke Rang is a collection of natural Holi colors inspired by the vibrant spirit and timeless traditions of the Braj region—from the playful Lathmar Holi of Barsana to Vrindavan’s Phoolon ki Holi, Laddoo Holi, and the mystic forests of Braj. Each set features detailed illustrations that capture the joy, color, and cultural richness of these sacred celebrations. v Sheher Gulaabi is a tote bag and diary collection that pays homage to the everyday rhythm of Jaipur. Featuring digitally printed artworks, it explores the city through its local flavors, culture, and people—offering a glimpse into its soul beyond the postcard imagery. Each bag carries a slice of lived experience, evoking the nostalgia, pride, and beauty that define the spirit of Jaipur.





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Visual Voyage

At Saahra, I crafted a diverse portfolio of design projects. From revitalizing the Mayin Clothing brand with a comprehensive digital makeover to creating a visually stunning homepage for Saahra, I focused on enhancing user experience and brand identity. I developed engaging video ads, amplified sustainability efforts for 28 brands through various marketing channels, and captured the essence of city-wide events. Each project honed my skills in visual communication and strategic design, allowing me to translate brand objectives into compelling visuals.



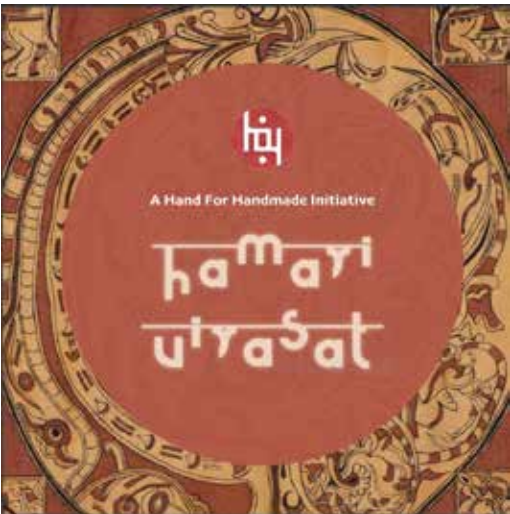
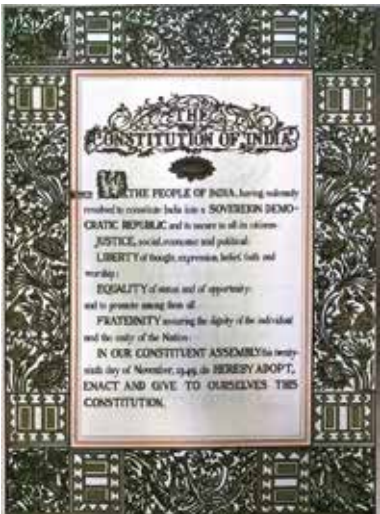


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" Ways of Perceiving"

This project celebrates 75 years of the Constitution and highlights the craft sector as our heritage (Hamari Virasat). It brings together an exhibition of 75 handcrafted textile pieces, all inspired by the same theme.





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Crafting Our Legacy : Celebrating The Constitution Through Art And Heritage

The graduation project merges creative skills with social causes, involving Hand for Handmade and the Ananda Foundation.

"Hamari Virasat," led by Hand for Handmade, celebrated the Constitution's 75th anniversary with 75 artisans creating a traveling exhibition. The project included managing the Delhi leg and crafting the visual identity, promotional materials, and social media campaigns.

In collaboration with the Ananda Foundation, the project featured a pad distribution campaign in Ranchi, Jharkhand, addressing menstrual hygiene. This involved creating educational content and promoting awareness through social media.

The project applies academic learnings to real-world contexts, highlighting the role of art and education in social change.

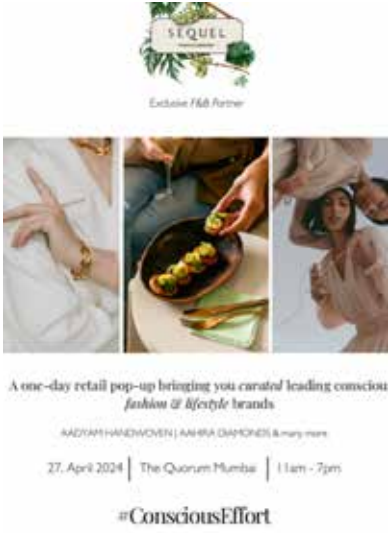




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Visual Narrative (Turning Data Into Stories)

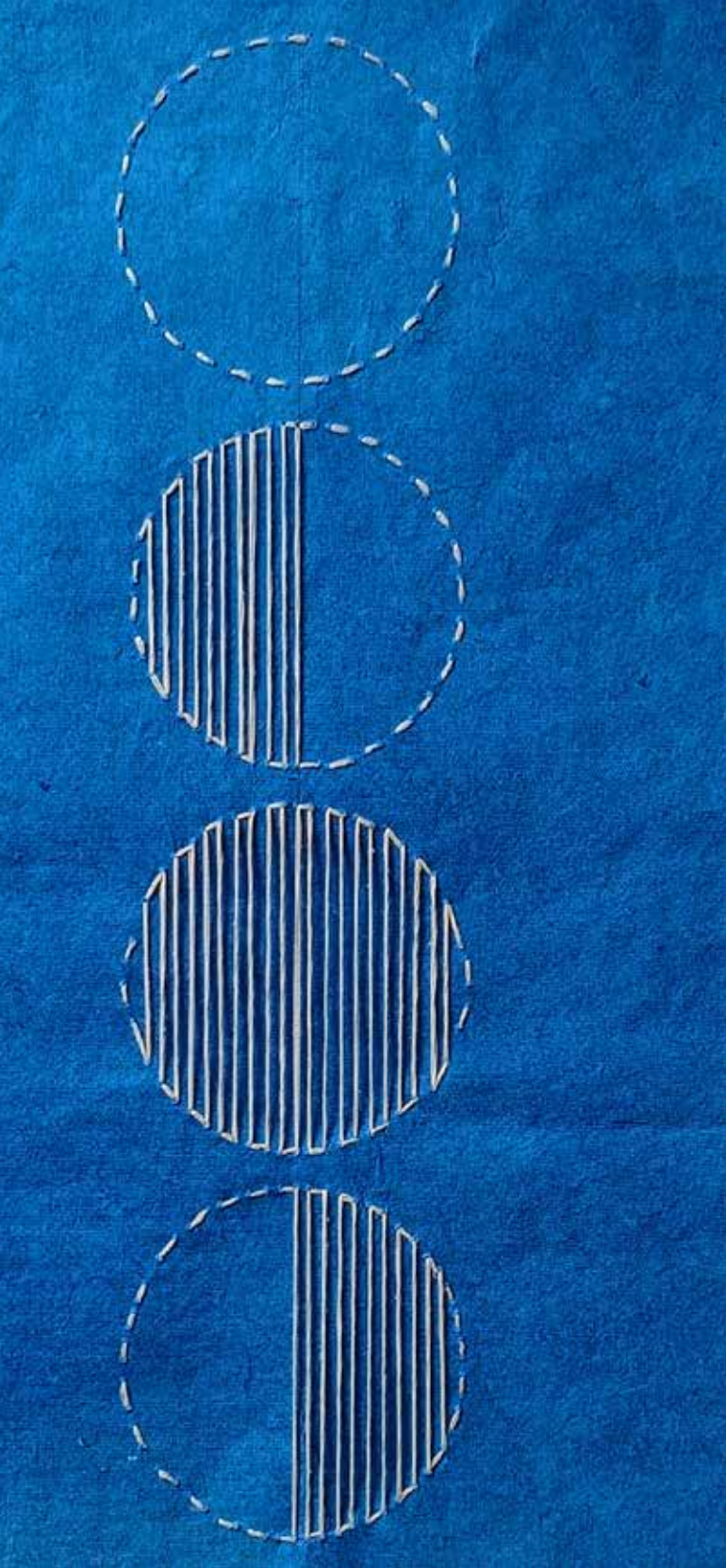
During my sixteen-week internship at SAAHRA, I immersed myself in sustainable e-commerce design, gaining invaluable insights and skills. A highlight was my involvement in the annual sustainability event, where I designed user-friendly registration pages and captivating event creatives. I created eye-catching website banners, engaging social media content for Instagram and Facebook, and various marketing materials for event pop-up participation. This included exhibitor manuals, physical invitations, and logo designs for Quorum and Saahra. I also managed event registrations on platforms like Paytm, generated bulk text messages, prepared questions for the speakers' rapid-fire round, and captured event videos and photographs. Additionally, I crafted dynamic stories, posts, and reels for social media.



1.3 M.Voc. in Crafts & Design (PG 2024)



Soft Material Design





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Wabi Sabi Dreams

The name of this collection is “WABI SABI DREAMS.” Wabi-sabi is a Japanese concept of finding beauty in imperfection, which resonates with parents who appreciate natural materials. It’s a philosophy that values the natural world and the way things age and wear over time.

The aim of Collection 1 is to provide a comprehensive bedding solution that supports the physical, mental, and emotional well-being of children aged 4 to 8 years. By focusing on safety, comfort, and independence, we strive to create an environment that nurtures creativity and exploration, allowing children to flourish in their own space. Collection 2 aims to create a unique line of crocheted Christmas decorations that capture the essence of a frosty Christmas with a touch of wabi-sabi aesthetics.





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Organic Expression: Hand Crafting With Plant Based Dyes And Handmade Paper

During the four-month project, two collections were created. Collection 1, “Retro Stripes,” is an artistic stationery series using handmade paper and natural dyes combined with screen printing techniques. This collection includes products such as envelopes, notebooks, and journals, all characterized by vibrant, retro-inspired striped designs. Collection 2, “Ebb and Flow,” is a wall art series depicting the relationship between the moon and tides. This collection uses natural dyes and incorporates embroidery to add depth and texture to the pieces. Each artwork captures the fluid motion and rhythmic beauty of tidal movements, offering a serene and contemplative addition to any space. Both collections reflect a commitment to sustainable materials and artisanal craftsmanship, highlighting the project's dedication to environmental consciousness and artistic expression.





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Gleeful Walls

GLEEFUL WALLS is a wallpaper collection for LIFE N COLORS. It consists of two sub-collections: one designed for children and the other for young adults. The collection aims to add a cheerful and playful charm to any room.



Hard Material Design





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Developing Devotional Product For Household

My design brief was to create devotional products for the household, based on traditional Indian devotional items. Mainly products like brass diyas, puja asaan, bells (ghanti), and incense stick holders. The focus was not only on aesthetics but also on functionality. I incorporated a modern interpretation of traditional art forms such as Indian folk painting and temple architecture, balancing tradition with modernity while highlighting authentic Indian craftsmanship.

The brief specified a color palette including gold, maroon, softer tones like white, and subtle secondary colors. Accordingly, I used materials such as brass and wood with a soft brownish finish that aligned with the given palette. The client's feedback was excellent, and they have started developing some of these designs into their product line.





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The Art Of Giving: Elegant Gifting Collection

The graduation project focused on exploring opportunities in small gifting products. Starting with Brief 1, which is a table lamp for corporate gifting, emphasizing innovative design, budget-consciousness, and mass production scalability. Three desktop lamps for corporate gifting based on the Suprematism art movement. The second brief centered on designing desktop calendars for gifting. The main focus was to create designs that are functional, playful, and interactive. I explored different animal forms. Three wooden desktop calendars for gifting purposes (i.e., Frogolender, Crocolender, Crabolender).





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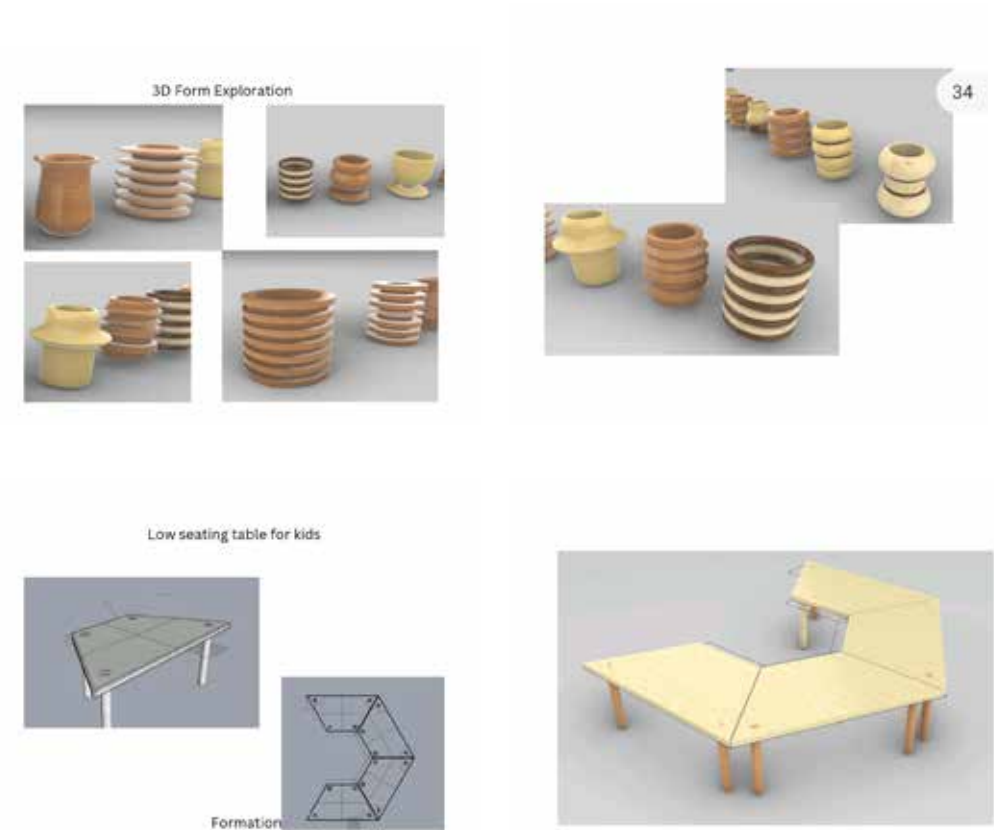
Wooden Product For Kids

Stationery Stand: Form exploration and finalized designs for creative and functional stationery holders.

Office Planters: Development of aesthetically pleasing planters for office spaces.

Office Tray: Design of functional trays for office use.

Soft Blocks: Foam-based modular blocks designed for creative play, building, and exploration, with removable, washable covers.





Fired Material Design



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Graduation Project

During my internship at Clay Craft Pvt Ltd, India, I designed two dinnerware collections for UK-based restaurants, intended to mimic the look and feel of stoneware but made from bone china. The first collection, inspired by pebbles, features 10 pieces: a dinner plate, side plate, two different-sized bowls, jug, glass, butter dish with lid, bread platter, and five tasting menu platters. The second collection, inspired by the olive plant, includes 5 pieces: a dinner plate, quarter plate, small bowl, custard bowl, and glass. Both collections employ the casting technique, with the pebble-inspired collection showcasing organic shapes and the olive-inspired collection highlighting embossed olive leaves.



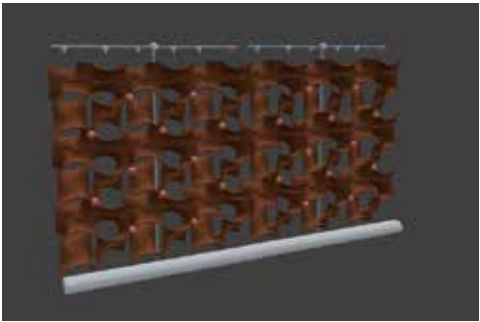


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Gyroi: The Future Of Sustainable Cooling

Gyroi Tiles are a sustainable cooling system made of terracotta, based on natural evaporative cooling via their permeable surface. Drawing inspiration from the gyroid minimal surface—a geometry present inside the wings of butterflies—the tiles have an immense surface area to maximize cooling performance. As modular, stackable forms, they are light, easy to move around, and simple to install in various ways according to different space requirements. Their intrinsic gyroid form offers stability and strength with flexible configurations to optimize evaporation and airflow. When installed, Gyroi Tiles are capable of forming cooler areas in public places like bus stops, railway stations, and parks to provide respite during scorching summers. Through nature-inspired design, Gyroi Tiles introduce a new, flexible, low-energy thermal comfort solution for community spaces.





Fashion Clothing Design



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Graduation Project

Banjara-Inspired Women's Wear Collection

This project explores the traditional garments of India's Banjara community, known for their rich cultural heritage. Through detailed research on their customs, rituals, and attire, I reimagined their traditional clothing for modern fashion. I aimed to blend the vibrant cultural essence of the Banjara attire with contemporary design, creating a collection that honors the past while appealing to today's fashion. Sunset Dreams "Sunset Dreams" is a womenswear collection inspired by the enchanting colors of a sunset. Featuring five garments, each piece reflects the vibrant hues of the evening sky through ombre dyeing and Kantha embroidery. The collection merges modern silhouettes with traditional techniques to capture the serene beauty of sunsets, offering a fresh take on women's fashion.





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Banana Labs

My project, titled Banana Labs X Inheritance India, involves creating two collections—one for each brand. Each collection consists of a lineup of six garments. I completed the first collection with Banana Labs, which is a Spring/Summer collection, and the second collection is festival wear for Inheritance India.





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Graduation Project

For my post-graduation project, I delved into the Garasia community of Rajasthan, exploring their traditional garments, culture, and lifestyle. My aim was to modernize their attire while respecting its roots. The first collection featured traditional patchwork and reverse appliqué techniques, giving their garments a fresh twist. In the second collection, I drew inspiration from the vibrant colors of their clothing, incorporating trendy silhouettes with bold color blocking and detailed kantha stitch embroidery to create a contemporary yet authentic look.





Crafts Communication Design

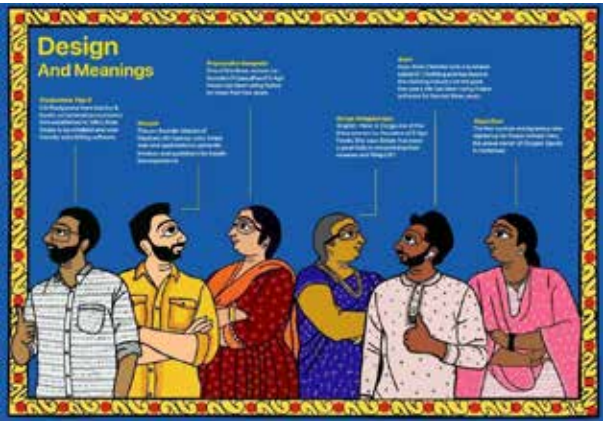


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Elevating User Experience Through Design: Swipe's New Visual Identity

Swipe is a software company that creates invoices and bills within 10 seconds. The aim of this project is to study and understand the company to create better illustrations for the company's website, marketing campaigns, and print media that enhance their visual identity so that customers find finance and billing easy and hassle-free.





Name of the Student: Shubhankar Vardhan
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Organization: Self Sponsored

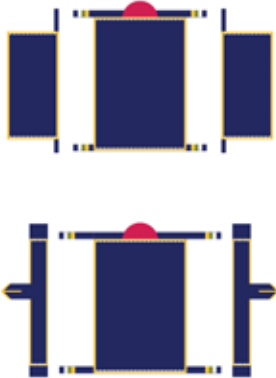
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Signage And Wayfinding System For IICD

For my graduation project, I decided to design a signage and wayfinding system for the Indian Institute of Crafts and Design, Jaipur. There are four types of wayfinding (or signages) - directional, identification, informational, and regulatory. The project's initial exploration revolves around the visual language of the IICD campus, including both outdoor and indoor visual elements. Further exploration and research included identifying target users, creating personas, and tracing their movement within the campus. To make the signboards effective, I tested the colors and text to be used on them. The information on the signboards had to be visible from a distance and in both Hindi and English. The final products were maps (Hindi and English), outdoor signboards (directional, identification, informational, and regulatory), and indoor signboards (directional, identification, informational, and regulatory).

Directional Wayfinding

Outdoor Signage Exploration



Shubhankar Vardhan | IICD | 2025

Mockups

Directional Signage - Outdoor



Shubhankar Vardhan | IICD | 2025

Maps



Mockups

Directional Signage - Indoor



Shubhankar Vardhan | IICD | 2025

1.4 Int. M.Voc. in Crafts & Design (PG 2024)



Soft Material Design





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Jharoka

The project focused on creating two collections based on the theme “Jharoka,” inspired by the concept of the bedroom. The collections included nightdresses, quilts, pillows, slippers, and cushions, all designed to enhance the aesthetics and comfort of the bedroom space.

My collection features a modern interpretation of traditional Rajasthani jharokhas, showcasing intricate architectural details.

Each piece is a blend of traditional craftsmanship and contemporary design, celebrating the rich heritage and cultural significance of jharokhas in Rajasthan. The collection captures the essence of royal elegance and showcases the timeless beauty of this architectural element.





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Philocaly

Created a menswear collection with the brand Philocaly, based in New Delhi.





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Expect The Unexpected

Éclat de l'Art: The project aims to craft a cushion collection that epitomizes artistic expression, seamlessly integrating geometric patterns with the squeegee art technique. Designed for the living rooms of luxurious Parisian apartments, these cushions redefine sophistication and elevate interior decor.

NOIR: The aim of the reversible fabric wallpaper collection is to achieve a wide range of shades with minimal colors through block printing, focusing on gradient effects. This design choice transforms the wallpaper into a hero element, perfect for creating bold and captivating focal points on a single wall. Featuring a gradient design on one side and a textured, artistic look on the other, it offers versatility and sophistication for any modern interior.



Hard Material Design





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Nature's Touch

The graduation project - Nature's Touch - tells a story of natural surface finishes on wood, terracotta, and papier-mâché.



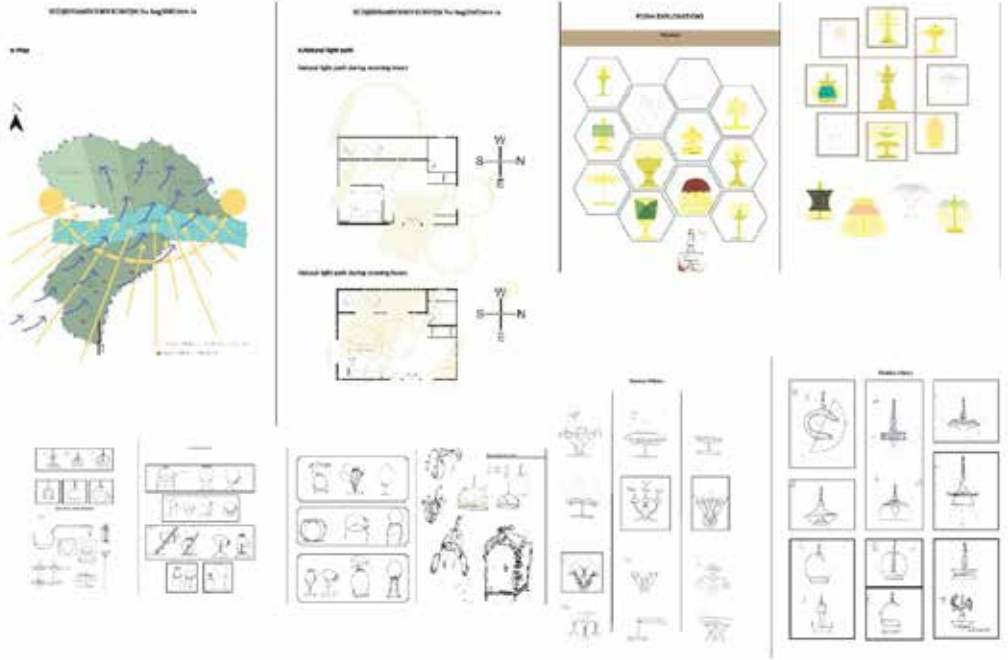
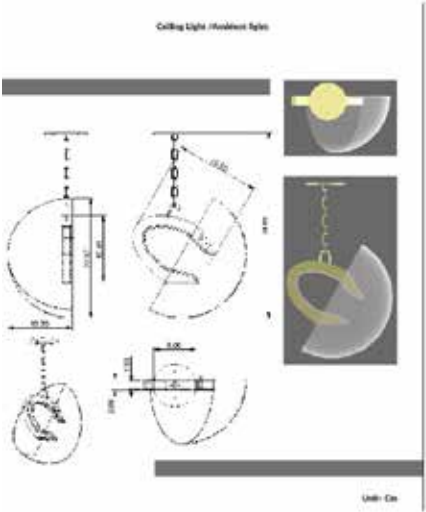


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Embracing keralas Tradition in a modern sustainable environment

“Eco Glow Retreat: Embracing Kerala’s Tradition In A Modern Sustainable Enviornment”
This project aims to design and create two distinctive collections–lighting and furniture–that will enhance the guest experience at Eco Glow Retreat . Focused on crafting an immersive atmosphere that captures the essence of Kerala’s natural beauty and cultural heritage, these collections are envisioned to seamlessly integrate with the resort’s sustainable and eco-conscious design ethos.





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Bhavya Ramesh

For my graduation project, I collaborated with the contemporary jewellery brand Bhavya Ramesh, known for its bold and unconventional design language. The project involved designing and creating a capsule collection of 6-7 statement pieces, including earrings, ear cuffs, and palm cuffs. My aim was to explore the intersection of tradition and modernity, experimenting with forms that push the boundaries of wearable art while maintaining functionality and comfort. Each piece was thoughtfully crafted to reflect the brand's identity – playful yet powerful, rooted in culture yet unapologetically experimental. The process involved detailed sketching, material exploration, and prototyping, which allowed me to understand the nuances of jewellery design at both aesthetic and technical levels.





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Object of Habit

My project explores the creation of home objects that transcend trends to become timeless companions. By observing the universal and local rituals that shape our daily lives, I aimed to design pieces that resonate with our innate desire for a simpler, more mindful existence. These objects are not just functional; they are meaningful. At the core of this project is a philosophy of intentional living. Each piece is designed to foster a slower, more deliberate pace of life. They are not meant to be disposable or easily replaced. Instead, they are objects that require and inspire intentional use and care. By encouraging a mindful connection with these products, I hope to shift the focus from a culture of consumption to one of appreciation and longevity.



Fired Material Design





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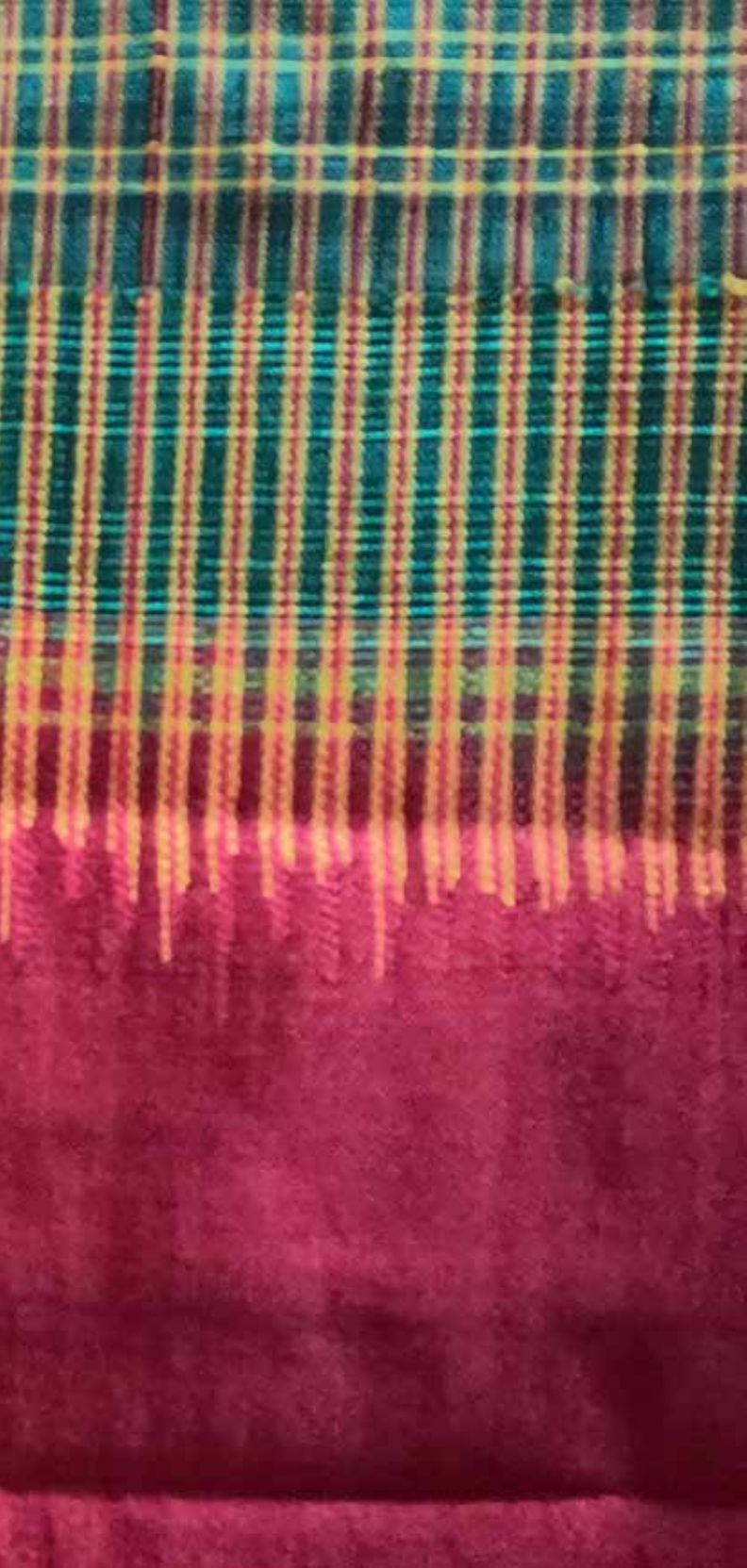
Surface Stories

This project explores the intricate world of decorative mirrors and jaalis, with a focus on surface design and carving. The collection presents a harmonious blend of traditional and contemporary aesthetics, with each piece reflecting a deep sensitivity to texture and form.

By highlighting the interplay of light and shadow through detailed carvings, the project investigates the transformative power of surfaces in shaping spatial experiences. The designs celebrate craftsmanship, offering a tactile quality that invites both visual and physical engagement, while serving as both functional and ornamental elements within interior spaces.



Fashion Clothing Design





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Color Fantasy & Sakura

My collections, Color Fantasy and Sakura, explore the beauty of color and nature together.

The Color Fantasy collection draws inspiration from Morris Louis, the renowned painter known for his technique of pouring colors onto canvases to create vibrant, dynamic patterns. I echo his approach by using fabric as my canvas and fabric dyes as my paints, resulting in garments where color flows freely and stands out boldly.

The Sakura collection is inspired by the cultural significance of cherry blossoms in Japan, which symbolize the fleeting nature of life. I capture this essence through soft, flowing garments that incorporate smocking techniques—mimicking the delicate dance of cherry blossoms in the wind.



2.1 B.Des. in Crafts & Design (UG 2025)



Soft Material Design





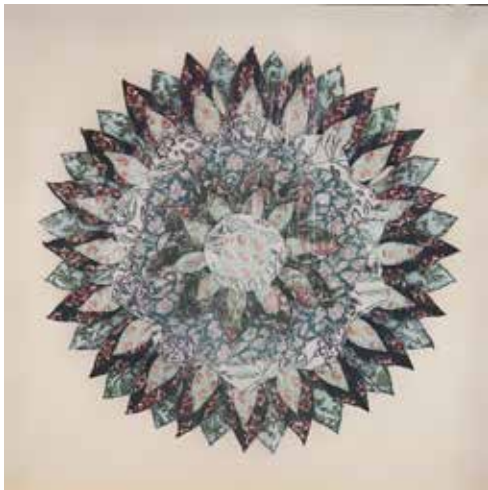
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Let It Happen - A Tale Of Rebuilding

This documentation presents a 16-week graduation project from the Indian Institute of Crafts and Design, Jaipur, exploring the theme of transformation through textiles. The project features two interconnected collections: Fabric Sculptures and Patchwork Art. Inspired by the phases of the moon, the Fabric Sculptures use quilted fabric, cotton, and light to reflect shifting forms and identities. The Patchwork Art series centers on stitched mandalas, symbolizing continuity and inner evolution. Created through an intuitive, meditative process, each piece expresses layered emotion and change.

Merging traditional techniques with contemporary expression, the project positions fabric as a medium of reflection, resilience, and renewal—offering a tactile journey through transformation.





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Second Stitch

Second Stitch is a graduation project that merges sustainability, traditional craft, and contemporary aesthetics through two interconnected collections. In collaboration with Rajit Rozi Shiksha Kendra, the project repurposes textile waste while reviving the traditional embroidery techniques of Kantha and Sujani. Collection One is a home-linen range featuring table mats, runners, cushion covers, curtains, coasters, and table covers. Collection Two reimagines 1970s silhouettes into a line of tote bags, cross-body bags, hobo bags, and satchels. Developed using dissolvable-sheet stitching techniques and co-design workshops with artisans, this collection emphasizes both innovation and collaboration. Second Stitch presents a replicable, zero-waste, artisan-led design model that both safeguards cultural heritage and responds to contemporary environmental demands with global relevance.





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"Virsa" The Revival Of Charpai Craft

In collaboration with the Indira Gandhi National Centre for the Arts (IGNCA), we are globally showcasing "Virasat-E-Malwa" and establishing a Charpai Weaving Craft Hub. This initiative aims to empower artisans by developing modular furniture prototypes, upgrading traditional skills, and creating sustainable livelihood opportunities, while significantly expanding the market reach of their crafts.

Our efforts also celebrate Punjab's rich culture and heritage through skilled artistry, canvas printing, wall painting, and innovative design interventions at L1 Barrack, Red Fort.





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Ode To The South

This project, in collaboration with Samhati Foundation, centers on developing a year-round collection of eco-friendly products crafted from scrap fabric, celebrating a variety of festivals and special occasions. The goal is to create functional yet decorative items that capture the spirit of each celebration while championing sustainability. Each product incorporates hand-sewn or machine-stitched details—such as embroidery, patchwork, or appliqué—to add texture and cultural significance. Targeting environmentally conscious consumers, eco-fashion enthusiasts, and those seeking unique handcrafted pieces, this collection fosters meaningful celebrations through sustainable design—blending tradition, creativity, and responsible consumption in every stitch and detail.



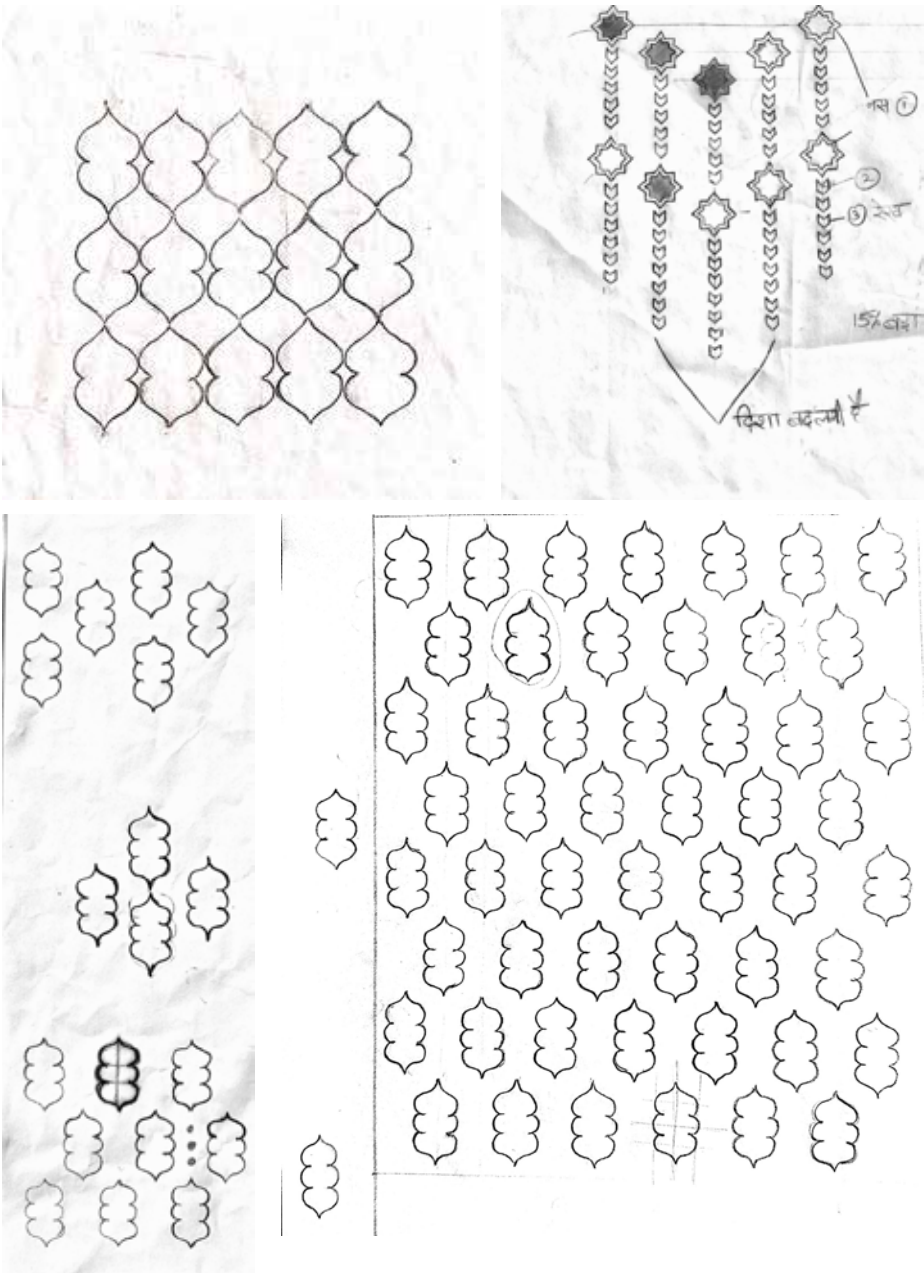


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Graduation Project 2025

My project is for menswear and women's wear shirts which are handloom woven and hand block printed.





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Burn The Town

Burn The Town is a bold, identity-led streetwear collection created in collaboration with Dripgod, a label known for blending Indian heritage with underground culture. The project channels themes of protest, rage, and transformation—born from personal and collective resistance. Reviving discarded, moisture-damaged woodblocks from Sanganer, the collection embraces distortion and imperfection as acts of rebellion. These blocks produce abstract prints that symbolize disrupted identities and fractured systems. As part of the textile and concept design team, I worked with screen prints, acid washes, dry brush textures, and layered graphics to express visual chaos and inner fire. Burn The Town is not just fashion—it's a form of reclaiming space, a visual uprising, and a step in Dripgod's powerful comeback as a voice for today's rebellious generation.





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In Dialogue, Shapes & Colours

Inspired by the iconic Bauhaus movement, this collection explores bold geometric forms through hand block printing. It began with a series of stoles featuring circles, lines, and rectangles arranged to create striking compositions. The design language then transitions into cushion covers, where the same geometric elements are reimagined in a dramatic black and deep red palette. These cushions bring bold, graphic statements into interior spaces, blending traditional craft with modernist sensibilities. The project highlights the seamless connection between Indian block printing and contemporary design, showing how a unified visual concept can evolve from textiles worn on the body to décor pieces that transform homes. It celebrates versatility, craft, and the timeless power of shape and color.





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Ocean And Friends

Project Description:
This graduation project explores the creation of a playful and educational textile collection titled “Ocean and Friends”, inspired by marine life. It includes a series of soft toys and play mats designed for children aged 0-6 years, promoting imaginative play and early learning. The products are crafted using safe, child-friendly materials and feature colorful embroidery and patchwork techniques. Through interactive design and storytelling elements, the collection aims to foster curiosity about the ocean while supporting sensory development and motor skills in young children.





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Autumnal And Mirasa Collection

This graduation project features two home furnishing collections that merge traditional craftsmanship with modern design. Autumnal presents 15 crochet-based cushion covers inspired by the seasonal transitions of autumn, using layered yarns and fabric manipulation to evoke falling leaves and textured landscapes. Mirasa includes table runners, placemats, coasters, and napkins influenced by traditional Kutch embroidery. These motifs are abstracted and simplified to suit contemporary, minimalist interiors. Both collections emphasize cultural storytelling and handcrafted techniques—Autumnal reflecting nature’s rhythms, while Mirasa reimagines Indian embroidery for modern homes, together forming a cohesive narrative of tradition, texture, and abstract expression.





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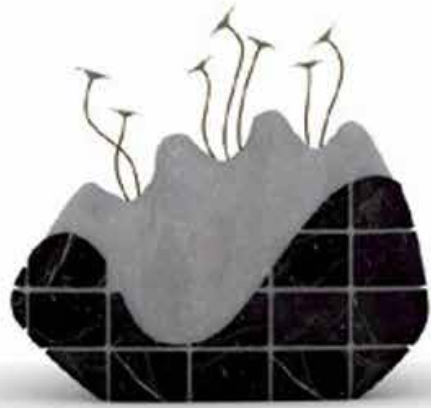
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African Mud Cloth

Bag collection made from the existing fabrics and existing blocks, i made 2 collection one was based on african mud cloth another was inspired by sea and sea shells



Hard Material Design





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Sustainable, Insulating Bricks

This project explores sustainable, insulating bricks for non-load-bearing interior walls in cold regions like Ooty. Made from mycelium and vegetable waste powders (potato, broccoli, radish, etc.), the bricks use natural binders to create a low-cost, biodegradable alternative to conventional insulation. The material composition improves thermal performance while utilizing local agricultural waste. Mycelium acts as a natural binder, and the vegetable fibers add structure and texture. Various combinations were tested to enhance strength, moisture resistance, and ease of production. The project also considers interlocking forms for modular use in eco-friendly rural housing.





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Quartz Craft

Quartz Craft redefines surface design by repurposing quartz slab waste into sustainable, functional, and decorative surfaces. Inspired by Indian royal heritage and fused with contemporary aesthetics, the project explores quartz's physical properties, processing techniques, and design potential. Experimentation with inlay work, curved cutting, and material fusion created unique surfaces and countertops blending tradition with modern use. Hands-on learning with Rhino, AutoCAD, ArtCAM, and CNC machines enabled precise shaping and milling while addressing challenges in material handling and joining. Each outcome reflects a balance of heritage and innovation, contributing to responsible design in surface and furniture industries.



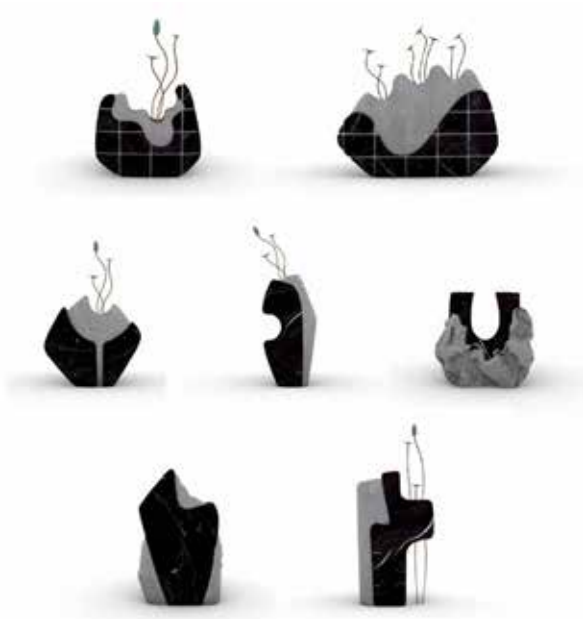


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Kosh

Kosh is a collection of sculptural furniture and tabletop objects that blurs the line between art and function. Rooted in an intuitive, material-led approach, the project explores the emotional weight of form through marble and wood. What began as a search for structure evolved into a deeper conversation with materials, allowing their resistance, grain, and imperfections to guide the process. Each piece, though utilitarian, holds a contemplative presence: a bench that feels like a grounded sculpture, or vases that echo with quiet tension beneath their polished surfaces. Created under the brand Art Attaichi—founded by Fainy Thakor to carry stories through soulful objects—the work aims to spark lasting curiosity. It invites touch, reflection, and dialogue while honouring craft traditions in a contemporary voice.



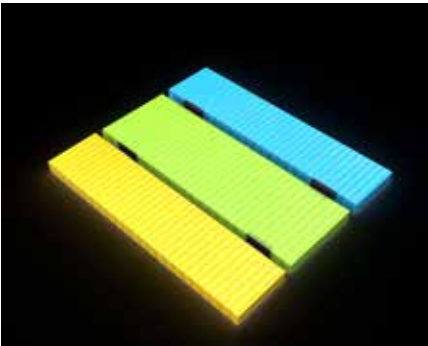
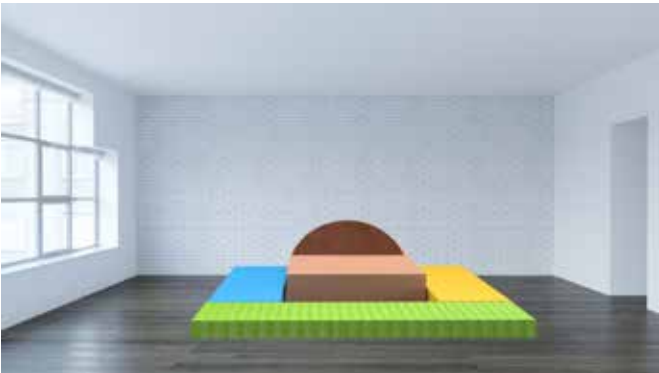


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Tot Bumper

During my exchange programme at L'École de Design Nantes Atlantique in the field of Industrial Design, I had the opportunity to immerse myself in a rich, multidisciplinary environment that fostered creativity, critical thinking, and hands-on learning. This experience allowed me to explore new design methodologies, cultural perspectives, and collaborative practices while pushing the boundaries of my design approach. Engaging with international peers and participating in studio projects, workshops, and real-world design challenges broadened my understanding of sustainability, user-centered design, and innovation. This documentation captures my academic journey, creative process, and key learnings that have significantly contributed to my personal and professional growth as a designer.





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Reified

This graduation project explores the emotional potential of functional objects through three collections in the barware and hospitality space. It examines how stories, textures, and rituals influence our relationship with everyday tools, transforming them into expressions of memory, identity, and mood. SUITS is a barware collection inspired by card games and the tension of revealing one's hand, expressed through hidden suit symbols. ON THE ROCKS is a liquor gifting range that blends the rugged textures of stone, ice, and whisky with refined, brutalist forms. KUROHANA draws from Japanese dining and the idea of "lethal beauty," where elegance carries an edge of danger. Together, these collections explore contrasts—light and dark, smooth and sharp, familiar and unexpected—merging research, material play, and personal voice into tangible outcomes.





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Hues

This document presents the outcomes of a 17-week Graduation Project undertaken as part of the IICD curriculum, in collaboration with Dastkari, Hyderabad—a design studio known for crafting unique, detailed furniture pieces. This project explores how colours can inspire furniture design in a way that goes beyond just looks. The collections—like Rise, Breathe & Float—show how different colours bring different energies, from the bold passion of red to the calm peace of green and the gentle flow of blue. Each piece tells a story about how colour can shape our experience in a space. Each collection required a meticulous exploration of form, guided by unique briefs and artistic directions. The outcome reflects the ability to adapt to a studio’s refined visual language through practice-based learning.



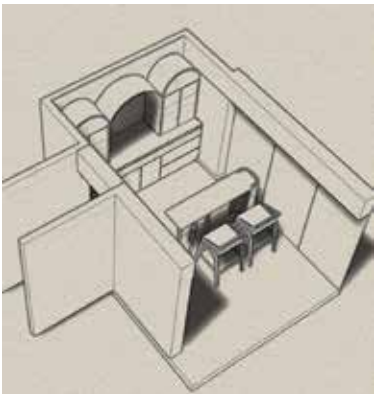


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Indo - Noir

For my graduation project, I transformed a client's terrace into a cozy home bar, designing a cohesive set of furniture—a bar unit, island table, and bar stools—that seamlessly blended functionality with storytelling. Drawing inspiration from the Indochine style, which harmoniously fuses French colonial elegance with Southeast Asian charm, I incorporated traditional Indian elements to create pieces that felt both global and deeply personal.





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Lantara

LANTARA is a bold seating piece that blends elegance with fluid forms rooted in tradition. Intricate wrought iron detailing and refined wooden joinery bring together traditional craft and contemporary design language. The piece offers not just seating, but a grounded space for gathering and reflection—where form, material, and meaning come together in quiet harmony.





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Strata

The brief for the first collection outlines the design requirements for a seed bead jewelry collection that seamlessly merges contemporary 2025 trends with the rich tradition of seed bead craftsmanship. The second one outlines the design requirements for a 'back to school' themed jewelry collection aimed at capturing the excitement and spirit of returning to school after a break, while the third collection outlines the theme of Halloween. All of these collections should appeal to a youthful audience as well as those who appreciate nostalgic designs.



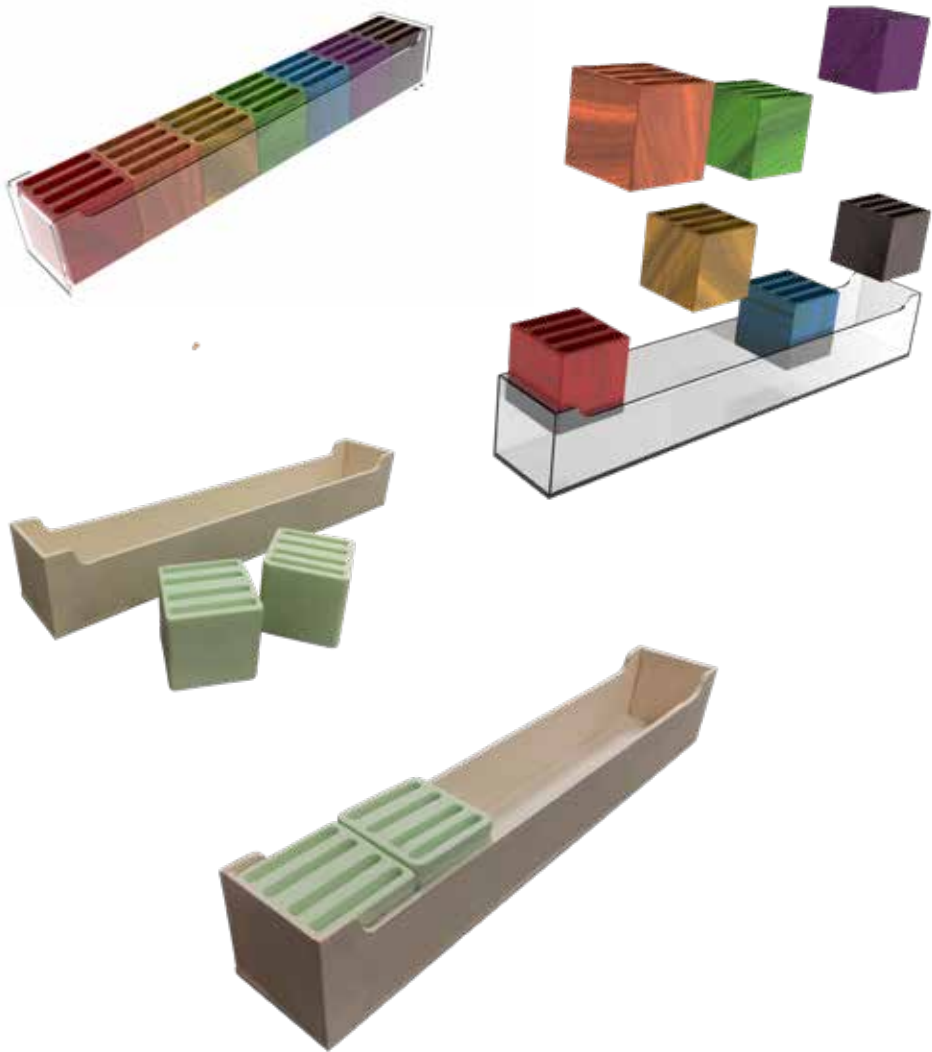


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Threads of Connection : Designing for Parent - Child Bonding

My core project focuses on parent-child bonding. India as a country emphasizes familial relationships and blood connections. HOW CLOSE ARE YOU WITH YOUR PARENTS? I happened to question this. I have a lot of love and respect for my family, but without realizing it, there's an inevitable gap observed in most households. We all tend to talk to our parents and share things; however, do we really tell them everything that's bothering us? I further researched its causes. Today, affording a basic lifestyle is extremely expensive, and most parents tend to overwork themselves just to make ends meet. Even without the intention, this busy lifestyle cuts down on the time parents and children spend together, pushing the child further and further away. My project focuses on an interactive tool to keep the children engaged and the parents aware of what their kid is going through.





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Vairagya

Vairagya is a design project that gives new meaning to abandoned furniture, inspired by a 2015 fire at Chirmi Overseas. Instead of restoring damaged pieces, it transforms them while preserving their scars and history. The collection is divided into two themes—Detachment and Attachment—representing loss and connection. Each piece goes through a process of cleaning, repairing, and reshaping, where imperfections are embraced rather than hidden. Blending raw textures with skilled craftsmanship, Vairagya creates a unique aesthetic. It reflects the beauty of change, the value of imperfection, and the idea that transformation is a powerful part of creation.





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Sustainable Footwear

My graduation project, Sustainable Footwear, explores how modular design can contribute to reducing footwear consumption and supporting a circular economy. The concept is to create a single pair of shoes that can be transformed into two to three different types of footwear, adapting to diverse needs and occasions while extending the product's life cycle. Footwear is one of the most consumed and discarded fashion items worldwide, generating massive waste due to short usage spans and non-recyclable materials. By integrating transformable components, replaceable parts, and thoughtful material choices, this project reimagines shoes as adaptable and long-lasting companions rather than disposable products. Ultimately, the aim is to provide users with versatile shoes that minimize environmental impact and promote mindful consumption.



Fired Material Design





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Kitchen Gardening System

I wanted to create objects that would help bridge the disconnect between humans and their environment. This project aims to offer a complete experience: growing food from seeds to harvesting and consuming it, by means of a stackable terracotta planter unit designed to accommodate nine edible varieties of plants in a semi-indoor space, along with a washable harvest basket, a sprout maker, a grater/herb stripper, and a set of salad bowls, plates, and mixers. I chose to create specifically for edible varieties of plants so one can experience the full circle of giving and receiving from them tangibly. I hope this project is a step towards enabling people to make an effort for non-monetary gains, to make users more considerate towards our environment, and to contribute to it by doing our part to the best of our ability, as we're all born out of this earth and not into it.





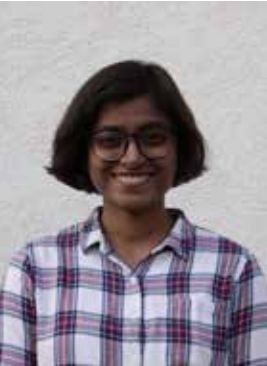
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Impressions

"Chaap" is a ceramic table lamp project that blends modern and traditional elements, inspired by block printing. The design features intricate patterns and motifs reminiscent of traditional Indian block printing techniques, reimagined in a modern ceramic form. The lamp's unique blend of old and new creates a captivating ambiance, adding warmth and character to any space. Its modern twist on traditional design makes it a stunning conversation piece. "Shuzuku" is a ceramic sushi platter inspired by wabi-sabi, embracing imperfections and impermanence. Its rustic, handmade design features subtle irregularities, creating a unique and authentic presentation for sushi that celebrates the beauty of simplicity and natural imperfection.





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Earth To Echoes

When I came across Maya Angelou’s words, “People will forget what you said, people will forget what you did, but people will never forget how you made them feel,” it all made sense to me. The power to craft an experience that means something—to touch hearts, spark thoughts, and maybe even shift perspectives; to be able to connect, inspire, and influence society, excites me the most. That’s when the idea of an installation began to take shape.

This project is about creating an interactive installation that explores the relationship between the viewer and clay as a material. I envisioned creating an immersive sensory experience that invites viewers to engage with sound and form in a dynamic and meaningful way, reflecting the emotional and experiential qualities of music through the earthy touch of ceramics.



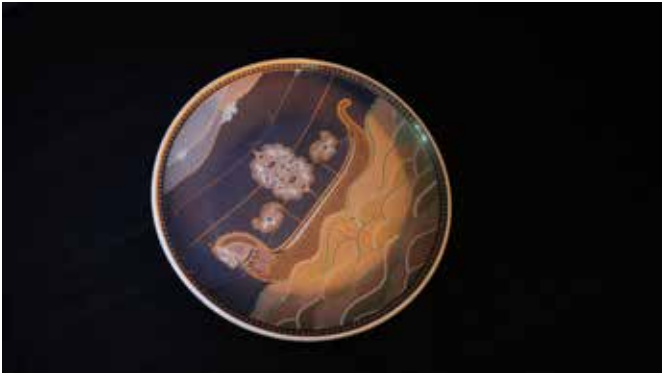


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Fragments of Fire

This graduation project, in collaboration with Namrata Kedia Design (NKD), explored porcelain in two distinct forms—tableware and jewellery. The first collection focused on luxury tableware inspired by Nauka Vihar scenes from Rajasthani miniature paintings, using hand-illustrated gold decals to create a narrative-driven dessertware range. The second collection shifted to wearable art, translating delicate floral forms into handcrafted porcelain jewellery with gold-plated brass detailing. Both collections were rooted in material exploration, glaze and surface experimentation, and a deep engagement with NKD’s visual language. The project also contributed to the studio’s development of clay and glaze bodies for future in-house porcelain production.





Fashion Clothing Design



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Becoming

Becoming is a journey stitched from memory, material, and meaning. This project transforms discarded sarees into layered, reversible garments that breathe new life into what was once worn and forgotten. Blurring the lines between textile, emotion, and function, each piece is shaped by hand and machine—quilted, textured, and constructed with care. Rooted in traditions like Kantha and Kheta, yet speaking to a contemporary, global context, Becoming reflects how clothing can evolve just as we do—quietly, continuously. It challenges fast fashion by embracing slow processes, intuitive making, and cultural continuity. Designed as a graduation project, it invites every young maker to ask: What stories can fabric hold, and how can we wear them forward?





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Handed Down, Handed Forward Maheshwari Patterned In Passage

The rhythmic tana-bana of Maheshwari looms hum softly as I open a carton of shimmering fabrics, jewels from a forgotten past. Like opening an old sandook, it reveals not just cloth but stories, memories, and a legacy woven into every thread. If Maheshwar were a sandook, it would hold the soul of its weavers, the whispers of its ghats, and the grace of its heritage.

This collection stands as the Rehwa Society's first garment line, crafted with intention and reverence. Alongside celebrating these treasured fabrics, the project quietly set in motion a living rhythm, a sustainable practice that nurtures the ongoing transformation of surplus into new design stories, beyond the presence of any single hand.

Blending Rehwa's natural textiles with WomenWeave's khadi, the collection weaves a future rooted in heritage and mindful renewal. From Maheshwar's sandook to yours.





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Neeltar

This collection reimagines waste fabrics from Dhāran into striking, wearable art. Crafted entirely from discarded textiles, each garment is a testament to sustainable design and traditional Indian craftsmanship. Through meticulous patchwork and detailed surface embellishments, the pieces celebrate texture, heritage, and creativity. Designed as free-size with relaxed, fluid silhouettes, the collection embraces size inclusivity, ensuring comfort and elegance for every body type. What truly defines this initiative is its all women team, hands behind every stitch, fostering empowerment, ethical fashion, and financial independence. More than garments, these creations are stories of transformation: from textile waste to timeless expressions of artistry. This collection is not just fashion it's purpose, passion, and a celebration of resilience.





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Fayra - Rias Jaipur

I designed prints for Rias Jaipur's Summer 2025 women's event wear collection, using natural indigo and madder with the craft technique Dabu.



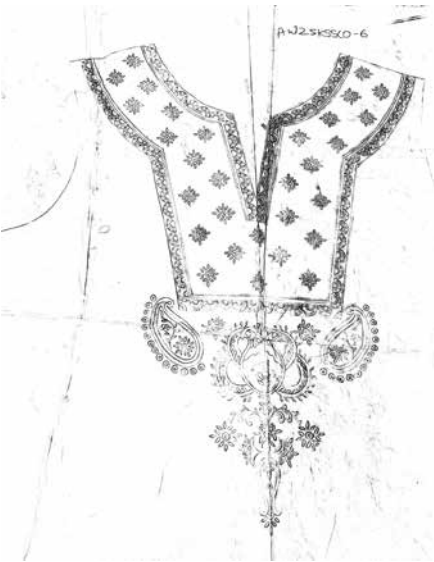


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Floral Opulence

The project was to work on a festive collection consisting of floral motifs. Collection 1 was based on festive and wedding celebrations at the time of dawn. Collection 2 was based on Mughal floral motifs.



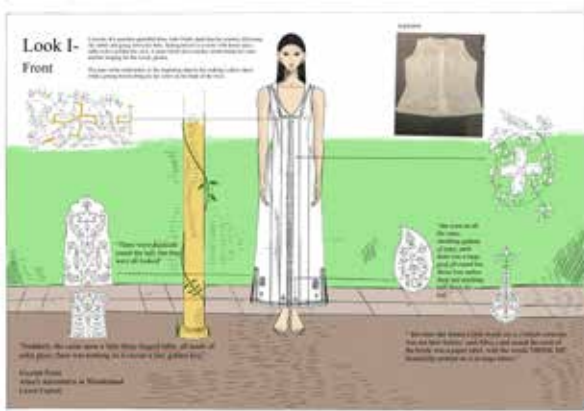


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What Alice Found There?

What Alice Found There? is a visual journey of Alice and all the things she finds there, depicted through the subtle yet intricate Chikankari embroidery of Lucknow. This womenswear collection merges the garments of the nawabs of Awadh and the influence of the British in the cut and fitting of the cloth. The motifs are designed and placed in accordance with the magical story of Lewis Carroll and inspired by the ink illustrations of John Tenniel. The motifs paint a picture of the words, drawing you further into Wonderland with minute details to look for, such as the white rabbit running as he is getting late, the Cheshire cat hiding in the trees, and the golden key on the glass table. It is my interpretation of the story drawn using the beautiful Chikankari embroidery of my city, Lucknow.





Crafts Communication Design

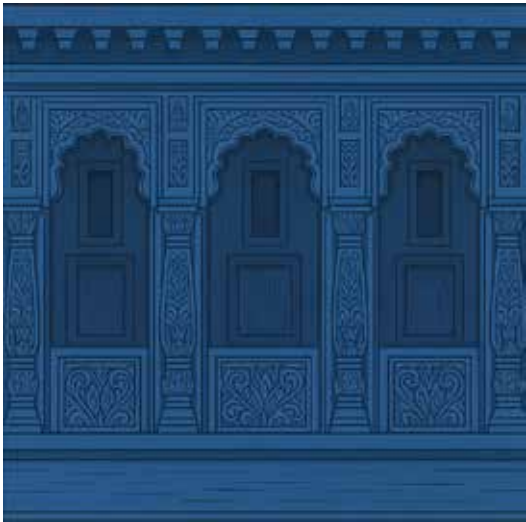


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Crafting Identity Through Packaging: Re-Branding And Packaging Design For Mukteshwar Bakery

This project focuses on developing a cohesive branding and packaging design system for Mukteshwar Bakery, a small, family-run bakery nestled in the Kumaon hills of Uttarakhand. Rooted in the region's cultural and natural landscape, the project draws inspiration from Aipan, a traditional folk art form known for its sacred geometry and spiritual symbolism. The aim is to visually communicate the bakery's values of purity, handcraft, and local pride through sustainable materials, hand-drawn illustrations, and culturally resonant motifs. By integrating local art with contemporary design, the project reimagines bakery packaging as a carrier of both nourishment and heritage—turning everyday products into storytelling vessels.

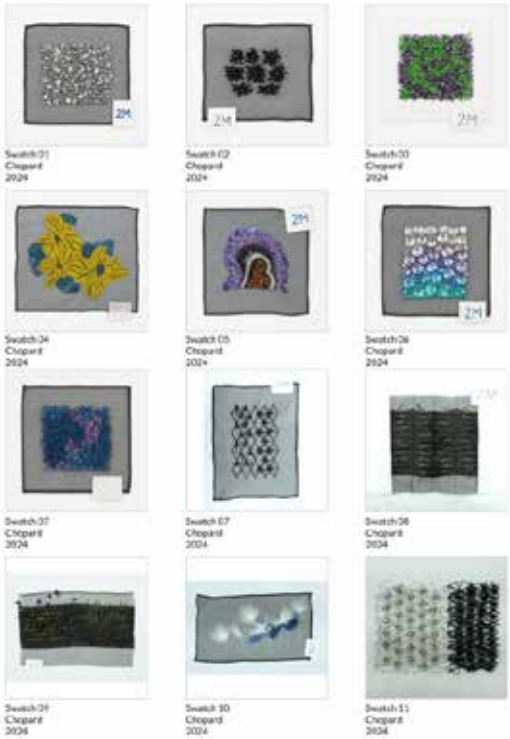




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Archives

As part of my archive project, I developed a structured system to document and organise over 2,000 pieces from the 2M archive collection. This involved researching museum-standard archiving methods, creating a simplified, Excel-based database, and initiating a framework for a user-friendly internal website. In addition to the archival work, I actively contributed to other organisational processes, including graphic design for products, as well as photography and styling for the store launch.



Photography: Image 03
Wings Architecture Mumbai



Final Design : Size: 7x5.5 meters





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Khoj: A Visual Achieve

This report presents an overview of the creative and communication work undertaken during my graduation project, which focused on content creation for both social media and print platforms. The project aimed to document, promote, and visually narrate the activities, events, and everyday moments within the studio environment. I produced a diverse range of social media content, capturing photographs of exhibitions, workshops, and informal studio interactions that reflected the studio's vibrant creative culture. Additionally, I designed an introductory brochure as a welcoming, informative piece for new visitors and collaborators, combining images and text to convey the studio's philosophy and community. I also edited video content for social media to enhance audience engagement. This experience strengthened my skills in photography, video editing, print design, and visual storytelling.

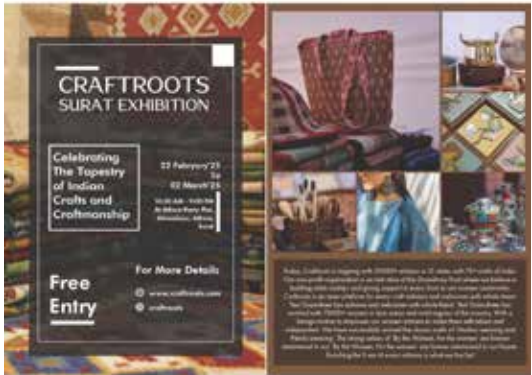




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Handmade Presence: A Design Journey With Craft-roots

My graduation project is a collaborative design initiative with Craftroots, a movement by Gramshree that celebrates India's rich craft heritage. The project explores the intersection of design and tradition through four key sub-projects: an exhibition in Surat, a packaging redesign for e-commerce, a curated display at Palladium Mall (Ahmedabad), and an End of Season Sale campaign. Each element highlights the essence of handmade crafts, aiming to create visually compelling and meaningful narratives that uplift artisans and engage diverse audiences. The project balances visual storytelling, cultural sensitivity, and strategic branding to strengthen Craftroots' identity across physical and digital platforms.





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Thangka - A Tibetan Legacy

Exploring many Indian crafts at IICD, searching for the one that truly spoke to me, something I could give myself to completely. Then I found Thangka, a narrative art whose rhythm, patience, and spirit drew me in. It wasn't just art, it was a path. This film is a journey into the intimate lives of Norbu and Drolma, his wife, whose days are quietly woven with colour, silence, and devotion. Tsering Norbu is a Thangka artist who welcomed me into his world, his studio, and his story. Through him, I saw that Thangka isn't just a painting. It's a discipline and faith in motion. This project shows how art isn't something you make, it's something that makes you. A film exploring the life of a Thangka practitioner. My dual role as a filmmaker and researcher allowed me to move fluidly between observation and interaction, making space for moments of both spontaneity and intentional reflection.





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licd X The India Story Adn France Exchange Programme Project

This graduation project explores two parallel journeys rooted in design, storytelling, and spatial innovation. The first is an academic collaboration between IICD Jaipur and The India Story (TIS), Kolkata, celebrating TIS's 10th edition. It documents key narratives from the event and culminates in a publication by IICD. The second part involves an exchange semester at L'École de design Nantes Atlantique, France, under Retail and Interior Design, where a long-term project focused on branding and the future of Konglan Boots was developed. Together, these experiences reflect a blend of Indian craft, retail storytelling, and global design approaches.





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Behind The Sparkle

For my graduation project, I interned at Glad U Came, a leading PR and communication agency based in Mumbai. I worked across fashion, beauty, and lifestyle brands, managing digital strategy and content creation. My responsibilities included planning monthly Instagram calendars, designing static posts, carousels, and editing reels tailored to each brand's tone. I also coordinated with influencers, especially for Paytm's campaign during India Couture Week in Bangalore. Acting as a point of contact for some accounts, I ensured timely deliveries and maintained brand consistency. This hands-on experience sharpened my storytelling skills, taught me to work under tight deadlines, and helped me bridge design with real-world brand communication.



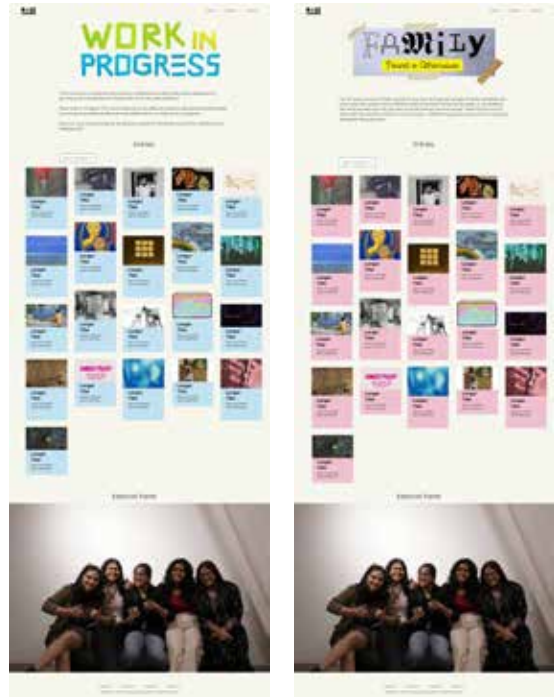


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Crafting Better Journeys

This project was undertaken during a four-month internship at MAP. It focused on the design and development of Pulse, MAP's online youth journal. The project aimed to build an accessible, user-centered, and visually engaging digital platform that reflects MAP's commitment to inclusive storytelling. The process began with defining the site's information architecture through physical card-sorting exercises to effectively organize and categorize content. A custom design system was developed, including a curated color palette, typography, button styles, and consistent interface components such as headers and footers. High-fidelity wireframes were created, followed by the implementation of the site using Wix for its accessible features and flexibility. Collaboration played a key role, with hands-on training sessions conducted for the MAP team to ensure the site's long-term usability.





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Creator

As part of my graduation project at The Creators Project, I worked on two independent branding-led assignments across architecture and luxury surface sectors. The first project, for InSpatia - a concept-driven spatial design studio, involved creating a minimal visual identity, an editorial-style catalogue, and a curated digital presence. The second project, for MCI's launch of Atlas Concorde in India, focused on developing a premium product catalogue and large-format event poster aligned with the brand's global identity system. Both projects required balancing strategic design thinking with refined visual storytelling across print and digital platforms.





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Yul Khim

It explores how design can create emotional connections between generations through play, storytelling, and cultural memory. Using traditional architecture and local identity as a base, the project turns a simple model into a shared experience where families come together, elders share memories, and children learn through hands-on interaction. It is not just about building a house, but about building relationships, pride, and a sense of belonging. Through warmth, nostalgia, and playfulness, the work aims to keep culture alive in everyday moments.

let's walk together! Let's discover together!
Let's keep Sikkim's legacy alive —
one step at a time!

1 **Raj Bhawan:** Perched on a ridge, this historic estate offers stunning views of Gangtok and the Kanchenjunga range. Once home to Sikkim's rulers, it now stands as a symbol of the region's journey from monarchy to democracy — a blend of history, architecture, & natural beauty.

2 **DHEE:** The Directorate of Handlooms & Handloom (DHEE) is dedicated to preserving and promoting Sikkim's traditional arts and crafts. It offers training in skills like carpet weaving, handloom weaving, wood carving, and thangka painting. It also operates sales emporiums where visitors can buy authentic Sikkimese handicrafts, such as hand-woven carpets, blankets, shawls, thangka paintings, and carved furniture, supporting local artisans and preserving the state's cultural heritage.

3 **State Archives:** Built by the 11th Chogyal, Sir Tashi Namgyal, this historic structure showcases traditional Gompa-style architecture. Despite suffering damage in the 2011 earthquake, it was carefully restored and now stands as a symbol of Sikkim's resilience, preserving the state's rich records & heritage.

4 **White Hall:** Built in 1922 to honor Sir John Claude White, Sikkim's first British Political Officer, this two-story landmark reflects British architectural style. Once a hub for social gatherings and sports, it now stands as a reminder of Sikkim's colonial past, located near the vibrant Flower Exhibition Centre on the Ridge.

5 **Tasikhothang Palace:** Built in 1888, this Royal Chapel served as the spiritual heart of the Chogyal dynasty, hosting coronations, weddings, and religious ceremonies. Its richly decorated interiors feature vibrant murals, intricate wood carvings, and sacred Buddhist texts. Still an active place of worship, it remains a cultural hub during festivals like Pang Lhasab & Kagyid — a lasting symbol of Sikkim's royal and spiritual heritage.

Legend:
ZP: Zero Point
TNA: Tashi Namgyal Academy
PO1: Post Office 1
PO2: Post Office 2
TV: TV Tower
SA: State Archives
SPS: Sadar Police Station
FIRE: Fire Station
CT: Clock Tower
STNM: Sir Thutob Namgyal Memorial Hospital (Old)
WP: Wellness Park
DHEE: Directorate of Handlooms & Handicrafts
GG: Guard Ground
AIR: All India Radio
HC: High Court
TS: Tashiling Secretariat
EM: Enchey Monastery
MK: Manan Kendra
MINT: Mintogang (CM's Residence)
RE: Royal Exhibition
RP: Royal Palace

2.2 M.Des. in Crafts & Design (PG 2025)



Soft Material Design





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Desi Oon of Patanwadi Sheep and Varathe of Wild Onion

My project focuses on Desi Oon, local sheep wool from the Kutch region, mainly from the Patanwadi breed. I worked with Khamir to study the entire wool ecosystem, from sheep and shepherds to spinners, dyers, and weavers. The focus has been given to an old and lesser-known technique of using wild onion paste as a natural sizing material on wool warp, something I felt was important to document, as well as the Patanwadi sheep breed and its wool. I collaborated with a weaver in Nagor village to create woven samples on a 16-meter warp using wild onion paste for sizing. We experimented with around 20 stripe patterns and two different drafting techniques. A palette of 20 shades was developed in natural dyes on wool to use in the weft. The project connects material research with traditional knowledge and design, showing how Desi Oon can be used meaningfully in contemporary textiles.





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Aarambh To Anubhooti (From Beginning To Feeling/Experience)

Project 1: Blooming Wings - Stationery Collection
Inspired by blooming flowers and insects, this collection blends delicate embroidery and katran techniques on repurposed textiles. It includes bookmarks, journals, and pen holders—merging utility with artistic detail. Designed for students and mindful consumers, it reflects Chhoti Si Asha's values of craft and empowerment.

Project 2: Landscape & Foliage - Home Furnishing Collection
Inspired by nature and autumn foliage, this home furnishing line explores earthy roots through Kantha stitch (Sujha), patchwork, and Dhurrie weaving. It features crafted rugs and cushions using responsibly sourced textiles, blending traditional techniques with comfort, texture, and slow, conscious design for today's homes.





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Rupayana

Through this project with Chhoti Si Asha, Chandigarh, I gained hands-on experience designing functional and sustainable product collections rooted in traditional crafts and cultural narratives. I developed two distinct collections: a cosmos-inspired stationery and essentials range using patchwork made from textile waste, and a cushion collection inspired by vibrant Phulkari embroidery.



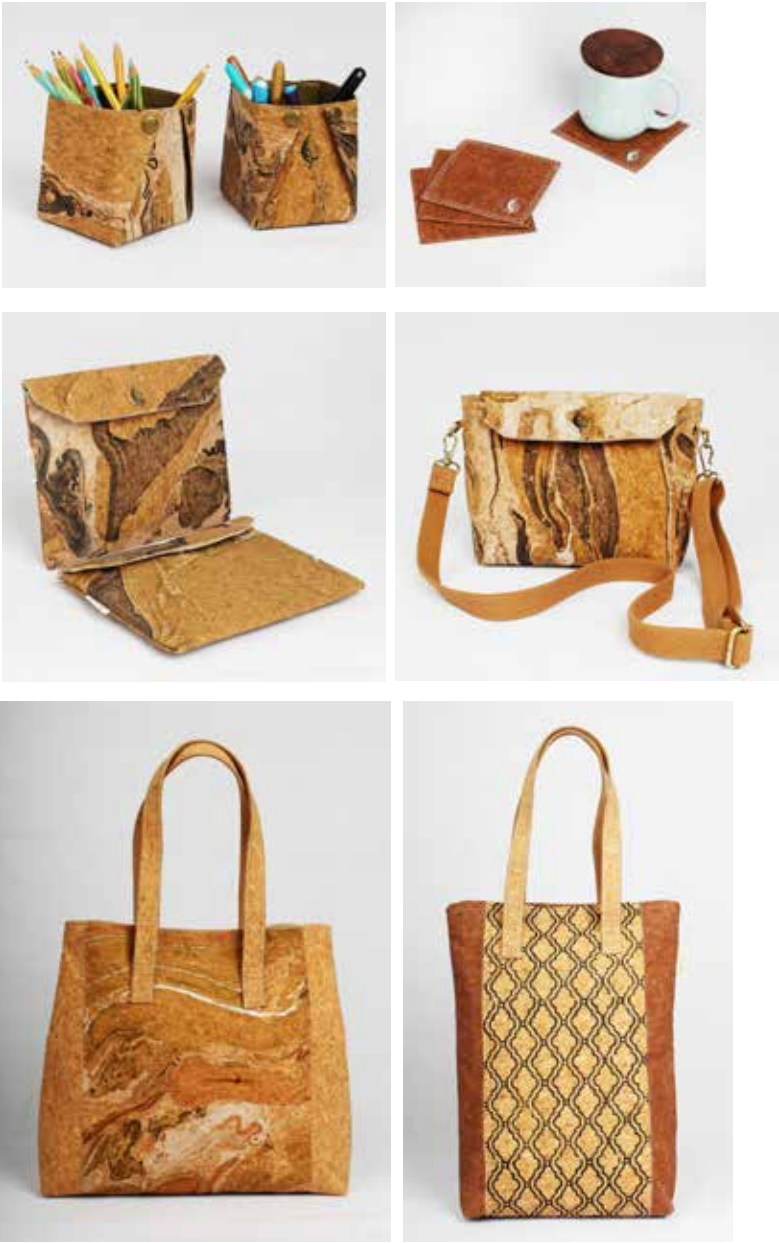


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The Zen Collection

The Zen Collection is a design project inspired by Zen philosophy. It focuses on simplicity, balance, and quiet elegance through a thoughtful range of women's accessories and corporate gifting items. The collection explores natural materials like cork leather, combined with handcrafted techniques such as block printing and marbling to create refined, elegant pieces. Drawing from traditional craftsmanship and mindful design, each product is made with attention to detail, functionality, and a timeless aesthetic that blends heritage with modern minimalism. The collection offers a thoughtful alternative to conventional leather products.





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Beyond The Thread

Beyond the Thread presents three contemporary craft-based collections—Whispers Beneath the Weave, Chinh, and Raahguzar - Between Doors and Shadows—crafted for a young, style-conscious audience aged 25-35. Whispers Beneath the Weave offers a fresh interpretation of the Tangaliya weave, merging intricate dana motifs with modern silhouettes. Chinh further explores Tangaliya through minimal kurta and dress materials, balancing traditional technique with understated elegance. Raahguzar blends resist and direct block printing, layering mud-resist textures with vibrant hand-blocked motifs on clean, wearable forms. Each collection reimagines heritage crafts for today's wardrobe, combining artisanal depth with contemporary appeal.





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Designing The Conscious Home - A Textural Journey For The Wall And Living Room Area

This graduation project focuses on sustainable design through two handcrafted collections made from textile waste. The first features wall art created with wool, fabric scraps, sequins, beads, and embroidery, offering a tactile and artistic appeal. The second includes functional living room accessories—table mats, cushion covers, runners, and organisers—crafted using knitting and crochet techniques with waste from the saree industry.

Inspired by field visits to Kanpur, where artisans skillfully knit with discarded fabric, the project aims to create products that are marketable, replicable, and beneficial for both makers and consumers. By blending contemporary design with traditional craftsmanship, it addresses textile waste, promotes eco-conscious lifestyles, and supports artisan livelihoods.





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Kaleidoscope of Life

My collection is a mix of hand block printed sarees and journaling products, inspired by the concept “Kaleidoscope of Life.” Just like a kaleidoscope shows many patterns and colors coming together to form something beautiful, life also has many moments—happy, sad, calm, and exciting. I tried to bring this feeling into my designs. For this collection, I used pigment-based block printing on Chanderi silk and cotton 60x60 fabrics, as well as cartridge, watercolor, and newsprint sheets. The colors are chosen from the Spring-Summer 2026 trend forecast, featuring soft, fresh, and earthy tones. I wanted my work to feel both modern and rooted in tradition. The sarees are light and breathable—perfect for summer. The journaling products are designed to support creativity and self-expression. This collection is for people who value art, sustainability, and storytelling in the things they use and wear.



Hard Material Design





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The Urban Morph Furniture's

I designed a workbench for design students that is affordable, durable, upgradable, and portable. These features position my workbench within the category of urban morph furniture.





Fashion Clothing Design



Name of the Student: Goldy Kumari
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Bloom & Flow

Bloom and Flow brings together two rich design narratives that reflect both the innocence and depth of the natural world. The first inspiration arises from a garden stroll seen through the eyes of a five-year-old child, where the vibrant colors of flowers, the lush greenery of leaves, and the sweetness of fresh air symbolize playfulness and the blossoming stage of life. This part of the collection features soft fabrics, delicate hand embroidery, and simple yet charming silhouettes that capture the joy and innocence of childhood.

The second inspiration is drawn from the rhythm, flow, and transformation of rivers. Nui Shibori, a traditional stitch-resist dyeing technique, depicts the waves and surface movement of water. Complementing this, Kheta embroidery—a traditional craft from the Kishanganj region of Bihar—embellishes the garments with fine running stitches.





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Woven Whispers And Threaded Thoughts

For my graduation project, I had the opportunity to collaborate with Okhai, where I developed two distinct collections. The first was inspired by traditional Ikat weaves, celebrating the rich heritage and craftsmanship behind this unique textile. The second collection focused on hot-selling colors, aligning with current market trends to ensure commercial appeal. Both collections featured innovative silhouettes not typically seen in Okhai's existing offerings, allowing me to introduce fresh design perspectives to the brand.

Additionally, I incorporated detailed garment construction techniques to enhance the overall structure and finish of each piece. By blending traditional textiles with contemporary silhouettes and thoughtful craftsmanship, my project aimed to offer Okhai a unique balance between heritage and modern design.





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The Summer of Two Tales

During my final semester at IICD Jaipur, I partnered with Delhi-based label Aekatri to create two cohesive, summer-ready collections—one for women and one for kids—that reflect the brand’s ethos of sustainable, minimal elegance infused with traditional Indian craftsmanship. I led every stage of the process, beginning with mood and inspiration boards. I selected pastel cotton-silk and cambric fabrics and experimented with motifs, hand and machine embroidery, smocking, pleats, frills, appliqué, and khaka stencils. From over 40 silhouette ideas, I refined five unique designs for each line, developing technical sketches, precise embroidery placement, samples, finishing, and detailed costing sheets. The result is a range of airy garments that harmonize comfort with artisanal detail—demonstrating my ability to transform academic design research into thoughtful, commercially viable fashion pieces.





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Prakruti

Prakruti is an organic khadi wear collection that celebrates the harmony between nature, sustainability, and mindful living. Inspired by the tranquility and beauty of forests, this collection features handcrafted, eco-friendly garments made from 100% organic khadi fabric. Rooted in tradition yet designed for modern living, each piece offers comfort, breathability, and freedom of movement—ideal for yoga, meditation, or everyday wear.

With a color palette drawn from the earthy tones of nature, Vana Vida brings together the elegance of simplicity and the power of sustainability. It's more than clothing; it's a mindful, eco-conscious lifestyle that connects the wearer to the earth and their own sense of balance.



Crafts Communication Design





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Pixel That Matters

Showcasing Graphic Design Work Completed for a Marketing Agency.



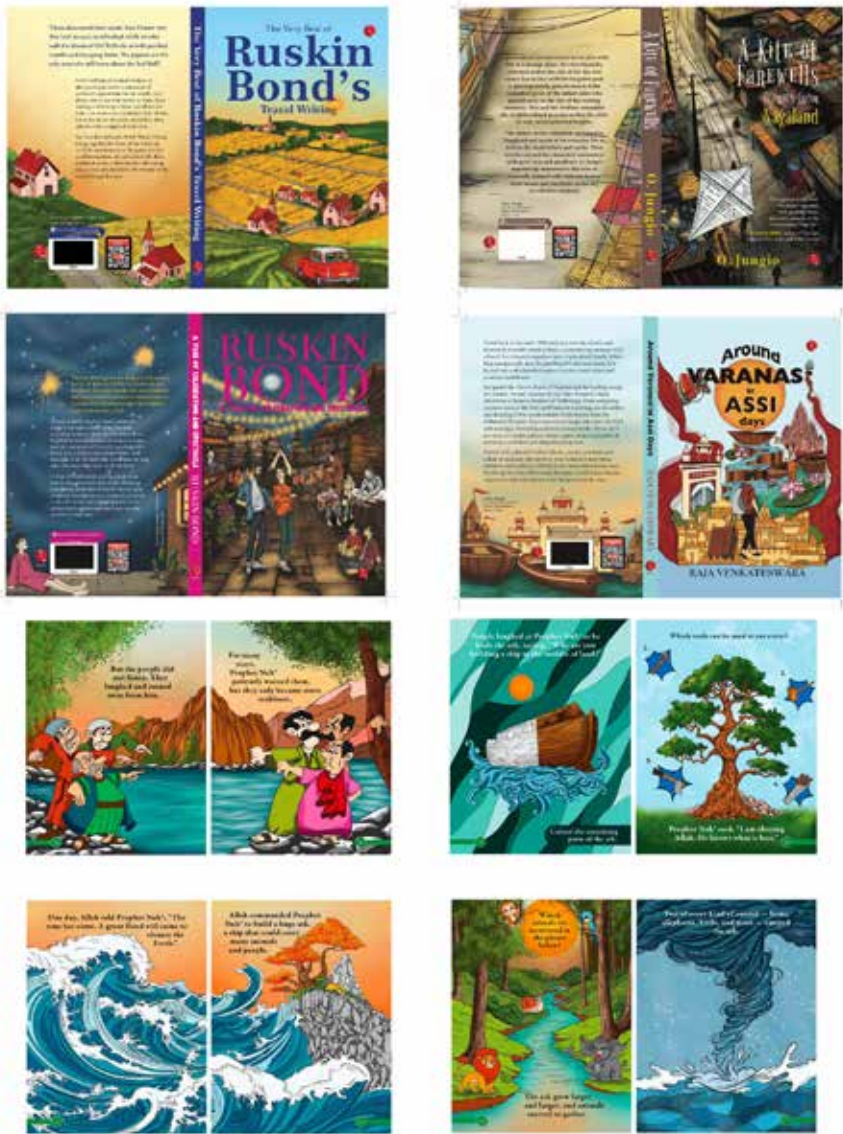


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Chitran

‘Chitran’ or Illustration is a visual representation created to explain, decorate, or enhance a story, idea, or concept. It can be hand-drawn or digital and is often used in books, advertisements, and educational materials. Illustrations help communicate emotions, narratives, and messages more effectively through art and creativity, making content more engaging and easier to understand.

This graduation project is entirely focused on illustrations, children’s book design, and book cover designs



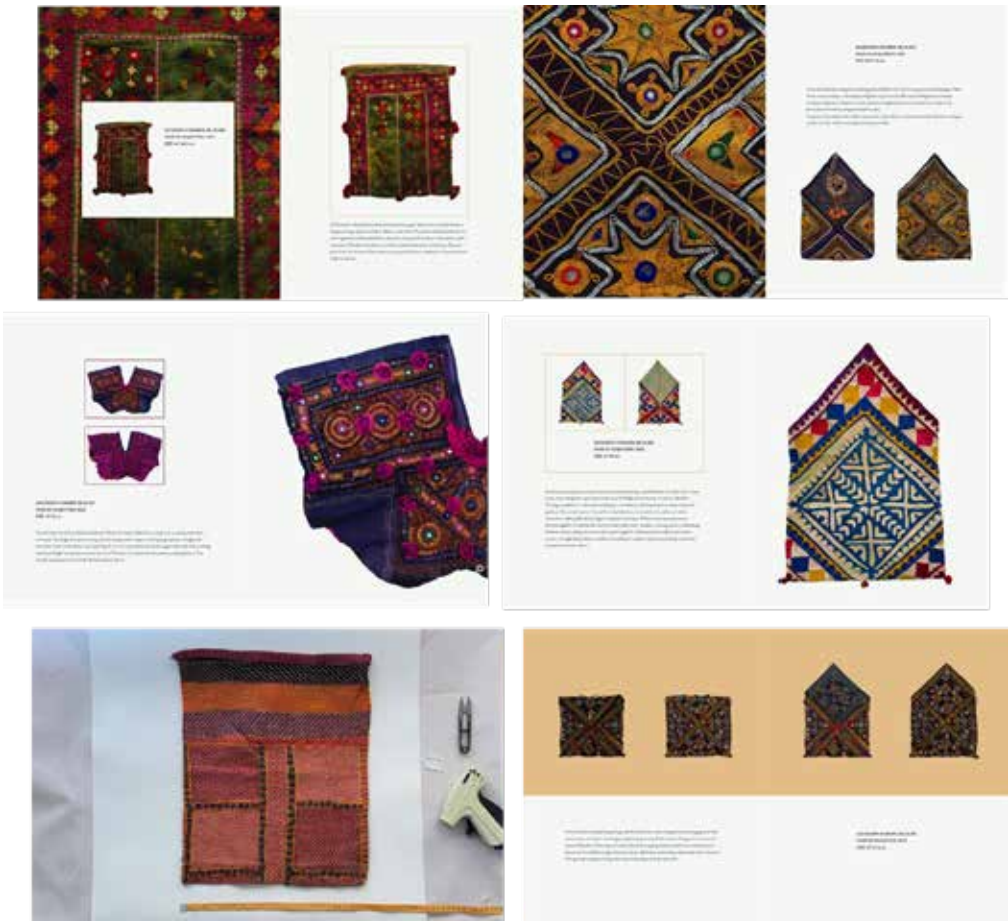


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Medha- Museum Archival & Data Collection

This project established a sustainable textile archiving and documentation system for the future MEDHA Museum in Jaisalmer, an initiative crucial for preserving the region's rich textile craft heritage. Our work involved developing a comprehensive, context-appropriate data collection and archiving framework, as well as drafting Catalogue Vol. 1 for the museum. We analyzed existing practices in India, advocating for ethical stewardship and community-centric approaches. This system lays the groundwork for the MEDHA Museum to become a model for cultural preservation, significantly contributing to both heritage safeguarding and the socio-economic empowerment of local craft communities.





Jewellery Design



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Aabharanam: Timeless Opulence, Reimagined

A bridal accessories collection inspired by the lotus and parrot—sacred symbols of Lord Kamadeva, the god of love. Each piece celebrates romance, beauty, and divine connection, designed to complement every wedding ritual from ceremony to celebration.



2.3 M.Voc. in Crafts & Design (PG 2025)





Soft Material Design



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Cadence In Paper

The project cadence in paper explores the emotional and sustainable potential of handmade paper through two collections – Miniature Moments and Neo Grid. Crafted from banana and cotton fibre paper, the project merges storytelling, visual rhythm, and eco-conscious design.

Miniature Moments: A collection of tiny envelope hampers and paper scenes that celebrate intimacy, proportion play, and tactile interaction using kirigami and layering techniques.

Neo Grid: Inspired by Piet Mondrian’s grid-based art, this collection features modular paper sets, wrapping sheets, and packaging designed with clean lines and a softened primary palette. Together, both collections highlight how paper can become a medium for mindful creativity and emotional expression.



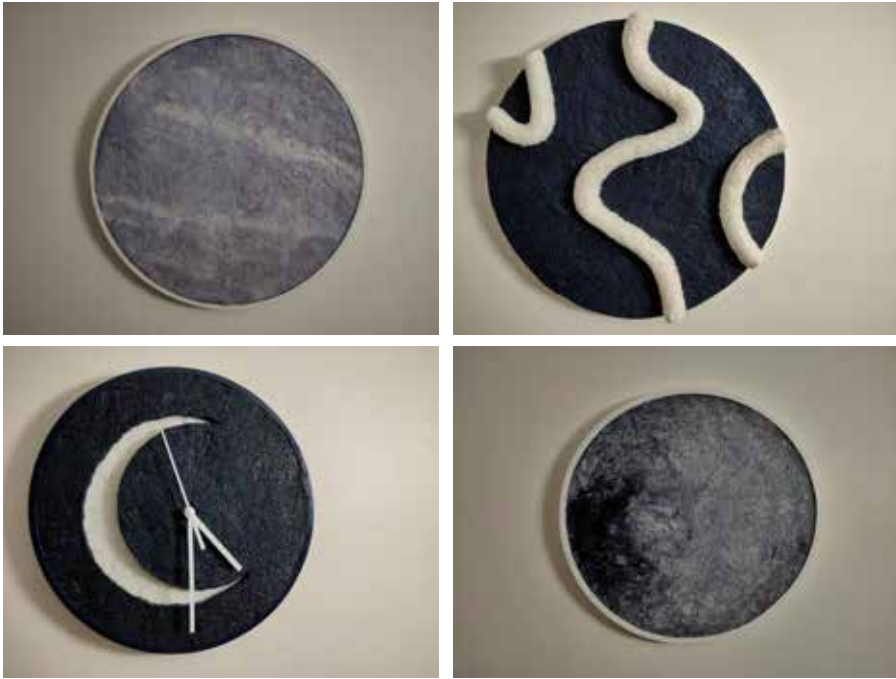


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Prayana

The project Prayana tries to develop two materials: one from waste fabric (organic and synthetic mix) and one from screwpine (grass), and aims to show the possibility of product development from both materials.





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Bhunga: The Inner Charm Of Kutch

"My project has worked with hand block printing in the craft-based village of Bagru. Therefore, the project's collection is inspired by Bhunga (mud houses in Kutch) – specifically, the interior art known as Lippan Kaam. The project is a blend of art and tradition (mud relief work + hand block printing), resulting in the development of motifs, blocks, and products for the high-end market."





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Kaithari: Crafting With Threads of Tradition and Ayurvedic Colour

"The project required designing and developing a collection of handwoven garments using traditional handwoven cotton fabrics of Kerala. The overall design approach focuses on reflecting simplicity and subtlety."





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Dwijah-Born Again

“Dwijah - Born Again” is a graduation project that focuses on sustainability and creative reuse. The word Dwijah means "born again" in Sanskrit, and it reflects the main idea of this project: giving new life to old or leftover fabric pieces through design. The project is divided into two collections. Collection One focuses on the creation of textiles using patchwork techniques, where fabric waste and scraps are thoughtfully stitched together to form new surfaces. Collection Two involves the design and creation of bags using scrap fabrics, brought to life through the patchwork technique. The inspiration was drawn from already existing blocks and the lotus flower, which were reimagined and rearranged to form new compositions. This project is a small step towards sustainable design and shows how fabric waste can be turned into something meaningful and beautiful through creativity and care.





Hard Material Design



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Dharohar: An Exploration of Vernacular Furniture Forms in Rajasthan

Dharohar is my graduation project focused on reviving Rajasthani vernacular furniture and highlighting its cultural value. In today's modern world, many people don't even know the names or purposes of these traditional pieces, which once played a vital role in local life. My roots are in a village near Jaipur, where I had early exposure to such furniture, sparking my interest to learn more. Through this project, I researched their design and materials, aiming to document and reinterpret them for contemporary use. The goal was not just to preserve this forgotten art, but to present it to a wider audience and reconnect people with their cultural roots. Dharohar is a tribute to traditional knowledge, sustainable practices, and local artisanship. It reflects my journey of rediscovery and my effort to bring awareness to a heritage that deserves recognition and revival in modern design.





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Lac And Grain

The collections feature handcrafted wooden products finished with vibrant lacquer. The first collection is a puzzle series for children aged 3 and above, featuring animal pairs of a mother and her young, crafted in identical shapes of different sizes. Select parts are removable and reattachable using magnetic joinery, encouraging hands-on play that builds spatial awareness, logic, and motor skills. The second collection is a living room décor line inspired by the Kathakali depiction of Lord Krishna, expressed through bold colours and designs that reflect Krishna's joyful, heroic, and compassionate spirit. The collection combines traditional themes with vibrant forms to bring warmth, character, and cultural richness into modern living spaces.



Fired Material Design





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Fired And Forged

The first project aims to enhance traditional glass cane and bead-making in Purdilnagar (U.P.) through collaborative R&D. Using wood-fired furnaces and glass chunks to create multi-layered cane, the craft faces challenges due to inconsistent raw materials from the Firozabad glass industry, which cause variations in thermal expansion and viscosity. This project utilizes glass, indigenous techniques, and local craftsmanship to standardize material properties—enabling the production of high-quality cane suitable for both furnace and kiln processes, and broadening its potential for artistic applications. The second project involved designing a tulip-inspired chandelier that integrates metal and glass through iterative prototyping. Challenges related to scale, weight, and joint detailing were addressed collaboratively with artisans in Firozabad and Moradabad. The result is a sculptural lighting piece that merges digital design with traditional fabrication techniques.



Crafts Communication Design





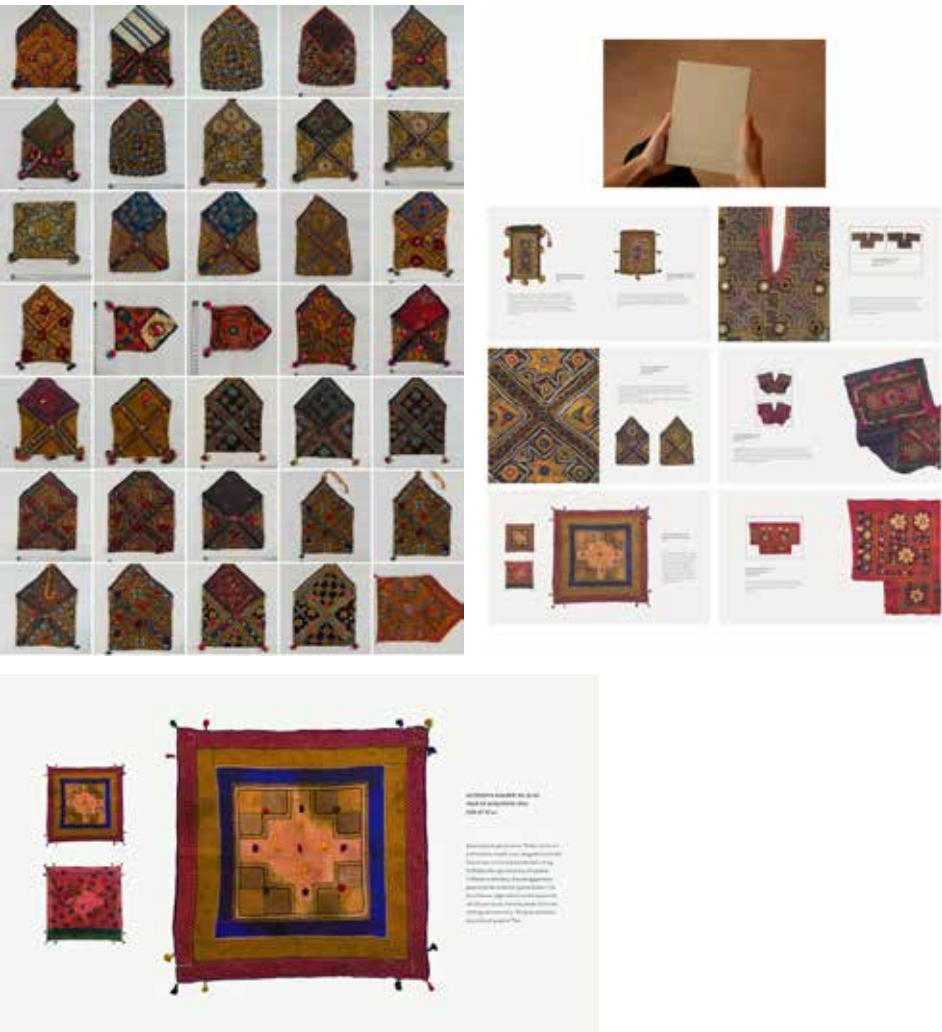
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Medha- Museum Archival & Data Collection

This project focused on developing a textile archiving and documentation system for the MEDHA Museum in Jaisalmer, directly supporting the museum's mission to preserve Jaisalmer's textile legacy. Our work involved creating a sustainable and ethical system that bridges traditional practices with digital archiving. We conducted extensive research, drawing insights from leading cultural institutions and documentation standards.

A key outcome was the creation of the initial Catalogue Draft Vol. 1 for the upcoming museum. This comprehensive system ensures the museum's collection is meticulously documented—safeguarding invaluable textile heritage while also promoting the socio-economic well-being of Jaisalmer's craftspeople.





List of students whose work could not be published due to unavailability of the information

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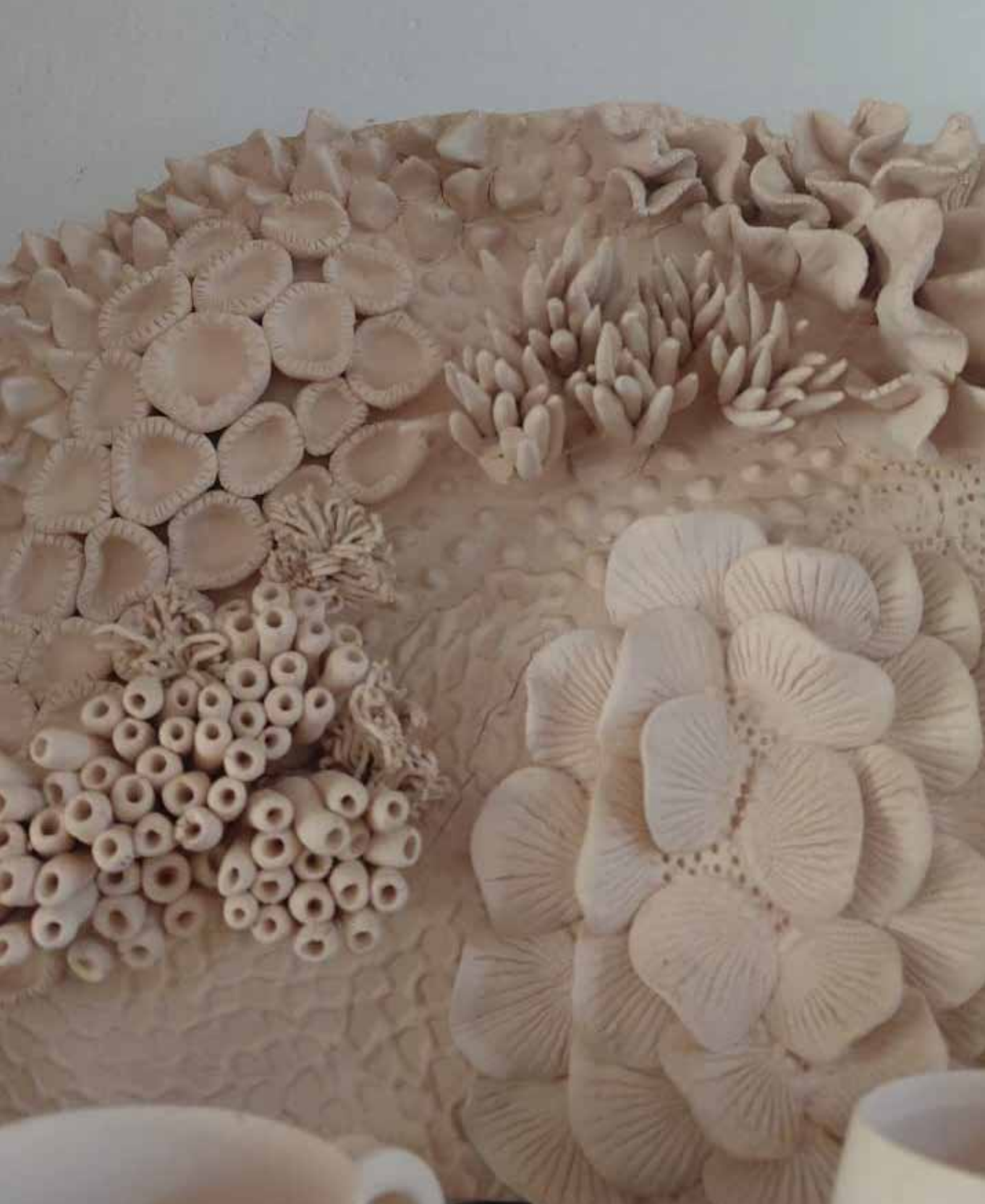
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Acknowledgement

We extend our sincere thanks to all the students for the timely submission of their Graduation Project (GP) data. We are also grateful to the faculty members, Course Coordinators and GP mentors for their valuable guidance and support in mentoring students and coordinating data collection.

Our heartfelt appreciation goes to the studios, offices, organisations, industries, NGOs, artists, and craft artisans who generously provided our students with the opportunity to work with them and collaborate. Their support has been instrumental in enriching the learning experience and contributing to the success of these projects.

Editor, Concept and Design for Layout and Cover Page

Ms. Srushti S. Pathak

Cover Page Water colour Illustration

Mr. Shuvankar Biswas

Cover Page execution and technical help

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Coordination for Data collection

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