

The

IIAD

NEWS

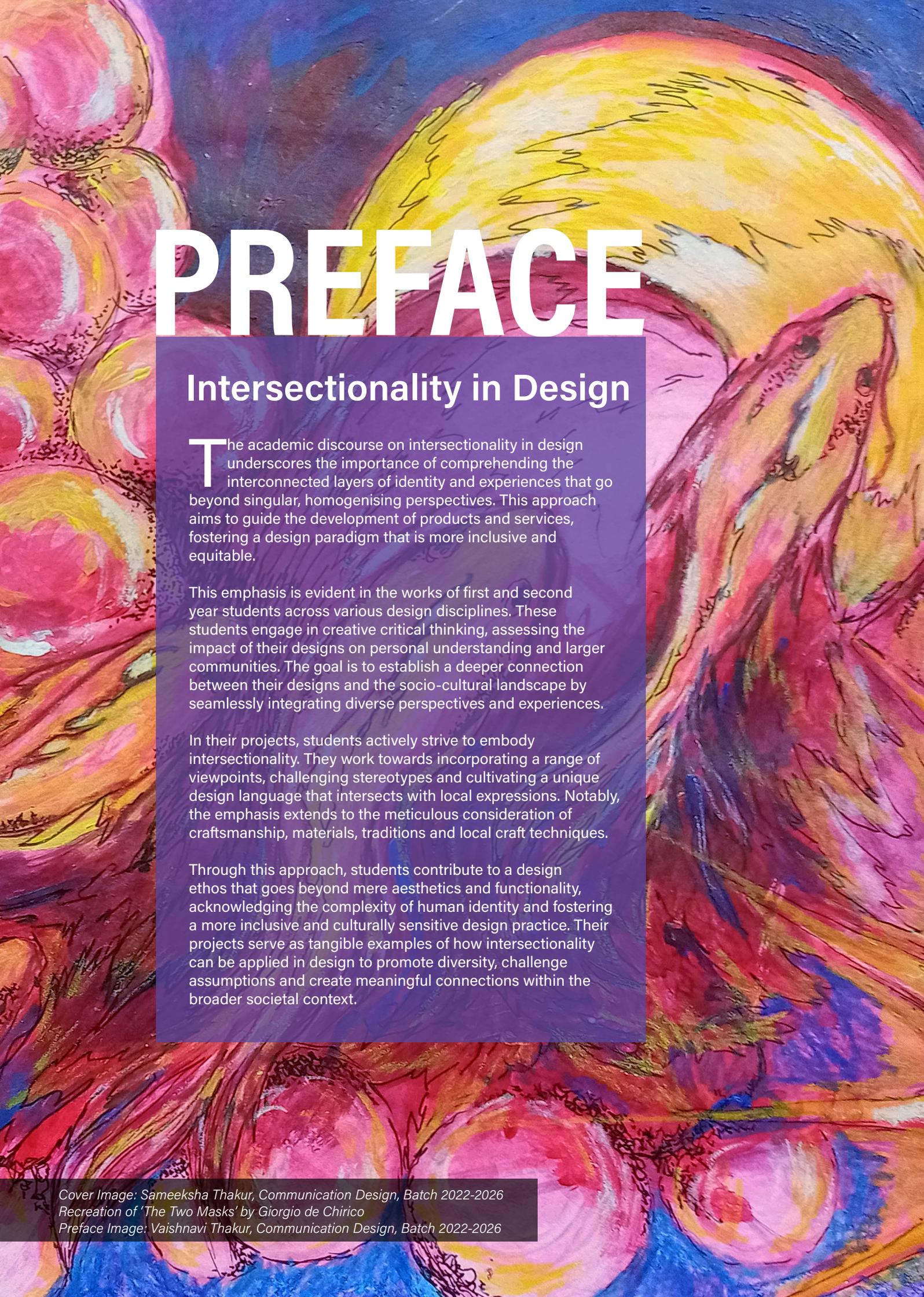
February 2024 Issue

Letter

Design ——— *Projects* ——— *Events* ——— *Insights*



INTERSECTIONALITY IN DESIGN



PREFACE

Intersectionality in Design

The academic discourse on intersectionality in design underscores the importance of comprehending the interconnected layers of identity and experiences that go beyond singular, homogenising perspectives. This approach aims to guide the development of products and services, fostering a design paradigm that is more inclusive and equitable.

This emphasis is evident in the works of first and second year students across various design disciplines. These students engage in creative critical thinking, assessing the impact of their designs on personal understanding and larger communities. The goal is to establish a deeper connection between their designs and the socio-cultural landscape by seamlessly integrating diverse perspectives and experiences.

In their projects, students actively strive to embody intersectionality. They work towards incorporating a range of viewpoints, challenging stereotypes and cultivating a unique design language that intersects with local expressions. Notably, the emphasis extends to the meticulous consideration of craftsmanship, materials, traditions and local craft techniques.

Through this approach, students contribute to a design ethos that goes beyond mere aesthetics and functionality, acknowledging the complexity of human identity and fostering a more inclusive and culturally sensitive design practice. Their projects serve as tangible examples of how intersectionality can be applied in design to promote diversity, challenge assumptions and create meaningful connections within the broader societal context.

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WHAT'S NEXT?



PROF. USHA PATEL
DIRECTOR - ACADEMICS

As the design landscape navigates the complexities of an increasingly interconnected world, the imperative to move beyond singular narratives and embrace the multifaceted reality of human experience becomes ever more pressing. This issue of the IIAD newsletter delves into the crucial lens of intersectionality in design, examining its theoretical underpinnings and showcasing how our students actively translate these concepts into tangible solutions.

At its core, intersectionality recognizes that various facets of identity - gender, race, class, ability and beyond, are not discrete entities but rather interconnected axes that shape individual experiences and perspectives.

This understanding has profound implications for design practice. It pushes us to move beyond simplistic notions of "user needs" and instead grapple with the intricate web of social, cultural and political contexts that influence how individuals interact with and are impacted by the environment and objects.



At its core, intersectionality recognizes that various facets of identity—gender, race, class, ability and beyond—are not discrete entities but rather interconnected axes that shape individual experiences and perspectives.

The academic discourse surrounding intersectionality in design emphasises the need for rigorous research, critical engagement with diverse perspectives and a commitment to ethical design practices. It demands continuous introspection and self-reflection, challenging us to dismantle unconscious biases and ensure our designs promote inclusivity and equity.

Guided by this critical framework, our first and second year students from different design disciplines engaged in creative critical thinking, assessing the impact of their designs and understanding the larger communities. Their works are not simply design exercises; they are interventions that attempt to incorporate multiple viewpoints, challenge stereotypes and advocate for a unique design language that intersects with local expressions. Notably, the emphasis extends to meticulously considering craftsmanship, materials, traditions and local craft techniques while exploring the fertile ground of intersectional design.

This issue of the newsletter is more than just a showcase of student work, it is a conversation starter for dialogue. We invite you to join us in this critical conversation, to question the dominant narratives and to co-create a design future that covers the full spectrum of human experience.

Upatel

Crafting Inclusive Experiences in Theatre and Design

Sudhanva Deshpande

Actor | Theatre Director | Activist | Author

I am an actor and theatre director. I've been a member of the Delhi-based theatre group *Jana Natya Manch (Janam)* for over 35 years. We mostly do street theatre. This is a theatre in the open, on street corners, in residential neighbourhoods, factory areas, *bastis*, schools and colleges. The overwhelming proportion of our audience is from the working class or lower middle class; many are women and there are also a large number of children.

Last year, in 2023, Janam completed 50 years of its life. We wanted to create an exhibition to mark this journey of half a century. We got in touch with IIAD. A group of students, some from Communication Design and some from Interior Architecture & Design got involved. After weeks of research and ideation, they created a travelling exhibition.

How was this exhibition an example of intersectionality in design?

One, because like our plays, the audience for the exhibition was to be extremely diverse. We needed the exhibition to speak to working-class people as much as to the middle or upper middle class; to the barely educated as much as to the highly educated; to women as much as to men; and most of all, to children.



We wanted to create an exhibition to mark this journey of half a century. We got in touch with IIAD. After weeks of research and ideation, IIAD students created a travelling exhibition.



Two, we needed the exhibition to be put up as easily indoors as outdoors. In addition, we needed a modular approach, both in terms of content and physical structure, so that we could put up the entire exhibition where possible and put up parts of the display where space does not permit.

Three, we needed the exhibition to not only speak to adults and children in terms of content but also in terms of form.

Fourth, we needed both the physical structure and the content to be striking and attractive without seeming alien or too polished and expensive. In other words, to blend in but also stand out.

In a word, the exhibition needed to incorporate diversity at various levels. What could be more intersectional than that? Did the exhibition fulfil these criteria?

I leave the judgement to you, dear reader.

[To have a look at Janam's 50th Anniversary Mobile Exhibition done by IIAD students, click here.](#)



INDUSTRY INSIGHT

ORIENTATION — WEEK



The Indian Institute of Art & Design (IIAD) welcomed its new batch of 2023 at the Sri Sathya Sai International Centre, Delhi on Saturday, 22nd July 2023. The Orientation Day marked the commencement of an exciting journey for the full cohort encompassing students from all five different programmes.

Naghma Sahar, Senior Editorial Advisor & Anchor, NDTV India, as the chief guest, inspired students with her enthusiasm, igniting their passion for design pursuits. Distinguished dignitaries from IIAD, Dr. Jitin Chadha (Founder & CEO, IIAD), Prof. Usha Patel (Director - Academics, IIAD), Ajit Chadha (Chairman, IIAD), along with other course leaders, professors and lecturers welcomed the students and their families into the IIAD community.

Following this warm welcome, IIAD opened its arms to new students with an exciting orientation week that fueled their imaginations for their upcoming journey at IIAD. With multidisciplinary workshops like *sarkanda*, pottery making, theatre, design language and installation making, etc. Students opened their minds to a new world of design sensitivity.

[To have a glimpse of our Orientation Day, click here.](#)



UNFOLD 2023 — GRADUATE SHOW

UNFOLD, the Annual Graduate Show 2023 at IAD, spanned over two days, celebrating a vibrant showcase of distinct student works. Fashion Design, Interior Architecture & Design, Communication Design and Fashion Business Management—each discipline resonated with its own distinct language.

Adding gravitas to the occasion, a cohort of renowned industry titans graced the Graduate Show. Among these distinguished figures were Sunil Sethi, Chairman of the Fashion Design Council of India; Dr. Sudha Dhingra, Professor at NIFT Delhi, Mrs. Leena Singh, Director of Ashima Leena Design Pvt. Ltd.; Ms. Indrani De Parker, Designer and Faculty at IIIT; Ms. Mandeep Nagi, Design Director at Shades of India; Mr. Rajeev Lochan, Former Director of the National Gallery of Modern Arts; Mr. Suvir Saran, Chef, Author and Entrepreneur; Dr. Vandana Bhandari, Academician, Author, Researcher, alongside several other distinguished personalities.

The inaugural day of the Graduate Show focused on the Communication Design (CD) and Interior Architecture & Design (IAD) departments, followed by Fashion Design (FD) and Fashion Business Management (FBM) departments on the second day. CD students delivered impressive projection mapping, branding projects and User Interface (UI) & User Experience (UX) designs. The presentations also included hand-drawn animations and thought-provoking illustrations on socially relevant subjects.

Communication Design students were honoured by Mr. Nikhil Joshi, Partner at Digital Jalebi, while Interior Architecture and Design students received awards from Mr. Veerendra Wakhloo, Owner of Matra Architects & Rurban Planners. Fashion Business Management students were felicitated by Mr. Yogeshwar Sharma, CEO and Executive Director of Select Citywalk and Mr. Rajeev Sethi, India's first scenographer and Padma Bhushan award winner, who presented accolades to the Fashion Design students.

[UNFOLD 2023: Watch Now](#)





Sunil Sethi
Chairman, FDCI

Hats off to the faculty and management, both for coming up with something as good as this, year after year!

Leena Singh
Director, Ashima-Leena

Every project is breathtaking, amazing and showcases the hard work each student has put into the exhibition.



Suvir Saran
Chef | Author | Entrepreneur

IIAD has incredible talent as teachers. It is drawing some of the best kids from all across India, and it has Delhi as its location. I think it is fantastic!

Veerendra Wakhloo
Owner, Matra Architects &
Rurban Planners

Being inclusive by having product design, craft and construction as a part of the entire curriculum is very helpful. I think IIAD students are very privileged to have a faculty that is promulgating this kind of approach to work.



Suhavini Singh
Founder, India Cultural Hub

It's reflective that it is a lot of practical learning. You can see that they have been out on the field and I love that.



Kanchan Chander
Artist

IIAD is upto the international level. I am impressed!



PI — LEGACIES

IIAD's Alumni Meet

The Indian Institute of Art and Design (IIAD) proudly hosted its inaugural alumni meet on November 25th, 2023 at its campus in Okhla, New Delhi. The event aimed at bringing together alumni, faculty and the fraternity of IIAD for a day filled with reliving memories and engaging in meaningful conversations.

Founder and CEO of IIAD, Dr. Jitin Chadha, addressed the gathering through a comprehensive presentation. He traced the remarkable journey of the institution from its inception through its various milestones to its future plans. Stressing the pivotal role of alumni in shaping the identity and success of IIAD, he remarked, "The value of your qualification here, at your alma mater, continues to grow with time. Nothing stays the same—it's all a part of creative destruction. We will be a part of the creative, not the destruction."

Following his poignant address, Prof. Usha Patel, Director-Academics, IIAD, shared a deeply emotional retrospective that she had penned down. Her reflections resonated with the emotional nuances and vivid memories from the journey of IIAD. Offering valuable insights into the evolution of the institution, her address shed light on the challenges encountered by alumni and the fraternity, as well as their triumphs. She expressed, "The pages of our institution's history bear the witness of your transformative journey that you took here with us to make the institution remarkable."

IIAD's first alumni meet transcended being a mere event; it was a celebration of shared experiences, growth, legacy and the homecoming of the institute's pioneering pi-designers. The echoes of laughter and applause lingered in the air, underscoring the success of this gathering in laying the foundation for future reunions and strengthening relations between IIAD and its former graduates.

[Alumni Meet 2023: Watch Now](#)



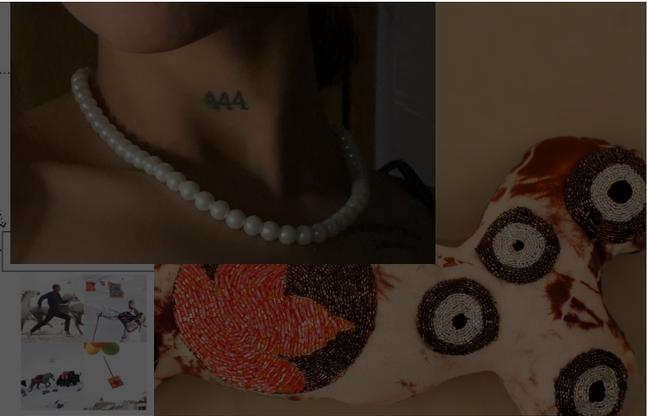
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CH ROMAN, 1813

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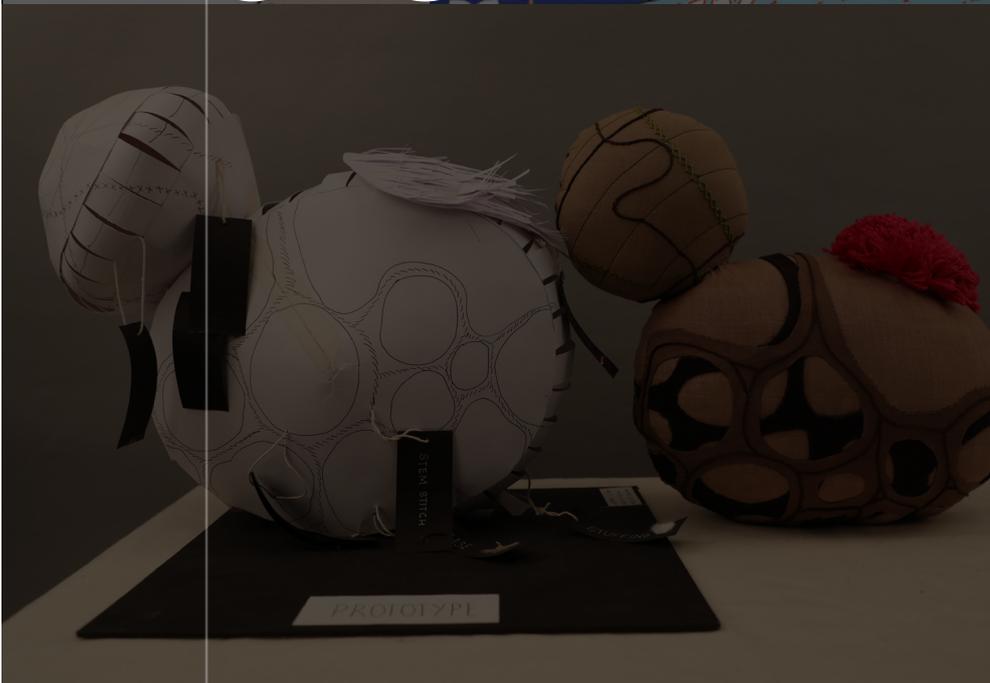


The Blue Monster

MANOJ DAS



STUDENT WORK



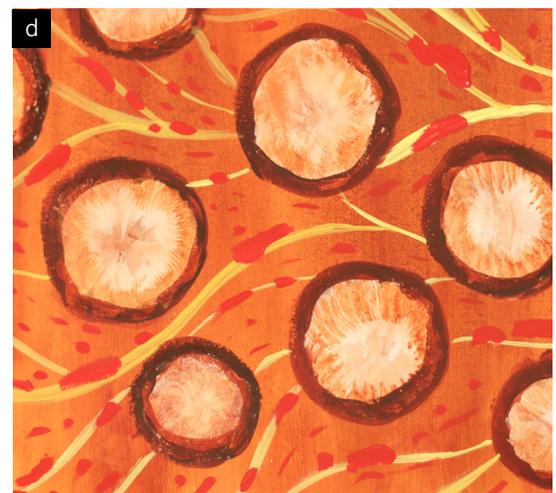
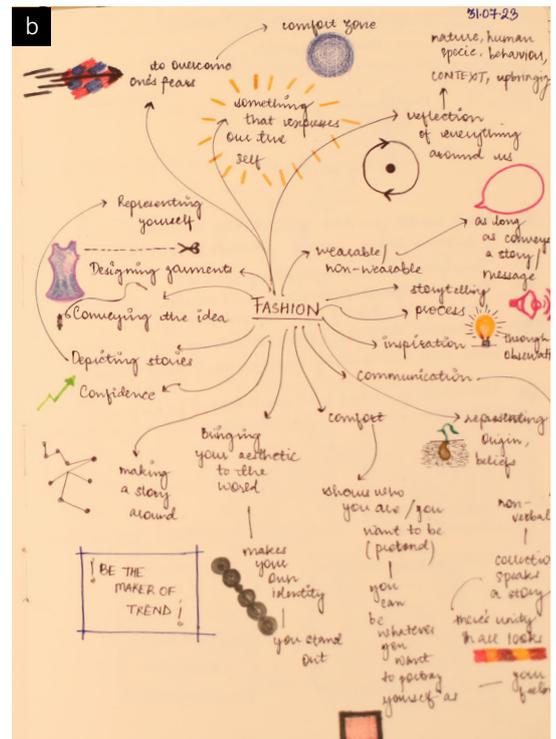
Tale of Threads

Reading Through Patterns



Tanya Gupta
Batch 2022-2026

Exploring the essence of five natural elements, an imaginary universe is crafted with unique characteristics and features, drawing inspiration from two of these elements. By blurring the lines between reality and fiction, the story/narrative is depicted visually through various surface techniques. Inspired by the keywords of these two elements, ideas evolve and iterate, shaping a digital print that captures the essence of the story and is finally translated into an intricate project. The final outcome is a 3D character (lifeform) portraying a key moment from the story and reflecting its essence.



a. Material board
b. Mindmap
c & d. Form exploration
e. Final form



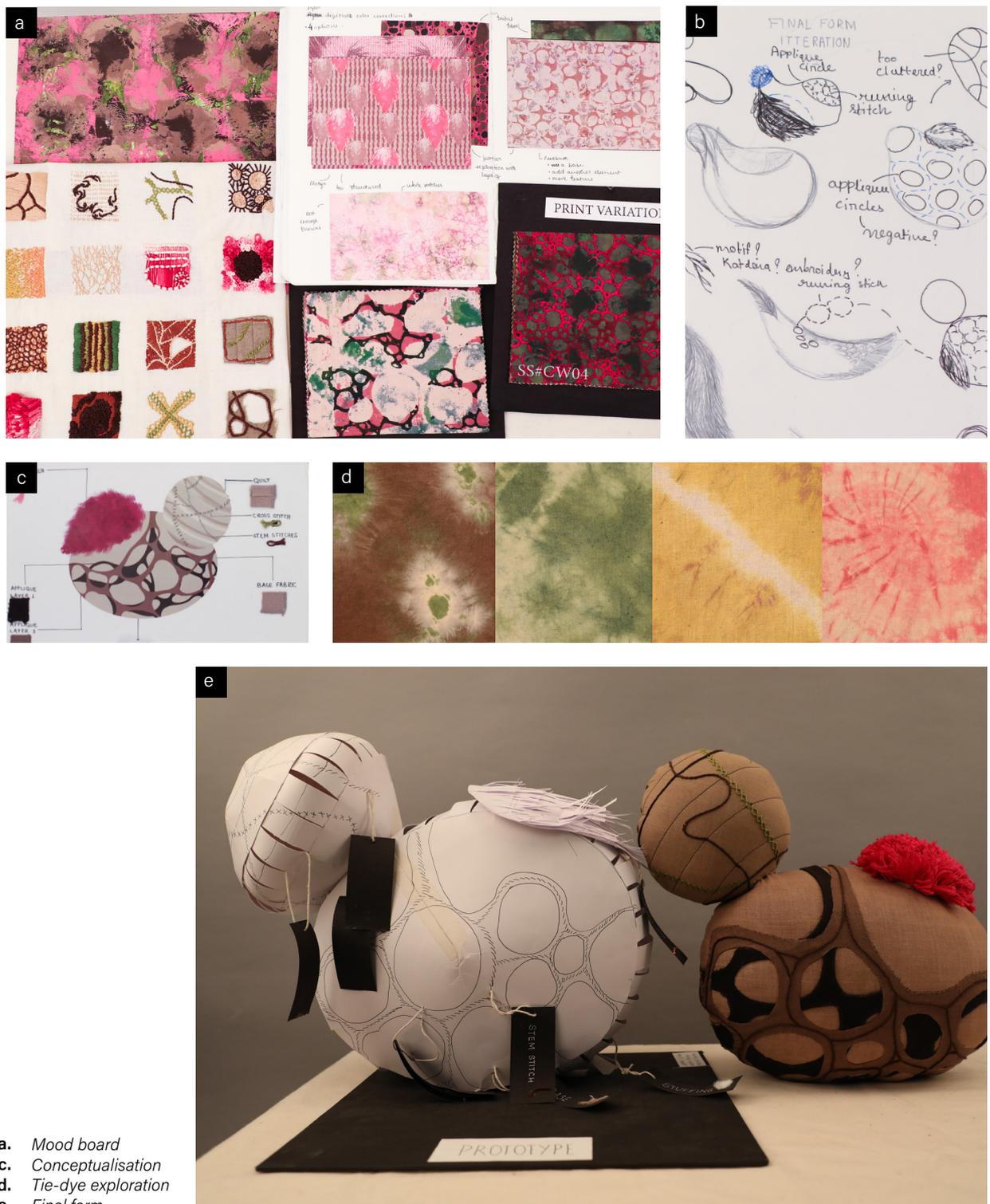
Srija Sahu

Batch 2022-2026

Tale of Threads

Reading Through Patterns

Envisioning a microcosm within the leaf, a dystopian narrative unfolds, featuring a scientist grappling with an impending apocalypse. Techniques such as tie-dye, appliqué, embroidery and patchwork are employed to create a 3D character that embodies the essence of the leaf. This character undergoes a transformation into a surreal 2D print (formwork). The intricate cosmos of the leaf is portrayed using visual motifs, inviting viewers to explore the colours, textures and meanings it encompasses.



- a. Mood board
- b & c. Conceptualisation
- d. Tie-dye exploration
- e. Final form

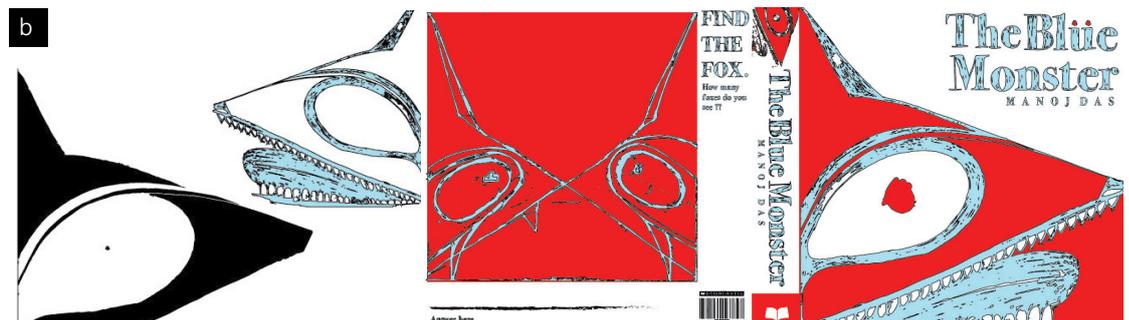
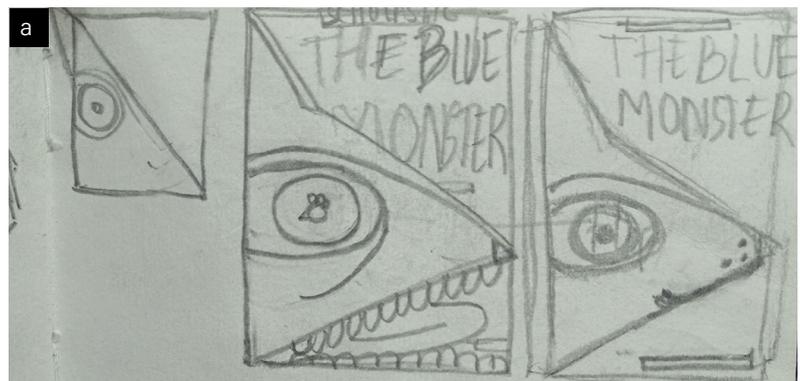
The Blue Monster

Book Cover Design



Vaishnavi Thakur
Batch 2022-2026

Infused with coming of age narratives and explorations of independence and curiosity, the book cover is designed for "The Blue Monster" by Manoj Das. This timeless tale unfolds the adventures of a mischievous fox. Drawing inspiration from Odisha's cultural heritage, the design incorporates elements of *Pattachitra* artistry, elevating the visual narrative with vibrant colours and intricate detailing. In this blend of tradition and contemporary aesthetics, the cover becomes a portal to an unforgettable literary journey, sparking the imagination of readers across all age groups.



- Conceptualisation
- Book cover iterations
- Final book cover design
- Book launch poster

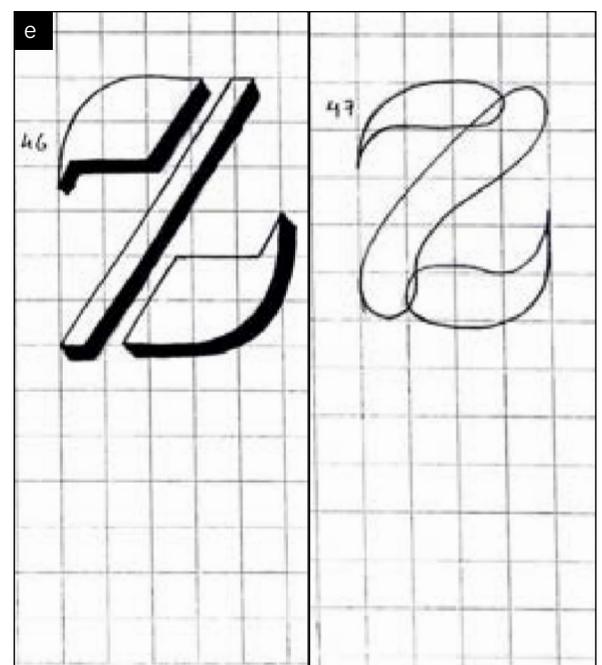
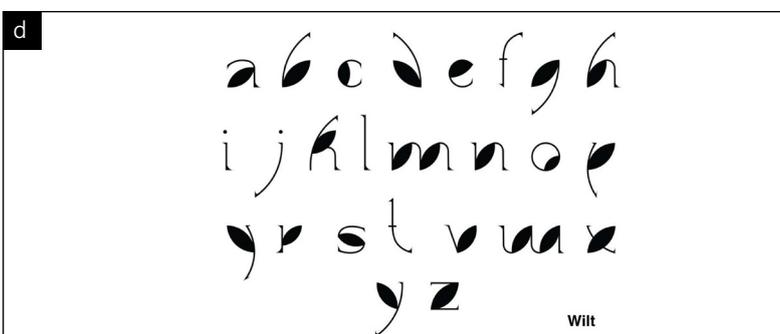
Playing With Type

Visually Enhancing Words Through Form & Function



Tahsin Firdawsi
Batch 2022-2026

The typography project delves into the art of visually enhancing words through form and function. Exploring type terminology, it distinguishes between typeface and font, emphasizing contextual relevance in typeface selection. Researching Scotch Roman, an old typeface and choosing its distinct characteristic of sharp serifs, 50 iterations of the letter "z" were crafted with consistent sharp serifs. These variations culminated in "Wilt", a typeface ironically reminiscent of lush foliage, reflecting the project's creative journey.



- a. *Typographic poster*
- b. *Terminology and kerning exercises*
- c. *Iterations*
- d. *Digitised Typeface*
- e. *Iterations of the letter 'z'*

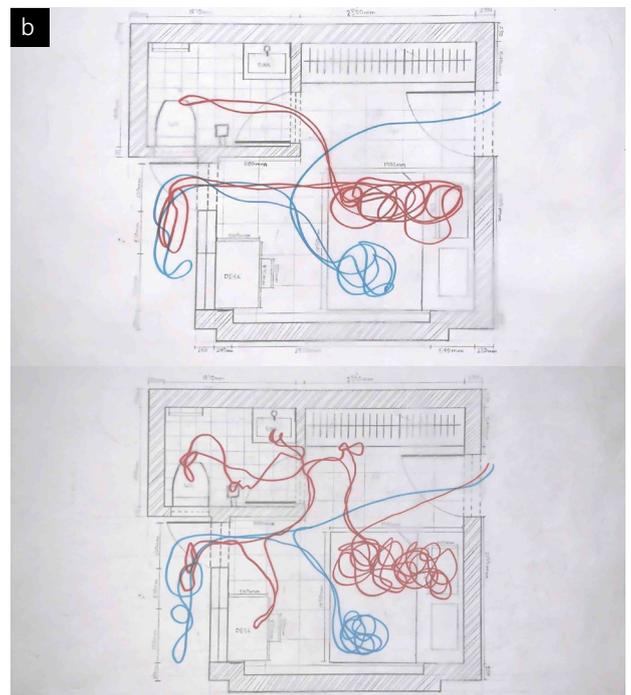
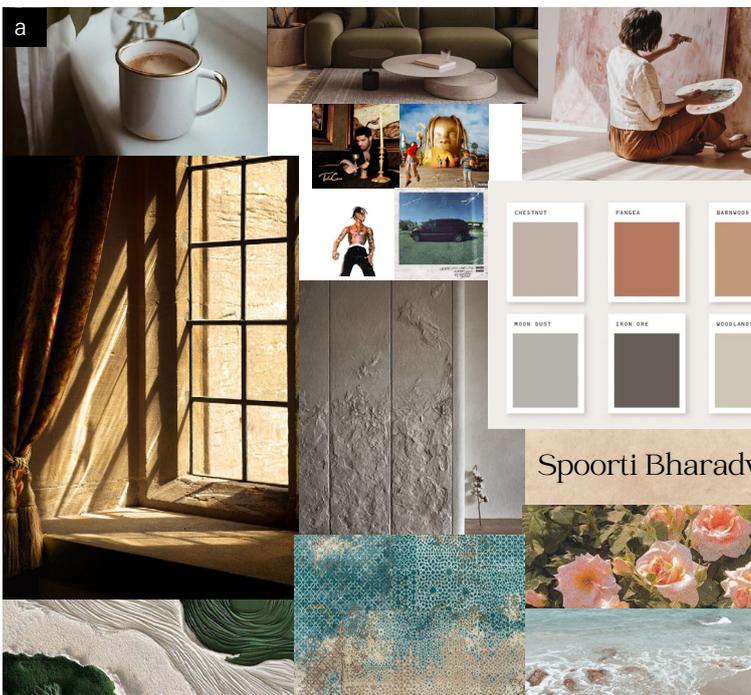


Spoorti Bharadwaj
Batch 2022-2026

Game of Homes

A Trip Down the Memory Lane

The redesign project aims to comprehensively understand the domains of study within spatial design. Developed over a seven week period, the project includes drafting and rendering, contextual analysis and its practical applications. The project moves ahead with formulation of design proposals, balancing functionality and aesthetics, and acquiring skills in managing multiple factors and tasks concurrently.



- a. Mood board
- b. Floor plan
- c. Final render
- d. 3D model

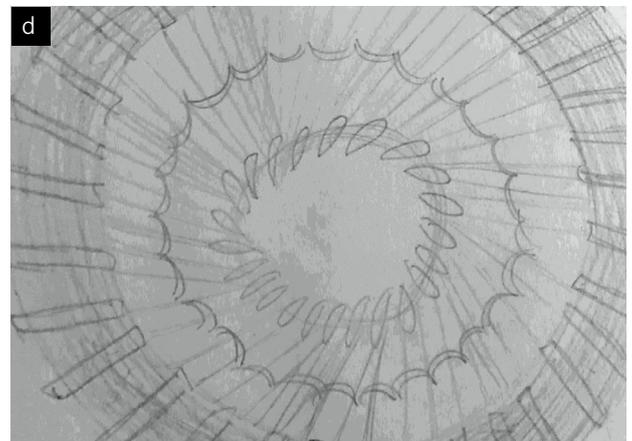


Smriti Tondon
Batch 2022-2026

Craft Diaries

Intricate World of Moodah-Making

Guided by skilled artisans from Agra, the project aims to understand the looping technique, a key aspect of moodah-making. Each loop demonstrates meticulous craftsmanship, contributing to the overall design and structural integrity of these *sarkanda* masterpieces.



- Moodah in making
- Understanding the craft
- Process
- Conceptualisation
- Final zine

Hermès



Anshika Walia
Batch 2022-2024

Introducing New Product Line: An In-depth Analysis

The project concentrates on conducting a comprehensive analysis of Hermès' essence to facilitate the launch of a new lingerie line extension. The analysis seeks to align with Hermès' heritage, values and market position, aiming to identify key elements resonating with its clientele. This strategic approach is intended to enhance Hermès' product portfolio and strengthen its standing as a prominent luxury brand.



HERMÈS
PARIS

MARKET POTENTIAL

Global Lingerie Market

2023: \$88.32 billion
2028: \$121.01 billion (Projection)

CAGR: 8.02%

(mordorintelligence.com, 2022)

MARKET SIZE

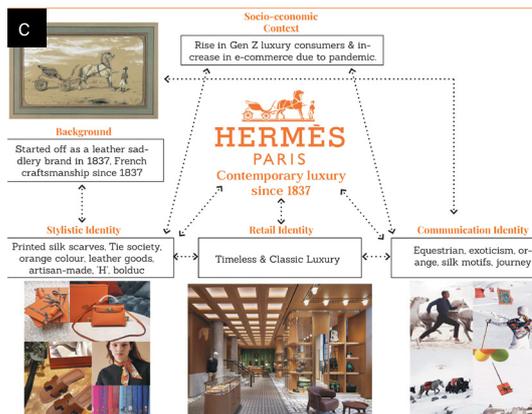
Global Luxury Lingerie Market

2022: \$11.65 billion
2028: \$19.2 billion (projection)
CAGR: 8.6%

Indian Lingerie Market

2022: \$4.4 billion
CAGR: 10.9%

(businessresearchinsights.com, 2022)



TEXTURE BOARD

- a. Market details
- b & e. Mood board
- c. Hermès socio-economic content
- d. Social media

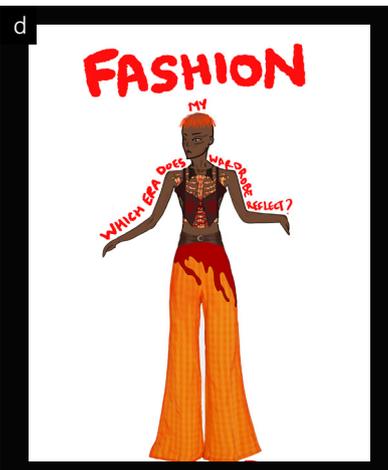
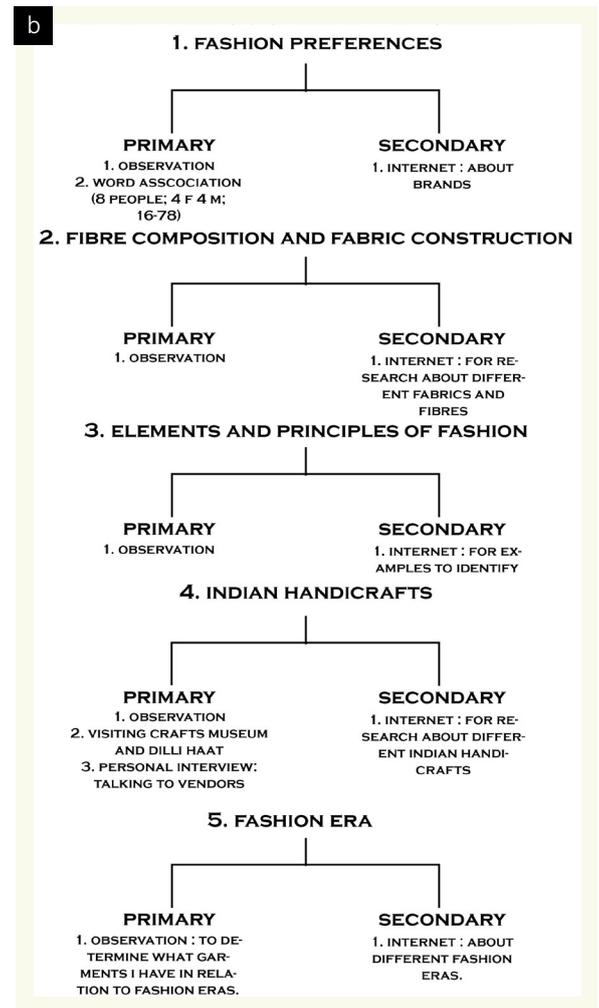
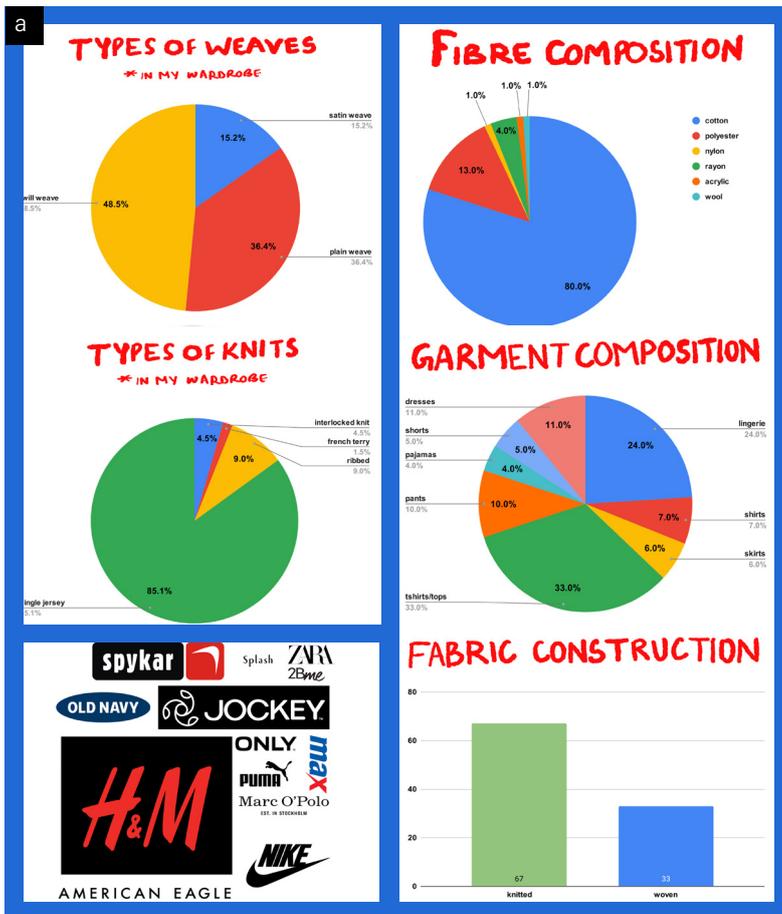


Tanishqa Kawatra
Batch 2023-2026

Wardrobe Expedition

Exploring Fashion and Textiles: A Comprehensive Study

The project explores fashion and textiles by examining personal wardrobes, analyzing individual clothing collections to understand style, fabric and design diversity. It aims to gain insights into fashion's multifaceted nature, from historical influences to contemporary trends. It uncovers the nuances of personal expression and cultural significance within clothing choices.



- a & b. Fashion analysis
- c. Thrift features
- d. Personal style illustration

Beauty in Chaos

Exploring Self-Discovery



Sneha Keshari
Batch 2022-2026

The project explores how fashion, communication and self-discovery intersect, examining how our fashion choices mirror our individual identities. This exploration is documented on an Instagram Professional Profile, emphasising topics like the creator economy, personal identity and social media.



a. Mood board
b. Mind map
c, d, e, f & g. Portraits

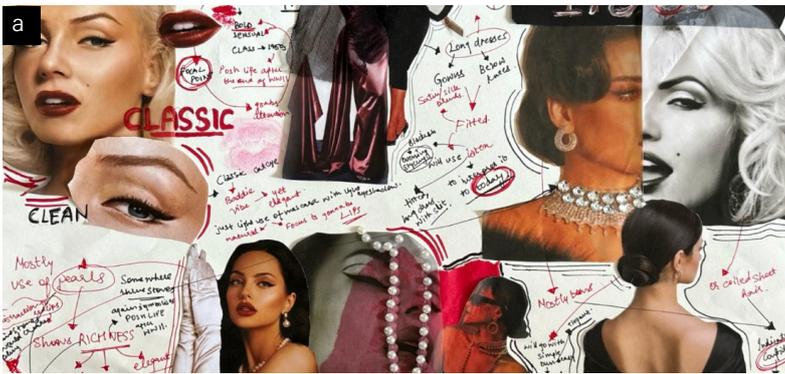


Muskan Nayyar

Threads of Identity

Styling Tips: Channelling 1940s Elegance

This project offers an insightful exploration of the intersection between fashion, communication, and self-discovery, specifically within the context of 1940s fashion. It examines how our clothing choices serve as reflections of our unique identities. Documented on an Instagram Professional Profile, the project delves into topics like the creator economy and personal identity, providing valuable insights for those interested in incorporating 1940s-inspired styles into their wardrobe.



a & c. Mood boards
b, d & e. Portraits

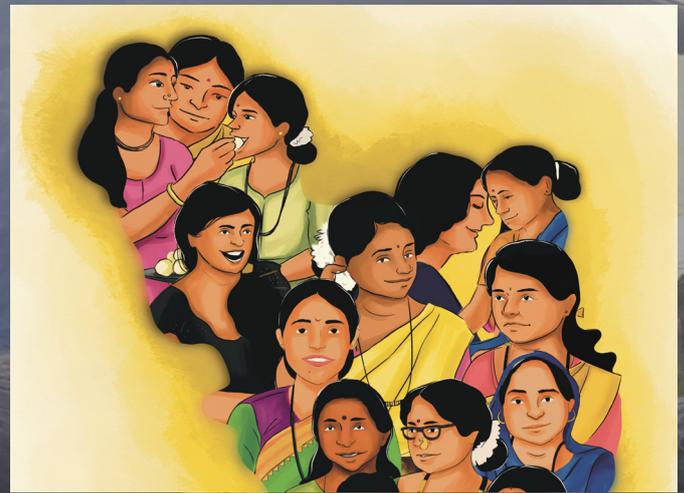
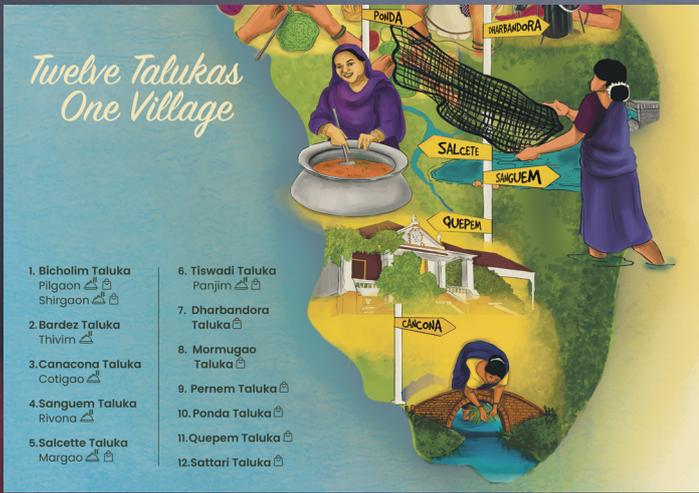
SERENDIPITY — — ARTS FESTIVAL

The 8th edition of the Serendipity Arts Festival presented a unique opportunity for IAD to collaborate with The Locavore team, the Goa Livelihoods Forum (GLF) and SAF for 'The Village' project in Art Park. In this collaboration, Locavore handled culinary curation, GLF mobilised local communities, and IAD focused on visual storytelling and designing communication systems for the project.

Leveraging visual communication, Communication Design students developed a comprehensive system of branding collateral to promote the lesser-known cultural intricacies, traditional Goan cuisine and craft of the Northern and Southern Goan rural communities.

As part of the preliminary recce, the Communication Design faculty and students travelled to lesser-known parts of Goa to document the culture, cuisine and crafts spread across villages in the twelve talukas.





Under the guidance of Ms. Aarti Uberoi, Course Leader, Communication Design, IIAD, and Oshin Vipra Sagar, Lecturer, Communication Design, students developed a comprehensive visual branding system based on documented references, ensuring that each design element conveyed the rich narratives authentically. Final-year Communication Design students Anindita Banerjee and Muskaan Jain collaborated to design over 100 illustrations, menus, logos, maps, postcards and brand collateral.

Noteworthy contributions were also made by second- and third-year students, including Amartya Chakraborty in the creation of the Goan cultural map and Vaalini Gupta in illustrating cuisine preparation. Other students, such as Sia Kakkar, Ruhi Vij, Vrinda Gupta and Aashna Nayak, played significant roles. The detailed map served as a guide for festival goers, offering insights into the geographical and cultural context of each community.

The Village project offered a rich opportunity as a live project for students to engage in industry practices through collaboration. Using these visual design interventions, students celebrated Goan diversity and tradition, contributing meaningfully to the dynamic fabric of the local Goan community.



COMMUNITY KITCHEN
19th December '23



*Thali**
*1 fixed non veg and 1 fixed veg (without the 2 non veg dishes) thali at fixed prices

| | |
|---|---|
| <p>Main dishes</p> <p>Prawn Curry • Prawn curry made with prawn, spices, and coconut.</p> <p>Fish Fry • Fish dish made with fish, spices, and herbs</p> <p>Khatkhate • Mixed vegetable stew</p> <p>Udda Methi • Sour and pungent curry</p> <p>Side dishes/snacks</p> <p>Kismur •• Salad made in traditional Goan style</p> <p>Mango Sasav • A sweet and tangy ripe mango curry</p> <p>Served with plain rice •</p> | <p>Crisps/pickle</p> <p>Ambade Chutney • Chutney made with mango, spices, and vinegar</p> <p>Dessert</p> <p>Shevya Kheer • A sweet pudding made with vermicelli, milk, and sugar</p> <hr/> <p>A La Carte** **Individually priced items</p> <p>Chicken Gravy with Paav • Chicken curry served with bread</p> <p>Goan Pulav (Hindu Style) or Goan Biryani •• Rice with vegetables/ chicken</p> <p>Goan Chicken Chilly • Chicken curry made with chicken, onions, and spices</p> <p>Tisriyo • Stir-fry clams with coconut</p> <p>Mankyo • Rava fried Squid/ Calamari</p> |
|---|---|



Student-Led Theatrical Productions Shine at Interdisciplinary Workshop

The Interdisciplinary workshop at the Indian Institute of Art and Design (IIAD) lasted two immersive weeks, providing second-year students from Fashion Design, Interior Architecture and Design, Fashion Communication, Fashion Business Management and Communication Design with a holistic, hands-on experience in theatrical production. Led by Academician, Actor and Director **Kuljeet Singh**, the workshops ran from October 30th to November 10th, 2023. Through narrative exploration, material sourcing, script writing, set design, sound design and lighting, students produced six unique 20-minute plays—*Jashn*, *B.B.C*, *Not Cinderella*, *Shubh Ashubh*, *Safar* and *Samsara*.



JASHN

Jashn vividly depicts the personal toll of war, drawing inspiration from real-world conflicts. The narrative focuses on a young girl's harrowing post-war experiences. Using innovative shadow techniques and audio-visual techniques, side characters' stories unfold, revealing themes of regret, trauma and inherent selfishness during war.



SAFAR

Safar is a thought-provoking exploration of womanhood through seven poignant scenes, portraying the challenges women face such as societal judgement and workplace biases. Rooted in emotion, the play weaves in the nine *navarasas*, adding depth. Concluding with the grandmother's call for the protagonist to "write her own story," it delivers a powerful message, urging women to seize control of their narratives.



B.B.C

B.B.C cleverly tackles the façade of competition among multinational corporations (MNCs). Featuring mascots like McDonald's Clown and Burger Queen, the storyline unfolds with stalls competing for customer attention. A series of entertaining battles, including a roast, diss track and a delivery competition, reveal orchestrated collaboration between employees and mascots. The climax exposes the intentional gimmick, revealing the apparent brand rivalry as a strategy to drive customer transactions.



NOT CINDERELLA

Not Cinderella is a satirical take on the classic Cinderella narrative, incorporating a play within a play concept. The story kicks off with the original Cinderella fleeing just before the play starts. The audience is then invited to participate, with play characters urging them to take on the role of Cinderella. The comical twist unfolds as participants hilariously refuse until a guy reluctantly agrees, forming the crux of this humorous satire.



SHUBH ASHUBH

Shubh Ashubh explores superstitions comically, portraying a woman navigating life situations through this age-old belief system. It starts with her son's exam, leading to a humorous competition as she embraces superstitions. The narrative unfolds in scenes involving a marketplace visit and a kitty party, revealing the ironic humour and baselessness of these irrational beliefs. The play encourages the audience to interpret the underlying realisation, leaving room for diverse perspectives.



SAMSARA

Samsara theatrically explores human struggles, drawing parallels between the *Mahabharata* and modern-day vices. The performance integrates light and shadow work, live acting (*nukkad-natak*) and puppetry, concluding with a powerful *Shiv Tandav* dance. Aptly named, "*Samsara*" mirrors the cyclical challenges depicted in the play, offering reflections on adversity and renewal.

Over the course of two intense weeks, students underwent remarkable transformations in these workshops, delivering performances that kept the audience hooked until the last. Despite their initial unfamiliarity with production and theatre, these plays were nothing short of extraordinary.



INSTALLATION—DESIGN

Celebrating 20 Years of Ishara Puppet Theatre Trust with Installation Design

The Ishara International Puppet Theatre Festival, scheduled from 16th to 25th February, 2024, at the India Habitat Centre in New Delhi, stands as a global celebration of puppetry. Supported by the Ishara Puppet Theatre Trust, the festival has been a cornerstone in promoting public awareness and appreciation of puppetry since its inception in 2001. Guided by Dadi Pudumjee, the distinguished Director, Designer, Puppeteer and the Founder of Ishara Puppet Theatre Trust, students from diverse design disciplines at IIAD came together for this collaborative project. Under the mentorship of Shaaz Ahmed, Associate Professor of Communication Design, alongside Josh P. S. and Pankaj Narain, Associate Professors of Foundation in Design and with support from 11 additional faculty mentors, the students curated 11 distinctive installations to mark the festival's significant 20th milestone.



INSTALLATION—DESIGN

Strategically positioned across the courtyards of the India Habitat Centre, these installations pay homage to the 20th anniversary of the Ishara Puppet Theatre Trust. Exploring a rich palette of mediums, materials and textures, they not only honour the festival but also serve as photo opportunities for attendees.



The puppets themselves are diverse in their representation. From hand-weaving stories to dancing figures forming the number 20 and masks composed of faces from participating countries, each puppet evokes a unique tale. A totem pole explores the perception of performance art through multiple senses, while a mouth with a long red tongue adds a touch of whimsy. A caricaturist-style cartoon 3D model in a distorted form makes the number 20 and another installation features iconic figures like Marilyn Monroe, Mahatma Gandhi and Charlie Chaplin.

Dadi Pudumjee's workshop set a benchmark for IIAD students, serving as both a learning experience and a springboard for developing their unique identity in the world of puppetry. Bringing puppeteers from India and 15 other countries together, the festival epitomises a vibrant celebration of puppetry and collaborative art, showcasing the tangible storytelling tools that have defined the foundation's journey. Inspired by the festival's focus on the number 20 and IIAD's theme of solidarity, these installations also represent the coming together of different countries.

FACULTY ————— VIEWPOINT



(PROF.) DR. SUNITA GUPTA KONWAR

Course Leader
Fashion Business Management

In the realm of fashion business, intersectionality in design involves catering to the varied identities and experiences of consumers. Designers emphasise factors like race, gender, body size, and socio-economic background to craft clothing lines that appeal to a diverse audience and empower civilization. This inclusive ethos extends to marketing efforts, actively promoting representation and inclusivity in advertisements. By embracing intersectionality, fashion businesses aim to break traditional norms, celebrate diversity and ensure that their products and brand messages are accessible and relatable to a wide range of individuals.

Intersectionality in design refers to the recognition and consideration of the intersecting social categories and identities that influence an individual's experience. It's a framework that originates from the influence of design in various disciplines. The concept acknowledges that systems can be complex and can't be secluded by viewing only one viewpoint. It also encourages looking at different disciplines in design to overlap and co-learn such as fashion, textile, interior space and others. This approach encourages looking at user-centred and personal development design, which is extremely essential for today's design students to broaden their design thinking and application.

SHIPRA KUKREJA

Associate Professor
Fashion Design



ALKA GUPTA

Associate Professor
Fashion Business Management

The symbiotic relationship between business innovation and design entrepreneurship enables effective problem-solving by identifying market gaps and crafting consumer-centric solutions. This synergy drives sustainable business growth by enhancing products and services with novel ideas, processes, and creative methodologies. Business innovation focuses on competitiveness through novel concepts, while design emphasises aesthetics and user-centred solutions. Together, they propel product development and market differentiation, adding value to consumers' lives in terms of efficiency, sustainability, and aesthetic appeal.

In the spirit of intersectionality that is the theme for this month, I wish to draw your attention to the importance of bringing industry into academics and vice versa. Our students are not only a part of academics, but also young practitioners, who must be given the opportunity to make meaning and interpret various complexities through a combination of academic and industry interactions. IIAD's presence in events of national significance gives the credibility allows us as an institution to showcase our commitment to empowering young designers to not only cater to the industry but be the force that will shape the industry for future generations.

SHAAZ AHMED

Associate Professor
Communication Design



ABHISHEK KUMAR VERMA

Associate Professor
Fashion Business Management

Product design always begins with understanding the people we aim to assist; without this, our product won't resonate with our audience. In today's diverse world, gender groups and their needs are not homogeneous; humans and identities are complex. Intersectionality addresses this complexity. The challenge lies in translating human identity complexities into thoughtful product design and strategy and navigating personal and institutional biases. Intersectionality in design acknowledges the transient nature of identity, promoting inclusivity in the merchandise we design and market.

FACULTY ————— VIEWPOINT



SAKSHI JAIN

Head of Department
Visual Communication

“From Data to Design”

The history and evolution of design correlate significantly with advancing technologies. Today, technology plays a crucial role in driving intersectionality through the collection and analysis of big data. It empowers brands like Myntra, Netflix, and Starbucks to draw insights from complex social interactions to address evolving user needs and enhance user experiences. Embracing intersectionality through technology empowers the design community to create empathetic, equitable, and impactful solutions, addressing diverse needs and preferences with inclusivity and criticality.

MADHU PANDIT

Associate Professor
Interior Architecture & Design

As we continue to live in an increasingly interconnected world, good design should endeavour to bring changes that affect all sections of humanity. Complex and crucial debates surrounding ‘sustainable’ design involving communities and human wellbeing will always lead to densely layered richly textured results.

Designer Dieter Ram’s iconic 10 Principles of Good Design can have the 11th commandment: “Good Design is intersectional, it can be empowered with qualities of social, environmental, and economic transformation.”



ANUPAMA DATT

Assistant Professor
Fashion Design

At IIAD, our lectures often prompt the question, “How else can we view this scenario?” Recognising intersectionality in design solutions is crucial for our students. Consider sustainable fashion: while a compassionate designer might endorse handmade clothes over fast fashion, an intersectional approach questions the working conditions of those making them. Our students grasp the complexity of modern design, understanding that tomorrow’s solutions demand a nuanced perspective to serve a multifaceted world.

AVEEK MITRA

Lecturer
Fashion Communication

Over centuries, print media has served as a vital tool for mass communication. Achieving a harmonious blend of message and visual elements in fashion communication or marketing necessitates leveraging diverse mediums such as photography, editing and styling. Understanding the evolution of print media highlights the significance of intersectionality in design within fashion communication and marketing. Professionals aim to establish a clear identity for products and brands through effective communication practices while remaining rooted in their domain.



DR. NISAPHI LAHUN LYNDEM

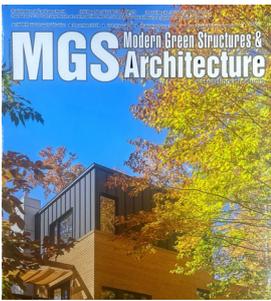
Lecturer
Fashion Design

Across cultures and generations, handloom and handicrafts have blended functionality with aesthetics, from simple baskets to elements converging to form harmonious spaces. These crafts hold symbolic significance and foster a universal language. In India, deliberate integration of indigenous crafts into pedagogical practices encourages responsible co-designing and cultivates awareness of unique identities. Through the lens of crafts, students, whether consciously or subconsciously, progress towards a more inclusively enlightened mindset.

FACULTY — ACHIEVEMENTS



PROF. SNEHANSHU MUKHERJEE
Course Leader
Interior Architecture & Design



Prof. Snehanshu Mukherjee, Course Leader, Interior Architecture & Design (IIAD), was featured in a thought-provoking interview conducted by MGS Architecture magazine

He has also co-authored the book titled 'Renewing Design with Communities' along with Researcher and Designer Anisha Shekhar Mukherji



RENEWING DESIGN WITH COMMUNITIES

ANOTHER WAY OF BUILDING

Edited by
Anisha Shekhar Mukherji
and Snehanshu Mukherjee



For the 75th edition of the LA Journal India, Prof. Snehanshu authored an article titled "Landscape, Culture, and Space," emphasizing the interconnectedness of culture, economics and architecture

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Snehanshu Mukherjee

LANDSCAPE, CULTURE AND SPACE

One of the ways to address the post industrial transformation of nature and the societies with rise the phenomenon of Climate Change, is to have a more profound and deep relationship with nature for a holistic experience - physical, emotional and spiritual, for resilience, wisdom and harmony - and adopt traditional and contextual methods of managing our natural resources.

The way the human race shapes its immediate natural environment for the sake of survival, is, in my opinion, defined by the culture of a people. In the pre-industrial age, the culture of a community was closely linked to the geography and climate of the place they inhabited. The culture that developed there, was a way to live and survive in that location. Along with food, clothing, and the arts, culture also provided a distinct architecture that provided shelter and space - both indoors and outdoors - for people to easily interact and get on with their lives. While cultures grew out of the specificity of a place, they also cross-pollinated, external influences were internalized within cultures to eventually become



reviving practice of indic architecture

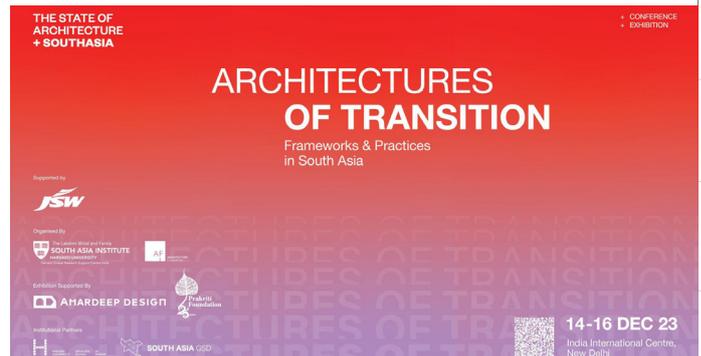
from libraries to laboratories: a conclave for creating curriculum and course content for practicing Indic Architecture



He attended the conference titled 'From Libraries to Laboratories': A Conclave for Creating Curriculum and Course Content for Practising Indic Architecture, hosted by the Department of Heritage Science and Technology at the Indian Institute of Technology, Hyderabad



Participating in the panel discussion on "Architecture Education," Prof. Snehanshu Mukherjee contributed to the discourse organised by The Architects Association Agra (AAA) at the Convention Centre, Agra



He also attended the conference titled 'Architecture of Transitions: Framework & Practices in South Asia' held at the India International Centre (IIC), New Delhi



SHAAZ AHMED
Associate Professor
Communication Design

Shaaaz Ahmed, Associate Professor - Communication Design, IIAD, authored an article titled 'A Tryst Expanded Animation' in Arthart: The Arts in Dialogue magazine



JOSH P.S
Associate Professor
Foundation in Design

Josh P.S, Associate Professor - Foundation in Design, IIAD, exhibited 'Kalinga,' his emotive oil-on-canvas painting at the 'Inscapes: In Search of a Place' Exhibition at Bikaner House, New Delhi, curated by Premjish Achari



RAVISH PANDEY
Lecturer
Foundation in Design

Ravish Pandey, Lecturer - Foundation in Design, IIAD, won the awards for Best Documentary Film and Best Mobile Phone Film at the esteemed Himachal Short Film Festival for his compelling documentary project titled 'INSIGHT/OUTSIDE'



PAPERS — PRESENTED



(Prof.) Dr. SUNITA GUPTA KONWAR
Course Leader
Fashion Business Management



GARGI DATTA
Assistant Professor
Fashion Business Management



SWATI SINGH
Adjunct Faculty
Fashion Business Management



ANSHOO RAJVANSHI
Associate Professor
Foundation in Design

Presented a paper titled 'Revolutionizing Design Centric Business Education' at IIT, Delhi

Presented a paper titled 'Confidence Building Among ODL students for Industry 4.0 Readiness' with Dr. Hitendra Singh Rathore at 3rd International Conference on Industry 4.0 and Advanced Manufacturing I-4AM 2024. The paper also won a distinguished paper award at the conference



SHAMBWADITYA GHOSH
Assistant Professor
Foundation in Design

Presented a paper titled 'Biographies of Yaksha: Object, Style and Agencies' at Cambridge Scholars Publishers, London

Presented a paper titled 'An Indianized World: Display Defines the Narrative' at the Department of Architecture and Iconography, Center for History and Archaeology, Asiatic Society for Social Science Research, New Delhi

Published a paper titled 'Self-Esteem: An Inquiry for Improving Employability of ODL Students' with Dr. Hitendra Singh Rathore in Innovations Journal, 74, Pp 1002-1012

Published a paper titled 'Nurturing Information Literacy and Visual Literacy among Design Students using Constructive Approach' in the book 'Design in the Era of Industry 4.0, Volume 3: Springer, Singapore



SHIPRA KUKREJA
Associate Professor
Fashion Design



GINU GEORGE
Assistant Professor
Fashion Design

Presented a paper titled 'How important is identity in this post-pandemic world' at Responsible Fashion Series (RFS), Uzbekistan



GINU GEORGE
Assistant Professor
Fashion Design

Presented a poster titled 'Enhancing Student Learning In Fashion Design And Communication: A Pedagogical Exploration Of Theories' at IIT, Delhi



ANSHOO RAJVANSHI
Associate Professor
Foundation in Design



SHAMBWADITYA GHOSH
Assistant Professor
Foundation in Design



ANURAG DASGUPTA
Lecturer
Foundation in Design

Presented a paper titled 'A Path to Creative Journey- A Case Study of Foundation Design Student' at Futuring Design Education 2024, IIT, Delhi



Sreeram Jayaram wins the Animation Xpress ANN Award 2023

Communication Design student Sreeram Jayaram (Batch 2019-23) earned the coveted Animation Xpress ANN Award in Mumbai for the Best Student Film category. Initially conceptualised as a Major Design Project (MDP) his 2D animated film 'The Day My Dad Arrives' garnered a lot of appreciation.

HERITAGE AS REUSE

An urgent policy shift is needed to engage with neglected historical structures in India, hidden amidst modernity, suffer from indifference, vandalism, and development to bridge cultural gaps and harness past knowledge for a shared future.

There are countless historical structures, hidden in plain sight, that lie scattered across India. Other than a few monuments under private ownership, the bulk of them are crumbling away, neglected, and uncared for. Very often they exist, hemmed in between modern buildings. The local populace who live around these monuments, view them merely as monument edifices. Unable to relate to these structures, they soon lose interest in them - which in turn leads to acts of unthinking vandalism. At times they are also sacrificed for road widening or other such 'developmental' plans. We fail to understand that these buildings are a part of our living heritage and to engage with them would reveal to us our shared culture. There are several examples from across the world, as to how historic buildings remain relevant by finding a new use for them. In India, there is an urgent need for a shift in our policies that would, by design, allow common people to connect positively with these historical monuments. We can learn from the various knowledge systems that are embedded in such historic structures and are so relevant today in this Anthropocene age. They would help to fuel our creativity and understanding of the world around us - a realization that not only adds a different dimension to their value but also ensures that we hold them in trust for a shared future.

'Heritage in Design' project featured in LA Journal India (75th Edition)

Interior Architecture and Design student project "Heritage in Design" was featured in LA Journal India (75th Edition). Students reimagined the monuments of Sunder Nursery, New Delhi to align with contemporary culture, proposing non-invasive methods using traditional and new media techniques. The project offer cost-effective and innovative ways for visitors to engage with the historic precincts sustainably.



Mahee Sood wins the Alee Club Miss Teen India 2023

Foundation in Design student Mahee Sood won Alee Club Miss Teen India 2023.

Her journey through auditions, semi-finals and a 9-day training led to a mesmerising grand finale on August 10th at Seven Seas, Delhi.



Tarika Jain nominated for Best Animated Short Film (2D/3D) for her film 'Sunni Sunai'

Communication Design student Tarika Jain has been nominated for the category of Best Animated Short Film (2D/3D) - Student (India) at the 24FPS International Animation Awards 2023 for her film 'Sunni Sunai.' Exploring the theme of fake news in contemporary India, the film delves into the intriguing aspect of how information is manipulated and exaggerated across various media platforms.



Anas Shiekh featured in Vogue India (Jan-Feb Issue)

Anas Sheikh, IAD Alumni was featured in Vogue India (Jan-Feb Issue). Founder of his label 23°N 69°E, Anas shares the spotlight with a dynamic generation of designers who are rewriting the narrative of 'handmade' embracing both sustainability and artisanal craftsmanship.



Karan Kapoor featured in 'Bombay Film Production Magazine'

IAD alumni Karan Kapoor (Interior Architecture & Design, 2017-2021) was featured in an interview with Bombay Film Production Magazine. In the interview, Karan talks about his design journey, philosophy and his current brand 'Patterns & Luxury'. Patterns & Luxury is a home decor brand that creates handcrafted furniture and accessories. The brand's products are made using traditional Indian techniques but with a modern twist.

THE TIMES OF INDIA

India Business International Business Markets Videos Cryptocurrency Financial Calculators TOI Dialogues

Budget 2024 Expectations Highlights: Income tax cheer for common man, infrastructure boost on the cards?

Synopsis

Budget 2024 Expectations Live: Focus on nurturing talent & innovative spirit of Indian youth

"While last year's budget rightly emphasised green growth and sustainability, this year presents a unique opportunity to invest in our most valuable asset—human capital. Specifically, focusing on nurturing the talent and innovative spirit of the Indian youth will be instrumental in driving our digital economy forward. Despite a longstanding debate over the recommended 6% Gross Domestic Product (GDP) allocation to the public education system—a policy instituted six decades past—it is imperative to reassess these metrics in light of current needs and demands. Having forward-looking vision, some experts within design education require particular attention in the upcoming budget. One critical aspect is the imperative to boost the Research and Development (R&D) sector in tandem with strategic investments in infrastructure. Allocating the budget for co-funded research projects between design institutions and private companies, leveraging industry expertise, will be paramount. Providing direct grants to support and equip design labs with cutting-edge tools

[The Times of India, Business Standard, Your Story, The Hans India, Zee Business and ET Education: Dr. Jitin Chadha on Budget 2024 Expectations](#)

INDIA TODAY

News / Education Today / Feature/Opinion / Decoding the Influence: Social media's impact on fashion business management

Decoding the Influence: Social media's impact on fashion business management

Here's how social media marketing is creating an impact on fashion business management. Check complete details.

Synopsis

Sunita Konwar, course leader in Fashion Business Management in Indian Institute of Art & Design, focuses on the transformation brought about by social media platforms and their significance in marketing and promoting fashion brands.

[India Today highlights the insights of \(Prof.\) Dr. Sunita Konwar regarding the influence of social media on Fashion Business Management](#)

FINANCIAL EXPRESS

BUDGET 2024 INDIA NEWS INDUSTRY MARKET STOCK STATS MONEY AUTO TRANSFORMAX

Trending Top Indices Performance Financial Literacy Share Market Live Stocks to V

Experiential learning in fashion education

The role of experiential learning stands as a cornerstone in shaping the next generation of proficient and socially conscious Fashion Designers and Fashion Communication experts.

Synopsis

By Sundeep Ramudamu

Fashion education transcends textbooks and lectures. It thrives on the essence of experiential learning, shaping aspiring designers into visionary professionals, poised to navigate the dynamic and ever-evolving industry landscape. The role of experiential learning stands as a cornerstone in shaping the next generation of proficient and socially conscious Fashion Designers and Fashion Communication experts.

[Financial Express features an article by Associate Prof. Sundeep Ramudamu focusing on Experiential Learning in Fashion Education](#)

APN NEWS

BUSINESS TECH & INDUSTRY ENTERTAINMENT NEW PRODUCTS EDUCATION HEALTH TOURISM SPORTS EDITOR'S COLUMN MAGAZINE

Renowned Celebrity Stylist Shifa Firoz Conducts Masterclass for IAD's Fashion Business Management Students on the Power of Personal Branding



New Delhi – The Indian Institute of Art & Design recently hosted an enlightening masterclass led by renowned celebrity stylist Shifa Firoz, providing Fashion Business Management students with invaluable insights into the fashion and business management domains at the Delhi campus.

In this illuminating session, Shifa shared her extensive experience in the fashion industry, detailing her journey as a celebrity stylist and the intertwined worlds of fashion, design and styling. Her role as a movie costume stylist with Yashraj Films and her association

[The Statesman, The Hindu & APN News: Masterclass by Celebrity Stylist Shifa Firoz at IAD on the Power of Personal Branding](#)

Education Diary

News - State News - Scholarship Exam Notification Competition Exam Results Edu Events

Indian Institute of Art & Design Student Wins The Prestigious Animation Xpress ANN Award 2023

Synopsis

Mumbai: The Indian Institute of Art & Design (IIAD) is proud to announce that Sreeram Jayaram, a student of the Communication Design department (2019-23), has achieved a remarkable milestone by winning the prestigious Animation Xpress ANN Award for the Best Student Film (Animation) in Mumbai.

[India Education Diary, Telegraph, Education Times, Curriculum Magazine, Skill Outlook: Communication Design Student Sreeram Jayaram Wins Animation Xpress ANN Award 2023](#)

News from the world of Education: January 2024

Information on colleges, admissions, scholarships, events, MoUs, and more

Synopsis

Serendipity Arts Festival 2023 collaborated with IIAD for its 'Village Project', which aimed to capture and create awareness of the essence of village life through the power of visual storytelling. IIAD Communication Design students used visual mediums to promote traditional Goan cuisine, craft, and culture.

[The Hindu reports on the collaboration between IIAD and the Serendipity Arts Festival 2023](#)

DOME nine

HOME LATEST WEB STORIES INDIA SPORTS ENTERTAINMENT POLITICS CRIME KNOWLEDGE

2024 colour trends: Designer reveal overused shades and hot new colours

Synopsis

There are many colours which were rich and tasteful in the past years but have taken a back seat with recent trends, people now do not want to opt for basic colours that are dark, rich and overshadow the place, instead, they want to try neon, eye-catching, pastel and vibrant hues. Ankit Bharadwaj, Lecturer of Interior Architecture and Design at the Indian Institute of Art and Design, shares with **News9live** a few colours that have been in trends earlier but are now out of fashion or considered as overpowering.

[TV9 presents Lecturer Ankit Bharadwaj discussing the 2024 Color Trends for Interiors and Home Decor](#)

abp LIVE

HOME NEWS BUSINESS ENTERTAINMENT SPORTS STATES LIFESTYLE TECHNOLOGY FACT CHECK MORE

Happy Diwali 2023: Sustainable Fashion Tips For The Festive Week

This festive season, you can look stunning while also making a positive difference for the planet.

Innovative Tips To Glam Up This Diwali In A Sustainable Way

Smriti Ahuja who is an Adjunct Faculty, at Fashion Design, IIAD said, "Glamming up your Diwali celebrations sustainably is a wonderful initiative that not only adds sparkle to your festivities but also contributes positively to the environment."

[ABP Live: "Sustainable Fashion Tips for the Festive Week" by Smriti Ahuja, Adjunct Faculty, Fashion Design](#)

IN THE NEWS

INTRODUCTION TO FILMMAKING



Masterclasses by Industry Experts for Filmmaking

In the past year, Communication Design students, under the mentorship of Shaaz Ahmed, Associate Professor - Communication Design, IIAID, engaged in a comprehensive series of masterclasses led by industry experts. The main premise of these masterclasses was to offer the students an introduction to filmmaking by exploring the art of meaning-making within the domains of storytelling and the fabric of Indian Cinema. Beginning with the theories of the Kuleshov effect and Eisenstein's montage, these masterclasses aimed to hone their storytelling skills. Through a screening of Dadasaheb Phalke's documentary '*Harishchandrachi Factory*,' students explored Indian cinema's history and the impact of juxtaposing images to construct narratives.

The series began with **Anamika Haksar, a distinguished Filmmaker and Theatre Enthusiast** who shared insights into folk traditions in Indian cinema through her documentary '*Ghode Ko Jalebi Khilane Le Ja Riya Hoon!*'

Following her, **Varun Grover, a versatile Writer, Comedian and Filmmaker** imparted valuable lessons on storytelling and narrative construction. Rooted in his unique techniques of narrative-making, he expanded upon his style of narrative making, emphasising the crucial aspects of empathy and sympathy in the process of narrative construction.

Esteemed Actor and Filmmaker MK Raina led a masterclass on Indian New Wave Cinema, highlighting the history of non-commercial parallel cinema. He also emphasised the importance of government support and showcased '*Uski Roti*' during the session, underscoring cinema's artistic evolution beyond financial motives.



INTRODUCTION TO FILMMAKING



Renowned Filmmaker and Production Designer Vandana Kataria, recognised for her award-winning work in "*Byomkesh Bakshi*", shared insights on the art of production design.

Sudhanva Deshpande, a Theatre Director and Actor, conducted an immersive workshop titled "Acting for Directors," providing students with a unique perspective on directing actors. Shaaz Ahmed himself explored the realm of VFX, imparting practical skills in image manipulation and green screen techniques.

The masterclasses concluded with **Composer and Sound Designer Anirban Ghosh's** session, enriching students' understanding of the art of sound nuanced filmmaking.

An **Independent Filmmaker with expertise in video production, Anant Raina** led a longer comprehensive module. Through his incisive critique, he navigated students towards larger platforms, broadening their horizons significantly in the process.



Following the masterclasses, students divided into eleven groups collaborated to produce documentary and fiction films. The films explored topics like G-20's green curtains, spirituality, colour blindness and more. The documentaries showcased diverse perspectives with vivid and impactful storytelling, serving as a platform for learning and artistic growth.



CRAFT CLUSTER — VISITS

Fashion Design students visit Mundra and Bhujpur, Gujarat, exploring Batik traditions

Third-year fashion design students embarked on a transformative journey to Mundra and Bhujpur, Gujarat, delving into the rich heritage of *batik* print clusters. As part of their craft project, the aim was to immerse themselves in the processes, people and spaces at the grassroots level, where the art of *batik* thrives. Students meticulously studied the *batik* printing process at eight units across Mundra and Bhujpur.

Through the documentation of *batik* motifs and tracing its traditional journey, students analyse its relevance in contemporary scenarios. This initiative aims to spotlight the narratives, struggles, innovations and craftsmanship of master artisans, fostering a deeper appreciation for their work.



CRAFT CLUSTER — VISITS

Fashion Design and Fashion Communication students explore Jaipur's Craft Heritage



Second-year students of the Fashion Design and Fashion Communication department embarked on an enriching outstation trip to Jaipur, where they delved into the vibrant world of traditional crafts and cultural heritage. Students visited the well-known Anokhi Museum and the captivating Wabi Sabi in Bagru. The purpose of the visit was to explore the various crafts of Jaipur and to deeply understand and appreciate the artistry involved.

The trip aimed to demonstrate students how communities unite and cooperate, with a focus on crafts like *Dabu* printing, *Jajam* and Indigo dyeing (*Bagru*), all of which have a unique identity and GI (Geographical Indication) of their origin. Students were encouraged to see clothing and architecture as interconnected elements rather than separate entities.



Fashion Design Students Visit Tarun Tahiliani's Studio



In line with IAD's industry-immersive curriculum, third-year fashion design students engaged with the acclaimed Indian fashion designer Tarun Tahiliani at his Gurgaon-based studio. Guided by Richa Sood (Assistant Professor, Fashion Design), the session served as a rich interaction by Tahiliani, expanding upon his creative process, studio practices and market-driven design ethos.

In this session, Tahiliani talked about the essentials of becoming a designer: commitment to practice and community, caution against information overload and the need for continuous exploration to develop a unique voice. Witnessing Tahiliani's vision materialise into exquisite garments at his studio, students gained in-depth insights into the lifecycle of a design. This immersive experience aimed to elevate students' technical skills and deepen their comprehension of the artistic and strategic facets crucial for success in the fashion industry.

Highlighting the essence of Indian techniques beyond bridal wear, Tahiliani advocated for sustainability, remarking, "Indian fashion is not about trends; it's timeless." This philosophy mirrors his design process, described by him as a constantly rotating wheel. He emphasised balancing demands with personal preferences, underscoring, "Fashion is not to wear you. You wear fashion."

Tarun Tahiliani also shared insights on ethical sourcing, responsible production and keeping caution against impractical designs. Drawing inspiration from German designer Karl Lagerfeld's career, he differentiated between being a great designer and a business-savvy individual. He advised, "To be a great designer, you don't have to understand business. But if you want to have your own business, then you have to understand business; otherwise, work for a brand"

According to him, young designers should focus on developing a unique selling proposition (USP) and prioritise the luxurious feel of the design over a brand logo. Echoing the sentiments of the late Minal Modi's (Tarun's eternal muse), he expressed, "I don't need a logo to tell me if it's a luxury. I put my hand in the bag and my hand will tell me if it's a luxury or not."



Watch the Tarun Tahiliani Studio Tour video [here](#)



Jessica Toppo

Production & Design Executive,
Udayan Care, IIAD Alumni

Repurposing Threads of Empowerment with Jessica Toppo at Udayan Care

In the sphere of fashion design, where luxury often overshadows everyday struggles, IIAD alumni Jessica Toppo's journey of design weaves a different narrative. A designer with experience working for fashion giants like Burberry, Aneeth Arora and Global Desi, she found her true calling in empowering marginalised voices. As the Production and Design Executive at Udayan Care—an NGO uplifting marginalised children, women and youth across India—her work vividly depicts the intersectionality of design through inclusivity and a sense of social responsibility.

Established in 1994 by Dr. Kiran Modi in Delhi, Udayan Care is an NGO dedicated to advocating Child Rights. Operating in 36 cities across 15 states in India, the organisation, under Dr. Modi's leadership as Founder & Managing Trustee, Udayan Care, focuses on empowering vulnerable children, women and youth.

At the helm of repurposing and reinvention initiatives, Jessica empowers these individuals at Udayan Care through vocational training. Whether it's stitching, beauty therapy, or block printing, these skills add value to the lives of these beneficiaries—single mothers, children and youth—uplifting them towards self-sufficiency.

Reflecting on a fashion show by the NGO students, Dr. Modi shares, "While Jessica designed the garments; our own children from different homes became the models." Highlighting the resilience and hope exhibited by children navigating through trauma, abuse, poverty and apathy, she quotes the line from the movie *Gone With The Wind*, "Tomorrow is another day."

Challenging the conventional 'trickle-down' approach in the fashion industry, Jessica emphasises the importance of the 'trickle-up' theory she learnt while working at the NGO. "I get to explore things I wouldn't have otherwise," she shares, shedding light on the valuable lessons about sustainability—making the best of available resources. In contrast to the tendency of designers to get carried away, Jessica advocates for a mindful approach, emphasising the significance of minimising waste in the creative process.

Watch the Udayan Care Studio Tour video [here](#)



WHAT'S NEXT?

Unfolding into a future of boundless possibilities, sustainable solutions and positive social change

In this edition of our newsletter, we delved into the compelling theme of intersectionality in design, tracing its influence across various facets of our educational ecosystem. From the innovative projects of our students to the immersive experiences of our industry-integrated masterclasses and workshops, we've witnessed how intersectionality enriches the fabric of design.

Looking ahead, our goal is to not just discuss but to actively integrate intersectional principles into our design ethos. We aspire to empower our students to cultivate a consciousness of equity in their creative processes.

As our students navigate this evolving design paradigm, we encourage them to transcend conventional boundaries, embrace their unique perspectives and acknowledge the multifaceted nature of human identity. By doing so, they can create designs that resonate deeply with diverse cultural contexts, fostering inclusivity and meaningful connections within society.

Building upon the foundation laid by our exploration of intersectionality, our upcoming issue will explore the overarching theme of 'Design Matters'. While intersectionality sheds light on the complexity of identities and cultures, 'Design Matters' aims to deepen this conversation by addressing biases and bridging gaps between the design industry and the community.

This theme will shift our focus from merely understanding diverse experiences to actively using design as a catalyst for social impact. We seek to not only enhance accessibility but also dismantle systemic inequalities, showcasing how design permeates every layer of our daily lives.

In the following issue, we will showcase final-year student projects that offer insights into the continued exploration of design within the broader scope of the humanities.

In addition to our thematic exploration, the Indian Institute of Art & Design is gearing up for a series of exciting events. From the highly anticipated Graduate Show to the Industry Conclave, Craft Mela and REMIX, each event promises to exceed expectations in scale and quality. Stay tuned for an unparalleled showcase of creativity and innovation.

Implicitly, our commitment to intersectionality remains fluid, woven into the very fabric of our design philosophy. From macro perspectives to micro details, our aim is to create a dynamic environment where diverse voices thrive and design truly matters.

*Image Credit - Tanushka Goyal
Communication Design Department, Batch 2021 - 2025*

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