

February 2025 Issue



PREFACE

What begins as a ripple often creates waves of change. Ten years ago, a seed was planted to reimagine design education in India. This journey—from questioning established norms to nurturing critical thought—has redefined possibilities for generations of design thinkers. As these pages trace IIAD's decade of exploration and growth, they document the shift of design from an alternative career choice to a mainstream one. Each milestone celebrates the individuals and communities who've shaped this journey—alumni, faculty, staff—the IIADians whose collective efforts continue to influence the future of design education and creative practice.

In frame:
Naseeb Sihag's collection Ghersa at the prestigious
World of Wearable Art (WOW) platform..
(Fashion Design course, Batch 2020-2024)

CONTENTS

04



Founder's Note

25



COO's Note

05



Events & News
Celebrating 10 Years Of IIAD

26



10 Years Of Making A Difference

06



IIAD Through The Years

30



Events & News
Serendipity

17



Director's Note

32



Industry Connect

18



Commitment To Communities

37



Stories Of Impact

What Does It Take to Reimagine Design Education in India? IIAD's 10-Year Journey

The story of IIAD is rooted in a bold vision of exploration, experimentation and collaboration. For decades, India's higher education has remained anchored in traditional domains—engineering, medicine and management—while design struggled to find its place in mainstream education. Recognising this need, the institution was established in 2015 with a clear purpose: to redefine design education in India. While institution-building is often romanticised, those early years demanded unwavering conviction.

One major challenge was shifting traditional mindsets. Parents typically steered their children toward conventional careers like medicine, engineering or management, viewing design as an alternative discipline. Looking back, it's encouraging to see greater acceptance of design. We are grateful to have contributed to bringing design education into mainstream recognition and reshaping its perception in India.

Our academic association with Kingston School of Art, Kingston University, London was a defining milestone. Partnering with such a reputable institution while IIAD was still in its formative stages affirmed the strength of our vision. The validation was particularly significant. Despite their module-based approach, they recognised the value of our innovative project-based model, endorsing our efforts to prepare graduates for forward-thinking and ethical design practices.

The soul of IIAD is its people—individuals who have shared and nurtured this collective vision. Our founding team includes but is not limited to Prof. Usha Nehru Patel (Dean-Academics), Simrat Joshi (Chief Operating Officer), Kishore Chakraborty (Course Leader, Foundation in Design), Pankaj Narain (Associate Professor, Foundation in Design), Anshul Tyagi (Senior Manager, Information Technology) and many more. Together, they stand as pillars of this ongoing journey continuing to foster an experiential, interdisciplinary environment.

Today, with over 1000 students and a robust alumni network making waves across the industry, we stand at the cusp of our next big leap. Success is not defined by the brands our graduates work with, but by the lasting impact they make. Our alumni hold good positions in the industry, lead entrepreneurial ventures and are change-makers—completing a full circle from students to employment generators. The scale of our alumni network is global, with many pursuing higher education at reputed international universities.

As we step into the next decade, the foundation laid over the past ten years paves the way for a new phase of growth and innovation. A five-acre campus in Gurgaon marks this next chapter—rooted in first-principle thinking, it is designed to set new benchmarks in design education. With the current campus at full capacity, this expansion defines the trajectory for the years ahead. The new facility will house advanced labs for ceramics, woodwork and metal, along with open-air spaces, performance areas and an art gallery—perhaps a first for a design school.

Ten years in hindsight may not seem like a long time, but living every moment of IIAD's journey from its inception tells a story of growth, challenges and meaningful impact. To every parent, student and team member who helped build this institution—your trust has been our greatest strength. Let's keep the momentum going.



Jitin Chadha

Dr. Jitin Chadha

Founder & CEO, IIAD

“Ten years in hindsight may not seem like a long time, but living every moment of IIAD's journey from its inception tells a story of growth, challenges and meaningful impact.”

CELEBRATING 10 YEARS OF IIAD

An Evening Of Milestones, Memories And The Road Ahead



Marking ten years of creativity, collaboration and growth, the 10th Anniversary Annual Party brought together faculty and staff to reflect on IIAD's journey, recognise contributions and celebrate the community that has shaped its success. The event underscored a decade of innovation and a strong sense of belonging that has fueled the institution's evolution.

The evening began with an address by Dr. Jitin Chadha (Founder & CEO) who shared personal anecdotes and key milestones from the institution's journey. In his remarks he talked about IIAD's growth, highlighting collaboration, resilience and a commitment to excellence while evoking nostalgia for its early years.

A highlight of the evening was the recognition of long-standing faculty and staff whose dedication has been crucial in shaping IIAD's academic and cultural ethos. Special awards were presented to individuals whose efforts have reinforced the institution's vision and growth.

A panel featuring founding members offered insights into IIAD's formative years, discussing early challenges, milestones, and the principles that continue to guide its approach to education. Their discussion also offered valuable perspectives on the principles that continue to guide IIAD's approach to education and institutional development.

As IIAD enters its next decade, the 10th Anniversary Celebration not only honoured past achievements but also set the stage for new opportunities and continued excellence in design education.

IIAD THROUGH THE YEARS



2015

INTAKE OF THE 1ST BATCH

In 2015, the Indian Institute of Art & Design (IIAD) began its journey in New Delhi. It was driven by a vision to redefine design education in India. With a cohort of just 90 students, the institution set out to challenge the dominance of conventional education, which prioritised engineering and management.

IIAD introduced a project-based, interdisciplinary curriculum. This approach encouraged exploration and innovation. The early days were not without challenges. As a new-age institution, IIAD had to break away from traditional frameworks and establish a transformative approach to learning.



2016

ACADEMIC VALIDATION BY KINGSTON UNIVERSITY

In 2016, IIAD achieved another significant milestone with academic validation from Kingston University, London, for three courses: Fashion Design, Interior Architecture & Design and Communication Design. Recognition from a leader in design education reinforced the institution's commitment to advancing global design pedagogy and affirmed the rigour of its academic framework. This validation not only strengthened its credibility but also positioned graduates for greater opportunities in higher education and professional practice worldwide. While Kingston follows a module-based system, its endorsement suggests that practical, real-world learning is gaining wider recognition as essential in design education. This reflects a broader shift in the field, where traditional, theory-driven methods are increasingly complemented by practice-oriented models.





2017



RE-IMAGINING THE CAMPUS

A design school's identity is shaped as much by its pedagogy as by its spatial experience. In 2017, the Okhla campus was redesigned to be less institutional and more creative. To become a design school, the campus had to reflect openness, flexibility and spaces for collaboration, experimentation and display—serving an informal and dynamic atmosphere.

Set against the industrial backdrop of Okhla, the campus was redesigned to feature an exposed red-brick and white-plastered finish, balancing raw materiality with a refined aesthetic—a design microcosm of its own. Its spatial organisation fostered organic interactions—each floor was divided into three sections, encouraging cross-cohort engagement and an exchange of ideas. Modular studios were designed with collapsible walls that can seamlessly be converted from classrooms to exhibitions spaces. Specialised labs and open exhibition areas allowed for flexibility in learning. The redesigned campus provides a setting where dialogue, experimentation and collaboration unfolds naturally





2018

MAKING IT BIG IN THE INDUSTRY

2018 was a year of significant milestones. The institute distinguished itself as the sole Asian representative at the prestigious Cumulus Paris Conference, where the then Fashion Design Course Leader Saumya Pande presented her research on the 'Kheta' craft, an indigenous practice from Bihar. This year also marked the time for an action-packed tete-a-tete among industry leaders and students at the World Industrial Design Day celebrations with the Association of Designers of India (ADI), exploring emerging trends. Furthermore, student talent was celebrated at Mela Phulkari, with Kamaljeet Kaur's Phulkari artwork, a foundation year project, winning the exhibition. These achievements underscored IIAD's commitment to fostering innovation, preserving traditional crafts and providing students with invaluable platforms to showcase their work.



2019



1ST GRAD SHOW LAUNCHED FASHION BUSINESS MANAGEMENT

2019 witnessed the first Graduate Show marked a defining moment as its founding batch presented their work to industry leaders, faculty and families. Held over two days at the campus, the exhibition transformed studio spaces into immersive showcases across Interior Architecture & Design, Communication Design and Fashion Design.

A distinguished panel of guests, including names like Dr. Shashi Tharoor (Member of Parliament), Sunil Sethi (Chairman, FDCI), Anuradha Kumra (President-Apparel, Fabindia Overseas Pvt. Ltd) and many more engaged with the projects, while the fashion show spotlighted collections addressing socially relevant themes. Awards were conferred across disciplines. The event set a high standard for future graduates, reinforcing the institution's commitment to industry engagement and academic rigour.

The same year, IIAD introduced the Fashion Business Management programme, acknowledging the industry's need for professionals who balance creativity with strategic business insight. This expansion reflected IIAD's commitment to continuously evolving its curriculum, ensuring relevance in an ever-changing design landscape.





2020

1ST CONVOCATION CEREMONY

In 2020, IIAD had its first convocation ceremony at the India International Centre, New Delhi, for the Batch of 2015-2019. Professor Steven Spier, Vice-Chancellor of Kingston University, London, awarded degrees in Fashion Design, Interior Architecture & Design and Communication Design. Faculty members were also recognised with Postgraduate Certificates in Learning and Teaching in Higher Education.

Reflecting on IIAD's efforts to create a paradigm shift in design education, Professor Spier remarked, "You are now part of a global community – you are also a Kingston alumni. This is just the beginning of our relationship and association."





2021



COVID YEARS OVERNIGHT TRANSITION TO ONLINE LEARNING

The COVID-19 pandemic presented unprecedented challenges worldwide, disrupting health, economies and daily life. At IIAD, faculty and staff quickly adapted to ensure continuity in education. Online classes, meetings, webinars, and digital submissions became the new norm, allowing students to stay connected with mentors, share their work and maintain a sense of community despite physical separation.

The determination of faculty and students across departments enabled the institution to navigate these challenging times effectively. Through a commitment to social distancing and a collaborative spirit, the IIAD community ensured that learning continued seamlessly, proving that even in adversity, they are stronger together.





2022

LAUNCHED AND ACADEMY INTRODUCED FASHION COMMUNICATION

The challenges of the pandemic pushed IIAD to innovate, refining its hands-on pedagogy for the digital space. Building on this experience, Dr. Jitin Chadha launched AND Academy—a dedicated online upskilling platform for design education. With live, interactive classes that mirror studio-based learning, AND Academy extends IIAD's commitment to industry-ready education beyond traditional boundaries.

Designed for both aspiring designers and working professionals, it offers diploma and postgraduate diploma programmes in Graphic Design, Interior Design, UX Design and Motion Graphics—making quality design education more accessible and relevant.





2023

CAMPUS SIZE EXPANDS FROM 75000 SQ FT TO 85000 SQ FT

IIAD expanded its campus from 75,000 sq. ft. to 85,000 sq. ft. to accommodate its newly introduced Fashion Business Management programme at both graduate and postgraduate levels. The expansion meant additional flexible, well-equipped studios for collaboration, discussion and exhibition, ensuring students had the resources needed for a hands-on, interdisciplinary learning experience.





2024

1000+ STUDENTS

Reaching over 1000 students in 2024 marks a significant milestone for IIAD, driven by strategic outreach, networking and its distinctive pedagogical approach. The journey was not without challenges, particularly in shifting traditional mindsets. Design was often viewed as an alternative discipline, with parents steering their children toward more conventional careers in medicine, engineering, or management. However, through consistent efforts like the Industry Conclave, Luxury Symposium and Graduate Showcase, IIAD has played a key role in elevating the visibility and acceptance of design education. This milestone demonstrates the growing recognition of design as a legitimate and mainstream career path in India.





2025

PLANS FOR A NEW CAMPUS SET IN MOTION

As IIAD enters its next decade, plans are underway for a new, larger campus in Gurgaon—one that embodies the essence of design in both form and function. A design school must itself be a space that inspires creativity, fosters innovation, and enables critical thinking to flourish. Apart from the scale this expansion is about creating an environment where hands-on experimentation, cross-disciplinary collaboration and immersive learning can thrive.

Set on five acres, the new campus is rooted in first-principle thinking and is designed to set new benchmarks in design education. With the current facility at full capacity, this move defines IIAD's trajectory for the years ahead. The campus will feature advanced labs for ceramics, woodwork and metal, alongside open-air spaces, performance areas and an art gallery—perhaps a first for a design institution. The roadmap is already in motion, ensuring that IIAD continues to evolve, shaping the future of design education in India.



Celebrating a Decade of Design Excellence at IIAD

This year marks a significant milestone: the tenth anniversary of the Indian Institute of Art and Design (IIAD). As we celebrate this achievement, we reflect on our journey, impact and the possibilities that lie ahead.

IIAD was founded to bridge the gap between design, society and industry by transforming how design is taught, learned and practised in India. Over the past decade, this vision has evolved into an institutional ethos, where design is understood as a form of meaning-making, deeply embedded in questions of technology, ideology, history, cultural identity and economics. This approach has fostered a heightened awareness of contemporary concerns such as sustainability, ethics, responsible production practices and, most importantly, cultural identity.

At the heart of our philosophy is a commitment to a multidisciplinary, learner-centric environment that encourages students to become critical thinkers and reflective practitioners in design and management. IIAD's pedagogy moves beyond traditional, compartmentalised, subject-based learning. Instead, it nurtures an open-ended, inquiry-driven approach where students analyse challenges from multiple perspectives, construct arguments, identify contradictions and develop innovative solutions.

Our graduates emerge as industry-ready professionals with the adaptability and purpose to navigate an ever-evolving design landscape. They carry a legacy of excellence, curiosity and lifelong learning, shaping industries and communities through their creative and strategic contributions.

As we step into the next decade, IIAD remains committed to fostering innovation and shaping the future of design education. More than just an institution, IIAD is a dynamic and collaborative community where ideas take shape and possibilities unfold.

We extend our heartfelt gratitude to our students, alumni, faculty and partners who have been integral to this journey. Thank you for your continued support and engagement—we look forward to the exciting path ahead!



Prof. Usha Nehru Patel

Director - Academics, IIAD

“More than just an institution, IIAD is a dynamic and collaborative community where ideas take shape and possibilities unfold.”

COMMITMENT TO COMMUNITIES

NATIONAL MUSEUM, NEW DELHI

Redesigning Museum Experiences



The digitisation of galleries at the National Museum, New Delhi, remains one of the most notable contributions by Communication Design students (Batch 2018-2022), reflecting the institution's deep-rooted commitment to community engagement. Under the guidance of Shaaz Ahmed (Associate Professor, Communication Design) and Inderjit Singh Jassel (Assistant Professor, Communication Design), and in collaboration with Himanshu Sabarwal (Director, Tricolor India Schauspiel Pvt. Ltd.), the students developed interactive installations that integrate technology with historical narratives, enhancing visitor engagement.

Among their contributions, the National Museum Tour Application was developed to provide digital access to museum halls and collections. Multi-touch walls were introduced as an intuitive alternative to traditional kiosks, allowing visitors to explore maps, texts and images through an interactive interface.

In the Buddha Gallery, rotoscope animations brought the life of Buddha to visitors through eight animated films referencing Ajanta paintings and sculptures from the museum's collection. An interactive pond projection was designed to create a sensory experience, responding to movement by generating ripples while

conveying historical content. Also, a 270-degree projection was developed for the Central Asian Antiquities Gallery illustrating the spread of Buddhism, accompanied by digital character designs inspired by the Bezeklik murals of China.

In the Company Paintings Gallery, two East India Company paintings were reinterpreted as digital projections, creating a more immersive engagement with the artworks. At the gallery's exit, a photo booth was designed to allow visitors to step into history by placing themselves within the visual language of period paintings. Across various exhibits, transparent OLED screens and holographic projections were incorporated to introduce new layers of storytelling, integrating archival material with contemporary digital interventions.

By integrating animation, immersive projections and interactive design, this initiative underscores the role of communication design in making cultural heritage more accessible to the public, demonstrating how museums can evolve into dynamic spaces of learning and engagement.

PINK TOILET PROJECT, PVR NEST

Empowering Women Through Inclusive Design

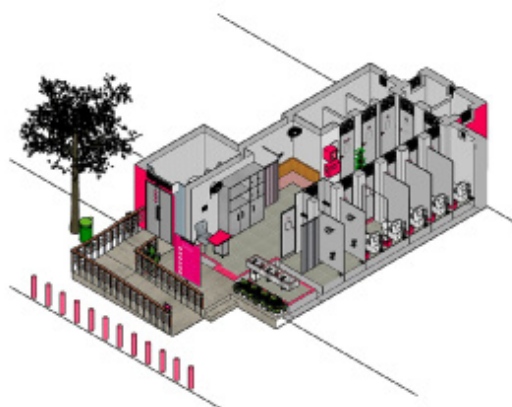


Interior Architecture & Design students (Batch 2020-2024) under the guidance of Prof. Snehashu Mukherjee (Course Leader, IAD) and Rashim Mahajan (Associate Professor, IAD), collaborated with PVRNest and C4Y to propose a redesign of "Pink Toilets" in Delhi, aimed at creating safer, gender-friendly public spaces for women. This initiative reflects a conscious effort to improve public spaces with a focus on accessibility and inclusivity.

This project-proposal presented by students enhanced existing facilities by incorporating ramps for wheelchair accessibility, dedicated washrooms for differently-abled children and designated breastfeeding and relaxation areas to meet the diverse needs of women in public spaces. Beyond these physical improvements, the proposal included initiatives to promote hygiene awareness, such as information on menstrual health and the proper use of sanitary pads and incinerators.

Incorporating thoughtful signage design ensured the facilities were easily identifiable, allowing women to access these spaces with confidence, even in busy urban settings. By focusing on comfort, safety and universal access, the redesign improved the functionality of the spaces and attempted to empower women and increase their participation in public life.

Focused on safety, hygiene and universal access, this initiative contributes to the broader goal of enabling women's physical and economic mobility and underscores the role of design in shaping spaces that serve diverse communities. It also highlights a continued commitment to fostering more inclusive public environments, ensuring that the needs of women and girls are met in everyday urban settings.



THREADS OF HERITAGE

Celebrating Bihar's Hidden Embroidery



The Kheta exhibition, hosted at the National Crafts Museum & Hastkala Academy in New Delhi, marked a significant effort in shedding light on the unique form of reversible quilt embroidery tradition of the Shershabadi women from Kishanganj, Bihar. It was organized by Zameen Astar Foundation (ZAF) and Azad India Foundation (AIF) in partnership with the Indian Institute of Art and Design (IIAD), Delhi. Under the mentorship of Prof. Saumya Pande (then Course Leader Fashion Design), IIAD students designed an exhibition that provided these artisans with a rare opportunity to bring their craft into public view, acknowledging the community's cultural heritage.

Students from various departments, including Fashion Design, Communication Design and Interior Architecture & Design, worked alongside the Shershabadi women, documenting their craft and history. Fashion Design students explored the relationship between technique and cultural expression, while Communication Design students created collaterals and a film on the lives of women. The exhibition space, designed by Interior Architecture & Design students, reflected the Shershabadi community's life and work.

Kheta, an intricate and time-honoured quilting technique passed down through generations, involves repurposing old sarees to create vibrant geometric patterns. While sharing origins with other regional quilting traditions like Kantha and Sujni, Kheta's designs are distinctly shaped by the community's daily life, with motifs inspired by nature and local culture. The exhibition also hosted workshops and talks that provided valuable context to the craft, offering insights into its cultural and social significance.

Kheta's inclusion in the national conversation on cultural preservation and migration is a reflection of its potential to become a cultural marker for the Shershabadi community. This initiative not only gave visibility to an extraordinary craft but also helped empower the artisans, creating new pathways for their economic and social upliftment.

INNOVATIVE PRESERVATION

Sunder Nursery, Delhi, World Heritage Garden



Sunder Nursery, a 90-acre park in New Delhi managed by the Aga Khan Trust for Culture (AKTC), has evolved into a dynamic public space, drawing thousands of visitors each week. While its landscaped gardens, water features, and curated events keep the park buzzing, the centuries-old monuments scattered across its expanse remain underutilized. Recognizing this gap, students of IIAD embarked on Reimagining Heritage—a project aimed at integrating these architectural treasures into contemporary public life.

Under the guidance of faculty members Madhu Pandit, Mani Sharma, and Course Leader Prof. Snehanshu Mukherji, Interior Architecture & Design students (Batch 2020- 2024) explored ways to activate four key monuments—the Sunder Burj, Sunderwala Mahal, Lakkarwala Burj and the Garden Pavilion. The project began with rigorous research, including architectural assessments, structural analyses and historical studies. Additionally, students observed visitor behavior throughout the day to understand how different demographics interacted with the space.

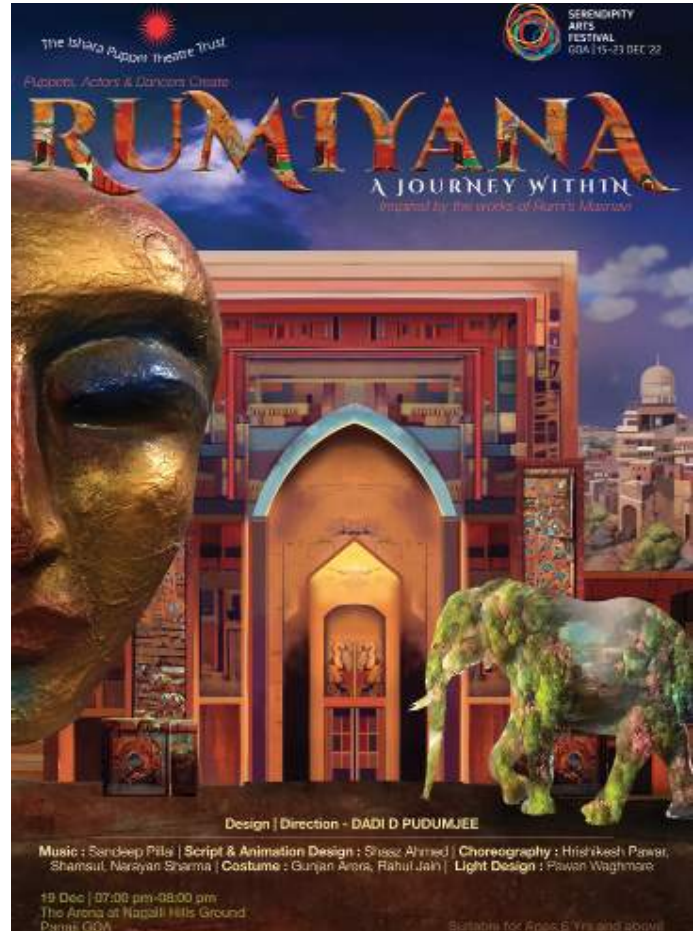
Among the standout proposals was Ghalib: The Untold Story, an interactive installation that narrated lesser-known aspects of the poet's life through spatial storytelling. Bird Chess, a playful

intervention at the Garden Pavilion, encouraged visitors to engage with the site through a nature-inspired strategy game. Other concepts explored sensorial experiences—such as using projected patterns, mirrored surfaces, and light installations to accentuate the architectural details of the monuments. Some proposals transformed forgotten spaces into quiet reading nooks, immersive audio zones, or open-air storytelling venues that seamlessly integrated history with contemporary leisure.

By reimagining the role of heritage in a modern urban landscape, students have demonstrated how design thinking can bridge the past and present, ensuring that these historic sites continue to be relevant and accessible for future generations.

A MULTIMEDIA EXPERIENCE

RUMIYANA by Master Puppeteer of India, Dadi Pudumjee



RumiYana stands as another significant chapter in IIAD's ten-year journey, marking an intersection of design, storytelling, and performance. Inspired by Rumi's Masnavi, the production follows his signature storytelling style—layered narratives that explore the search for the self.

A collaboration with The Ishara Puppet Theatre Trust, led by Dadi Pudumjee, the show brought together puppetry, live performance, animation, and music to interpret themes of identity and transformation. At its heart was a dialogue between a contemporary seeker and a guiding master, evoking the relationship between Shams and Rumi.

Students from IIAD's Communication Design (Batch 2019- 2023) department, mentored by Associate Professor Shaaz Ahmed, played a key role in shaping the visual experience. Shaaz Ahmed, along with Inderjit Singh Jassel (Assistant Professor, Communication Design), developed the script and animation, while Associate Professor Gunjan Arora designed the costumes. Students—including Sreeram Jairam, Rishabh Jain, Harshul Grover, Simranjeet Singh Bhutani, Nanki Ghuman, Nandini Sharma, Tanvi Gupta and Amartya Chakraborty—worked on animation and production, expanding the possibilities of multimedia in puppet

theatre.

Premiering at the India Habitat Centre in Delhi before travelling to the Serendipity Arts Festival in Goa, RumiYana was met with appreciation for its inventive approach. It was later performed at Ahmedabad's Natrani – Darpana Academy of Performing Arts and Mumbai's NCPA, reinforcing IIAD's engagement with meaningful cultural projects.



INSTALLATION AT SELECT CITY WALK, DELHI

Addressing
Over-Consumerism
and Plastic Waste



In 2020, Select Citywalk marked Valentine's Day with an initiative that shifted the focus from celebration to reflection—on the plastic we consume and its impact on the planet. Second-year Communication Design students collaborated with the Citywalk team to create installations that explored themes of consumption, waste and responsibility through material and form.

Plastic D'Evil of Convenience by Kanngan Jain, a five-foot sculpture of a human figure trapped in plastic, depicted society's entanglement in convenience-driven consumption. **Hidden Beauty of Delhi** by Dhairya Sheel Rawat took a different approach—peeling back layers of urban chaos, from traffic and noise to landfills and pollution, to reveal an imagined city free from environmental degradation.

Aryamann Rajkhowa's **Plastic Minar** reinterpreted the Qutub Minar using plastic bottles and other discarded materials. A striking commentary on waste and legacy, the installation posed a

question—if we continue on this path, what monuments of plastic will we leave behind? Pratishtha Purwar's six-foot tall, interactive pin art installation **We Pledge** invited visitors to leave an imprint, symbolising a pledge toward sustainability.

Students spent weeks conceptualising and refining these works under faculty mentorship, engaging in discussions with the Select Citywalk team. Displayed prominently in the mall, these installations became focal points for dialogue, challenging passersby to rethink everyday choices and their lasting impact.

INSTALLATION AT RED FORT, DELHI

For IGNCA's Aatmanirbhar Bharat Centre for Design



Inspired by the Shamiana, a traditional Indian retractable canopy, Interior Architecture & Design students and faculty showcased "Shamiana," a sustainable art installation at the Craft & Design Exchange Forum within the Aatmanirbhar Bharat Centre for Design at the Red Fort on April 6-7, 2024. This event promoted collaboration among artisans and designers to advance India's heritage economy. The structure, made of interlinked bamboo tetrahedrons, served as an inviting entryway to the exhibition.

The installation incorporated Shola Pith, a Bengal-based craft, with handcrafted Chand discs and Kadamb garlands by artisan Gourav Malakar and his team. These elements, along with coloured acrylic and paper, highlighted traditional craftsmanship within a contemporary framework.

Students developed the modular structure through prototypes and on-campus assembly before installing it at the venue. The final composition of suspended tetrahedrons created a striking interplay of form, colour, and craft. The Shamiana stands as a testament to the intersection of heritage and innovation, reinforcing the role of design in sustaining India's rich artisanal traditions.

How can we empower students to make meaningful contributions in an ever-evolving world?

When we embarked on the journey to establish IIAD a decade ago, our mission was clear: to nurture students who would not only create but also innovate and cultivate leaders who could shape a more thoughtful, inclusive and sustainable world. At the heart of this vision has been a guiding question that continues to inspire and challenge us: How can we empower students to think critically, create purposefully and make meaningful contributions in an ever-evolving world?

Academics, of course, form the backbone of any educational institution. But what makes a design school thrive is the ecosystem that surrounds it—the infrastructure, the services, the people and the culture that shape the everyday experience of our students. A thriving design institute requires an intricate support system that ensures seamless student experiences, career pathways and institutional excellence.

Over the years, we have worked tirelessly to build an environment where learning extends beyond the classroom, where every interaction, every service and every space is thoughtfully designed to inspire creativity and collaboration.

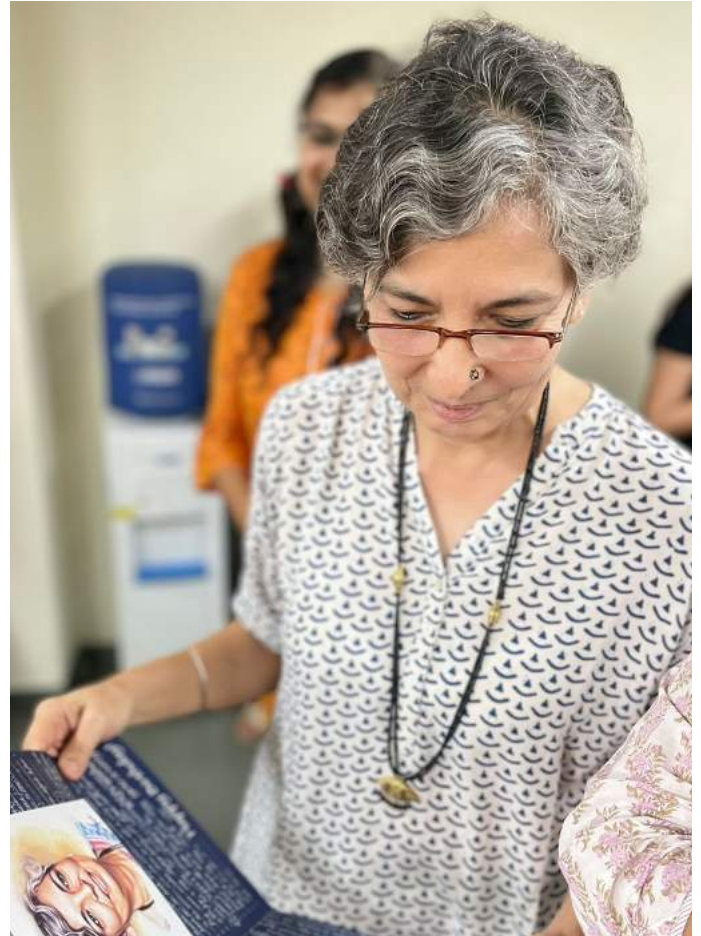
Setting up the IT department was one of our priorities, ensuring that students and faculty had access to cutting-edge technology that facilitates seamless learning. Our student services division was built to support the holistic growth of every learner, providing support, mental health resources and guidance throughout their academic journey. Admissions and outreach have played a crucial role in bringing together a diverse student body, ensuring that IIAD remains a melting pot of ideas, cultures and perspectives.

The Career Services Division, another integral part of this ecosystem, bridges the gap between education and industry, preparing students for the dynamic landscape of design professions. From industry collaborations to placement opportunities, this division ensures that our graduates step into the world confidently, equipped with the skills and mindset to excel.

Behind the scenes, the communications team has worked relentlessly to shape the narrative of IIAD, ensuring that our vision reaches aspiring designers across the country. The Human Resources department has been integral to IIAD's growth, identifying and supporting the people who bring its vision to life. The support staff—administration, housekeeping, security—has been the backbone of this institution, ensuring that every detail, no matter how small, contributes to a seamless student experience.

What sets IIAD apart is that everything—academics, services, infrastructure, and community—comes together under a shared vision. Every department, every initiative, every effort is aligned to create a cohesive and enriching experience for our students. It is this synergy that makes IIAD not just an institute, but a thriving, dynamic space where ideas flourish and futures are built.

As we celebrate a decade of IIAD, we take pride in what we have built together. But more importantly, we look ahead with excitement—continuing to shape an institution that doesn't just teach design but designs the future of education itself.



Simrat Joshi

Simrat Joshi

Chief Operating Officer, IIAD

“ Every department, every initiative, every effort is aligned to create a cohesive and enriching experience for our students ”

10 YEARS OF MAKING A DIFFERENCE

EXCELLENCE IN DESIGN EDUCATION

Marking 10 Years of Inspiring Creativity
and Transforming Ideas

For over ten years, IIAD has redefined design education through its innovative project-based learning, collaborative studio culture and strong industry ties. At the core of this award-winning trajectory is the distinctive "learning-by-doing" approach. This has been a key factor in the institute receiving the Excellence in Design Education award by the Economic Times in 2021, as well as recognition as a Leading Design College in 2024. These awards reflect the institution's dedication to bridging the gap between industry and academia.

Unlike traditional education models, where students passively absorb knowledge, IIAD's approach actively engages students as creators and problem solvers from day one. Through its 'Live Projects' initiative, students engage directly with real clients, manage actual budgets and transform creative ideas into industry-ready solutions. Notable collaborations, such as the National Museum Project, the Pink Toilet initiative and Projection Mapping for the Martyr's Memorial Museum, showcase how this industry-integrated curriculum prepares students for industry demands.

Recognised as the **Best Communication Design College in India** by **Asia Today** in 2021, the curriculum at IIAD reflects its strong focus on real-world engagement in communication design. Students tackle client briefs and collaborate with industry partners, providing both creative and practical solutions. Key projects include the Serendipity Arts Festival 2023, where students celebrated Goan culture with The Locavore and Goa Livelihoods Forum. In 2024, they returned with Touched!, an exhibition promoting inclusivity for the visually impaired. Collaborations with organisations like the Ishara Puppet Theatre Trust, Select City Walk Mall and Katha Publications demonstrate their commitment to socially relevant, impactful design.

It is this innovative approach which has redefined design education in India, earning recognition such as **Design College of the Year** (2020) and **Best College of the Year** (2022) by Silicon India. These awards reflect the institution's focus on nurturing creativity, encouraging experimentation, and fostering collaboration.



At the core of this award-winning trajectory is the distinctive "learning-by-doing" approach

WINNING STREAK: TWO YEARS - THREE AWARDS

Creating Legacy of Consecutive Wins at
The Park Elle Decor Student Contest



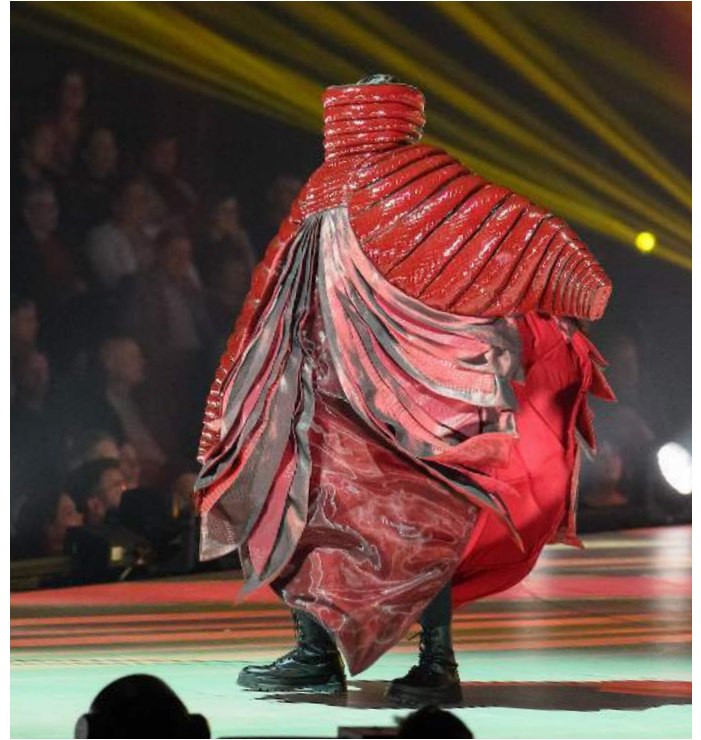
Underscoring IIAD's creative vision, Interior Architecture and Design students have set a benchmark by winning top honours at The Park Elle Decor Student Contest for two consecutive years. The winning streak began when two students from the Interior Architecture & Design department made their mark in 2023: Isha Gupta (Batch 2019-2023) and Nitika Jain (Batch 2020-2024). Isha Gupta's winning entry, 'Craft Integration - Experiential Spaces,' showcased an approach to revitalising traditional practices in contemporary settings. Nitika Jain received an Honorary Mention for her 'NVR Experience' project. Her work explored Non-Visual Reasoning, focusing on how spaces can be designed for enhanced verbal reasoning and problem-solving.

The winning tradition continued in 2024 when Rashika Lungani (Batch 2020-2024) from the Interior Architecture and Design programme secured the award in the Interior Design category. Her project, "Reimagining Heritage," tackled the challenge of revitalising historical monuments at Sunder Nursery, Delhi. Each winning project reflects IIAD's studio-based learning approach, where students engage with real-world design challenges. Their solutions highlight technical proficiency while addressing practical needs—from cultural preservation to educational innovation and heritage conservation. Looking back from 2025, these achievements highlight how design education has evolved to meet changing societal needs.



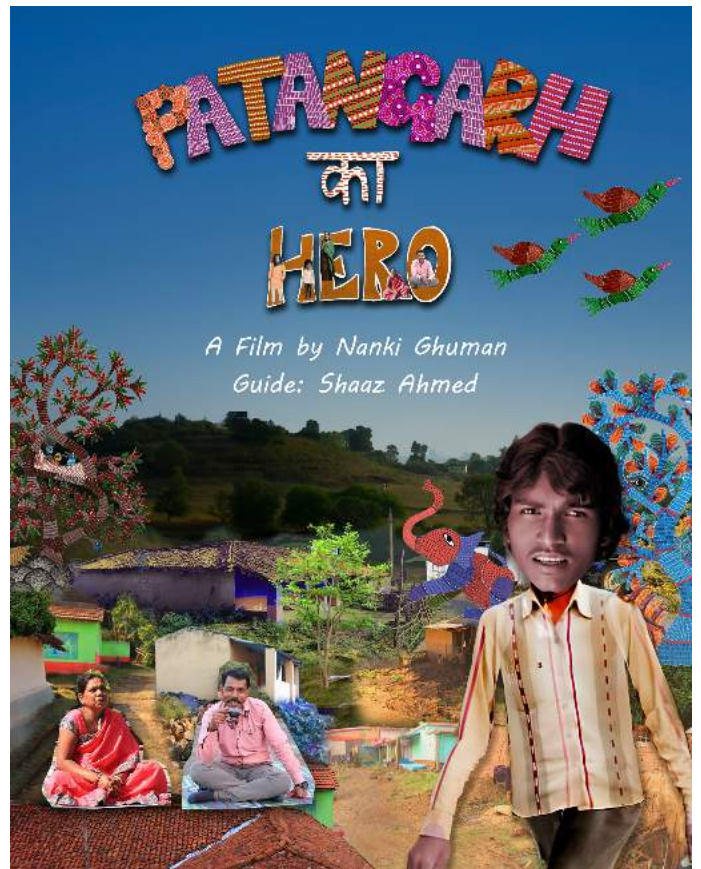
IIADians TAKING CENTRE STAGE GLOBALLY

Leading the Way in Global Design Competitions and Events



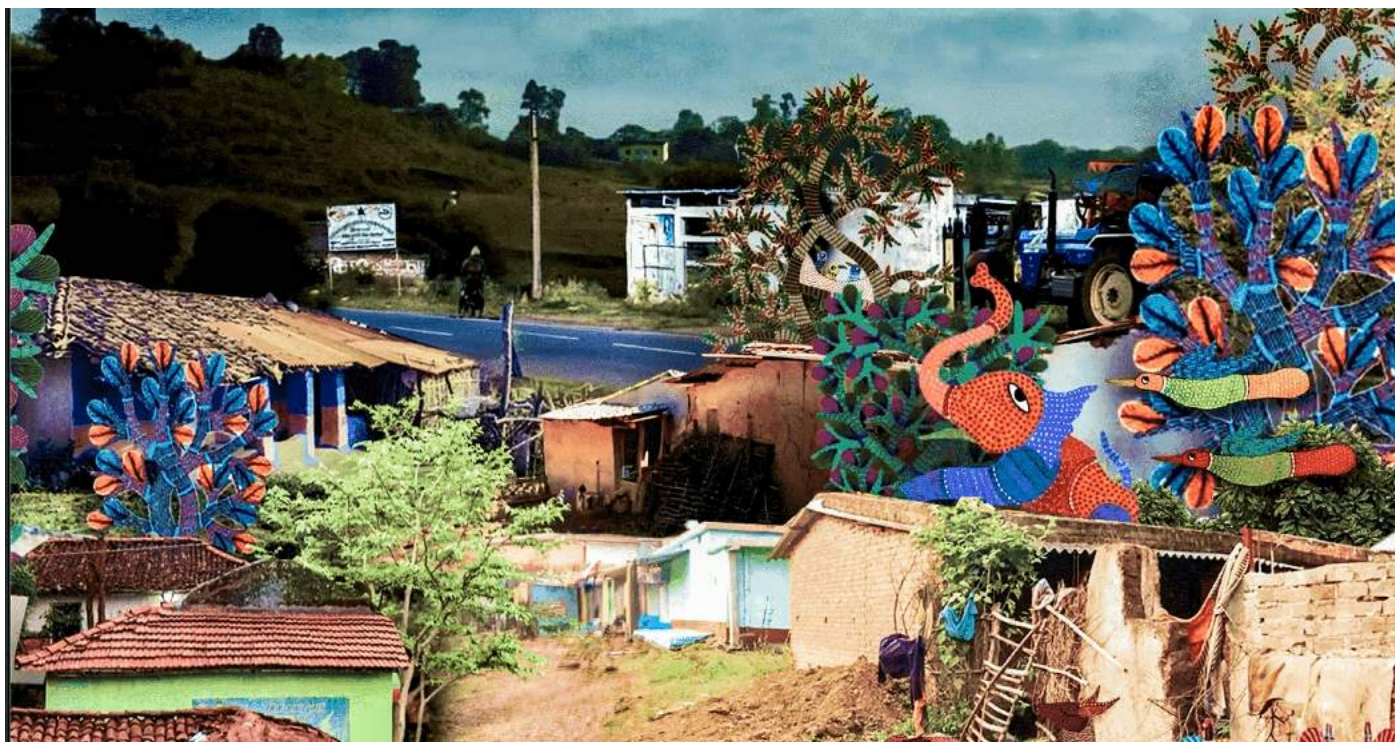
Through record-breaking art installations, award-winning films and innovative fashion collections, IIADians demonstrate how a pedagogy focused on exploration and critical thinking elevates Indian design on the global stage. Kanika Aggarwal (Interior Architecture, 2017-23) set a Guinness World Record in 2021 with 2,500 handcrafted paper dolls. In 2023, Shreya Arora (Communication Design, 2018-22) was honoured with the Best Short Script Award at the Women's Independent Film Festival in Los Angeles for her animated film *Women's Folklore*, which addresses social issues through cut-out animation. In 2024, fashion design graduates Sanskriti Maheshwari (Batch 2020-24) and Naseeb Sihag (Batch 2020-24) reached the finals of the World of Wearable Arts (WOW) competition in New Zealand, with Sanskriti's "Human Morphosis and Beyond" inspired by Hindu mythology, and Naseeb's "Ghersa," reflecting his rural roots.

In 2024, Nanki Ghuman (Communication Design, 2020-24) won two awards for the Best Student Short Film and Best Director category at the Mokkho International Film Festival for her mixed-media film *Patangarh Ka Hero*, blending Gond Art with modern animation techniques. These milestones reflect how IIAD graduates, through creativity and bold exploration, challenge norms and drive global change—highlighting the vital role innovation plays in redefining design education in India.



VISUAL STORIES THAT INSPIRE CHANGE

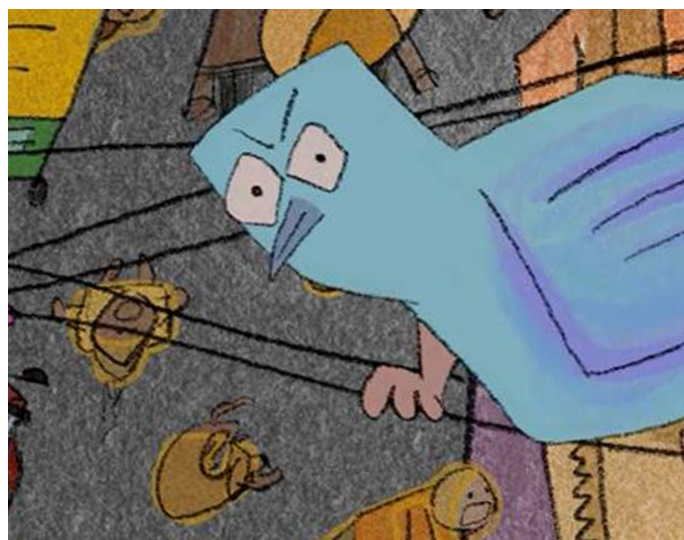
Crafting Impactful Animation
and Graphic Design Solutions



Communication Design (CD) graduates have written their own success story in their first decade. Sreeram Jayaram (Batch 2019-23) won the 2023 **Animation Xpress ANN Award** for Best Student Film with "The Day My Dad Arrives," while fellow alumni Tarika Jain's Suni Sunai earned a nomination at the **24FPS International Animation Awards** that same year. Arjun Yadav (2018-2022) won **IIT-Bombay's D'Source Corona Design Challenge** in 2020 with his COVID-19 visual identity system, later creating a web game for Science Gallery Bengaluru's PSYCHE exhibition in 2022.



The 2024 CD Cohort advocated environmental causes: Vanshika Yogendra won the **IIT Bombay Design Challenge (DIC-BHU SDGs Design Challenge)** with her Yamuna River pollution typography, while Harshul Grover earned recognition in that challenge for his sustainable cities initiative. Gaanya Singh's whale-tail typeface for marine conservation also won the challenge for her poster. Amartya Chakraborty designed a provocative mandala-inspired branding for **Raisina Dialogue 2024**. From award-winning animations to graphic design solutions, IIAD alumni have proven that Communication design is more than visuals—setting new creative benchmarks.

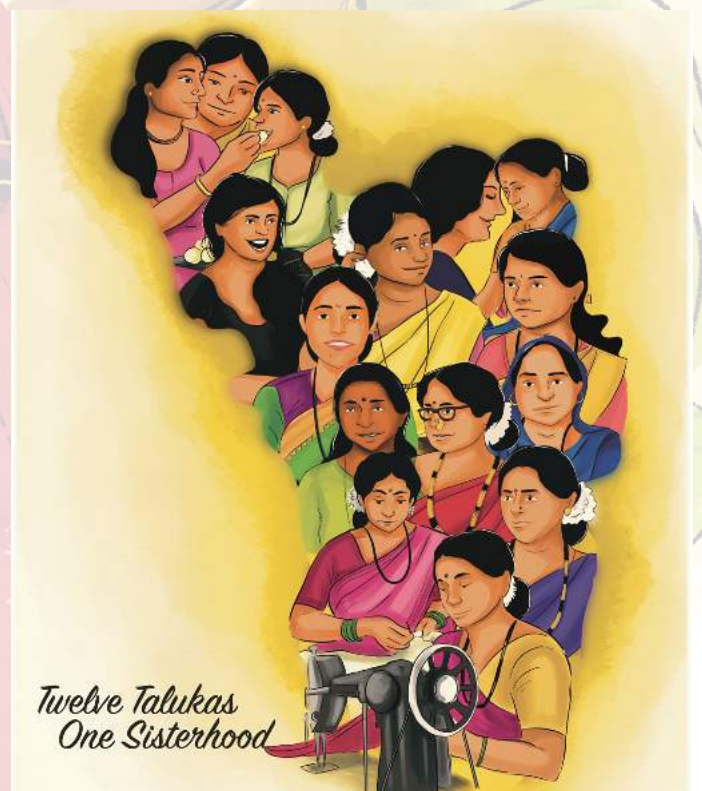




SERENDIPITY ARTS FESTIVAL 2023

At the Serendipity Arts Festival 2023, IIAD collaborated with The Locavore team and Goa Livelihoods Forum (GLF) to shape a design-driven experience at 'The Village' in Art Park. Communication Design students developed postcards, menus, packaging labels, and maps to highlight the cultural depth of Goan rural communities. While The Locavore curated the culinary experience and GLF engaged local communities, IIAD focused on visual storytelling to document and interpret grassroots traditions. Under the guidance of faculty members Aarti Uberoi and Oshin Vipra Sagar, final-year students designed over 100 illustrations and brand collaterals.

Their process began with field visits to remote Goan villages, where they engaged with semi-urban and tribal communities. Drawing from these insights, they crafted visual narratives to bring local traditions into contemporary focus. Beyond design, the project served as a platform connecting communities and visitors, creating a sense of recognition among the women artisans featured in the visual displays. This collaboration underscored how design can serve as a tool for cultural preservation and engagement, promoting a meaningful exchange between tradition and contemporary sensibilities.





SERENDIPITY ARTS FESTIVAL 2024

IIAD's engagement with the Serendipity Arts Festival continued in 2024 with *Touched!*, an inclusive exhibition designed for the visually impaired. Curated by Salil Chaturvedi and led by faculty members Kishore Chakraborty and Pankaj Narain, the exhibition featured 45 tactile artworks by ten students, transforming the experience of art through touch.

Students explored materiality and form to create pieces that invited engagement beyond sight. Works such as *Sukoon*, *Kathinaaiya* and *Spectrum of the Soul* used texture and relief to convey emotion and narrative. *Ropes of Emotion* translated human complexity into tactile installations, while *Kathinaaiya* evoked the resilience of a boat in stormy waters. Visitors—both sighted and visually impaired—discovered new ways of experiencing art, making the exhibition a significant moment in the festival's dialogue on accessibility.

For participating students, *Touched!* was a lesson in inclusive design, shifting perspectives on how art is perceived and felt. The exhibition underscores how design can bridge sensory divides, creating a more accessible cultural landscape. Its impact prompted new conversations on rethinking artistic engagement for diverse audiences.



500+ INDUSTRY CONNECTIONS

Building a Decade-Long
Industry Partnership Journey



In 2015, a group of educators and professionals came together to bridge the gap between academia and the design industry. Today, IIAD's network encompasses 500+ industry partners who do more than just observe—they actively shape the future of design education as mentors, recruiters and curriculum advisors. Industry leaders become active participants, continuously shaping the curriculum, ensuring each discipline training precisely matches current market dynamics. IIAD's pedagogical approach emphasises real-world challenges, with live projects like the Kheta Project, Serendipity Arts Festival (2023, 24), Digitisation of National Museum etc. "Before 2022, architectural firms rarely included interior graduates; IIAD has shifted the perspective," says Abhishek Bij, Partner at Design Plus Architects, highlighting the institution's success.

Alumni like Aakriti Jain (Design Director, Grid Design Studio), have advanced to leadership roles in design firms at a young age, reflecting the impact of an industry-integrated curriculum. Graduates have also made significant marks, working with brands like House of Masaba, H&M, Uniqlo, Reliance Brands Limited, Lamborghini, Publicis Canada and Cognizant, IBM, Studio Lotus, Nicobar, Shades of India, SquareBoat, Aaquib Wani, OYO, Yatra, JLL and Aditya Birla Fashion Retail Ltd. By treating students as creative professionals-in-training rather than passive learners, the institution reimagines how design is learned and practised.



INDUSTRY SPEAK



ASHA SAIRAM

Principal, Studio Lotus

Craftsmanship has always been central to our work, even when we were just starting out with small interiors and boutique retail projects. In our working methodology, and our design and material choices, we have always considered the impact on our collaborators, community, context and environmental footprint. Integrating crafts into our projects has been a natural outcome of that process—it has achieved uniqueness, generated employment and revitalized endangered skills.

One may ask—what is the simplest way to integrate craft into projects? And taking that one step further, how can we expand our notion of what defines craft? Craftsmanship fundamentally refers to something made by hand, that requires experience, dexterity and skill. As an example of broadening the definition of craft—in the design of a retail store in Emporio Mall in Delhi, our brief was to create something iconic, though in a budget that was one tenth that of typical designer stores there. We drew inspiration from the scissor—the most fundamental tool of a master tailor, as the fashion designer humbly liked to call himself. For us design practitioners, empathy and mutual respect for artisans are crucial in bridging gaps between our interdependent communities.

The recognition and the respect with which you approach the teams that are working at site becomes radically different once you understand the simple fact that you as the designer or the architect are never going to know paint as well as a painter, or carpentry as well as a carpenter. You bring the idea of what you would like to build, but thereafter it becomes an exercise in collaboration—to enroll the crafts person in your vision and allow room for it to evolve. This requires a conversation, a framework, some degree of patience and comfort with ambiguity, which can only be acquired through practice.

It is an approach I see reflected in IIAD students. We have been fortunate to have some very talented graduates from IIAD join our studio, where they have become key assets to our teams. I deeply respect how the curriculum has been developed, incorporating key voices from the industry to ensure that the input students receive remains relevant to practice. The strength of the curriculum is evident in the well-thought-out work they produce. IIAD graduates enter the industry well-prepared.



RAJAT AGARWAL

Associate Director, Experience Design
TO THE NEW

It is inspiring to witness how IIAD has become a beacon of design education, bridging the gap between industry, academia, and the public. Reflecting on my experience in the workshop "Portfolio Design from a Recruiter's Point of View," I believe that a well-crafted portfolio is essential for aspiring designers. It should not only showcase a variety of work across different styles and mediums (print, digital, or branding) but also demonstrate the candidate's ability to solve real-world problems through effective design solutions.

Recruiters typically spend only a couple of minutes reviewing portfolios, so it's crucial to make an immediate impact. This can be achieved by presenting your best work first and ensuring that each piece is accompanied by clear explanations of the design challenges faced and the solutions implemented. Including projects that have gone through an approval process highlights your understanding of a professional setting, which is often more valuable than academic work alone.

In my interactions with IIAD students, I was impressed by their creativity and inquisitiveness—qualities that were perhaps less emphasized during my time. This fresh perspective gives me great confidence that our design future is bright. Their enthusiasm, coupled with the robust educational curriculum at IIAD is quite a guarantee that they are well-equipped to become the next generation of innovative designers.



JASPREET SINGH

Merchandiser Manager, Fa Home

As IIAD celebrates its 10th anniversary, it is a moment to recognise its remarkable contribution to shaping the future of design and the fashion business. The global textile and fashion sectors are at a pivotal moment, influenced by sustainability, technology and changing consumer behaviour. In 2024, the industry is witnessing rapid advancements—from smart textiles and 3D knitting to circular fashion models and digital transformation. However, challenges such as supply chain disruptions, environmental impact and shifting market demands require professionals who can think strategically and adapt to change.

Institutions like IIAD play a crucial role in shaping fashion and textile education by integrating design, business, sustainability and technology. Industry collaborations provide hands-on experience, preparing students for real-world challenges.

As IIAD completes a decade of excellence, it stands as a beacon of progressive education in design and the fashion business. Congratulations to the faculty, students and alumni of IIAD—your contributions are shaping the future of fashion and the best is yet to come!



KRETYA CHAUHAN

Business Manager, AMIRI

Over the years, I've worked with exceptional talent, but few have stood out as much as Reiya Oberoi, an IIAD graduate who became an invaluable part of my team at Versace. I still remember interviewing Reiya for the first time. She asked the right questions: about the brand's DNA, how luxury clients think, and what sets a great client experience apart. That conversation made it clear she wanted to learn and leave a mark.

From her first day at Versace, I watched her evolve from a passionate but hesitant newcomer into a professional who understood the nuances of luxury retail. Early on, a high-profile client walked in unexpectedly. The store was busy, and I saw her hesitate—debating whether to step in or wait for a senior team member. She approached the client with grace and seamlessly led the interaction. Not only did she secure a major sale, but she left such an impression that the client continued to return, asking for her by name.

Mentoring Reiya has been one of the most rewarding parts of my time at Versace. I've seen her navigate challenges, push beyond her comfort zone, and develop a deep understanding of not just selling but storytelling—the art of making clients feel part of something exclusive and extraordinary. She blends strategy with emotion, a rare skill in luxury retail. Reiya's success is about her talent and the solid foundation she built at IIAD. The way she applies what she learned, her ability to think beyond the surface, and her drive to refine her skills reflect the kind of education IIAD provides. As IIAD celebrates 10 years, her journey is a testament to how the right academic environment, paired with industry exposure, creates professionals elevating luxury. I look forward to seeing more IIAD graduates carve their paths in this space.



PARTHIV SHAH

Photographer, Film Maker and
Graphic Designer Director - CMAC

IIAD has carved a distinct place in design education, standing as a centre for innovation and inquiry. Its setting reflects a deliberate choice—to root students in the realities of the design industry. What distinguishes IIAD is its emphasis on process, collaboration, and individual growth. Students are encouraged to bring their own narratives into their work, shaping unique design perspectives. This approach not only strengthens conceptual skills but also fosters the ability to collaborate—an essential quality in a constantly evolving field.

The institute's culture is one of openness and mentorship, with Prof. Usha Nehru Patel's hands-on approach reinforces a commitment to developing thoughtful, engaged designers. IIAD continues to set a precedent for design education, preparing students to meet the challenges of a rapidly shifting landscape.



ASHA BAXI

Ex- Founding Dean Academics,
Former Chairperson of Fashion
Design, Sr. Professor, NIFT Delhi

My first engagement with IIAD began when Prof. Usha Patel approached me to contribute to the development of the curriculum for the fashion design programme. Usha and I share a long-standing professional relationship, having been colleagues at NIFT.

With years of experience at NIFT and a deep understanding of the evolving dynamics of the Indian fashion industry, I was certain the course needed to address the growing demands of the domestic market. In my view, the curriculum had to draw on the richness of Indian craft traditions while integrating a solid foundation in business management. To achieve this, we designed a programme that not only honed creative expression but also equipped students with the strategic acumen to navigate the industry.

Over the years, IIAD has undergone a significant transformation, setting itself apart with its hands-on, experiential approach to learning. The project-based approach fosters deep exploration of subjects, enhances qualitative learning, nurtures critical thinking, and encourages entrepreneurial mindsets. This pedagogical shift has allowed IIAD to develop students not only with technical expertise but also with the agility and creativity required to succeed in a rapidly evolving design landscape. In light of the increasing influence of artificial intelligence and digital technologies on the fashion industry, it is imperative to facilitate discussions around the role of appropriate technology. By elevating human intelligence to engage with these advancements as facilitators rather than becoming subservient to them, we can navigate this transition more effectively.

Academic associations and industry linkages, combined with a dynamic leadership and faculty team, make these challenges exciting and thought-provoking. IIAD is uniquely positioned to shape the future of design education, preparing students to lead and innovate in the new era of professional education. It is this vision that continues to guide IIAD's journey toward advancing design as a core driver of cultural and industry transformation in India.



PRIYANKA SOOD

Design Lead | Kingsmen India

Design education in India has evolved, incorporating creativity, technology, and problem-solving into its curriculum. Yet, many graduates struggle when transitioning into the professional world. While institutes foster innovation, practical learning and industry preparedness remain areas for improvement. A key challenge is limited exposure to real-world complexities.

Many young designers excel in conceptual thinking but face difficulties with client expectations, budget constraints, execution challenges, and time-sensitive project management. However, institutions like IIAD are addressing this gap. Having worked with IIAD students as interns, I've seen how their hands-on training, industry associations and problem-solving approach help them adapt to professional demands.

IIAD stands out for its commitment to experiential learning, integrating live projects, mentorship, and industry exposure into the curriculum. This ensures students are equipped to handle real-world challenges with confidence. More institutes across India must adopt this model, including practical aspects like cost-efficient material selection, client negotiations and multidisciplinary collaboration.

Beyond curriculum improvements, access to quality design education must expand. Many talented students in smaller cities lack exposure and opportunities. Online learning, mentorship programmes, and decentralised hubs can help nurture talent nationwide. Education must balance creativity with execution, strategic thinking and industry relevance to prepare students for meaningful, impactful design solutions.



Groyyo

ABHISHEK YUGAL

Director-Practice Leader,
Manufacturing Excellence Groyyo

At Groyyo Consulting, we believe a thriving industry relies on a strong talent pipeline. As part of the textiles and apparel ecosystem, we recognise that nurturing young professionals is as crucial as driving business outcomes. Our engagement with institutions like IAD reflects this commitment to bridging the gap between classroom learning and real-world execution.

Over the years, we've worked with young minds from esteemed institutions like NIFT and IAD, whose fresh perspectives and adaptability have enriched our projects. While industry expertise is invaluable, students bring dynamism and innovative thinking that challenge conventions and drive transformation. Our collaboration with IAD has been particularly insightful. We've engaged students through real-world assignments that demand both creative problem-solving and strategic thinking. Ananya Mahajan, a talented young professional, left a lasting impact on our work culture. Though her time with us was brief, it reaffirmed our belief that the right guidance and exposure shape future industry leaders

The symbiotic relationship between academia and industry is key to the sector's evolution. After two decades in the industry, I've witnessed how design and business education has transformed—today, the emphasis is not just on technical proficiency but also on analytical thinking, adaptability, and sustainability. These aspects will define the future of the apparel sector. IAD, in its decade-long journey, has played an instrumental role in fostering this holistic approach to design education. By aligning its curriculum with industry trends, IAD ensures its graduates are not only job-ready but also equipped to be catalysts of change.

For us at Groyyo Consulting, hiring young talent is an investment in the industry's future. We remain committed to working with institutions like IAD to strengthen the bridge between academia and the professional world. Congratulations to IAD on its 10th anniversary. We look forward to seeing the continued impact of its graduates on the industry.



EKCS

SUMIT RAMPAL

Design & Digital Director | EKCS

When I walked into IAD, I felt an immediate, vibrant energy. There was a creative buzz in the air, the kind you sense when people are genuinely passionate about their pursuits. The students, faculty and the entire atmosphere felt alive as if each corner held a new idea waiting to be discovered.

During my conversations with the students, I was impressed by their engagement. They listened actively, asked insightful questions and contributed meaningfully to the discussion. It was the most enjoyable conversation I've had with young designers in a long time. Their energy and curiosity turned the session into a creative exchange, rather than just a transfer of knowledge.

IAD is fostering an environment where creativity thrives and curiosity is celebrated. My time with the students left me not just with a positive impression but feeling recharged and hopeful about the next generation of designers. Their potential to make a meaningful impact in the design world is inspiring, and it reminded me of why I fell in love with design in the first place: to remain curious and keep learning



Vaibhav Studio

VAIBHAV KUMARESH

Founder, Creative Director Vaibhav Studio

Dear team IAD,
Best wishes for your tenth birthday! Happy new aadhunik campus to you and all the very best for the new dedicated animation course that's brewing!
Here's wishing you many more decades of fun learning!

SUCCESS STORIES



PARIDHI DHARIWAL

Fashion Design
ON-CLICK CLOSET
FOUNDER



ANAS SHEIKH

Fashion Design
23°N 69°E (Apparel Brand)
FOUNDER



SAHIL S. ALERIA

Communication Design
SUNFLOWER STUDIOS
FOUNDER



MEHUL SETHI

Interior Architecture & Design
REMAX FURNITURES
FOUNDER



SIMRAN BHATIA

Interior Architecture & Design
THE GOOD ROOM
FOUNDER



BHUMI BANSAL

Fashion Business Management
NOAH
FOUNDER



MOHINI BOTHRA

Communication Design
HILLSIDE POTTERY
FOUNDER



HIMANSHI DHADICH

Interior Architecture & Design
THE SKILLED MASON
FOUNDER

INTERNATIONAL PROGRESSION



POULOMI SEN

Fashion Design
Pratt Institute, USA
MS Packaging, Identities & Systems Design



MANSI ALMADI

Interior Architecture & Design
Humber College
Postgraduate Degree, Advertising - Art Direction



HARSHITA SOOD

Communication Design
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SOUMYA BUTTAN

Communication Design
Savannah College of Art & Design
MFA UX



AAYESHA EJAZ

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Master of Fine Arts - MFA, Illustration & Visual Culture



RAHUL AJAY BHAGWATH

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Kingston University
Master of Interior Design



JASLEEN KAUR

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Nottingham Trent University
MA Textiles



RIDDHI GOEL

Interior Architecture & Design
Kingston University
BA (Hons) Interior Design



VANYA VERMA

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Humber College
Postgraduate Degree, Art Direction



NAVYA JAIN

Fashion Business Management
UCA Epsom
BA/BSc (Hons)



JIA MALHOTRA

Fashion Business Management
LIM College, New York
MA, Consumer Analytics



KHYATI KACHROO

Communication Design
York University, Canada
Post-Graduate Certificate in Digital & Content Marketing, Winter 2023



DHAIRYA SHEEL RAWAL

Communication Design
AEC La Salle College - Montreal, Canada
PG Diploma Game & Level Design



AYESHA SINGH BISEN

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PRIYA JOY PYNADATH

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MA - Design Innovation & Brand Management



SHREYA BHARDWAJ

Communication Design
University of London
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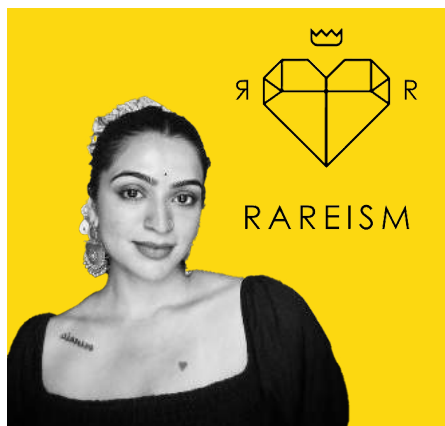
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CAREERS



MALAVIKA THAMPI

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RAREISM

Manager - Communication Design



AAKRITI JAIN

Communication Design

GRID DESIGN STUDIOS

Design Director & Founding Member



SIMRAN RAWAT

Fashion Business Management

LAMBORGHINI

Marketing - CRM & Digital

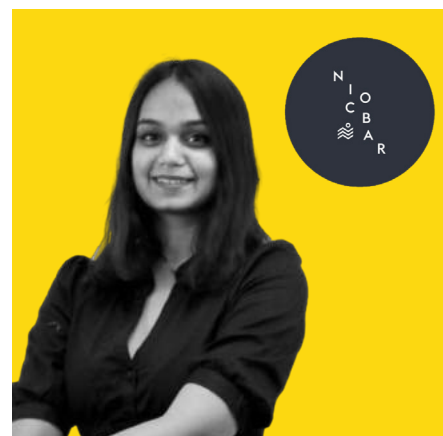


NIKHIL SHANKAR

Communication Design

AAQUIB WANI DESIGN

Sr. Graphic Designer



SANA SAXENA

Fashion Design

NICOBAR DESIGN PVT. LTD.

Associate Designer



RASHIKA LUNGANI

Interior Architecture & Design

STUDIO LOTUS

Designer



REIYA OBEROI

Fashion Business Management

VERSACE

Fashion Consultant



VANYA VERMA

Interior Architecture & Design

PUBLICIS CANADA

Production Designer



GURLEEN BABBAR

Interior Architecture & Design
OFFICE BANAQ
Associate Designer



ADYA SHARMA

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DYSON TECHNOLOGY INDIA PVT. LTD.
Demo Expert



ARJUN YADAV

Communication Design
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Design Researcher



SURBHI SINHA

Fashion Design
URVASHI KAUR
Design & Communication Manager



LOPAMUDRA BOSE

Communication Design
BAIN & COMPANY
Coordinator



SANJANA GROVER

Fashion Design
SHADES OF INDIA
Assistant Designer



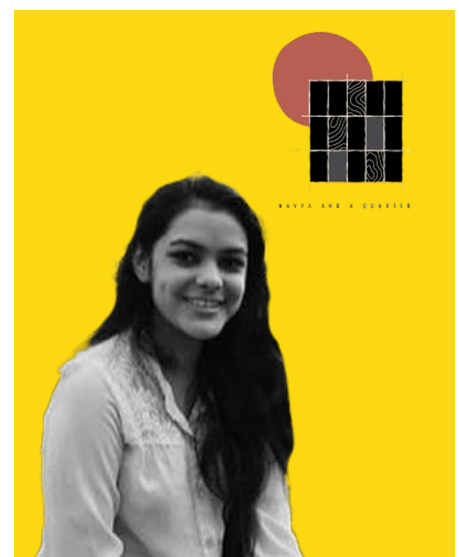
MALLIKA JOHRI

Communication Design
COGNIZANT
Associate UX Designer



UTTAM BECK

Fashion Business Management
ADITYA BIRLA FASHION & RETAIL LTD.
Sourcing Executive



ARSHIYA MURARI

Interior Architecture & Design
NAVYA AND A QUARTER
Interior Designer

and many more...

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