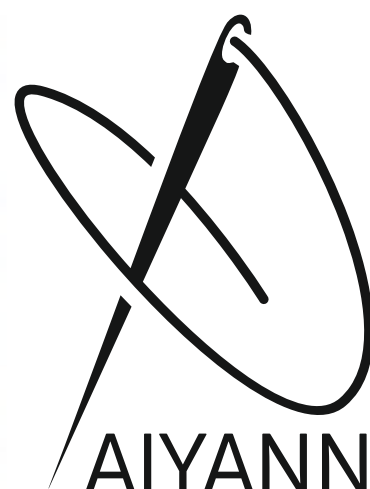




E C L E C T I C A

Emerge - Evolve - Elevate



AIYANNA
2023

FASHION GRADUATION SHOW

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Whistling Woods International

Whistling Woods International (WWI) is Asia's premier Film, Communication and Creative Arts Institute. Founded by one of India's leading filmmakers – Subhash Ghai, WWI is one of the largest and best media institutes in the country. The institute was awarded 'Excellence in Creative & Performing Arts' at the 6th FICCI Higher Education Excellence Awards 2019 and has also been recognised as a 'Top Institutes of Influence' globally by Forbes, India. The Hollywood Reporter has rated Whistling Woods International as one of the 'Ten Best Film Schools' in the world. WWI offer programmes that vary in duration from 1 year to 4 years catering to all major verticals of the Media & Entertainment industry, namely Acting, Cinematography, Direction, Editing, Producing, Production Design, Screenwriting, Sound Recording & Design, Visual Effects, Animation & Game Design, Media Management, Fashion Design, Music Production & Composition, Visual Communication Design and Event Management. All the programmes are offered under an agreement with Rajiv Gandhi National Institute of Youth Development (RGNIYD), an institute of national importance.

The Fashion Business is an integral part of the Film & Media world, and has always managed to maintain its own identity and has emerged as a multi-billion dollar industry in India, with the Business of Fashion rapidly gaining visibility & credibility over the last decade. We at WWI, have always believed in leading the change in burgeoning fields and providing vision & foresight to the development of an industry.

With Whistling Woods International School of Fashion & Costume Design, we intend to do the same and lead the growth of the Fashion industry in India. Through this venture, we look forward to giving to the world, hundreds and thousands of today’s aspirants who will go on to become stalwarts and leaders of the Fashion industry in India and the world.



Meghna Ghai-Puri
President
Whistling Woods International



Subhash Ghai
Founder & Chairman
Whistling Woods International

Fashion has always been something deeply attached to creativity. Design and marketing of fashion products is linked to innovation and we at WWI believe strongly that our teaching and nurturing philosophy will combine well with this fast-growing industry. It is with this in mind, we launched the WWI School of Fashion & Costume Design with Neeta Lulla as the Chief Mentor. Finally, a fashion school that can promise its students world-class inputs and encourage them to dream big and compete on a global scale.

Within a short span, our dedicated team of teachers and highly creative students have made this young programme a huge success.



Rahul Puri
Head - Academics
Whistling Woods International

It is time for Aiyanna 2023 and this group of students in their final semester have put in a huge amount of work over the last 6 months, which has culminated into this great showcase. From finding their creative inspiration to honing it through drawings and designs for their collections, they began the hard work of executing their visions. It is a tiring and time-consuming process that takes passion, commitment and hours of diligence and dedication. We witness the stellar outcome of all of that at Aiyanna 2023. I am very proud of each and everyone of them and have no doubt, the show has been yet another milestone in Whistling Woods International School of Fashion & Costume Design's endeavour to bring forth creativity and innovation. I wish the students the very best for today, their careers post Whistling Woods International and always.

Jewellyn Alvares

HOD
WWI School of Fashion
& Costume Design



When you learn from the heart and not just the mind, it is not just cognitive learning but engrained emotional learning engraved for posterity.

My Dear Batch of 2023,

You are on the brink of life's next and novel adventure. A culmination of your learnings from the days in school, higher secondary education and now your degree from Whistling Woods International School of Fashion & Costume Design, which have equipped you to make a name for yourself, earn a living with pride and self-sufficiency and show to your parents and mentors that the faith they placed in you by letting you choose this wonderful career in fashion will bear fortifying fruit.

Our beginnings were meeting on screen for the first time in a realm that was unknown to all of us. We made the best of being acquainted with each other's personalities, traits, and skills. Later, as we met face to face, awkward and weary handshakes, and hugs, removing a mask to reveal albeit briefly who you are, was invigorating. There was no more hiding behind a blank, black screen. We were now well known to each other, whether faculty, staff or student. And it felt good!

Since then, it has been a sheer pleasure knowing you, learning with you and seeing you blossom into individuals with uniqueness in every possible way. Through the years we spent together, there were situations that were exciting, endearing, and memorable as well as unprecedented, unwarranted, and unforeseen, but we pulled through the toughest as well as the joyous experiences that made us stronger, resilient and confident and that as individuals we stand strong.

I say this to every batch of graduating students - Originality, Honesty and Integrity is what you must hold as the tenets of success. Originality in your thought process, Honesty to stand by truth and one's principles, and lastly Integrity to yourself and to those whom you encounter along the way.

As the mantle of protection lifts, you are no longer the carefree student, you are now the next entrepreneur, and the world awaits you. Grab every opportunity, soar higher with every new adventure; break barriers and pave new paths of success knowing that we at Whistling Woods International will always look towards your success stories on every imaginable platform.

SHINE ON.

Mentor Speaks

End of another fabulous and productive year at WWI School of Fashion & Costume Design.

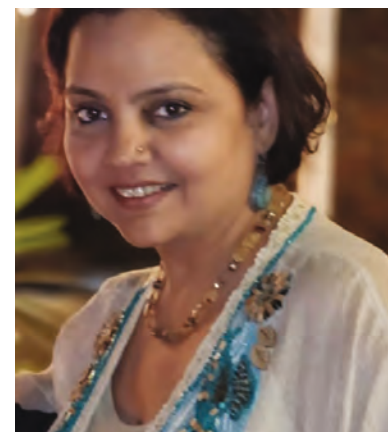
The journey of Aiyanna started in October 2022 for the batch of 2023. Right from the stage of ideation to designing and execution, this batch has shown stupendous dedication. It's always fascinating to see the initial ideas that they come with. From architecture to relationships, from philosophy to acclaimed artists, the students have truly worked hard at translating their original ideas to tangible designs for the runway.

The research work that goes into any collection can be fun for some and taxing for some others. For a mentor too, it can be full of insight and challenges. It has been engaging for a few months in the quest to guide them towards the path that would best suit each individual designer based on their choice of concept.

It's truly remarkable to see them working through the process of creating their collections. They have learnt patience, perseverance, time management and financial management among other things along the way.

This batch has been special for me also because I rekindled my love for certain crafts while exploring texture options for certain collections. Knitting, macrame, crochet and jewellery making, we tried them all. They have picked up skills along the way with sheer hard work and grit and I am so proud of each one of them for that!

To the students I would like to say, even though it's a bit cliched, follow your dreams, hone your talent and work hard to master new skills every day. And most importantly, while you live your dreams, never stop learning.



Pooja Chinchlikar

Shilpa Soneji Davda



After two and a half years of information overload, students finally have an opportunity to apply their learnings in their own way by speaking unfettered through Aiyanna 2023, their graduating fashion show. As a mentor, the endeavour is to facilitate this transformation of their ambitious vision into its undiluted reality. This year will see my mentees create grisly 3D-printed embellished structures that denote a finely sliced cadaver alongside a collection that playfully bombards vibrant Jellybeans (from their Candy Crush fame) to fill a 3D space outside the body. Formidable gaming avatars of IRL (in real life) faculty have been created to fill this space alongside the Yakuza (Japanese mafia) inspired dark gender-fluid streetwear that comes alive with the insignia of a powerful meandering dragon. For the mythology buffs, the multifaceted and misunderstood Ravan finally gets his due while the various uncelebrated ladies of Indian mythology take centre stage. The symbolism of the Illuminati will be seen in the most conceptual form alongside chic and sustainable post-apocalyptic wear that almost makes Dystopia something to look forward to!

While none of my mentee's aesthetics truly align with mine, my learning from over a decade of association with Whistling Woods International is that valuing, nurturing, and helping to navigate and present a student's concept is an uncharted journey for both mentor and mentee.

Smoothing rough edges with suggestions, facilitating, and guiding their sourcing with my network of contacts, and creating an unconditional safe space for them to reach out have always brought about the best version of their idea. Even as imagined collections and their paraphernalia are now ready to fill the memorable IRL ramp of AIYANNA 2023, the memories of our time spent together will be the most memorable to me.



Upasna

Another exciting year at WWI with such an amazing group of mentees. This is definitely the most awaited module and I personally look forward to it. I get to see the growth in individuals. What an absolute privilege to witness these bright young people taking monumental leaps. Innovative initiatives from young professionals catering to different markets. The journey from learning the basic elements of design to crafting their final collection is no easy feat.

Creative fields have no boundaries, no limits and no expectations. The Fashion industry is a great example of this. A designer can find their individuality and express their craziest ideas in the form of garments. Our students have certainly lived up to this notion. Being a Design and Technical mentor, it gives me the opportunity impart knowledge from the nascent stages of research to developing their products.

I am so proud of my mentees, who have constantly shown growth in their learning and progressed with such passion. You guys took all my criticisms and feedback with a positive attitude, infact there was a time when you guys asked me to give critique even if you all needed to work twice. In the last six months, you guys have been a great team!

I am very grateful and proud of each and every one of you! Wishing you all an incredible career and success in life!



Kali Rawat

Working with young students full of bright ideas is a very enriching and exciting experience and mentoring students for Aiyanna this year was no exception! Their design inspirations were varied, from the mysticism of Sufi saints to body shaming to a documentation of an individual life journey. Right from design ideation to execution, the focus was on developing innovative silhouettes with unusual materials, some of which were fairly challenging to manipulate.

This year many students practiced and developed the art of moulage, an advanced technique of draping using strips of fabric. While some students used textile with unexpected finishings for moulage, others developed it in materials like PU and PVC.

We also experimented with developing complicated evening wear silhouettes in alternate non textile materials like leather! Surface ornamentation and texture development were also key areas of focus and students put their heart and soul into their collections. We saw some tears, countless smiles and hugs and the end result is finally before us! It has indeed been a wonderful journey and I wish our students all the very best in their fantastic, fabulous fashion careers.



Reyaz Ahmad

Dear Graduating Students,

As I stand before you today, I feel an overwhelming sense of pride and gratitude for having had the privilege to mentor such an exceptional group of fashion design students. The journey we have shared together has been nothing short of wonderful, filled with creativity, determination, and an unwavering passion for the art of fashion.

Each one of you has brought forth unique ideas and concepts that have left a lasting impression on me. From the bubble idea executed by Friya to the mesmerising tribal print of Jelly, the convertible garments by Sakshi, the lovely rosette of Divya, the puffer garment of Vijayalaxmi, the innovative ideation of 3D garments by Hemant, and the breathtaking long trail gown made by Rajshree - your designs have been a testament to your boundless imagination and dedication.

I have witnessed first-hand the tireless effort you put into your work, burning the midnight oil, pushing yourselves beyond limits, and going the extra mile to ensure that your visions come to life. It is this relentless pursuit of excellence that sets you apart and will undoubtedly propel you towards a successful career in the fashion industry.

As you step into the professional world, I want to offer my heartfelt congratulations and best wishes for the journey ahead. The fashion industry is both exhilarating and challenging, and it will demand your unwavering commitment and resilience. However, I have full faith in your abilities and believe that you possess all the qualities required to thrive in this dynamic field.

Continue to stay true to your unique creative voices and never shy away from taking risks and exploring new horizons. Remember that the road to success may not always be smooth, but every obstacle you face will only make you stronger and more resilient. Keep nurturing your talents, seek opportunities to learn and grow, and always stay open to new ideas and perspectives. Surround yourself with mentors, collaborators, and fellow creatives, who will inspire and challenge you to reach new heights. I am immensely proud of each and every one of you and feel honoured to have played a part in your journey. Cherish the memories we have created together, and as you move forward, know that you carry a piece of your mentor with you.

Congratulations once again, and may your path be filled with endless possibilities, remarkable achievements, and a successful career that fulfills your wildest dreams.

Jewellyn Alvares

HOD

WWI School of Fashion
& Costume Design



The challenging task as a Mentor is taking young creative minds under the mantle and honing their skills. Delicate individuals that come up with a plethora of ideas and dream to execute them to perfection into beautiful collections. The diversity of ideas this year has been phenomenal.

From personal experiences and stories , some inspired by Nature, some futuristic, some as whacky as can be, and letting their imaginations run wild. Working on nurturing these ideas together , editing , revisiting ideas, binning them, and then again resurrecting them. Dealing with the “ why can’t I do this” to the “ Do you think it will look good? “I’m second guessing the blue one” to “ Who is gonna wear this like this?” There were tears, there was yelling, there was anxiousness, but look where it has brought them! And I am so proud of what the designers have put together after 6 months of very hard work.

All 36 of you have produced work that’s worthy of ample admiration. It has been a pleasure mentoring you and I wish you all success.



Roses

Empress is a collection inspired by all things feminine, from form to delicacy. This collection takes heavy inspiration from the flower rose to interpret the female silhouette. I have hand draped this collection, keeping in mind the curvy structure of the rose along with the way each petal forms a curve at its tip and comes together to create a gradation of curls. The aim was for the garments to be carefully crafted, while still looking like it falls naturally. The garments are meant to be viewed as roses, and the rhinestone embellishments as dewdrops.

The rose, however, is an element picked out of the Empress card in tarot decks. The card holds a visual of a woman seated on a throne in the forest, wearing a draped garment covered in roses. The Empress is a card that holds much value to me, as it shows up in almost every tarot reading, I have experienced. She is an independent, nurturing, and intriguing woman who symbolises nature, fertility, femininity, and sensuality. It is a card that completely and entirely encapsulates my vision of the woman I am. Furthermore, the rose has also been significant through my life and has been a contributor (albeit a minor one) to my journey in fashion and self-discovery. The rose motif is one of my favourite jewellery motifs, and one that I have on me perpetually. It reflects how I view myself and gives me a sense of identity. If I had a spirit flower, it would be the rose.

- Shonakkhi Anupam Bhattacharya



Adventure Game Design Based on Afterlife

The inspiration for the concept of my collection came to me from the Disney movie called Coco. I remember having experienced a plethora of emotions while watching that movie. What intrigued me the most was the concept of limbo and how even after you are dead it is not over, there is so much in the afterlife that you can do. I loved how that movie helped us all heal a little from the trauma of losing a loved one and made us realise how important it is to celebrate the dead.

I have always been intrigued about the afterlife of a dead soul, and how diverse cultures have different beliefs on the afterlife of a dead person. After a lot of research, I decided to create my own universe of afterlife.

My concept is a game design that celebrates the dead and is set in the afterlife of the characters. It is based on the concept of limbo and how the characters need to pass through these magical escape rooms to get to the end of the game and eventually get liberated. The game consists of 5 characters and all characters have their own personalities, weapons and powers that derive from inspiration. My collection is a costume design collection for these characters.

The 5 characters in my game draw their inspiration from my mentors at Whistling Woods International. I absolutely admire them for who they are, and how they choose to express themselves through fashion. Each one of them have so different personalities, taste in fashion, opinions but still somehow manage to create a union. I was excited to amalgamate their existing selves and my imagination and design thinking into creating this collection.

- Pooja Kantaram Jadhav





Courage and Survival

The head of the UN World Health Organization (WHO) announced ‘with great hope’ an end to COVID-19 as a public health emergency.

The world held its breath and time stood still from 11 March 2020. The roads were soulless, and people held on to their lives with their dear ones at homes. While today we celebrate the happiness of overcoming those difficult 2 years, some of us had to risk their lives to a much greater extent. They were what we named them the Frontliners, our first line of defence against COVID-19. A part of them were my parents, my mother being a nurse and father working in waste management department came in close contact with the patients and the wastes. It was a journey where I as a daughter experienced pride along with fear of losing someone who were important to my life. Where everyday people tried to survive, they constantly felt the lack of touch and connections with them. This played a role as my inspiration, to honour and thank the frontliners for their selfless contribution.



The first thing people did when they were given some ease was to go out and live the adventurous life they craved for.

My collection tries to bind these three main words - survival, pride and adventure.

The silhouettes are derived from elements of their uniforms, utilitarian objects used in adventurous activities and hints of nature and outdoor landscapes.

One can see texture of the bark of a tree on a sleeping bag, a tent turning into a raincoat, reflective materials and boiler suits. The prints depict the swampcore aesthetic, created from mud stains, water, algae and moss. Transitional and utilitarian textiles give the collection its shape.

- Sakshi Pundalik Sohani



Bond of Unconditional Love, Warmth and Comfort Shared by a Pet and it's Family

My collection is dedicated to my pet dog, Rio, and it talks about the pure, uncomplicated bond we as a family share with him. In a world that often seems chaotic and unpredictable, there is a unique source of warmth, comfort, and unconditional love that can be found within the bond between a dog and his family.

This furry companion has an innate ability to bring solace to our lives, offering a respite from the trials and tribulations of everyday existence. His unwavering loyalty and boundless affection create a sanctuary of love, where we can find acceptance without judgment. Whether it's the gentle nudge of his wet nose or the wag of a tail, Rio possesses an extraordinary capacity to soothe our souls and remind us of the simple joys in life. He has an uncanny ability to sense our emotions, offering a comforting presence that is unparalleled. In the embrace of his presence, we find solace, security, and a love that knows no bounds. It is in this remarkable connection that we discover the true meaning of family, where the bond between human and canine transcends words and is felt in the deepest recesses of our hearts. It is also safe to say that Rio has become the biggest cheerleader, motivator and support system to us, without even saying anything literally.

The garments are designed keeping in mind to portray the warmth, comfort and simplicity that we seek in our bond. I went in for rectangular silhouettes which are not body hugging but comfortable. The whole collection is made from knit fabric to show how Rio has knitted our family together right from the day he arrived. Hand knitting is a new skill that I picked up during the process of this collection to portray the warmth. In total the 5 looks are successfully able to portray my concept and it also feels very homely and safe, which was exactly what I wanted.

- Vishuddhi Vinit Wagh

The Craft Connection

By Pooja Chinchlikar



Start them young they say. This might especially hold true to develop an understanding of creativity in a person. And let's face it, creativity is needed for every single work profile these days. An artist to a policeman to a banker, all need to develop that right-brained spark in order to work better and smarter.

I have been a design mentor at Whistling Woods Internationak for the past 4 years. While every year has been more fruitful than the last, this year was particularly special, since it reignited my love for the crafts that I had learnt during my childhood. It made me realise how my family and school experiences embedded a love for creating in me. Thinking back over the years, this is what probably led to me choose Fashion as a profession.

Working with the current batch of students for their final collection towards Aiyanna 2023, I picked up forgotten hobbies like Macrame, knitting, crocheting, that I had lost the time for. And as I picked up the needles and yarns, I was fascinated by how easy it was for me to get back to doing something I had not done in decades.

I fondly remembered how the women in my family (grandmother, mother, and aunts) used to pursue a huge array of craft. From knitting to crochet to doll making to batiq and even painting, I was exposed to so many forms, mediums, and techniques to creative thinking,

while growing up. Very often, I was asked to help in preparing the yarn ball for knitting or pitching in by doing a few lines of stitches whether be it on a knitted sweater that was being made, a crochet runner or an embroidered blanket. Doing these activities with my family has been the best part of my memories growing up. Seeing as to how naturally I took to handiwork, my cousins and aunts would often leave their fabrics to me as well as the accompanied task of designing outfits, which my mother later got stitched from the local tailor.

My school years were spent at a boarding school in Dehradun where we had a robust art and crafts division. Even after moving away from my mother, sisters, and cousins, those were the classes I looked forward to the most. Even in senior school when I was pursuing art as a subject in grades 11 and 12, I was given the opportunity to work on wall murals, papier mache and cane weaving. All activities that I enjoyed so very much. By then it was quite clear to me that what my future held for me was fashion design.

As I went on to pursue my fashion studies, I discovered how the various top notch labels like Chloé, Valentino, Bottega Veneta, Fendi, and Christian Dior, among many others, have featured a creative mix of folkloric techniques, including knitting, crochet, patchwork, needlepoint, tie-dye, and beading. There is a definite emotional and artisanal significance of

the handmade elements in fashion, as well as its potential to slow down the uncontrollable pace of fast fashion.

The benefits of pursuing arts and crafts are obviously manifold. When pursued at a young age, a child has an expression outlet, develops fine motor skills and dexterity, and improves hand eye coordination. Pursuing the same craft hobbies as adults encourages self-expression, boost self-esteem and aids social engagement. Painting and crafts for this very reason are a vital part of therapy for children whereas in adults, these activities are connected to combatting depression, addiction and many other issues including chronic pain, proving that a wide variety of people could benefit from it.

Just like language is best learnt early, crafts are retained better when learnt during growing

years. The exposure to such different crafts and the expression that comes with them, presented me with the option to find what I liked and what my parents' generation didn't really have the chance to find, increasing the compassion and self-awareness that comes with passing generations. In the present times, my daughter is also actively pursuing art and design at home and school. Through loom weaving, embroidery, ceramics etc., she is essentially finding her grounding too.

As I tried to impart my knowledge and skills to my students, those who needed them for their Aiyanna collection, I realised the importance of learning crafts at an early age, and how building a relationship with creativity plays a part in your past, present and future endeavours. I reminisced about how much I had enjoyed working on these projects as a kid and the memories made me smile. Creativity of any kind holds the power to put you in a meditative state. Be it painting, knitting or even pottery, they teach you values of focus, perseverance and creating that are scientifically proven to help improve mental health. The smooth glide of a paintbrush and each embroidered daisy brings a warmth to your heart. Running around town sourcing fabrics, or wood makes you a person willing to be proactive for their passion. The joy that the completion of a project brings, is truly the purest form of healing.

Streetwear Inspired by Rani Ki Vav

The idea of incorporating the timeless beauty and intricate carvings of Rani Ki Vav into a streetwear collection. By merging traditional art with contemporary fashion, we can create a unique line that celebrates cultural heritage, while appealing to modern fashion enthusiasts.

- Aastha Nirav Shah



A Priceless Legacy in Danger??????

By Dr. Rugmani Venkatadri

Indian textiles are a most valuable legacy of the nation, as they contain layers of unexcavated meanings that are of immense value, says Rugmani Venkatadri.

Design is a solution that evolves as a consequence of creation or efforts to adapt to one's surroundings and improve life. Devoid of natural defences in terms of nails, teeth and physical strength as comparable to wild beasts, humans adapted in the form of groupings for various purposes in the realm of social, religious, and the economic. The human race remains the only one that leaves behind valuable findings for others apart from merely the physical body, unlike other species.

Culture is a phenomenon exclusive to humans and constitutes the following aspects - customs/practices, lore, material culture, symbols incorporated in lifestyle/clothing/adornment/festivities, philosophy at both profanus and sacere levels, and traditional occupations followed by the group members. These emerge as a cumulative consequence of many factors - geographical, historical, religious and cultural, and are responsible for cementing the bonds between members of the group by instilling in them a feeling of belonging and responsibility towards the community.

Material culture in the form of textiles, apparel, animal trappings, blazonry, jewellery is both priceless and endearing for a community of people who store various tangible and intangible meanings in the same. For onlookers,

the same article in question is artistic, or aesthetic as per their perception. Art history uses a term called surplus of meaning, which means that there is a profusion of meaning that is not only evident by sight, but also extends to an experience felt by all the senses and continues to linger on in one's being, in an unforgettable manner. This concept may be applied to indigenous textiles and costumes as well as they belong to the realm of handmade creations.

India will proudly complete 76 years of independence in a few months and her textiles and costumes continue to remain one of her most valuable legacies. India's histories mention her archaeological excavations, wars, accounts of the reign of various rulers and the various struggles faced in the path to independence. However, history pertaining to folk communities and their material culture has not been chronicled in the same manner. Oral history exists in the form of stories, proverbs, anecdotes and facts stored within folk communities in the form of handed down narratives from the previous generations, which continued to reside in memories in order to be transmitted again to the forthcoming generation in order to preserve this rich cultural knowledge.

One such textile is the Gharchola, worn by the Gujarati bride as she completes her pheras, and continues to remain a quintessential aspect of her wardrobe as she will require to wear it at all the ceremonies within the family in future. This textile is appreciated and admired for its rich red and gold colour palette and its workmanship of bandhej interspersed with woven gold zari checks. Each pattern with a check has its own significance and meaning. Besides this, there is interesting lore to it. This sari was bestowed upon the bride by her in-laws during her wedding ceremony to be draped over her white bridal ensemble, the panetar. This textile was precious for more than its financial cost. The gharchola was not

showcased to all prior to the wedding, with the exception of very few close relatives, who were believed to be well-wishers. Believed to represent the bonds of matrimony as well as a perfect marital and family life, it was a notion that a visitor with bad intent had the potential to damage the textile by tearing a corner of it with a pin or by other means with the motive of causing the couple harm in their life together to come by wishing them childlessness, and unhappiness. Any damage was considered inauspicious as this sari represented wedding life with all auspicious motifs like the kalash, swastik, popat, all symbols of auspiciousness. No two women would even wear one another's gharchola unless it was passed down by tradition lest any harm was caused to the textile even unknowingly.

A beautiful embroidery of India is the Bagh or the phulkari embroidered textile of Punjab known for its vibrant hues and mesmerising layout of geometrical florals in silken yarn, which holds great significance for a woman in Punjab. Traditionally the base fabric was Khadi, while the yarns used for embroidery were made of silk floss in a plethora of eye-catching colours. These dupattas were an intrinsic part of a bride's trousseau. Formerly, a bride would sport these dupattas on a daily basis for nearly a year or until she conceived, in order to manifest her newly wed status. The reverse side of the khadi dupatta would brush against her cheek and neck, causing her to feel the rough texture on her tender skin. Brought up with a lot of love and indulgence, it was the first time she had moved away from home. She had never imagined that a silken textile might hurt her tender skin. It was at that time that she truly comprehended what her parents wanted to convey to her through this lavish textile. The silken yarns represented her varied dreams, always rosy and enchanting while the khadi surface represented realities of life, which would be far from pleasant at close quarters. However, this dupatta signified a compromise between reality and dreams, that one had to

take everything as it came, and accept the new circumstances in the most willing and pleasant manner, being one's best.

Among the Syrian Christians of Kerala, there still persists a custom. During the wedding ceremony, a few golden brocade wefts were pulled out of the sari Pallav and then used for stringing the thali (mangalsutra pendant) signifying a golden bond that was being created to usher in a union made in heaven. This surely is a vestige of an indigenous custom prior to their conversion to Christianity. This also points out to the significance of brocade as a most auspicious textile during wedding occasions. The chronicles that various textiles hold have no end. However, these stories are not recorded in black and white to be read by many. In this manner, many stories may disappear as the tellers pass into obsolescence. Life has changed drastically, and so has the interaction between humans. The present generation has very few actually spending time hearing oral histories or discussing matters of cultural significance in a constructive manner with parents or grandparents. The curiosity is absolutely absent. Rather, an argument of not needing to know is presented, as increasing technology has made the human mind take a long pause, probably a permanent one from originality and understanding the truest of facts that are stored in the reservoir of culture. Understanding true lore, and the cultural essence of the textile is causative to understanding the surplus of meaning. For a design student, it may lead to creations, which embody the meaning, and also enable a very lucid experience.

Museums and design schools ought to take an initiative in amassing these chronicles, sorting them, and presenting them in a manner that will be understood by the current brood. Hence, this is a matter of urgency, lest these valuable cultural footprints disappear without a trace.

Women of Indian Mythology

Mythology has always influenced the religious, cultural, social, and political life of an individual. Its immense influence on the human mind is due to the fact that the human mind always thinks in terms of archetypes that are buried deep in the collective unconsciousness. Myths are projections of these archetypes. It is an attempt by man to make order out of chaos, makes sense out of mind fold diversity existing in the world. When we talk about Indian mythology, it is mostly the man who are talked about and got recognition but when we look into the major events of mythology, the females are the ones who played more important roles in it. My concept is stories of those woman of mythology who fascinates me. I've used various Indian motive, colours, fabrics, and silhouettes, which has the significance of major incidents in their life. I have also used hand painting and intricate embroidery for the detailing.

- Twisha Desai



Chess

This collection is purely inspired from my life, whether it being the hobbies I have or the competitions I have taken part in. Being a national level chess player, I wanted my concept to be something related to chess. Chess is something that has always been part of my life. Even today when I find myself getting unproductive, playing a game of chess helps me clear my mind.

My collection does not really show direct reference to chess, but they have an indirect approach by reinterpreting the silhouettes of the pieces and creating new silhouettes and designs. And as for the colour scheme being pastels that is because I love to watch sunsets. This is a Spring-Summer 2024 Ready to Wear collection.



Today young professionals are trying to make a balance between their personal and professional life. Post work hours they look forward to catching up with friends and hence, I have tried to create a fusion that can be bold for work as well as beautiful for after hours. The collection has semi-formal looks that can be worn both during work and even after work to party or somewhere to unwind the stress. Having sleek yet simple silhouettes making it look sophisticated and trendy.

- Prakruti Samir Bhalavat

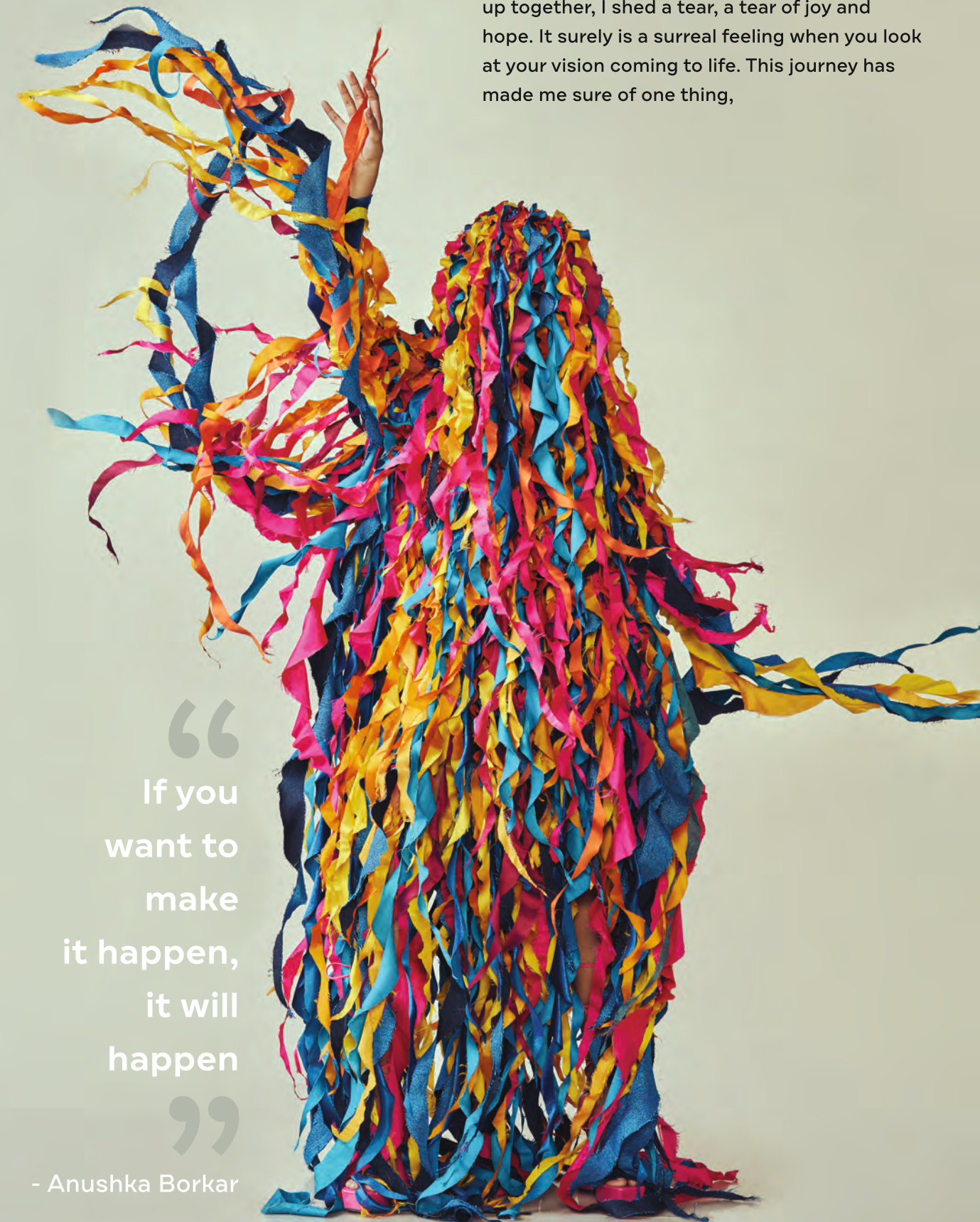
Metaphorically, a Phoenix Rising from the Ashes

Risen S/S 23/24 is a collection that speaks about my journey of rising from the ashes. This collection marks the genesis of my breakthrough in life. The inspiration for the collection is the bird, Phoenix.

The phoenix is an immortal bird associated with Greek mythology (with analogy in many cultures such as Egyptian and Persian) that cyclically regenerates or is otherwise born again. Associated with the sun, a phoenix obtains new life by rising from the ashes of its predecessor.

Risen, the collection is an homage to my younger self, who always stood strong on her ground, fought hard and had the strongest will to survive. The collection preaches, Be Your Own Anchor.

The garments showcase a beautiful mix of couture and avant-garde with each one having a unique conceptual idea. The five of them together tell a story of how I've risen from the filth of it all. Ashes being the key inspiration for the surface ornamentation, I have created various textures that metaphorically represent my past life. I have tried to show the acceptance of trauma and turmoil by making bodycon silhouettes that adorn these raw edged, unfinished, and messy textures. The vibrant, bold colours, resembling with a rising phoenix is what makes this celebratory collection a memorial.



The first time I saw all my five garments lined up together, I shed a tear, a tear of joy and hope. It surely is a surreal feeling when you look at your vision coming to life. This journey has made me sure of one thing,

“
If you
want to
make
it happen,
it will
happen
”

- Anushka Borkar



Sufism

Sufism, a mystical Islamic belief and practice in which Muslims seek to find the truth of divine love and knowledge through direct personal experience of God. It consists of a variety of mystical paths that are designed to ascertain the nature of humanity and God and to facilitate the experience of the presence of divine love and wisdom in the world. Islamic mysticism is called *taṣawwuf* meaning ‘to dress in wool’ in Arabic, but it has been called Sufism in Western languages since the early 19th century. Some of major aspects of Sufism are Swirling, Music, and Poem. Sufism originated from Persia. My one of main reason to choose this topic is my fascination towards concepts like divine and soul and love for Persian-based architecture from which I have derived the silhouettes for my collection. Embroidery being another important aspect of my collection has been inspired from shrines of Iran, which is very intricate and detailed adding elegance and grace to my garments.

- Niyati Vijay Salve





Freemasons and Illuminati

Illuminati-inspired fashion garments are characterised by intricate symbolism and cryptic imagery. They incorporate occult motifs, ancient symbols, and esoteric references associated with the Illuminati. The eye of providence, pyramids, all-seeing eyes, and celestial bodies are common elements. Dark and intense colours such as black, red, blue, and green dominate, while fabrics like micro, malai lycra, and leather enhance the luxurious and mysterious aesthetic. The silhouettes range from avant-garde to regal, with asymmetrical cuts and exaggerated proportions. Statement accessories like oversized jewellery and ornate headpieces complement the overall look. It is important to note that these garments serve as artistic expression and exploration, not endorsement or belief in the Illuminati. Illuminati-inspired fashion garments allow individuals to embrace symbolism, mystery, and self-expression in their personal style.

- Yashika Sharma

Cupid - World of Love

Cupid is a well-known figure in mythology, often depicted as the God of Love and Desire in ancient Roman and Greek stories. He is often portrayed as a cherub with a bow and arrow, capable of making anyone fall in love at first sight. Cupid's mythology has been explored in countless works of literature, art, and film, and has influenced the way we think about love and relationships in modern times.

In addition, we will explore how Cupid's imagery can be incorporated into a fashion collection inspired by love. Cupid's cherubic appearance, with wings and a bow and arrow, can be interpreted in a variety of ways through clothing and accessories. The collectio feature whimsical prints or patterns inspired by Valentine's Day and incorporate heart-shaped details and accessories.



This concept aims to deepen our understanding of the cultural significance of Cupid and his mythology, and explore how his imagery can inspire a playful and romantic fashion collection.

- Divya Mohanty



Umarmen - Embracing

India has a long-standing reputation of inculcating skin discrimination and in a way endorsing the concept of colourism. India has a diverse population, having people of various colour tones. It is deep rooted in people and the discrimination is strong especially towards women. Women who have dark skin tones have been considered as inferior to their fair-skinned counterparts. This issue is rooted in the Indian culture and somewhere the media contributes to the wave. The societal bias is to favour the light-skinned people over the dark-skinned. The discrimination is seen not just in rural India but also in the urban society. The endorsement of the societal standards is seen in the beauty industry. The media portrayal through various advertisements has perpetuated that fair skin is superior and is the true depiction of beauty and desirability. This has casted a negative shadow on the dark-skinned beauties and lead to even negative treatment.

The discrimination has a negative influence on a person's self-esteem, self-concept, mental health and even social opportunities. Dark-skinned people are subject to derogatory statements and uncalled advice for 'bettering' their beauty. Discrimination diminishes a person's image based just on societal standards, irrespective of their other characteristics, which is unfair. People who experience discrimination can have low self-confidence and have a diminished self-image based just on superficial concept such as the colour of their skin overlooking their other physical features and even their intellect.



Embracing oneself and accepting the uniqueness of one's own body is very crucial and essential for combating discrimination. Umarmen is a true representation of embracing oneself and the uniqueness of a person. The collection recognises that beauty comes in diverse forms and no standards can be justified as perfect form of beauty. The perfections of the imperfection are the epitome of uniqueness in a person. Every individual has an inherent worth of character, talent and contributions to the society unique to their skills and abilities, which should be appreciated to the maxim. Celebrating the person would be when their differences and diversity is celebrated truly and seeing their intrinsic values as their true form of beauty and superiority.

Challenging the societal standards of beauty and discrimination is important. In order to successfully do that it is imperative to raise awareness about its effects and about the superiority of inner beauty over the superficial. Through positive representation of diverse skin tones and mature beauty standards and emphasising the importance of equality is essential to break the vicious cycle of discrimination.

Discrimination based on the societal standards of beauty is ingrained in the people, which needs to be tackled very consciously. Umarmen depicts 5 skin tones representing the diversity in Indian skin tones. The draping in the garments represents the wrinkles on the skin, which the women feel conscious about. The collection is about embracing oneself and overlooking the societal standards of beauty and accepting the imperfections as its them that make the person perfectly unique.

Discrimination is a social issue and understanding the damage caused to self-image of a person and awareness about self-acceptance would lead to a creation of a healthier society. It is a lengthy process but has somewhere begun. It is gradual, but it is slowly stirring the wheel in a different direction.

- Sheetal Kaur



The Human Anatomy

My fashion graduation collection is inspired by the human body and its potential for medical research. Nature offers us numerous patterns, symmetrical and asymmetrical objects, and colour combinations that fascinated me as a designer. However, my main source of inspiration was the concept of 'body donation', which allows medical students and researchers to understand the human anatomy better. For example, I learned about The Visible Human Project, initiated by Dr. Vic Spitzer, which aimed to create a detailed data set of cross-sectional photographs of the human body for anatomy visualisation applications. I believe that donating one's body after death can be a noble act of healing and helping others, who suffer from pain or diseases. Through my collection, I want to show how the human body is a treasure for the medical world and how fashion can be a medium of expression and education.

- Khushi Bhardwaj



makeup

By Vimal Gudka

Makeup is an art form to express what style and fashion personally mean to an individual. Your limit of imagination helps decide the creativity and illusion makeup could bring to life. It is an art form where one can break the rules and experiment as per choice. Makeup as an art helps enhance what a character, an artist or an actor want to portray.

The makeup industry over decades has evolved and improvised both in terms of fashion and product science. We at Whistling Woods

International School of Fashion & Costume

Design make sure our students always remain informed and updated about the latest on-going trends of the industry so when they graduate, they are prepared to face the industry with knowledge and confidence.



AGE-DOES IT REALLY MATTER... IN FASHION

By Anamika Banerjee

I will be reaching my mid age in a few years.

People or the society wants you dress in a way, they want to see you. With your age you become conscious in dressing up. It should be the reverse as you become more confident with your age.

By the time you reach your 40s & 50s, you know what to accentuate and what not to. You need to take some risk.

HOW TO DRESS UP IN YOUR 40S AND 50S

1 Less is More When it Comes to Fashion for Women Over 40.

Choose pieces that have fewer embellishments and cleaner lines, you'll be able to get more wear out of them, pair them with more (trendy) things, and accessorise with your favourite jewellery pieces.

2 Choose Timeless Classic

Simple styles are better rather than falling for trendy outfits as if you are trying to dress younger than your age and you become a laughter stock.

3 Flatter Your Figure

You need to disguise your flaws of the body. As you age, you need to camouflage the areas such as hips, thighs, protruding abdomen and more areas to go.

4 Highlight Your Features

Play with colours, which accentuate your complexion. You need to colour your hair, use eye pencil with colours and carry it confidently.

5 A Well Fitted Undergarment

The most important thing which you tend to avoid is the undergarment. You need to use a branded and proper one as age reflects in these areas in the beginning.

6 Garments Should Not Be Tight

You need to wear flexible garments, not too tight as it accentuates your body fat. Wear some outfit which is a bit loose.

The final thing which is most important is your own style. By keeping in mind all these pointers, you can design your own fashion statement. You can makeover your wardrobe and style to accommodate fashions for middle aged women that are still fun, exciting, and sexy without looking too young or out of step with the current trends.

It all boils down to finding simple, figure-flattering pieces that balance out the trendy styles you're dying to try.

Hollywood's Black and White Era

The fashion industry has always been inspired by various eras and cinematic movements. One era that continues to captivate designers, stylists, and fashion enthusiasts alike is the Black and White Era of Hollywood. The timeless elegance, glamour, and sophistication of that era have left an indelible mark on fashion history. This concept note explores the idea of reviving the Black and White Era of Hollywood in the contemporary fashion scene, paying homage to the iconic styles and aesthetics, which defined that era.

The objective of this concept is to reintroduce the essence of the Black and White Era of Hollywood into modern fashion, blending classic elegance with contemporary trends. By drawing inspiration from iconic films, legendary actors, and influential designers of that era, we aim to create a revival that celebrates the grace, allure, and timelessness of the past while infusing it with a fresh perspective for the present generation.



Emphasise on the sleek and tailored silhouettes that were characteristic of the Black and White Era. Focus on figure-flattering designs such as hourglass shapes for women and fitted suits for men, showcasing the elegance and refinement of that period.

Black and white will be the dominant colour palette, symbolising the simplicity and sophistication of the era. The contrast between these two colours will be utilised to create visually striking outfits and accentuate the details of the designs.

Luxurious fabrics such as silk, satin, velvet, and lace to add texture and richness to the garments. These materials were widely used in the Black and White Era, and their incorporation will enhance the overall elegance and opulence of the revived fashion.

Tribute to iconic fashion references from the Black and White Era, such as Audrey Hepburn's little black dress from 'Breakfast at Tiffany's' and Marilyn Monroe's white pleated dress from 'The Seven Year Itch.' These references will serve as a source of inspiration to recreate and reimagine classic styles for the modern era.

Accessories and details that were popular during the era, were wide-brimmed hats, gloves, pearl necklaces, suspenders, and bow ties. Incorporating these elements will add an authentic touch to the revived fashion, evoking a sense of nostalgia and sophistication.

The revival of the Black and White Era of Hollywood in fashion offers a unique opportunity to celebrate the timeless elegance and sophistication of that era. By combining classic elements with modern trends, we can create a revival that appeals to the contemporary fashion landscape, while paying homage to the iconic styles and aesthetics of the past.

- Rajashree Gupta





Revival of My Father's 20s

Through my final collection for Aiyanna, I have tried to relive my father's sense of style and charm. I also sought to convey the character of a man with a lion's heart. The never-ending lines in my needlework reflect my father's never-say-die attitude. He has consistently shown himself to be my life's superhero. The hues in my collection demonstrate how he has been the ideal fusion of a fearless but devoted personality in my life. The precise and minute details of each garment portray how he channels my motivation and strength to improve my life. By telling the tale of my superhero in this collection, I hoped to translate my relationship and feeling into apparel. As a conclusion, I'd want to say the fact that he is not only my muse but that my entire universe revolves around him.

- Bhumi Chandresh Dangar





Standards of Beauty in Culture

Reframing Standards of Beauty is a fashion collection that challenges conventional notions of beauty, celebrating diversity, inclusivity, and self-expression. The exhibition aims to break free from traditional beauty ideals by showcasing garments, accessories, and visual displays that highlight the beauty found in embracing individuality. With a modern and vibrant design aesthetic, the exhibition creates an interactive and thought-provoking experience, inviting visitors to reflect on their own perceptions of beauty. Collaborations with artists, designers, and influencers who challenge beauty norms amplify the message of inclusivity. Through educational materials, workshops, and discussions, the exhibition fosters a deeper understanding of beauty standards' impact and promotes acceptance and self-love. Reframing Standards of Beauty aims to inspire a shift in the fashion industry and society, encouraging a more inclusive and empowering future.

- Jelly Jain





Tamil Culture and Heritage's Influence

The concept of the collection is to exhibit and convey, how streetwear fashion would look and feel like if its origin was from the Southeast Asia, inspired and influenced by the Tamil culture and traditions. This collection is dedicated to my late grandfather whom we lost to cancer. He was a weaver and an entrepreneur himself. He used to manufacture and supply handloom sarees and vestis (dhoti) to big retailers for more than 50 years.

So the fabrics I have used throughout the collection are Madras checks, which are commonly found in a Tamil household in the form of vestis, towels, mats and even blankets. To bring the streetwear aesthetics I have used different shades of denim fabrics and denim patchwoks. The silhouettes I have worked on are inspired from the attire of the Tamil art forms, historical sites and the Chola Dynasty such as Therukoothu (a street play), Bharatanatyam (classical dance of Tamil Nadu), statues from the famous Tanjavur and Madurai temples. And these silhouettes were achieved by various techniques such as the use of puffers, quilting and ruchings. This is my tribute to my grandfather and my Tamil roots and the inception to take forward my passion for fashion, textile and my grandfathers legacy.

- Vijayalaxmi Raja





Lingerie Inspired by Coachella

Enchanting Harmony is a lingerie collection inspired by the Coachella Valley Music and Arts Festival and the Aurora borealis. It combines the vibrant energy and bohemian style of Coachella with the mystical beauty of the northern lights. The lingerie pieces incorporate playful colors, reflecting the festival's joyful spirit, and bohemian chic elements with stretch fabrics and holographic fabric to metallic and shiny fabric. The aurora borealis theme brings a celestial colours palette of pastels and iridescent shades, along with magical details like lace patterns and fringes. The collection aims to create a sense of enchantment, allowing wearers to embrace their individuality and experience the magic of these extraordinary realms.

- Aroma Mahesh Vora



Alexithymia - The Inability to Identify Emotions

In a world full of emotions, where people feel beyond what's said and beyond what's done, there exists a group of individuals who struggle with the same. Feelings is such a loosely used term and sometimes the boundaries blurs within the coinciding term 'emotions.'

Alexithymia is defined as emotional blindness. Emotions are a mystery to them, and they end up being the society's 'cold-hearted, callous' people. It refers to a person's inability to express, recognise or describe their own emotions. Expression, whether of love, hatred, jealousy, or anger, is a foreign concept.



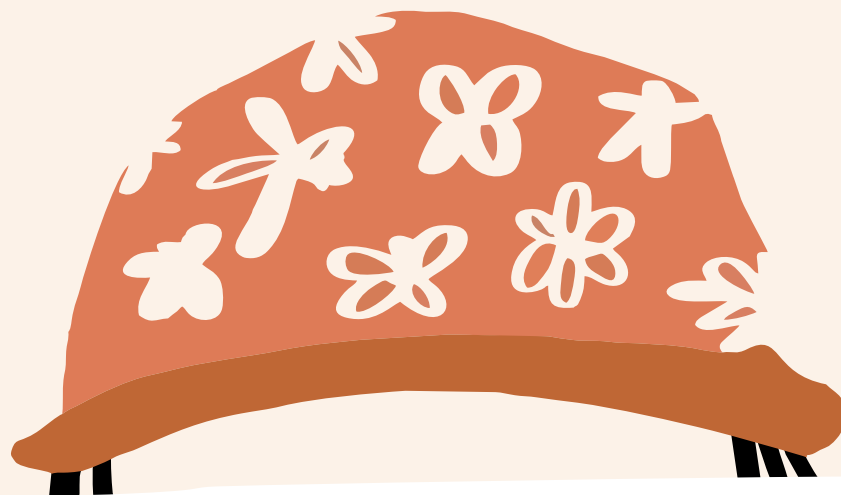
It's a relatable concept, even though I haven't been diagnosed with this condition, I have always had difficulty with expressing my emotion. Not being able to show how one feels is a feeling of imprisonment, trapped and frustration.

I have designed heavily structured garments to represent the feeling of suffocation and chaos that an individual suffering from alexithymia experiences, as well as the inability to escape their inner turmoil. The use of textures and dark colours depicts a jumbled maze, which is an accurate description of what they are suffering from

- Vaishnavi Sandeep Sawant

FASHION AND CARE

By Sabira Fernandes



A research study by Dr. Margaret Mead, American anthropologist, states that ‘humanity’ in civilisation is supposed to have begun with the healing of the femur or the thighbone – the largest and strongest bone in the body. If you have ever had a fracture, you know how long it takes to heal and then convalescence is even longer. The thighbone, with the tensile strength of steel, is the toughest bone to break and also the slowest to heal. Hence, if prehistoric man was to heal a bone, then it was paramount that he had someone to take care of him (yes it was determined that it was the femur of a male). And that is where humanity began. The caring of another being.

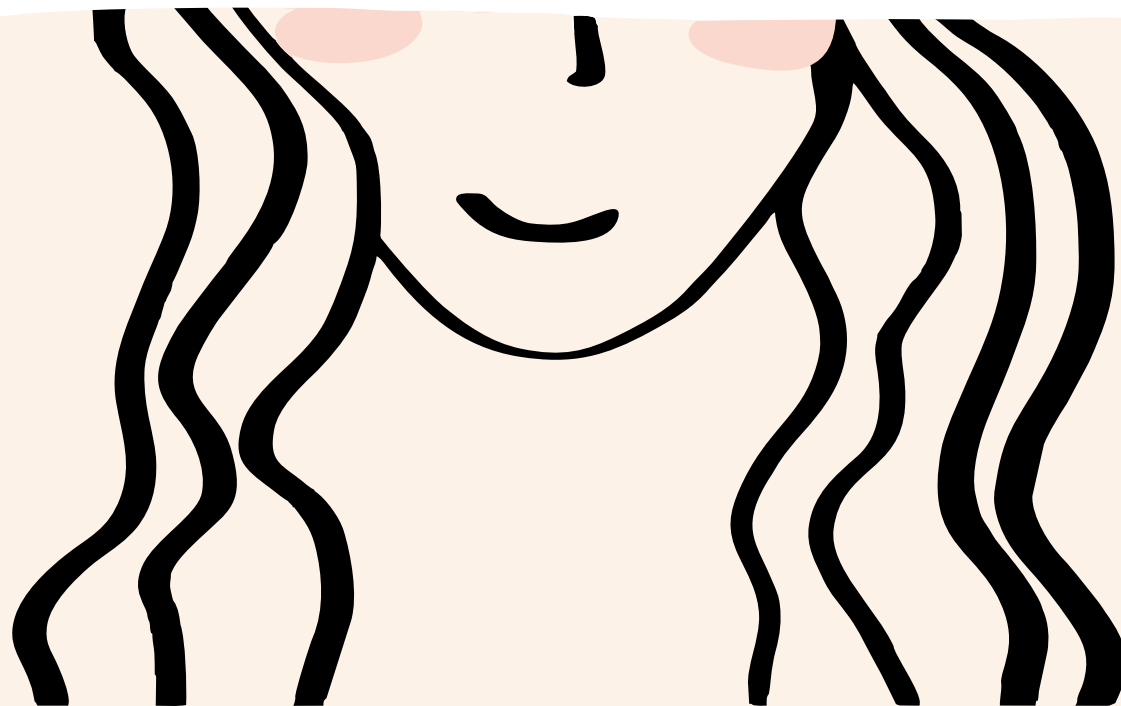
Care in the clothing industry would have been initiated for practical purposes of guarding against the elements. In fact, fur, grass and leaves are worn across many cultures, even today. Care in fashion today is now relegated to understanding environmental factors, towards saving the planet and her finite resources. Fashion and Care should be two sides of a coin. Fashion is the current trend in clothing, accessories and even aesthetics. It is an expression of culture, region, external influences and can include dress, footwear, accessories, hair, makeup, including lifestyle choices. These continuously evolve, and are expressions of influence, from designers, celebrities, pop culture, and today, it is social media.

Care is measures taken to maintain and preserve items and also oneself. Care in its simplistic explanation is caring for items to preserve and maintain their quality and longevity. It looks at clothing care, footwear care, accessory care, personal care, even makeup care.

In India, saris are passed down through generations; accessories; jewellery is again inherited; upcycling, recycling is common in Indian households. Take the T-shirt for example. It starts as outside wear, then home wear, then used for sleeping, then some destroy them at Holi parties, or it becomes a rag in the kitchen, and used until it is almost in tatters. Sustainability at its best!

Which brings us to the term that has gained a lot of traction lately – the emphasis on sustainability and ethical considerations. Sustainable and ethical fashion involves making conscious choices to support environmentally friendly practices, fair trade and workers' rights. Options of using sustainable materials, recycling, upcycling, reworking and supporting brands with transparent and ethical supply chains are high on the agenda and are gaining a strong footing. Many large fashion houses are consciously aware of ethical and sustainable fashion products. This has led to faux fur, faux leather, and other sustainable items gaining prominence. Save the animals! Care for nature.

While fashion can be a means of expressing one's individuality, creativity, and personal style, it allows people to feel confident and comfortable in their appearance, and it can be a reflection of their personality, mood, or cultural identity. By combining fashion and care, you can not only look good but also contribute to the longevity and sustainability of your fashion items and the next generation. It's about finding a balance between expressing your personal style and being responsible in how you consume and care for fashion. Let's emulate prehistoric man and truly 'care'.



Self Containment, Peaceful Yet Chaotic

Endless thoughts are building a city of maze,
Lost in these walls, is what they are calling a
home.
No one laughs, no one cries.
There is peace in this isolating silence,
But harmony has lost its tune.
Love and hatred are now all the same.
Trying to fill up this hollow,
Everyone's losing the game.
They said an angry man was dangerous,
But what about a creature that does not feel?
It takes death to kill humans,
But apathy to kill humanity.
Basically, I want humans to wonder what the
world without emotions would possibly be like.

- Neha Santosh Amin





Nostalgia / Memories

Aquature is an immersive concept that explores the captivating beauty and interplay between bubbles & foam. Bubbles can evoke a sense of nostalgia, transporting us back to cherished childhood memories and carefree moments. It helps us relish the feelings of happiness & wonder. I have used glue gun and crochet for textile development of foam, there are ruffles inspired by bath loofaah. The concept aims to captivate viewers of all ages, inspiring them to appreciate the magic behind these ephemeral wonders while promoting creative exploration.

- Friya Shah



Allure of the Forbidden

Why do we covet the forbidden? The human mind is fascinated by things not within our reach. In Mark Twain's words, "There is a charm about the forbidden that makes it unspeakably desirable." Certainly, there is an attractive seduction in whispers that we do not find in shouted words.

The Allure of the Forbidden is a powerful force, one that has captivated the human imagination for centuries. This attraction is rooted in a deep desire for the unknown and unknowable, a craving for something beyond what is socially acceptable. This lure is often associated with a sense of danger and excitement. We may possess plenty that others crave, but our heart desires the one thing that we cannot have. There is a tingly excitement in pursuing the unachievable, in doing the forbidden. An element of naughtiness and rebellion gives an edge of excitement to our regulated existence.



It's a dark temptation, one that is engraved in our psychology and mythology. It is an attraction that can be exciting and dangerous in equal measure, and one that can be difficult to resist. Whether it is the promise of freedom, the feeling of control, or simply the thrill that comes with it.

My collection encapsulates the desire and the sensuality of the subject with risqué cuts and sultry silhouettes. The colour palette plays in the mysterious arena where one can feel the allure and it makes the viewer bask in the air of forbidden reality

- Bhaavya Manish





Candy Crush

This collection is a collaboration between Fashion and Candy Crush game's vibrant and delightful elements. These pieces are close to me as it was a constant source of motivation and positivity in my life during COVID-19. As the story line of the game moves forward there are new episodes and levels, which personifies our life, which is full of hurdles and challenges and as we move forward with them we build memories, newer perspectives and even grow as an individual. Some levels are easy while some are tough but the spirit of going on and facing the challenges makes us what we are, just like that difficulties and problems are part of life some easy some hard and what I've learnt from the game is to try until we achieve what we want.

- Saumya Kabra



Genderless Japanese Mafia

The art of being different is only unique to each of us when one succeeds in stepping away from the 'normal'. It must involve a feeling of transcending the ordinary and conventional. Perhaps into becoming “Odd-inary.”

Being devoid of a concept, a regulation, a rhythm, is then simply for the best. The collection depicts the powerful Zen principles of the YAKUZA, the Japanese mafia, and what they value the most. Inclusivity, freedom and ethic with a dark theme, the collection brings us all together by FORTIFYING one another to wear our real colours.

- Sae Ameet Kholkute



Accidental Fashion Trends

By Vineet Parmar

Accidental fashion trends are often born out of unexpected or unintentional combinations, styles, or choices that become popular and are embraced by the fashion world. It can be anything from mismatched shoes, unintentional rips, or tears, or even stains on clothing that have become fashionable. These trends emerge when individuals experiment with their personal style, mix and match different elements, or embrace imperfections in their clothing. The concept of accidental fashion is not new, but has gained popularity in recent years, with many fashion designers and influencers embracing this trend and incorporating it into their fashion lines. It has also gained more attention in recent years due to social media platforms like Instagram, TikTok, and Pinterest, who have made it easier for people to share their unique fashion ideas and inspirations with others. This has given rise to a new generation of fashion influencers who are willing to experiment with new trends and styles.

Here are a few examples of accidental fashion trends:

Mismatched Clothing: Wearing mismatched clothing items has become a popular trend in recent years. This trend involves intentionally pairing garments that don't traditionally go together, such as mixing patterns, colours, or textures. It creates a unique and eclectic look that showcases individuality and a sense of nonconformity.



Distressed Denim: Distressed denim, as mentioned earlier, is a trend where jeans or denim clothing items are intentionally distressed or ripped to create a worn-out and edgy appearance. This trend originated as a result of actual wear and tear on jeans but has been embraced and replicated by fashion designers, leading to intentionally distressed denim becoming a popular fashion statement.

Normcore: Normcore is a fashion trend that emerged in the early 2010s, characterised by deliberately embracing plain, unremarkable, and ordinary clothing items. It is about dressing down and prioritising comfort over trends, often featuring simple and casual outfits like plain T-shirts, jeans, sneakers, and minimalistic designs. Normcore challenges the notion of high-fashion and embraces a more relaxed and effortless style.

Athleisure: Athleisure is a trend that combines athletic and leisurewear, blurring the lines between activewear and everyday clothing. This trend involves wearing sporty and comfortable clothing items like leggings, joggers, hoodies, and sneakers in non-athletic settings. It reflects the growing interest in fitness and wellness while maintaining a stylish and versatile aesthetic.

Upcycling and Vintage: Upcycling and vintage fashion have gained popularity in recent years as people look for sustainable and unique clothing options. Upcycling involves repurposing and transforming old or discarded garments into new, fashionable pieces. Vintage fashion refers to wearing clothing items from previous decades, celebrating the nostalgia and uniqueness of bygone eras.

Socks and Sandals: Once considered a fashion faux pas, wearing socks with sandals has become a quirky and fashion-forward trend. It involves intentionally pairing socks, often with vibrant patterns or colours, with various types of sandals. This trend challenges traditional fashion norms and creates a playful and unexpected combination.

Accidental fashion trends demonstrate the ever-evolving nature of the fashion industry and how individual creativity, and experimentation can shape new styles. These trends often embrace imperfections, uniqueness, and unconventional choices, allowing individuals to express their personal style and challenge traditional fashion norms.

Alice in Wonderland

Down The Rabbit Hole is an A/W couture collection inspired by Tim Burton's Alice in Wonderland. I personally like Tim Burton's style of film direction and how he portrays different characters. Alice in Wonderland was also one of the first Tim Burton movies that I saw, therefore I chose it as my concept. I've seen Alice in Wonderland being used as a concept before but people usually tend to focus on the main character Alice and the more popular supporting characters such as "The Mad Hatter or The Queen of Hearts. But rather than using them in my concept, I decided to create my collection on the lesser known or darker characters of the story. I've chosen 5 characters to base my collection on and they are, The Gryphon, The Jabberwocky, The Dormouse, The Dodo and The Caterpillar. I've also chosen to incorporate a more darker colour palette in my collection such as emerald green and navy blue. My collection also incorporates sleek silhouettes, pleatings and embroidery. I want to use my collection as a medium to introduce others to more characters of such a classic fairy tale and to appreciate Tim Burton movies/series more.

- Chhavi Agarwal



Moon and Krishna Paintings

Gita Govinda was penned by Jaydeva. Gita Govinda paintings were painted from 12 chapters of Gita Govinda book. Verses represents the relation between Radha, Krishna and other *gopis*, the cowherd maidens of Vrindavan using the a poetic idiom. The popular and iconic text is sung, recited and choreographed for dance and studied as a religious text to the present day.



The paintings have lyrical qualities about them. They have been able to convey the pangs of separation, the joy of union, the *sakhi* as a messenger, waiting for one's beloved and love longing. Jealousy and despondency of Radha as expressed by Jaydeva in the text has also been captured, which is a part of the romantic and erotic love format of Gita Govinda.

- Gargi Shaileshbhai Popat

Khunn - Culture of Maharashtra

Everything changes with the changing lifestyle. The lesson of life is that life will change and survive. But when everything is changing, will we forget our culture? Our culture is our greatest treasure. And so, I chose this subject and intend to do something completely different. The Khunn I have chosen was used by our ancestors. At that time, although the purpose was only to cover the body, women used blouse [Khunnachi choli] and girl's blouse and skirt [Polki] according to their own abilities. Cholis and polkis were sewn by hand as there were no machines at that time. It was changed according to need. The Khunn was similar to a commoner but rich in the royal family and that's why I fell in love with Khunn fabric. With the passage of time the importance and necessity of Khunn is decreasing. A few women in the past their seventies wore a Khunn bodice. I have seen my great grandmother in the village wearing this choli. Hers is that Nauvari saree and the Khunn bodice with a bright colour scheme on it. The unadorned but confident face seemed to give the outfit the ring of a nymph. In the movie *Jait Re Jait*, Smita Patil's character was of a tribal woman and the costume was mink bodice and a saree for the entire film. Khunn choli has made her act a milestone. I would be surprised if such a royal fabric khunn did not attract me. In this way, I wanted to create artistic clothes with modern uniqueness along with our culture-tradition for the new generation of women. All the artistic garments that we see today are made with khunn as the centerpiece. The color scheme of khunn is very close to nature so it has a natural affinity. Khunn has played a vital the role in shaping my collection.

- Poorva Bhalchandra Kabale



Post Apocalypse

The theme of my collection is apocalypse. I'm really excited about this collection! I'm so passionate about the idea of combining utility wear and streetwear with an apocalypse theme. It's such a unique concept, and I think it will create a really cool and edgy vibe.

One thing that I'm really excited about is the versatility of the pieces. I think that the combination of practical, utilitarian pieces with streetwear elements will create a collection that can be worn in a variety of different settings. For example, some of the pieces might be great for outdoor activities or travel, while others could be dressed up for a night out.

I've always loved streetwear, so it's great to be able to incorporate that into this collection. It's important to me to stay true to my own interests and style, and I think this collection does just that.



I'm also really looking forward to playing around with the colour palette and materials. I think that the apocalypse theme lends itself well to a muted, earthy colour scheme, but I'm also excited to experiment with pops of color and interesting textures.

As I worked on this collection, I'm trying to be really intentional about every aspect of the design process. From the initial sketches to the final product, I want to make sure that everything is well thought-out and intentional. It's important to me that every piece in the collection feels cohesive and contributes to the overall vision.

With this collection, I'm feeling a real sense of pride and accomplishment. It takes a lot of creativity and hard work to bring a fashion collection to life, but I'm really enjoying the process.

Overall, I'm just really thrilled to be pursuing my passion for fashion and creating something unique and exciting. I'm sure this collection will be a great reflection of my personal style and interests, and I can't wait for everyone to see it.

- Gunjan Santosh Rohra





Handicrafts and Culture of Punjab

Hathakargha: A collection inspired by the Handicrafts and Culture of Punjab.

With time we've been keeping up with the modernised versions of life and going head-to-head with the Gen-Z. But, while affirming this scenario, somewhere we've been neglecting the beautiful, authentic, and most joyful traditions our country has to offer, one of them being the eminent state of Punjab. It is crucial to cherish and embrace these traditions and culture to revitalise and restore them.

My collection is a tribute to the rich cultural heritage of Punjab, India. It encapsulates the essence of Punjab's craftsmanship, with a focus on handicraft techniques, the use of khadi fabric, and the intricate art of Phulkari embroidery. This collection aims to revive and promote these traditional art forms while infusing them with a contemporary touch. Each piece in the collection tells a story, weaving together the history, traditions, and vibrant colours of Punjab.

A tapestry of skilled artistry, through meticulous detailing and intricate embroidery, each garment becomes a work of art, preserving the legacy of Punjab's artisans. Weaving tales of simplicity and sustainability with Khadi, a hand spun and handwoven fabric, holds a special place in Punjab's cultural heritage. The versatility of khadi is shown through contemporary silhouettes and designs. The fabric's organic and eco-friendly nature aligns with the growing demand for sustainable fashion. The collection embraces khadi's natural texture, drape, and breathable qualities, offering a harmonious blend of tradition and modernity.

Embodying the soul of Punjab's Phulkari, meaning 'flower work', is an ancient and enchanting embroidery technique that originates from Punjab. This collection showcases the breathtaking beauty of Phulkari through exquisite embroidery on various garments. The vibrant colours, geometric patterns, and floral motifs capture the essence of Punjab's joyful spirit. This fusion represents the evolving identity of Punjab, celebrating its past while embracing the present. This collection not only aims to create visually stunning garments but also fosters a sense of pride and appreciation for Punjab's cultural legacy. Hathakargha invites fashion enthusiasts to embark on a journey through time, witnessing the beauty of Punjab's artistic traditions through the lens of contemporary fashion.

- Vrinda Dhawan



Essence of Craftsmanship in an Age of Intelligent Machines

By Sayli Sawant

India's subcontinent boasts of magnificent art and culture, be it the Kantha work of the east or the vivid colours of Kutch embroidery from the west; there is something intricate with every step you take across the country.

What makes this experience enriching is through the artisans and craftsmen of the country. Although artisanal work and traditional crafts are perhaps more endangered, marginalised, and misunderstood than ever before.

Craftsmen and women should be free and motivated to shape the design and creation of the product. They should be present at the creation and orchestrate its development directly or relationally at each stage. It is the

hands behind these patterns owing to which the Indian textile industry has a rich history dated back to Indus Valley civilisation.

The handicrafts and fashion industry employ a large number of craftspeople from rural and semi-urban areas, generating significant employment, which in-fact also boosts the country cultural heritage. Hence, their contribution towards preserving the country's rich cultural heritage is unparalleled.

It is every Indian citizen's responsibility that we help these artisans and have gratitude towards them for keeping us rooted and connected to the ways and diverse traditions that India offers.



Equilibrium of Emotions in Raavan's Life

The soul of Indian mythology is beyond the simple good and evil. If one cares to dig deep, there's an interesting story at each and every step. Raavan played the role of a villain, but why did he play this role is a question of great importance. It was actually to bring an equilibrium to the equation of good and evil. Through my concept, embark upon the journey of bringing equilibrium into the emotions portrayed by Raavan through all the characters that he lived in his life. Hinduism teaches that

nobody is ever completely evil. Ultimately, everyone originates from the Divine, and so everyone is actually pure in nature. Often caught up in the dualities of life – like hot/cold, ugly/beautiful, and old/young – many have a tendency to forget this nature. Hence, like all, Raavan was a complex being, who exhibited not only negative qualities, but positive ones throughout his life's journey. An expert warrior, trader, king, lover as well as astrologer and doctor of ayurveda.



Good and evil, like everything in the material world, are relative, and have no real meaning in connection to divine figures like Rama and Sita. Therefore, a true characterisation of Raavan is not that he was a demon, but that he was a person who failed to control his senses, going down a path that led to forgetfulness of his real spiritual identity.

Fabrics play a huge role in enhancing the look of the garment. Choosing dual tone fabrics in Silk, Chanderi, Cotton Silk, Artificial Raw Silk was the best choice for Raavan to show how dual emotions were brought into an equilibrium. Silks and Cotton had raw feel and richness that enhanced the quality of the textures of my garments. For textures, I went with pleating and gathers to personify the layered textures with the complexities of characters that Raavan portrayed in his life.

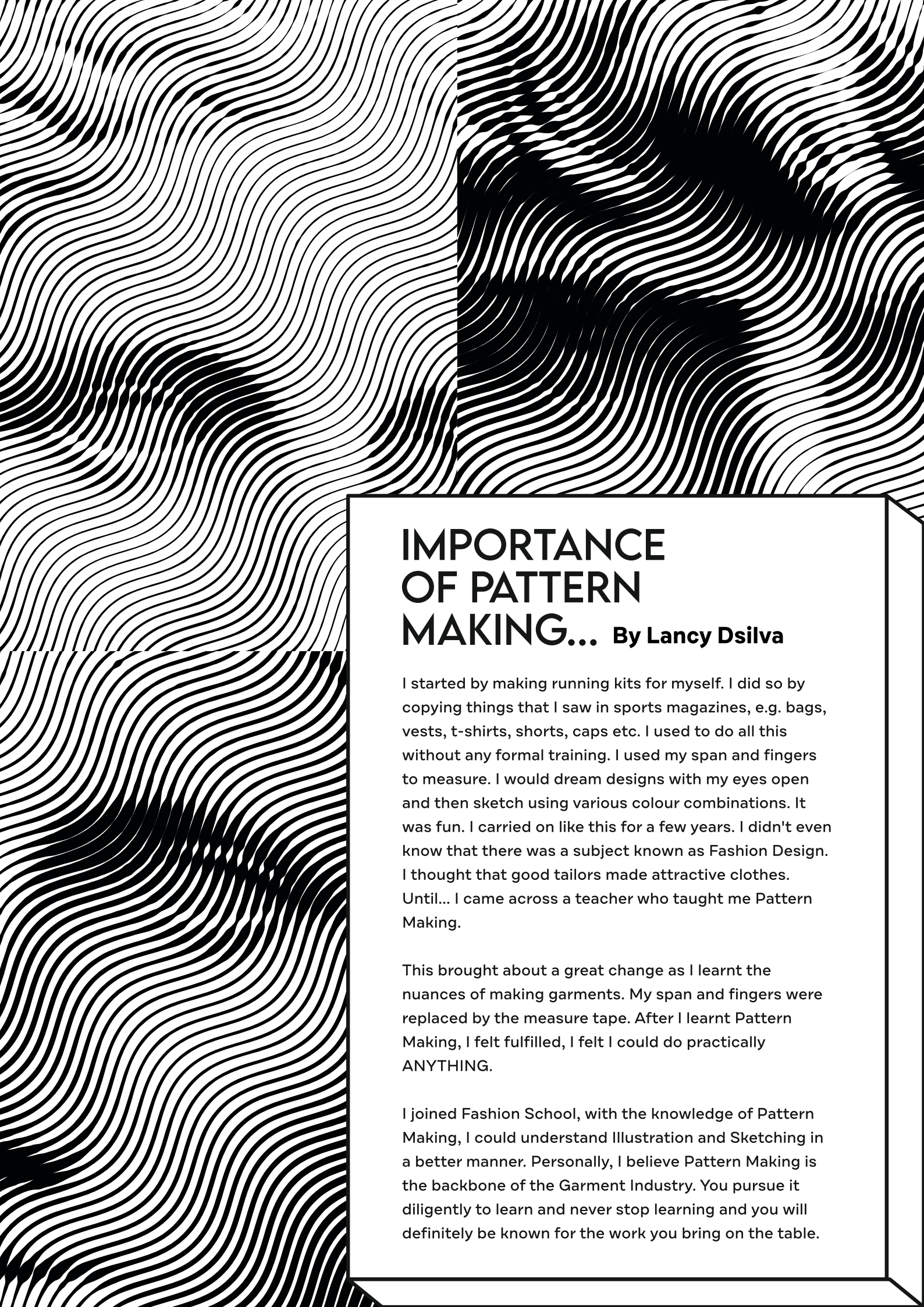
- Pradnya Prashant Kamath

Influence and the Human Mind

We live in a universe that is mutually interdependent. The thread of human race is woven to share resources, material entities, ideologies, communities, sentiment, knowledge etc. Humans learn and unlearn from co-existing mindsets. Now, let it be a random controversial Twitter opinion or your dad’s political ideology; both are equally capable of influencing the human mind. Your perception is similar to the stem that supports your vision of the world but underneath lie multiple strands of the root contributing to that comprehensive belief. Aren’t we all just different ratios and proportions of a particular mix? The petal that one walk pasts is noteworthy when you see it in a flower. Likewise, we are all just beautiful parts of a greater totality living in a multiverse of influences. If nature is created to thrive by amalgamating from its elements, then so is the human mind. Directed from multiple sources, the magnitude of influence is omnipresent, multifaceted and infinite in essence. The human mind is therefore an amalgamation of infinite influences.

- Aakanksha Morankar





IMPORTANCE OF PATTERN MAKING... By Lancy Dsilva

I started by making running kits for myself. I did so by copying things that I saw in sports magazines, e.g. bags, vests, t-shirts, shorts, caps etc. I used to do all this without any formal training. I used my span and fingers to measure. I would dream designs with my eyes open and then sketch using various colour combinations. It was fun. I carried on like this for a few years. I didn't even know that there was a subject known as Fashion Design. I thought that good tailors made attractive clothes. Until... I came across a teacher who taught me Pattern Making.

This brought about a great change as I learnt the nuances of making garments. My span and fingers were replaced by the measure tape. After I learnt Pattern Making, I felt fulfilled, I felt I could do practically ANYTHING.

I joined Fashion School, with the knowledge of Pattern Making, I could understand Illustration and Sketching in a better manner. Personally, I believe Pattern Making is the backbone of the Garment Industry. You pursue it diligently to learn and never stop learning and you will definitely be known for the work you bring on the table.

Fashion Meets Technology:

The Unprecedented Collaboration at Whistling Woods International's Emerging Media Lab and the School of Fashion & Costume Design

By 3D Printing Team: Saloni S., Shreyas A., Karan T.

Welcome to the future of fashion, where the boundaries between creativity and technology blur, giving birth to a mesmerising fusion of style and innovation.

As an exciting collaborative effort, Whistling Woods International's (WWI) cutting-edge Emerging Media Lab joined forces with the ingenious minds of the students from the School of Fashion & Costume Design, revolutionising the very fabric of garments.

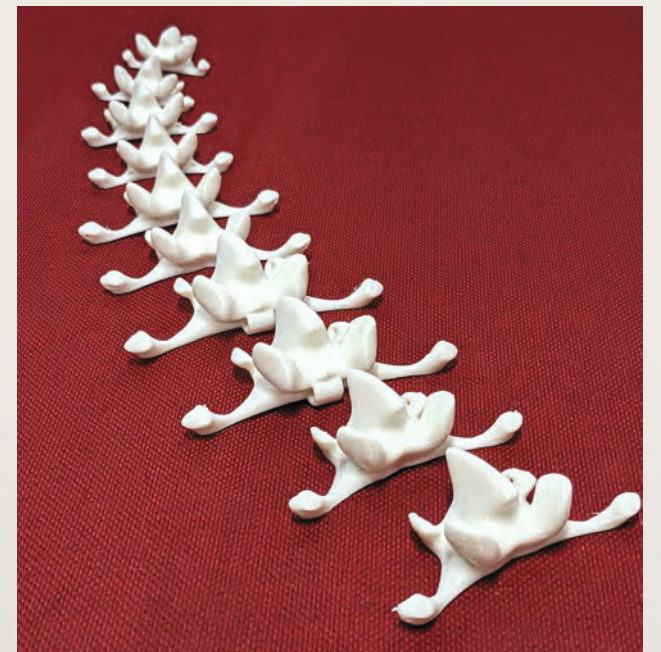
Through the ground-breaking utilisation of 3D printing technology, this collaboration has given rise to a plethora of awe-inspiring components that redefine the essence of garment construction.

Students harnessed the power of 3D printing to craft components that transcend conventional notions of garment design. The visionary minds have conceived an array of specialty-designed elements, including nut bolt buttons, intricate skeleton accessories, stitched-on teeth, avant-garde zippers, and delicately interlinked chains. These remarkable components, fabricated using the innovative spool printing technique, lend an ethereal quality to fashion, turning each ensemble into a wearable work of art.

This trailblazing collaboration between the Emerging Media Lab and Fashion students marks a watershed moment, as it represents the first-of-its-kind in the annals of fashion

academia. By integrating technology seamlessly into the creative process, Whistling Woods International has become a pioneer in pushing the boundaries of fashion, forging a new path that is poised to redefine the industry. The fusion of 3D printing and garment design opens up a realm of possibilities, where fashion becomes a canvas for experimentation and self-expression.

This unparalleled collaboration promises to reshape the very fabric of fashion, blending cutting-edge technology with artistic vision. Brace yourself for a fashion revolution, where garments transcend the ordinary and embrace the extraordinary, all made possible through the harmonious convergence of technology and creativity.



Abstract Photography

Be still to learn and understand something. It means stay calm, listen, pay attention to what is happening outside and feel the impact inside. If one stays still, they can feel all the senses to the core. It might sound like doing nothing, but actually the opposite of it. There a thin line that creates the difference between being inactive and meditating. Being still also has the power to make the moment a unique frame of picture, an immortal creation of any ever-changing dynamic timely action. To comprehend, capture and adding the particular sight, emotion to the memory, all that one has to do is to be still. Yes, staying still for a fraction of second is powerful than being in action for a larger part of time. It helps in reflecting, responding, redirecting, reliving and living in the real sense. It makes sense, add beauty to our life, encourage and motivate us to sail through the rough patch. To make the sight, the elements in it, as one with our essence of living i.e., to feel it with our breathing. It leads us to live in the present, live in the now and here. Relaxing is doing nothing but at the same time not wasting time.

- Viveck Vikas Kadam



Fashion and Sustainability in the New World Context - Towards 2030

By Indrila Goswami Varma

The Fashion industry displays to the full all the good, bad and ugly that can be expected in political, social, economic and technological terms in an industry.

In terms of volume, it can be estimated that this is the second largest industry in the world, right after the consumer goods industry, making it extremely relevant in economic terms. In environmental terms, it is one of the industries that has caused the greatest damage through the pollution caused by the massive use of non-biodegradable raw materials, the emission of greenhouse gases in supply chains thousands and thousands of miles in length, the insane consumption of water and its pollution with toxic chemicals. In social terms, the disparities observed are striking, particularly between labour and buyers or consumers. While the latter think about what they are going to buy tomorrow, the former worry about what they will eat or feed their families with, today.

The Rana Plaza disaster was not just a past event in 2013, ten years ago. It is a reminder of this social disparity caused by fashion industry. In social and cultural terms, it turns out that the great "driving force" of Fashion, is that it contributes the most to self-esteem and well-being, and not just physical well-being of it. As Veblen said, it unites the "I" and the "we" in one piece of clothing.

That is why it grows year after year, if not in volume, then in gross profits. Circular economy offers an alternative to a model of fashion production and consumption. The circular economy could support a more equitable process for workers (designers, fashion factories, delivery drivers and salespeople) and consumers, while at the same time contribute to reducing resource deployment and climate change impact. This model calls for a complete change in the ways the fashion industry sources and produces its materials. It also calls for the use of eco-design and the innovation of business models put in place by retailers. It requires the involvement of consumers who are, ultimately, the decision makers affecting the business. Fundamentally, for fashion to address the common good, there is a reliance upon educating and empowering consumers to understand the implications of their fashion practice on the environment, workers, and wider society. It is also important to ensure that this empowerment is core, enabling business leaders, politicians and consumers to understand the role they play in supporting, directing, and practicing fashion for the common good.

The following questions need to be addressed to be able to achieve the goal of common good.

- How can sharing economy models (such as swapping; sharing; renting; borrowing; libraries) and up cycling models address the sustainability issue?
 - How can up cycling models, such as workshops for repurposing and styling to develop consumer skills and practices, support consumers to adopt the circular economy?
 - How to extend garment lifecycles, encourage care and repair – from both producer and consumer perspectives – and encourage consumers to adopt circular fashion practice.
 - How can producers, designers, professionals be educated about the implications of their decisions and practice towards 2030 SDGs? In environmental and social terms?
- Fashion is not the result of marketing campaigns, rather it is a system that was built by and for human beings and that thrives on the basic need for every person to be recognised as a unique individual and as a member of a group. The Sustainable Development Goals for 2030 have emerged in the international context as a platform for understanding what the common good is, and the need of the hour. The recent past marked by the COVID-19 pandemic and war in Europe, as well as the persistence of armed conflicts in various parts of the world, present occasions to reflect on this foundation of common good, which can lead to peace. In conclusion it can be said that ‘Fashion Sustainability’ as a part of the larger cause of ‘Sustainable Economics’ is the only path towards global peace and stability for the future.



Molecular Structures

This being my debut collection prior to entering the industry is a risky gamble in terms of landing a job and gaining most of the money invested in this collection with the kind of outfits and structures I've created. I took the risk with the vision of starting a conversation in our country right at this moment so that designers and design students in particular must collaborate with people from various fields of study such as technology, life sciences, bioengineering, and so on in their college projects and assignments to shift the paradigm of fashion design towards fulfilling the purpose of clothing, which is to protect us. Humans are confronting environmental issues that will be more severe in the coming decades. We require clothing that protects humanity from present and future environmental dangers. To innovate and develop clothing 10-15 years in the future, we must make the most use of technology and the vast quantity of resources available. At the time of the project brief, I was researching eco-friendly alternatives and biodegradable materials to the present textiles on the market. I went on and researched materials such as orange fibre, mycelium leather, tea waste leather, and banana silk. Mycelium captured my interest the most, since it is so multifaceted in nature and has such enormous potential for tackling environmental problems. I created the silhouette by delving thoroughly into the



chemistry of the molecules that will shape the future of the textile industry. The meaning underlying the materials, processes, and building of garments and constructions is absurd and highly complex. Instead of limiting the potential and vast possibilities of these materials by creating a jacket and pair of trousers with basic patterns, I want to inspire students from various academic disciplines to work together on projects and find solutions, like inventing textiles and creating clothing for the future using these new materials.

- Hemant Kumar Meena



Skin and Bones

Growing up, I was subjected to the humiliating experience of skinny shaming. Despite eating a healthy diet and being physically active, my slender frame resulted in bones being visible through my skin. The sight of my visible bones invoked ridicule and scrutiny from my peers, who often made disrespectful remarks about my physique. This experience led me to feel self-conscious and displeased with my appearance.

However, the concept of 'Skin and Bones' is not only limited to the negative connotations associated with my experience of skinny shaming. Inspired by the silhouettes of bones and textures of skin, this concept holds a broader significance. It highlights the inherent beauty and intricacy present in both skin and bones. The combination of these elements evokes a sense of uniqueness and individuality, which should be celebrated instead of shamed.

In conclusion, my experience of skinny shaming cultivated a sensitivity towards the power of words and the impact that they can have on one's self-esteem. Despite its negative underpinnings, the concept of 'Skin and Bones' offer a refreshing perspective on the beauty of our bodies. It urges us to embrace our physical uniqueness and to encourage others to do the same, irrespective of societal norms and expectations.

- Soumya Sankar



Soul

Soul includes the power that directs you, the aura that draws you, and the mood that surrounds you. They think the spirit has beenroaming the world for centuries and centuries.But in today's generation, we are so focused on our minds and simply taking care of our bodies that we forget that there is something moremeaningful than that. If the mind and body arevessels, the soul is the flower that gives you thefragrance that distinguishes you from others.

- Karishma Vishnani



Four Male Figures

जहां में खड़ी

वह है आज एक कलाकृति

रंगों से ढली

उस्स कलाकृति से कलाकारों को सुनहरी सी वह दे रही आज रोशनी

You're entering and turning a page to a story,
not 'a once

upon a time' story, but a timeless tale.

There shall be a Diva and before the world calls
her that,

she's always someone and for this story,
she is Grace.

The lady who commands spells on threads,
adding magic to fabrics, armouring emotions
with ripples and fold in cloths to whosoever
wraps them around. Grace is walking the world
to shine and for every minute passing by she is
closing in on the day that lies ahead in a
destined future to her spotlight and when that
day comes, the world will be witnessing her like
a sculpted sculpture of literal Grace, to utter
the word Diva for how divine it will be to the
eyes. With a beaming spotlight where she
stands. To see her for who she is, a Diva in every
tale and journey to being Diva, one comes
across people who help build and form a
narrative. All throughout this journey of Grace,
on her way to the spotlight, she has been
destined with four artisans and those four men
are who moulding her with their essence and
push of hands to be the work of art she will
become. Those Four Men, four artisans is what
this tale glorifies, with their heart pouring out
that rasa that she is still being built upon for
this century, on this journey of hers. Grace on
her way to this milestone of Diva, knows
indefinitely that the minute this milestone is set
upon and she thumps her first step as a Diva,
there shall be magic that will be lifting the
fluttering curtains off the stage, for all of the
world to see and witness her colouring out and
filling in those artisans in gratitude. Colours of

their rasa will be seen in her sparkles, and on
that stage under those rays, there shall be
magic on that stage, with threads swinging and
letting that rasa from them, come to breathing
life, embodying the four men, the four artisans
into fabricated. That day that is what she
awaits, marking this June, Grace will take a bow
and say

“Yeh kalakriti se kalakaroin tak “

यह कालकृति से कलाकारों तक

Made in Highland

This goes out to every girl, who foresees her
destiny to be a Diva with her unfathomable
ambitions and success and how in her sparkles
she'll reflect all the people who've helped her
build that. Diva being a word entitled to the
satisfaction magic when one has touched the
world to turn around and applaud. A timeless
tale for you all, who seek.

- Gracy Ketan Kumar Modi



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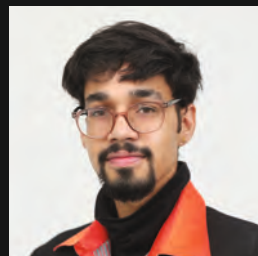
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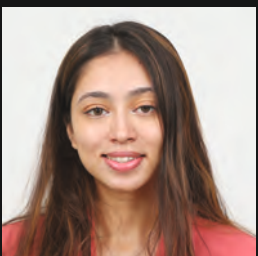
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Ms. Pooja Chinchlikar
Ms. Upasna
Mr. Jewellyn Alvares

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Mr. Lancy D’silva
Ms. Upasna
Mr. Reyaz Ahmad
Mr. Nasim Shaikh
Ms. Florine Dsouza

Co-ordination & Student Team Management

Mr. Vineet Parmar

Graphics

Mr. Aaron Nath

Special Thanks To

Mr. Mandar Deshpande, HOD, WWI School of Music
Mr. Kartik Sachdeva
Mr. Ugam Khetani
Mr. Sankalp Sachan
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Team IT & AV
Team Stores

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Mr. Vijay Pancharpula

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Ms. Kali Rawat
Mr. Vineet Parmar
Ms. Upasna
Students, School of Fashion & Costume Design (Year 1 & 2)

Photography (Lookbook)

Mr. Chandrahas Prabhu
Mr. Priyesh Kadne

Design & Graphics

Creative Khichdi

Models & Talent

Runaway Lifestyle

Music Performance

Students, WWI School of Music

Hair & Makeup

Creative Art Studio

Marketing Support

Ms. Riddhi Bhogi
Ms. Teena Elizabeth Chacko
Mr. Jubin Chacko
Mr. Anjal Rathod

Department of Events & Marketing

Mr. Sambit Mohanty
Mr. Priyesh Kadne

Location & Studio Co-ordination

Ms. Sanjyot Joshi

Programme Specifications

PROGRAMME OVERVIEW

Programme

BDes in Fashion Design

Duration

4 Years (8 Semesters)

Eligibility

10+2 or equivalent from any recognised Board/University

Awarded By

Rajiv Gandhi National Institute of Youth Development (Institution of National Importance by Act of Parliament No.35/2012)

Entrance Process

General Aptitude Test, Creative Ability Test, Statement of Purpose & Interview

The Fashion Design programme at WWI School of Fashion aims at creating a strong foundation in the various aspects of design. Students benefit from a rich educational experience that equips them to succeed in the global fashion industry. Our priority is to encourage each of our students to develop their personal brand of imagination and creativity, to help them acquire the knowledge, skills and experience needed to realize personal ambitions and to find their unique voice as a designer. Master classes are delivered by a dedicated team of practicing designers/industry specialists, and modules are led by experienced tutors. Students are taken on field visits to work with local artisans and are well trained to create garments using Indian textiles with a universal appeal.

Overview of Textile and Apparel Industry

India is the second largest producer of textiles and garments in the world. The Indian textiles and apparel industry is expected to grow to a size of US\$ 223

billion by 2022, according to a report by Technopak Advisors. This industry accounts for almost 24% of the world's spindle capacity and 8% of global rotor capacity. Abundant availability of raw materials such as cotton, wool, silk and jute as well as skilled workforce have made the country a sourcing hub

The textiles industry has made a major contribution to the national economy in terms of direct and indirect employment generation and net foreign exchange earnings. The sector contributes about 14 per cent to industrial production, 4 per cent to the gross domestic product (GDP), and 27 per cent to the country's foreign exchange inflows. Thus, growth and all-round development of this industry has a direct bearing on the improvement of the India's economy

Course Structure

This highly advanced course has been designed to help students grasp advanced concepts and practices

pertaining to the fashion world. The 3-year degree programme will help graduates develop complex insights and gain knowledge on the more sophisticated aspects of the contemporary fashion industry, giving them a well-rounded, superior educational experience

Types of Courses: There are courses in this Programme, some mandated while others are chosen by students:

1. General Education Courses:

These courses offer a context to students learning, enabling them to understand historical developments in their specific areas of interest as well as allied areas such as classical and folk art, cinema, photography, urban mythology, and digital art etc. These are 30 credits overall during the 4-year programme.

2. Core Courses:

These courses are mandated by the Program Head of a course and all students in the Programme have to take them.

Batch of 2023





**SCHOOL OF FILMMAKING | SCHOOL OF CREATIVE ARTS | SCHOOL OF MEDIA COMMUNICATION & MANAGEMENT
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