

REPORT

Anika Pandey | Pearl Academy

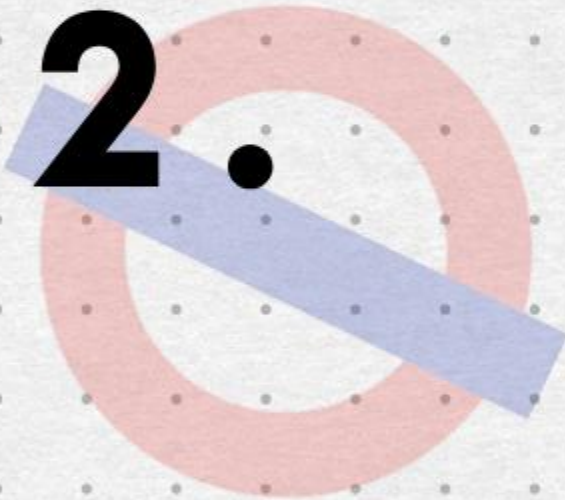


C O N T E N T S



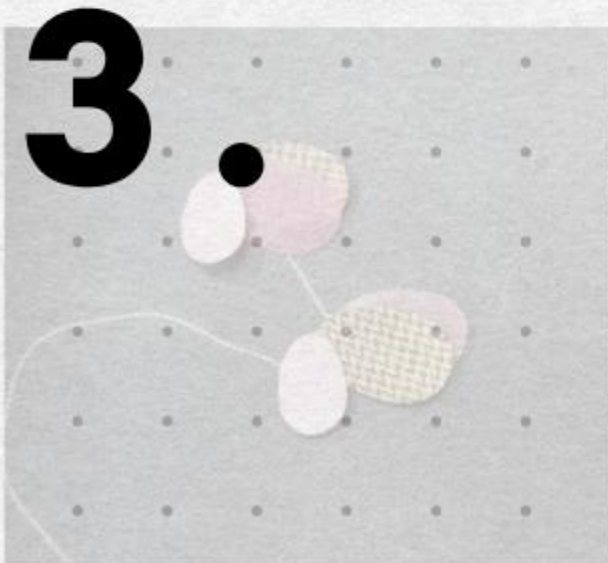
Fracture&Folds
Bound In Gold

S/S '24



London
Underground

S/S '25



To
Metamorphose,
To Traverse

A/W '25



ABOUT ME



Anika Pandey

Creative, curious, and unconventional— these three words define my approach to design and problem-solving. A passionate and dedicated fashion enthusiast with a Post Graduate Diploma in Fashion Design. My versatility, creativity, and attention to detail drives me to continuously learn and adapt, making me bring innovation and empathy into every garment i create. Open to challenges, driven to explore new aesthetics, and committed to designing for a dynamic, inclusive fashion future.

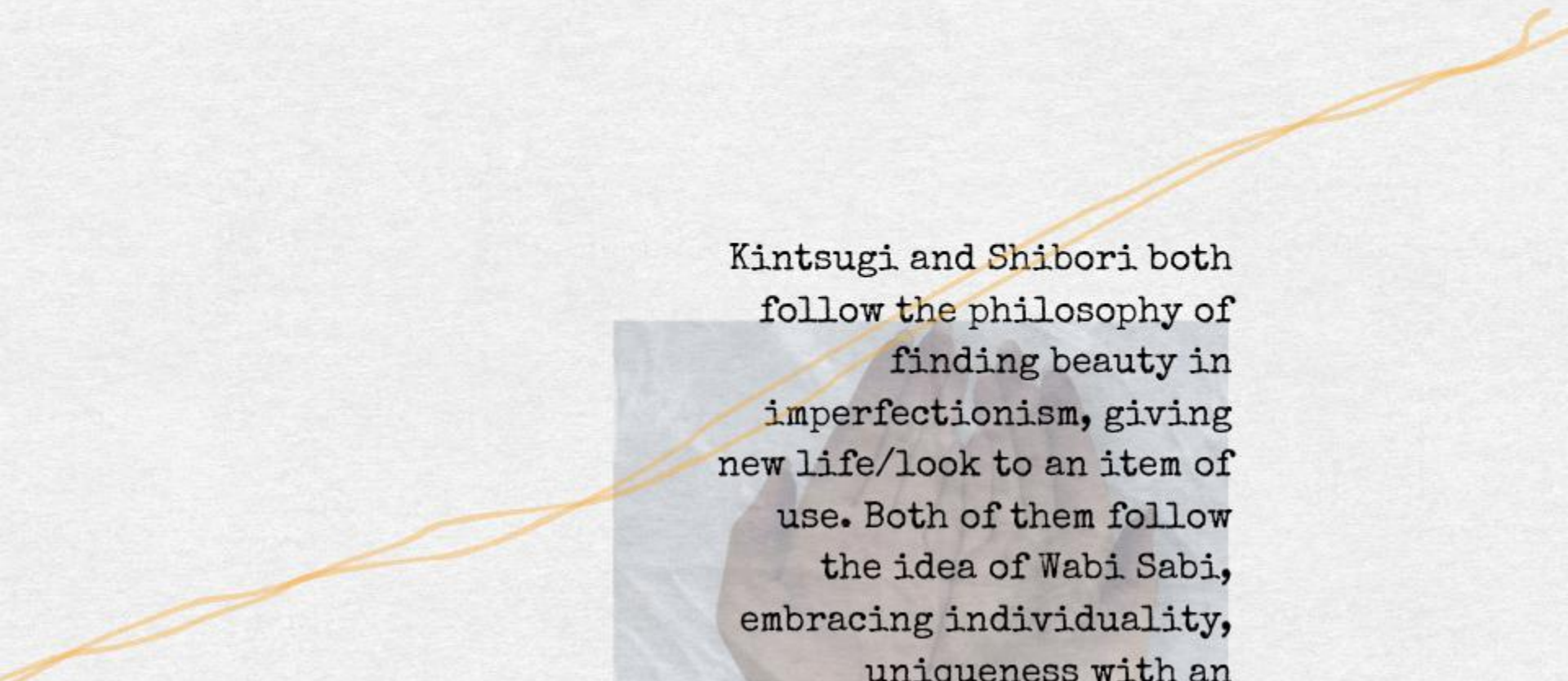
骨折と折り目・

金縛り・

/'Fractures & Folds/

/'Bound in Gold/





Kintsugi and Shibori both follow the philosophy of finding beauty in imperfectionism, giving new life/look to an item of use. Both of them follow the idea of Wabi Sabi, embracing individuality, uniqueness with an elegant style. It teaches how a simple element can change the entire perspective of something •

ブレインストーミング

/ 'brainstorming /

using naturally occurring lacquer with gold to repair crockery

embracing and celebrating imperfections

compassionate with oneself, compassionate with others

imperfections are inevitable, learning to accept them, finding beauty in them

making peace with ourselves

shifts the materialistic attitude to being humble

individuality, uniqueness

mainly for pottery/crockery

repair is illuminated

KINTSUGI

uniting with our broken parts, accepting not being perfect

vicissitudes of existence over time, clear in the breaks

similar to Wabi-Sabi

every scar is unique, every journey is unique

keeping an object around even when broken, highlighting the cracks as an event in life rather than ending it's service

failures are a part of life, embrace it, learn lesson rather than hide/disguise it

just because something is broken, doesn't mean it has turned useless, it can be fixed, improved, while embracing the scars, the journey, life it has lived

embracing flaws/imperfections



Concepts taken out-

Giving new meaning/perspective

Embracing Failures

Individuality

Finding beauty in Imperfections

Learning to accept, move on, learn from failures

Compassionate with ourselves



Kintsugi and Shibori both follow the philosophy of finding beauty in imperfectionism, giving new life/look to an item of use. Both of them follow the idea of Wabi Sabi, embracing individuality, uniqueness with an elegant style. It teaches how a simple element can change the entire perspective of something.

Finding beauty in imperfections

Learning to accept, move on, learn from the failures

Compassionate with ourselves

giving new meaning/perspective

Embracing failures

Individuality



コンセプト

/ 'concept' /

Kintsugi and Shibori together teaches us the lesson of accepting and embracing our failures and imperfections and learning from them. We have our own journeys and struggles which we should be proud of instead of hiding. Our scars remind us about the journeys in our life, by giving more importance to the journey taken rather than the destination.

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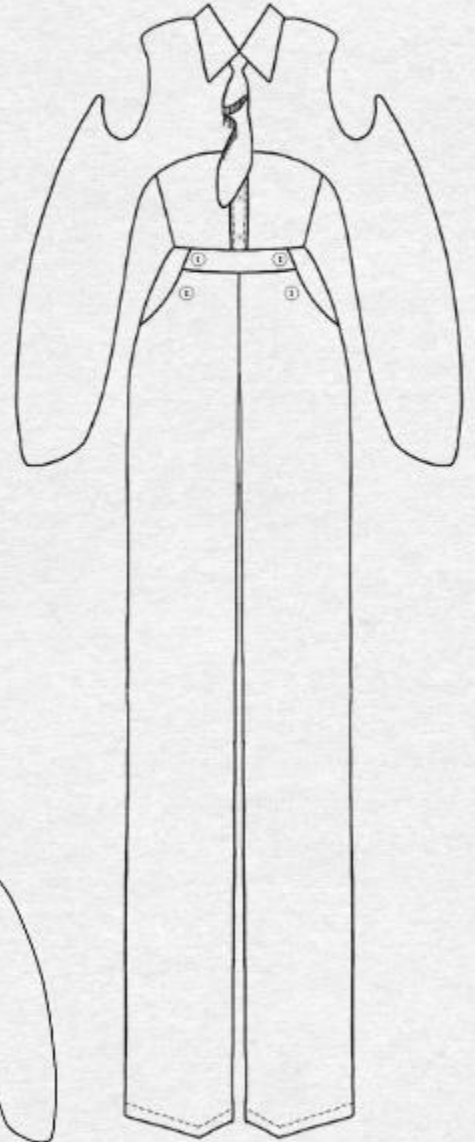
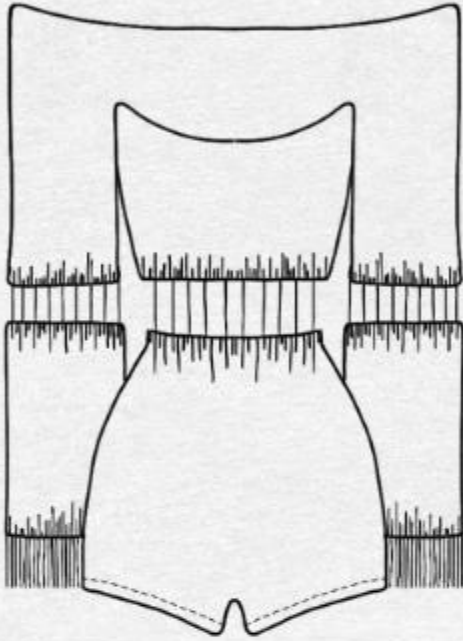
`/'swatch development/`



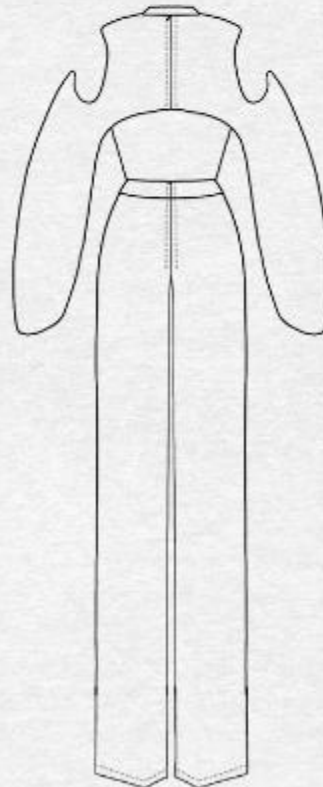
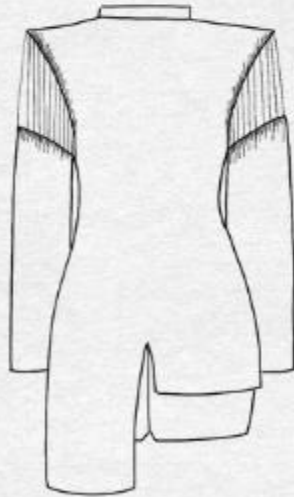
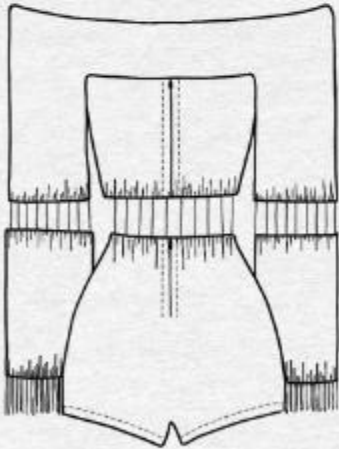
シルエット開発

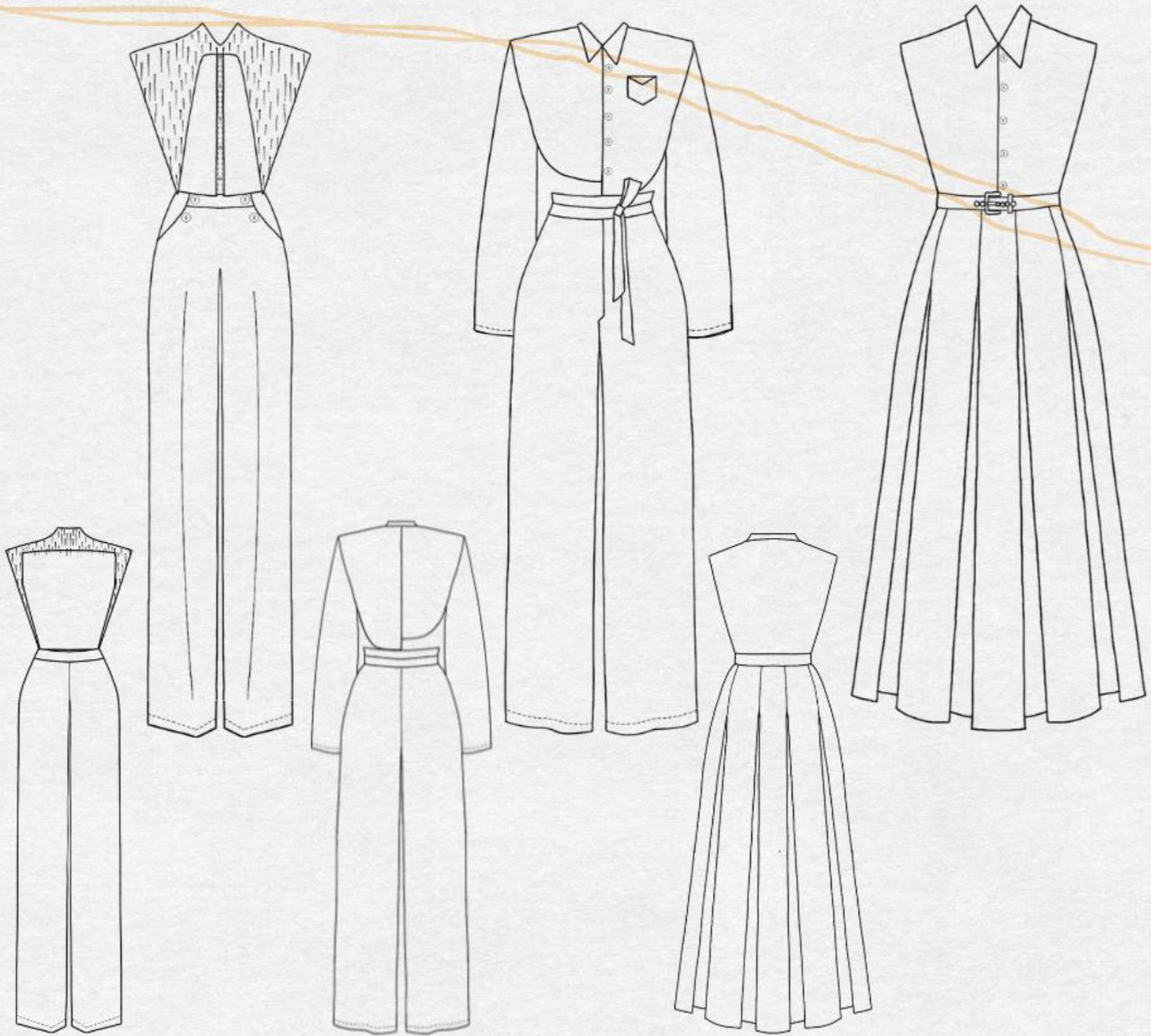
// silhouette development //

Front



Back





最終ラインナップ

/ 'final line up/





L **o** **n** **d** **o** **n** **g** **r** **o** **u** **n** **d**
U **n** **d** **e** **r** **g** **r** **o** **u** **n** **d**
M **a** **p**
i n s p i r a t i o n

T **r** **a** **v** **e** **L** **l** **o** **c** **a** **l** **s**
U **n** **d** **e** **r** **L** **o** **n** **d** **o** **n** **d** **x**
M **a** **p**
c o n c e p t

m a i n f a b r i c
D **e** **n** **m**
m

creating
textures
through
the lines







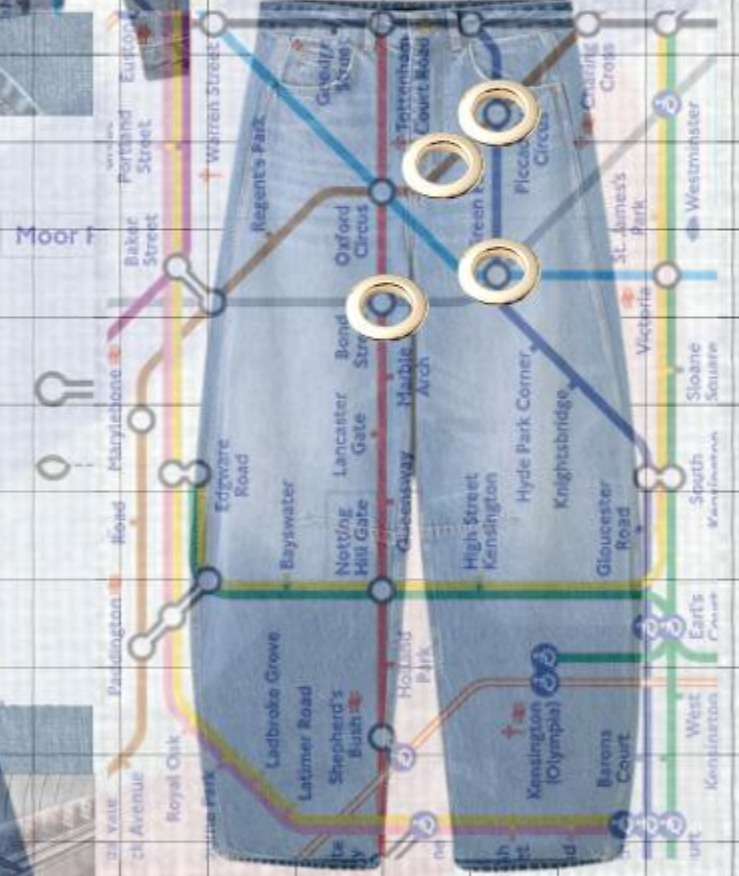
Scenes of locals
travelling



Juxtaposition of map symbols and legends and locals

Key to lines and symbols

-  Bakerloo
-  Central
-  Circle
-  District
-  Hammersmith & City
-  Jubilee
-  Metropolitan
-  Northern
-  Piccadilly
-  Victoria
-  Waterloo & City
-  DLR
-  London Overground



Stations and tracks highlighted



18

The London Underground is more than just a transit system—it is a moving tapestry of lives, routines, and fleeting moments. My designs capture the beauty of locals traveling, immersed in their daily journeys, finding meaning in the ordinary. The rhythm of commuters, their quiet reflections, and shared spaces create a story of connection and movement. I have translated this narrative into fashion by using the London Underground map as a surface texture, integrating its structured lines with the organic flow of everyday life. To reflect the depth and character of denim, I have experimented with natural washes using coffee, tea, and haldi, creating a rich spectrum of tones.

Techniques like anchor thread machine embroidery, patchwork, rivets, eyelets, and prints bring my vision to life, merging industrial precision with the raw beauty of human experience. The result is a collection that celebrates both the structure of the city and the fluidity of its people—a tribute to the unseen poetry of everyday travel.





S
C

W
H

Patchwork color variations

ed
st





D i g
P P P

Patchwork with Digital Print

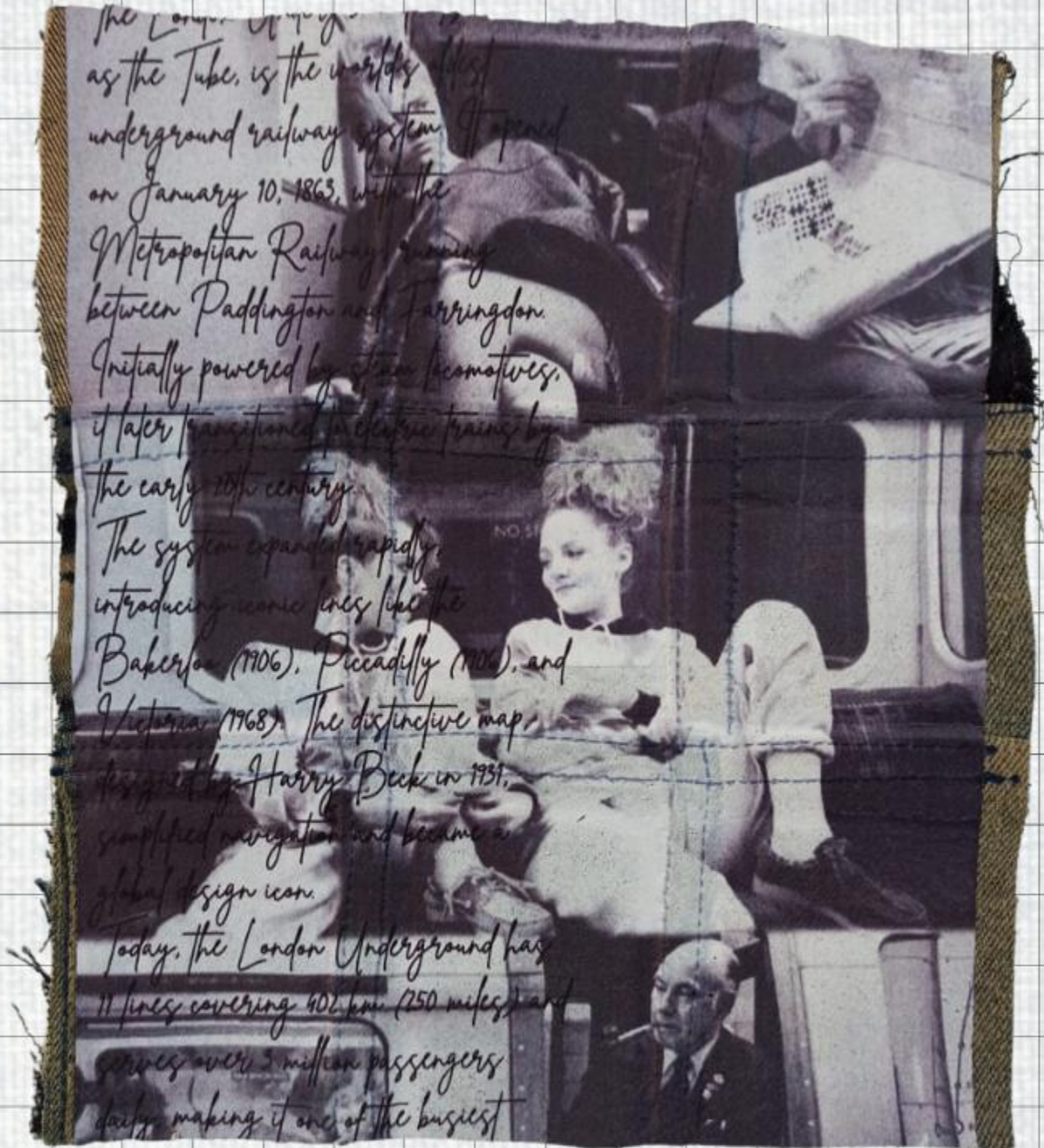


in q l

The London Underground, known as the Tube, is the world's oldest underground railway system. It opened on January 10, 1863, with the Metropolitan Railway running between Paddington and Farringdon. Initially powered by steam locomotives, it later transitioned to electric trains by the early 20th century.

The system expanded rapidly, introducing iconic lines like the Bakerloo (1906), Piccadilly (1906), and Victoria (1908). The distinctive map designed by Harry Beck in 1931, simplified navigation and became a global design icon.

Today, the London Underground has 11 lines covering 402 km (250 miles) and serves over 5 million passengers daily, making it one of the busiest



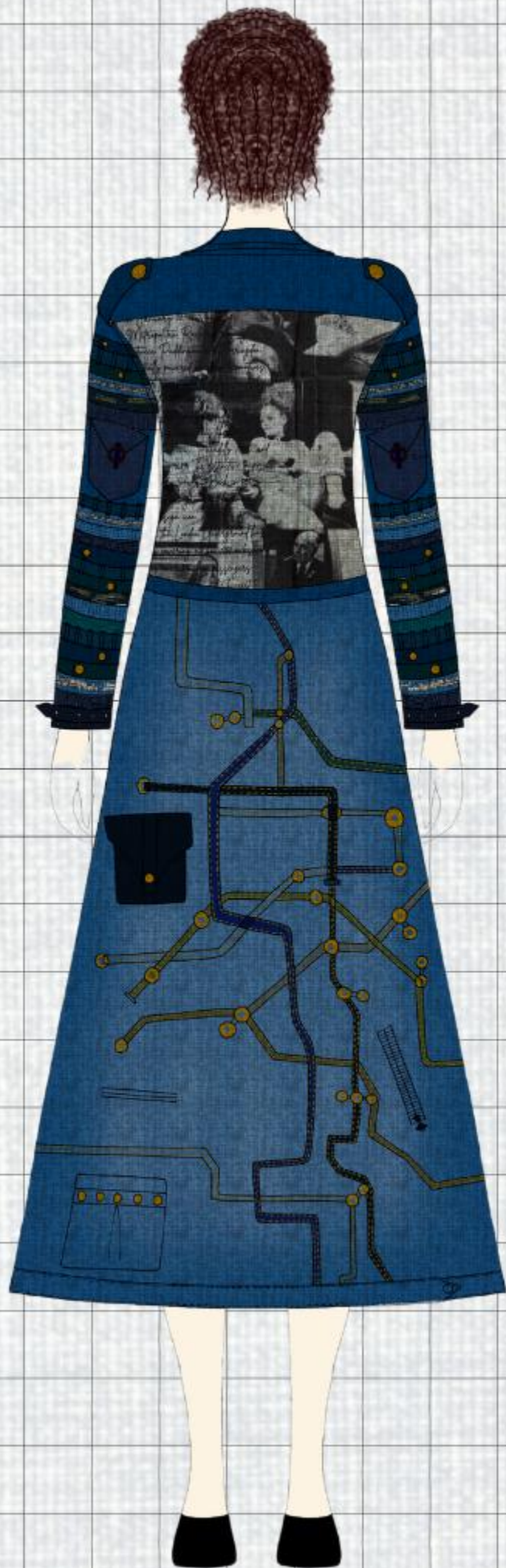
S u b
P t b
r i

Print Variation - scenes of locals travelling and a brief history of London Underground

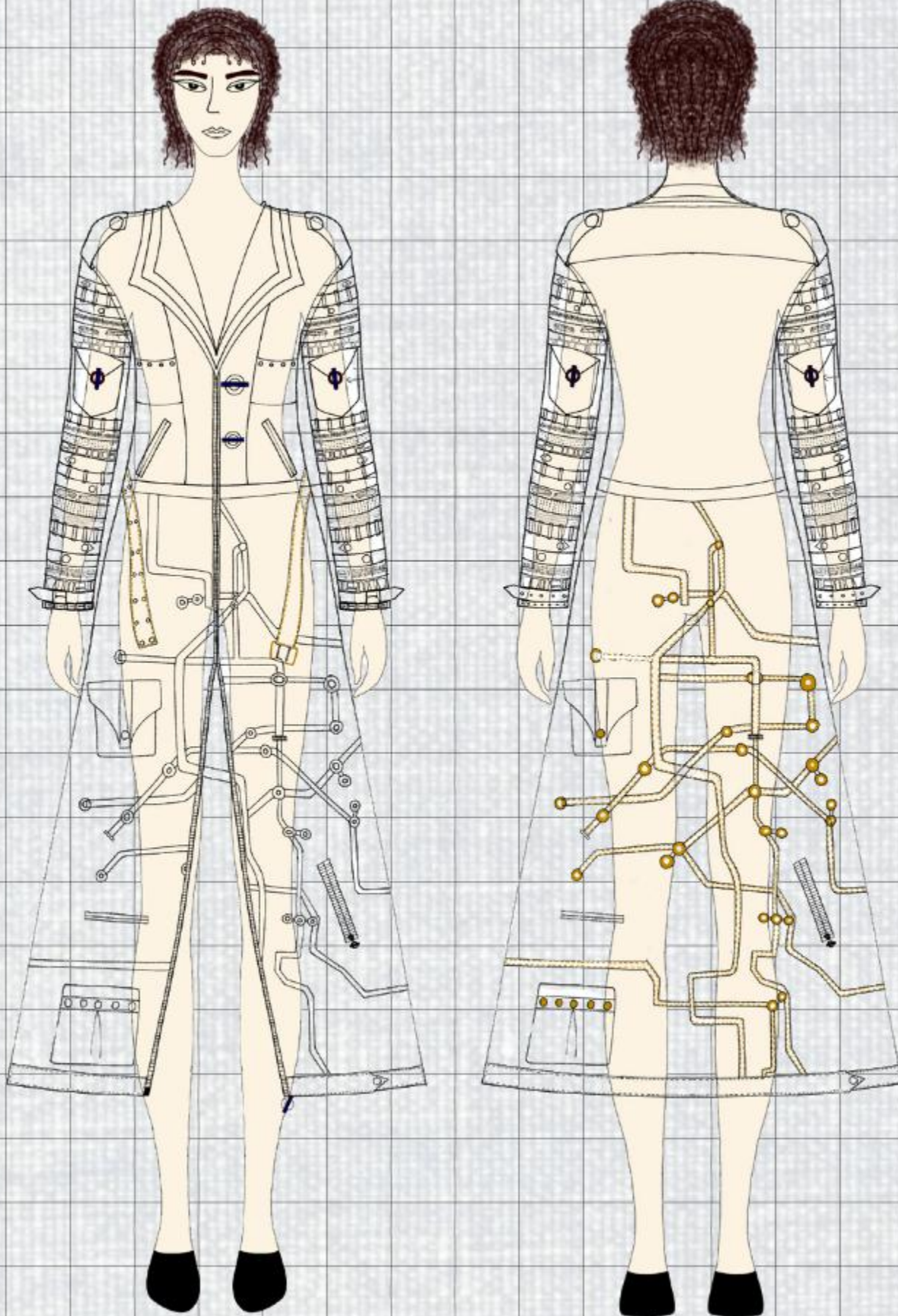


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io i m a
i n t



D e s i



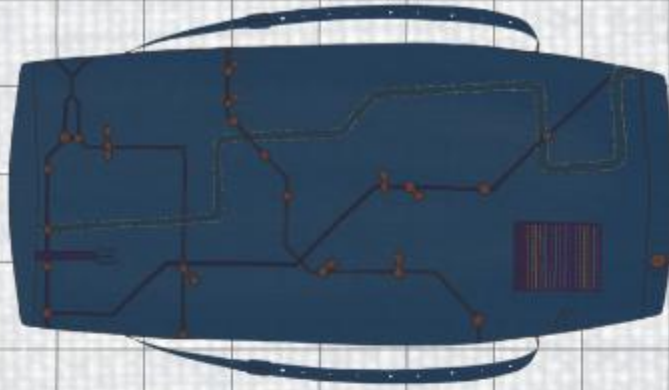
Triple collar, trims of used jeans- basic straps, hems, collars, ripped parts, bucles, waistbands.

A trench coat with street style denim jacket and a detachable skirt, the skirt can be tightened by a buckled denim belt. Tracks and stops of the tube shown by patchwork denim of different washes, rivets and eyelets.

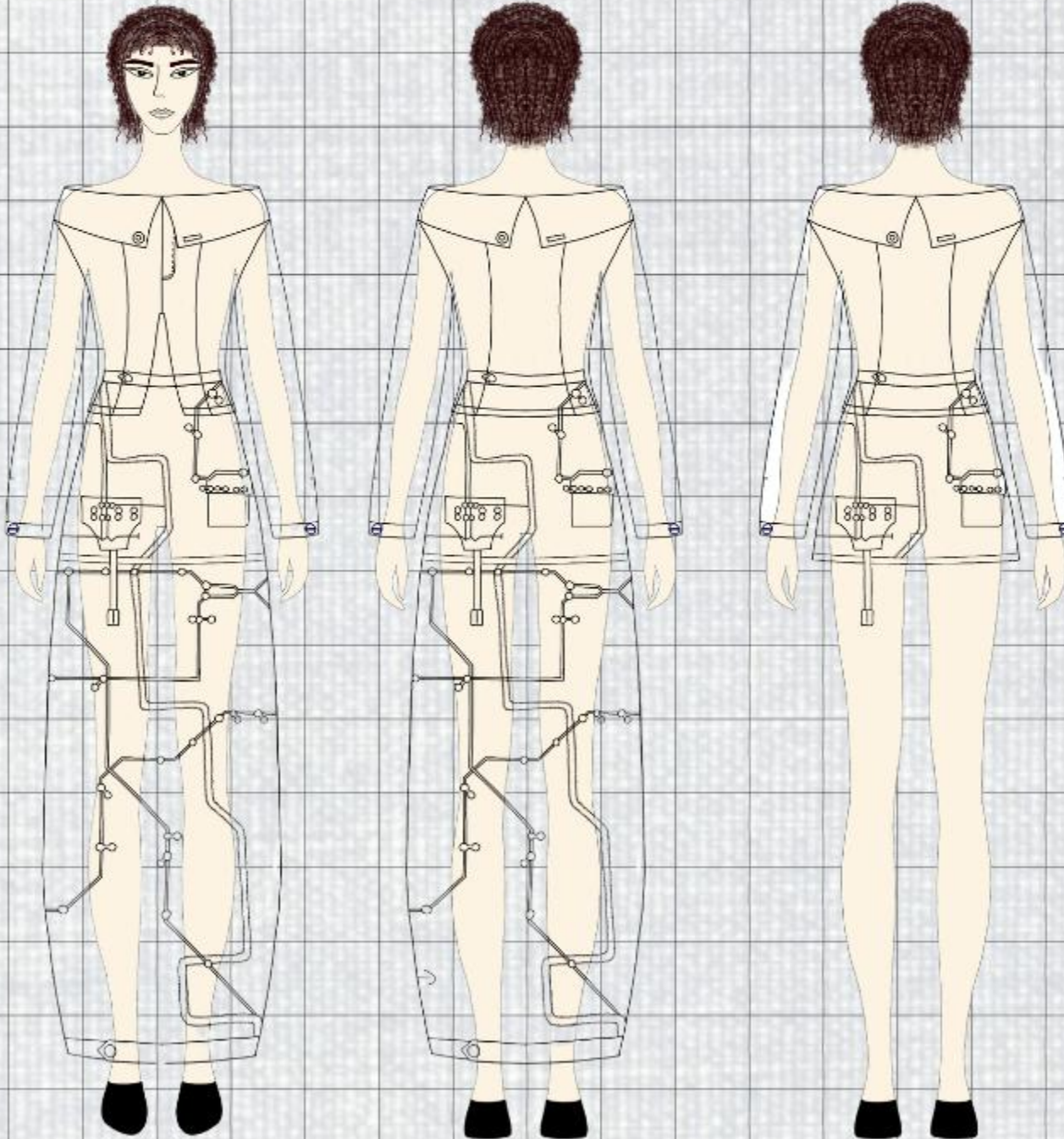
Scenes of locals travelling shown through digital print on patchwork denim. Handmade buttons inspired from london underground symbol.



D g e n s j

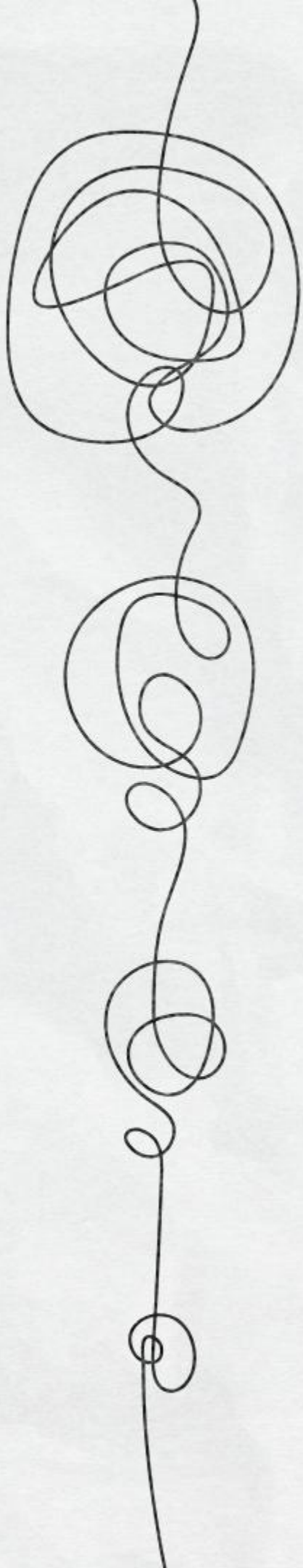


A jacket with an inverted collar, patchwork of denim with digital print.



A skirt with patchwork straps of denim of different washes, pockets with rivets decoration and a pocket with surface texture achieved by anchor thread embroidery of legends shown on the map.

The detachable skirt can be removed to create a bag. The straps are adjustable with usual buckle belt method.

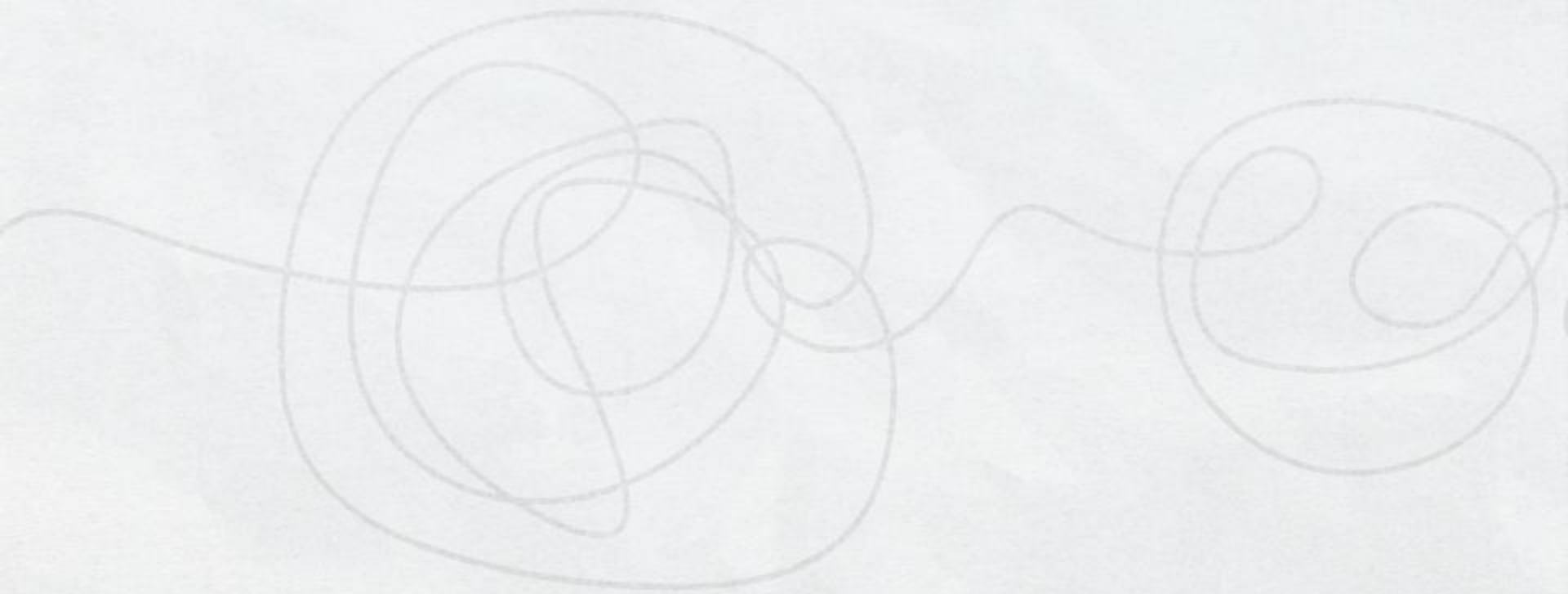


TO METAMORPHOSE,
TO TRAVERSE.

A Journey of Emotions

WHAT IS THEM WEAR?

What is ThemWear? As the name suggests, 'them' connoting to the pronouns used by the gender fluid individuals who don't conform to one gender and 'wear' connecting to the garments to be worn.



REFLECTIONS & VERDICT

What exactly is genderfluid fashion? Is it clothing only for gender fluid people?

Is it clothing that is termed to be gender fluid by gender fluid individuals? Is it just normal pieces of clothing that is made to be worn by both the genders?

Or is it just simple garments made with no gender direction kept in mind and can be worn by anyone and everyone?

Keeping this statement in mind, let's analyse India's take on 'gender fluid fashion', our dhotis and variations of saree draping that used to be worn by men and women. Dhotis were worn by men and a saree drape, which looked like a dhoti and a pallu kept on the either of the shoulders and/or covering the women's chest. or before this, men and women wore only dhotis, women did not cover their chests, this isn't a version of gender fluid fashion?

So basically, the garments can be worn by gender fluid individuals, as well as any other individual of any other gender orientation, the garment's design being androgynous.

Innocence

Confusion

Discomfort

understanding
understanding
shifting
disrespect
shifting
experimenting
disrespect
experimenting
hatred
uneasy
masc
acc
support
masc
confusion
support
confusion
rejection
rejection
transitioning
scary
deni
scary
transitioning
loving
loving
rebell
painful
rebell
bullying
painful
bullying
disconnected
feeli
disconnected
plac

Understanding

Acceptance

Self Love

discovery
covery
fluidity
fluidity
hatred
ed
acceptance
ceptance
coming out
judgements
ing out
judgements
femme
denial
femme
neutral
al
not accepted
neutral
accented
dismissal
numb
hissal
rebel numb
feeling out of
shunned
place
ng out of
shunned
e

INNOCENCE

one is not exposed to the societal expectations, thus the child behaves like how they would when they are feeling their best, they are comfortable in their own skin.

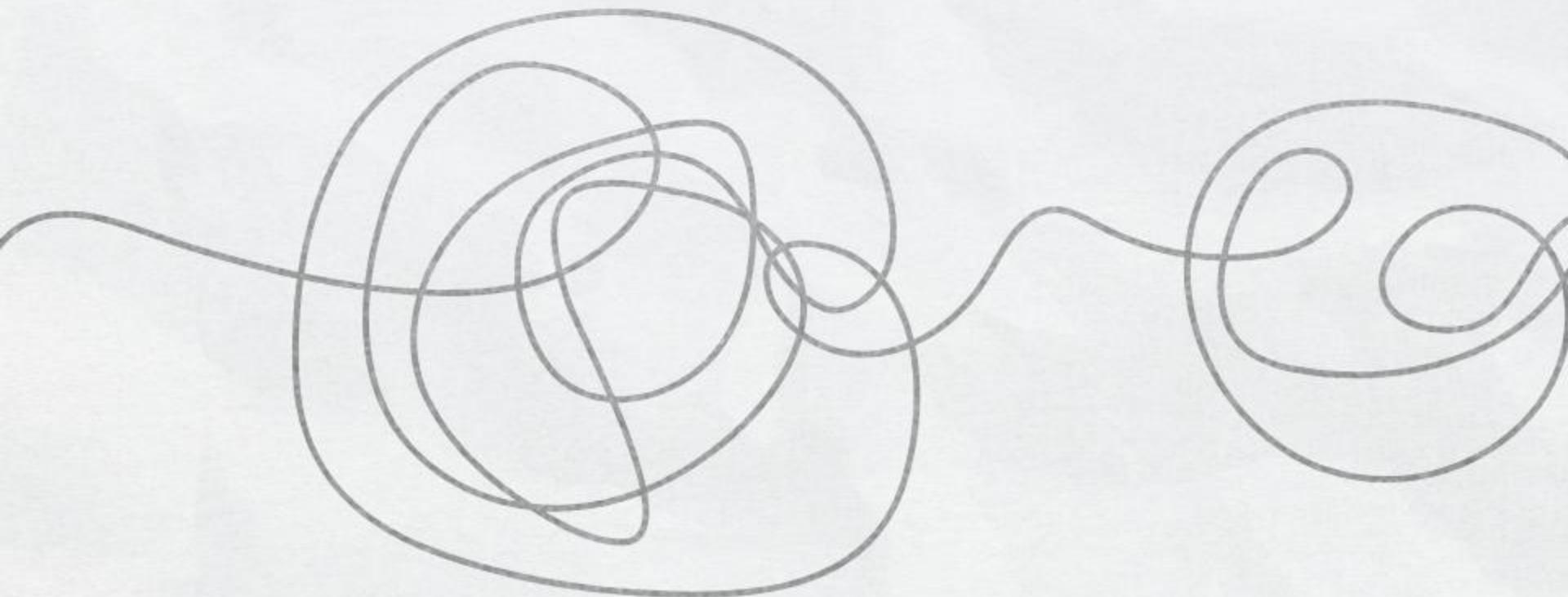
CONFUSION

when they grow up and actually start questioning themselves, the societal expectations are on their shoulders, they are confused, they don't fit but want to, they don't know themselves, but also do at the same time.

They want to be themselves but also not

DISCOMFORT

when they are truly saddened and feel the society's judgements on themselves, they are pressurized to be something they are not, their emotions are in a knot, tight, unable to move freely.



UNDERSTANDING

when they start understanding their emotions, start to understand themselves. The knot is unravelling, everything feels lighter than before.

ACCEPTANCE

when they finally themselves, their emotions, who they are truly.

SELF LOVE

when they have accepted themselves for who they are, and also love themselves for who they are.



identity|my identity is not my gender|blurring the lines between|all together, maybe neith

Some times masc| Being known for em

to understand all the emotions that non-binary/gender fluid individuals go through from their childhood to the point of coming out.

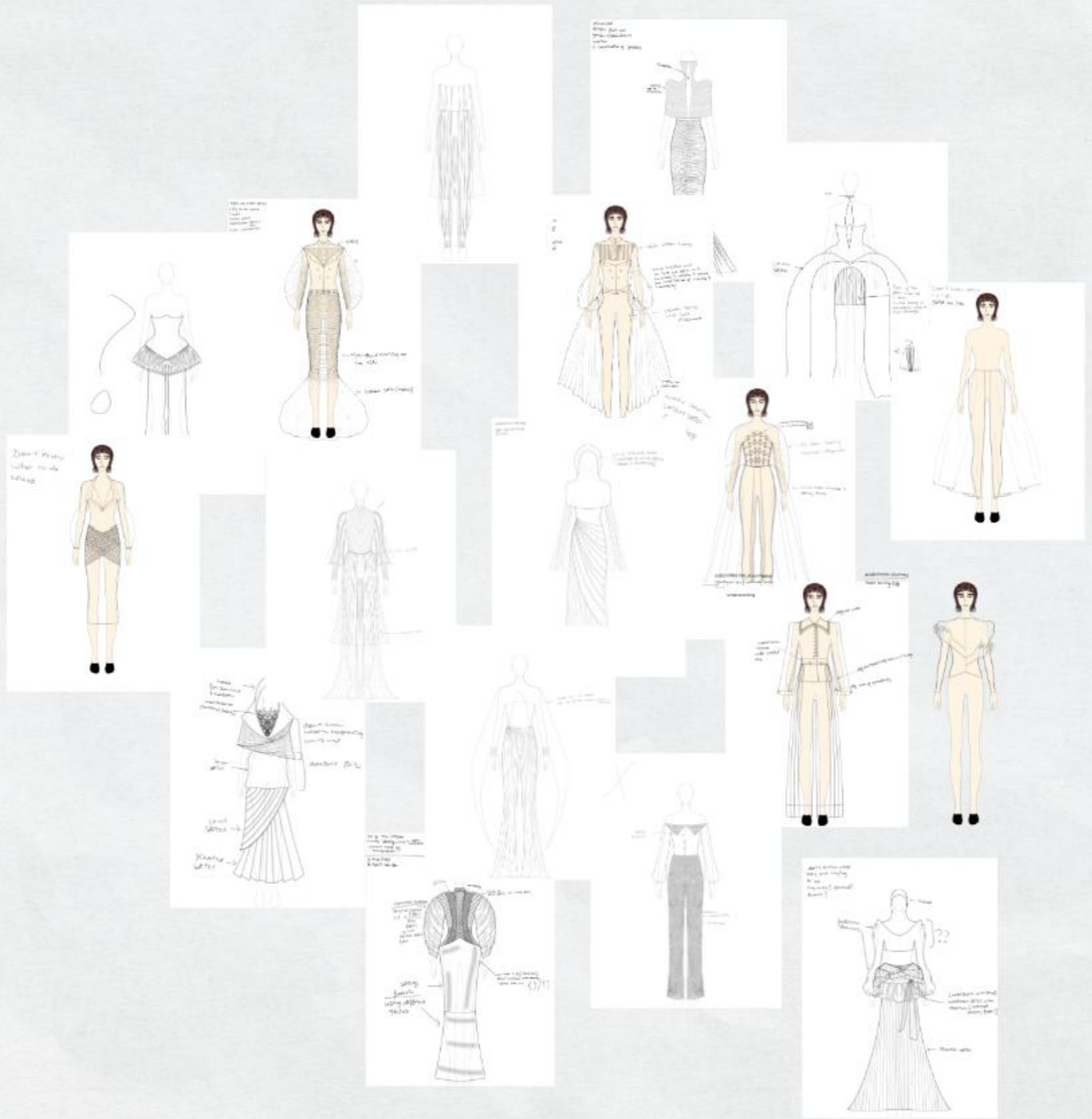


Sometimes femmel Sometimes masc/ being known for my identity | my identity is not gender | blurring the lines between | sometimes femmy



from feeling free and being their best selves to being confused, from confused to feeling discomfort of all sorts, bullying, harassment, to feeling understood, then accept themselves for who they are, and finally loving themselves wholeheartedly.

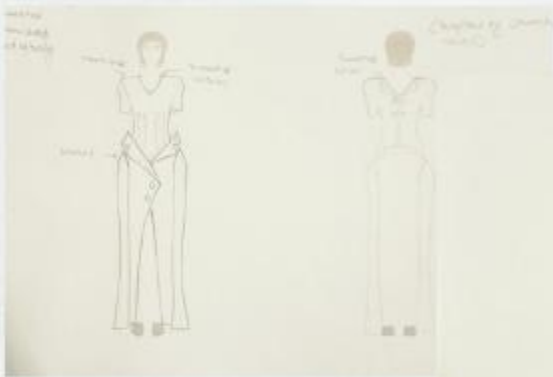
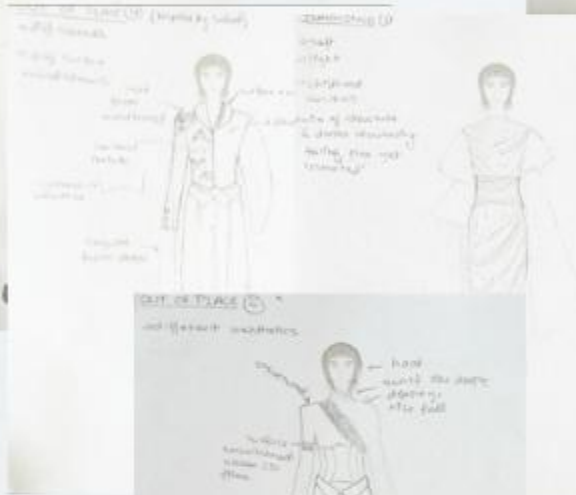
TO METAMORPHOSE, TO TRAVERSE|





TO METAMORPHOSE, TO TRAVERSE|







The mishapen/messy lines indicate confusion, lack of clarity



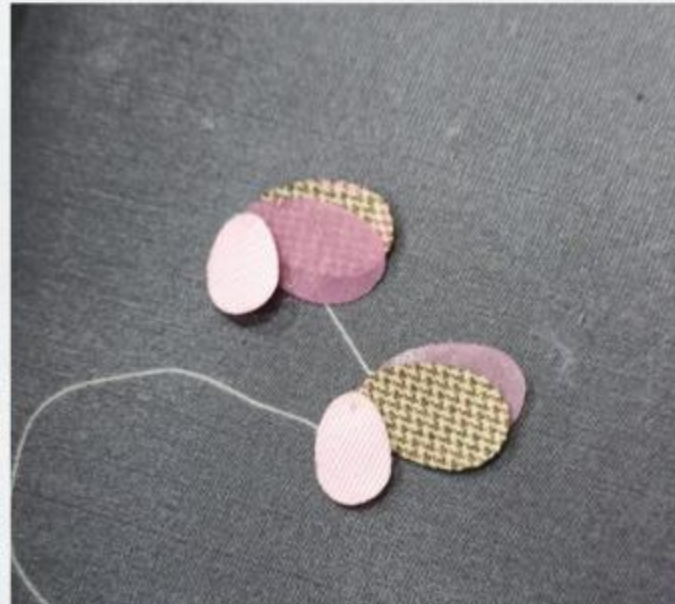
Textured Polyester Fabric

EMBROIDERY/TEXTURE DEVELOPMENT

Checks Fabric buttons

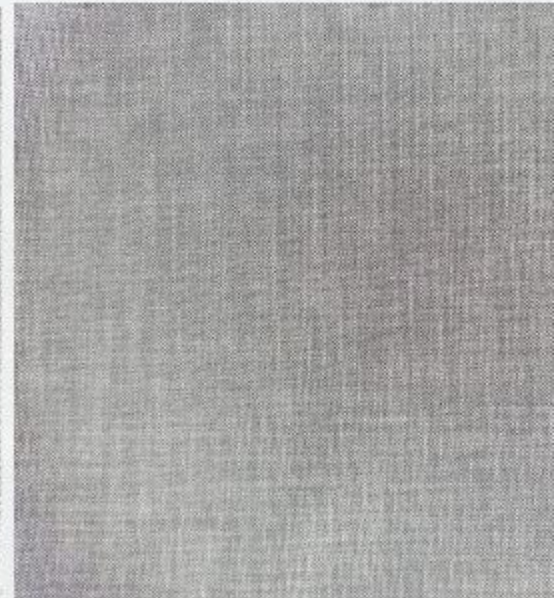
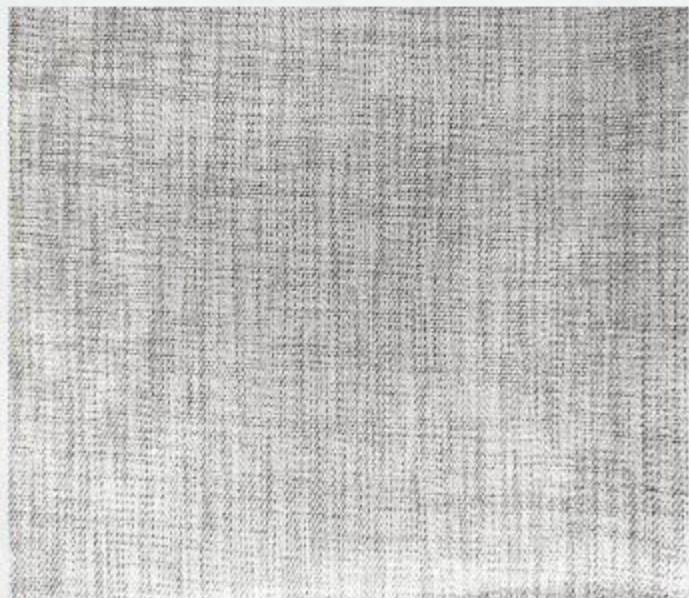


Flower petals forming a heart indicating self love

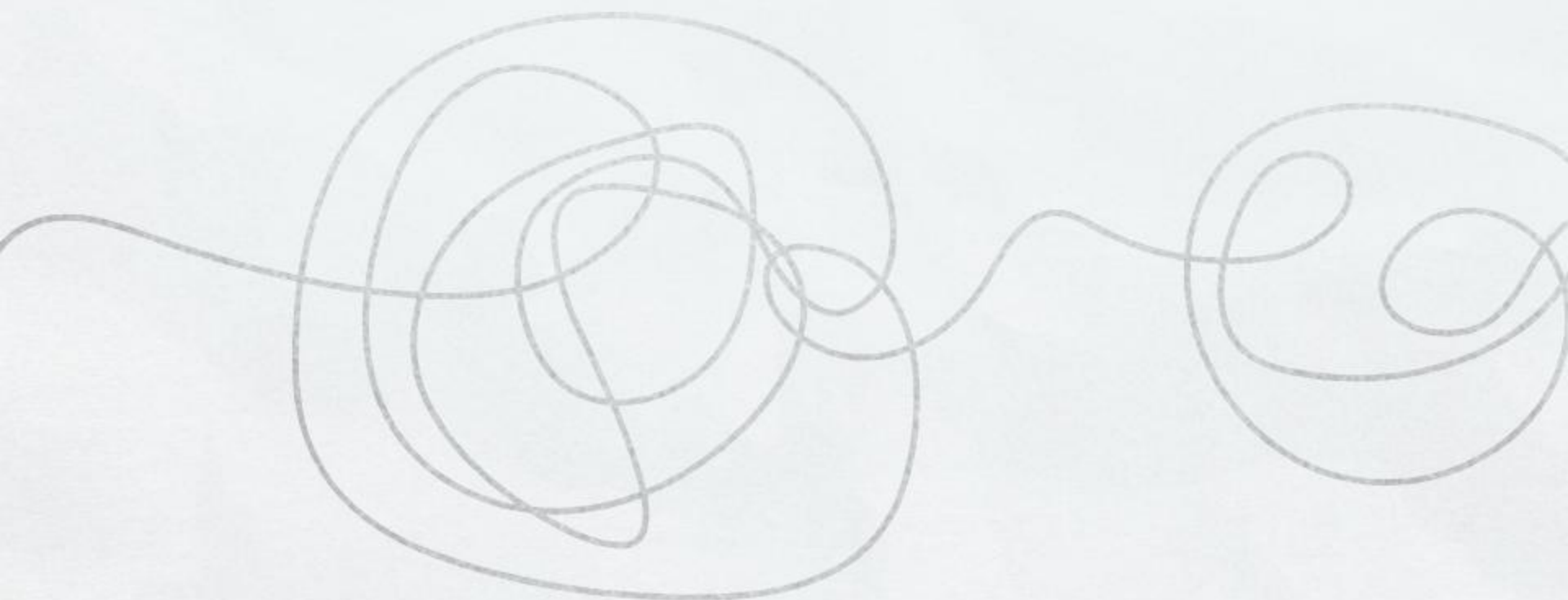
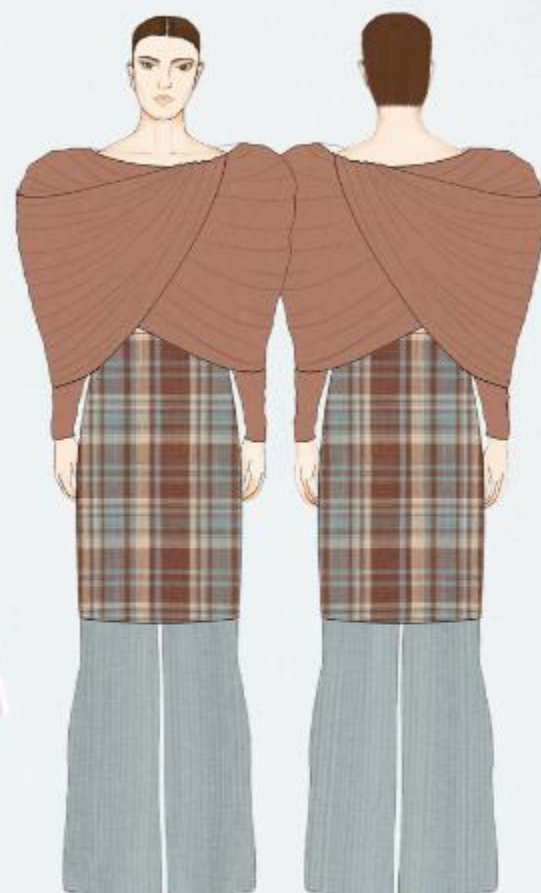




FABRIC
SWATCHES



TO METAMORPHOSE, TO TRAVERSE|





Garment **Confusion**

Garment Type **Shirt**

Size **Men's 38**

Trims 9 Fabric Buttons

Washcare Dry Clean only

Seams Used Normal with overlock

Embroidery N/A

Fabric Polyester

Lining Fabric Cotton

Thread Polyester

MEASUREMENTS

Armhole 18"

Neckline 16"

Length 28"

Sleeve Length 24"

Placket 25"

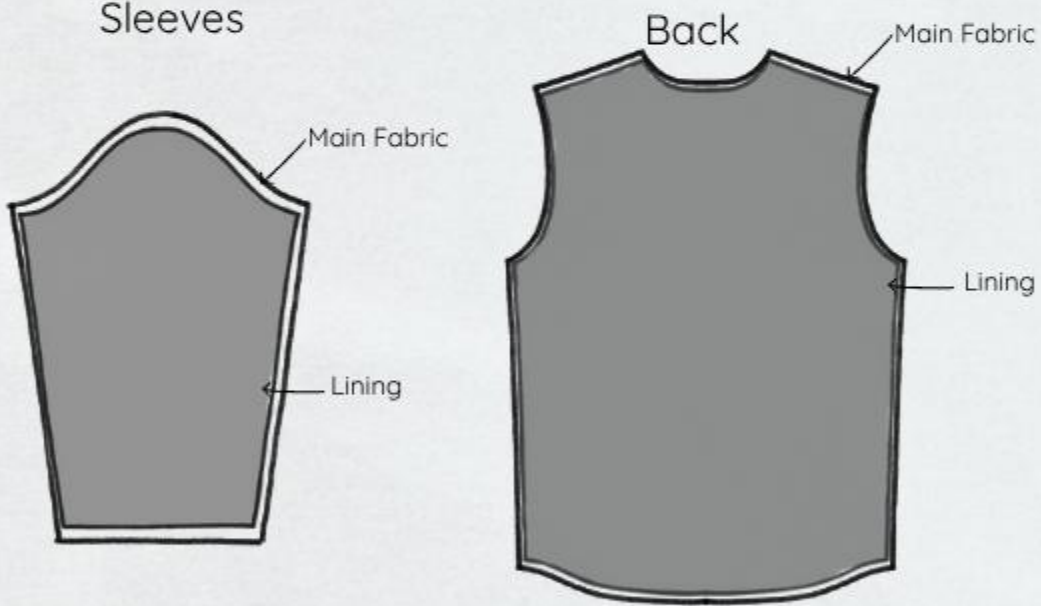
Placket Width 1.5"

Button Circumference 0.5"

Distance b/w Buttons 2.5"



Sleeves



Main Fabric



Lining



Fabric Buttons

Garment Confusion

Garment Type **Skirt**

Size Men's 38

Trims N/A

Washcare Dry clean only

Seams Used Normal

Embroidery N/A

Fabric Bridal Net

Thread Polyester

MEASUREMENTS

Pleated Skirt (Check fabric) 3"

Pleated Skirt (Plain Fabric) 4"

Pleated Skirt Length 29"

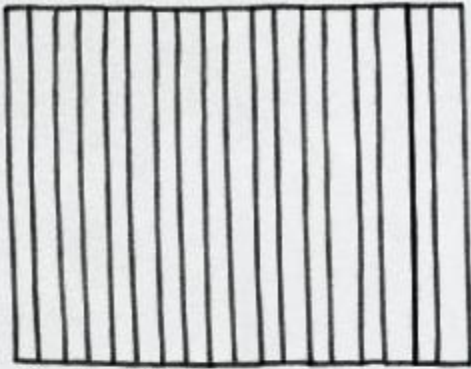
Gathered Skirt (Pink) Length 33"

Gathered Skirt (White) Length 33"

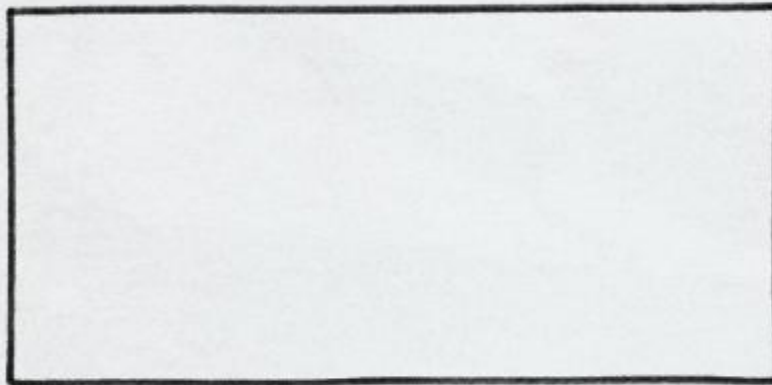
Gathered Skirt Width 60"

Pleated Skirt Stitched Width 17"

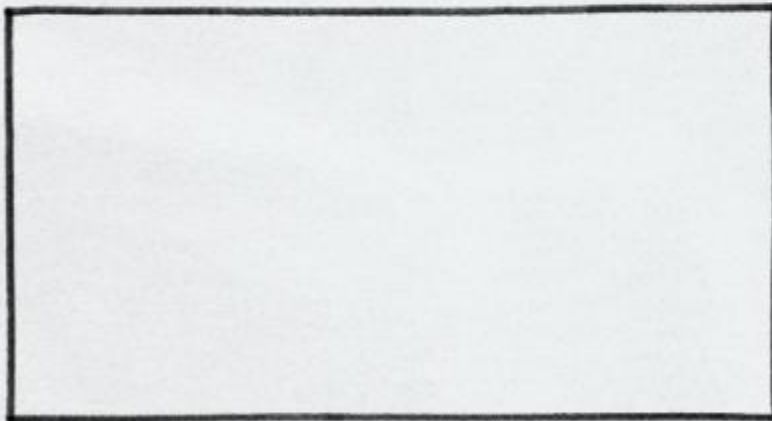
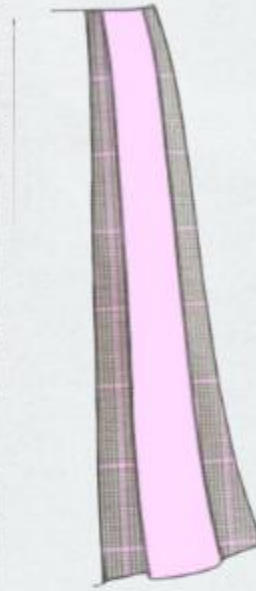
Gathered Skirt Stitched Width 16"



Pleated Skirt



Gathered Skirt (under)- Pink



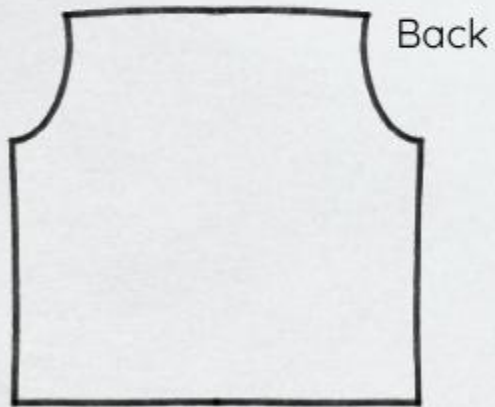
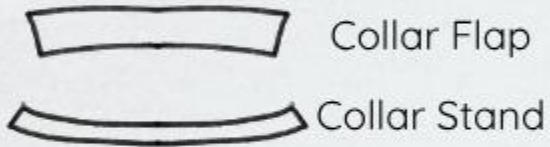
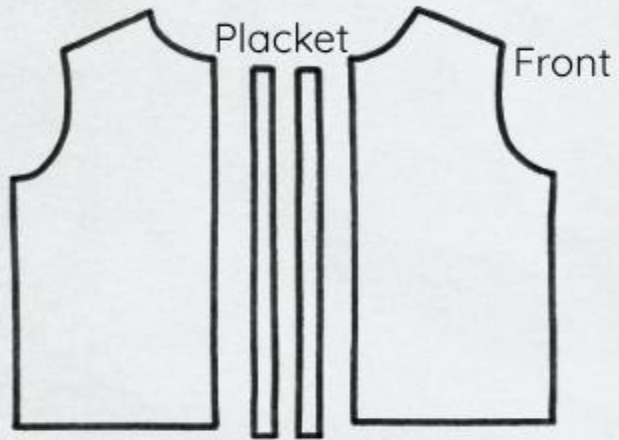
Gathered Skirt (upper)- white



Garment	Confusion
Garment Type	Shirt Skirt
Size	Men's 38
Trims	Hook&Eye, Trouser Hook&Eye
Washcare	Dry Clean only
Seams Used	Normal, Overlock
Embroidery	N/A
Fabric	Polyester
Thread	Polyester

MEASUREMENTS

Armhole	19"
Neckline	17"
Front&BackLength	20"
Sleeve Length	18"
Yoke	4"
Yoke Width	16"
Shirt Width	20"
Collar Flap Length	3"
Collar Flap Width	16"
Collar Stand Length	1"
Collar Stand Width	15"



Garment Confusion

Garment Type **Jacket | Skirt**

Size Men's 38

Trims Normal Button, Hook&Eye,
Trousers Hook&Eye

Washcare Dry Clean only

Seams Used Normal, Overlock

Embroidery Machine (marked in red)

Fabric Polyester

Thread Polyester

MEASUREMENTS

Armhole 11.5"

Neckline 17"

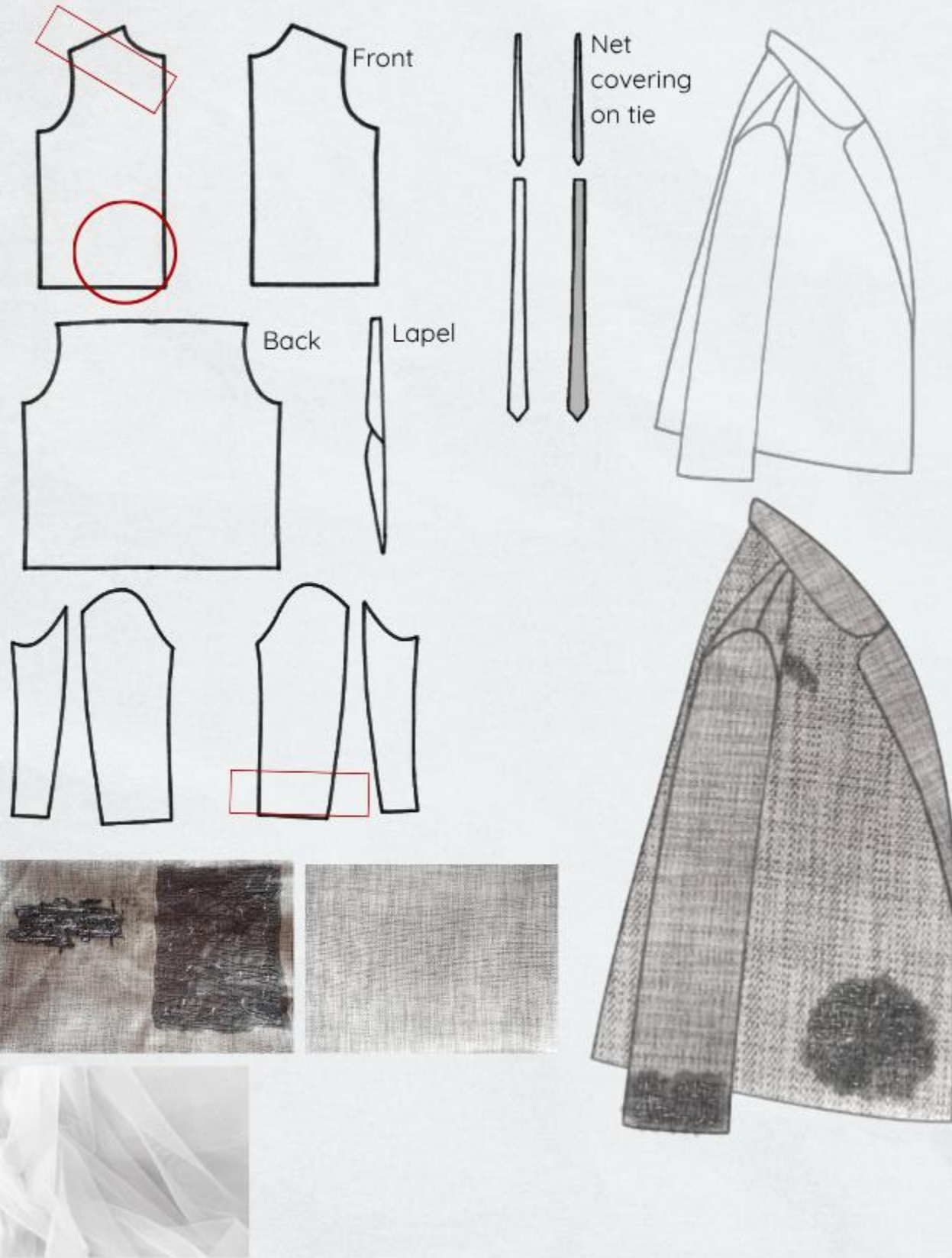
Front&BackLength 20"

Sleeve Length 18"

Tie 48"

Lapel 19"

Tie



TRIMS	₹RATE	QUANTITY	₹FINAL RATE
Fabric Buttons	8	15	120
Thread	8	6	48
Hook&Eye	2	10	20
Trouser Hook&Eye	5	2	10
Bridal Net	100	10	1,200 (+tax)
Shirt Fabric	600	7	4,200
Shirt/Skirt Fabric	750	2.5	1,875
Jacket/Skirt Fabric	750	2.5	1,875
Plain Pink Fabric	450	2	900
Checks Fabric	550	4.5	2,475
TOTAL RAW MATERIAL COST			₹12, 723

LABOUR COST	₹RATE	QUANTITY	₹FINAL RATE
Dyeing	70	4	280
Constructing Buttons	8	15	120
Stitching	1,200	8 days	9, 600
Embroidery	500	3	1,500
TOTAL LABOUR COST			₹11, 500

TOTAL MANUFACTURING COST ₹24, 446

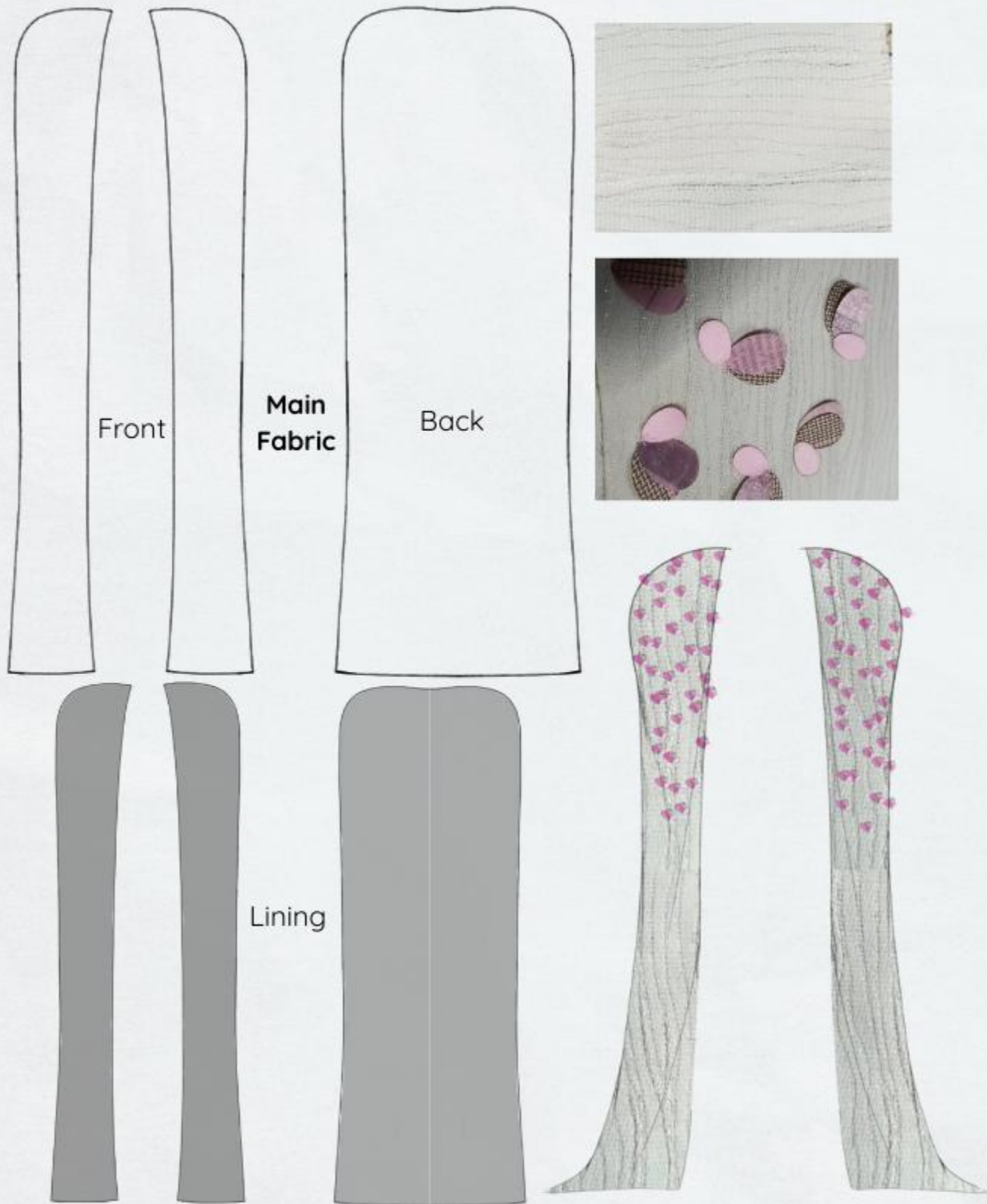


Garment **Self Love**
Garment Type **Cape**
Size **Women's 12**

Trims Iron Boning
Washcare Dry Clean only
Seams Used Sandwich Seam
Embroidery Hand Embroidery
Fabric Polyester
Thread Polyester

MEASUREMENTS

Nape to Shoulder 19"
Shoulder to Shoulder 38"
Front&BackLength 62"
Front Flare 22"
Back Width 40"

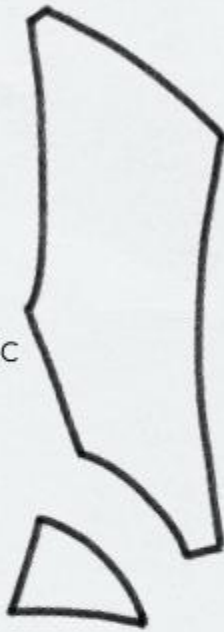
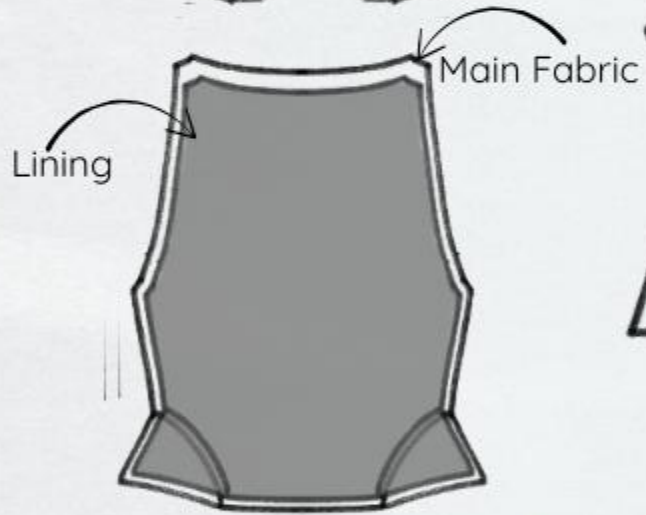
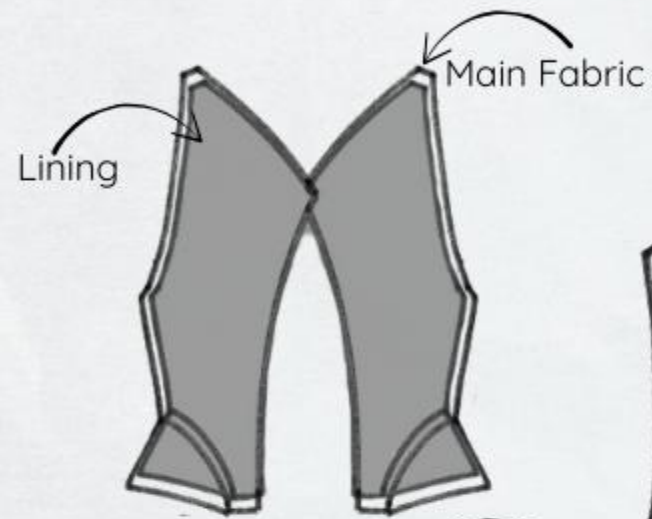


Garment Self Love
Garment Type **Top/Waistcoat**
Size Women's 12

Trims Body Fusing- 180 GSM
Washcare Dry Clean only
Seams Used Sandwich Seam
Embroidery N/A
Fabric Polyester
Thread Polyester
Lining Cotton

MEASUREMENTS

Armhole 16"
Neckline Dip 8.5"
Front&BackLength 17"
Waist Piece Length 5"
Waist Piece Width 10"



Garment Self Love

Garment Type **Trouser**

Size Women's 12

Trims Piping

Washcare Dry Clean only

Seams Used Normal, Overlock

Embroidery N/A

Fabric Polyester

Thread Polyester

Lining Cotton

MEASUREMENTS

Waistband Width 1.5"

Waistband 27"

Trouser Length 45"

Pleated Inlay Length 25"

Pleat No. 4

Piping Length 22.5"



TRIMS	₹RATE	QUANTITY	₹FINAL RATE
Zip	10	1	10
Thread	8	6	48
Hook&Eye	2	1	2
Iron Boning	free	-	free
Rose Pink Silk Organza	250	0.5	125
Bra	2000	1	2000
Plain Pink Fabric	450	2	900
Checks Fabric	550	4.5	2,475
Dori	120	1	120
TOTAL RAW MATERIAL COST			₹7, 678

LABOUR COST	₹RATE	QUANTITY	₹FINAL RATE
Stitching	1,200	8 days	9, 600
Embroidery	1, 625	4	1,500
TOTAL LABOUR COST			₹11, 100

TOTAL MANUFACTURING COST ₹18, 778

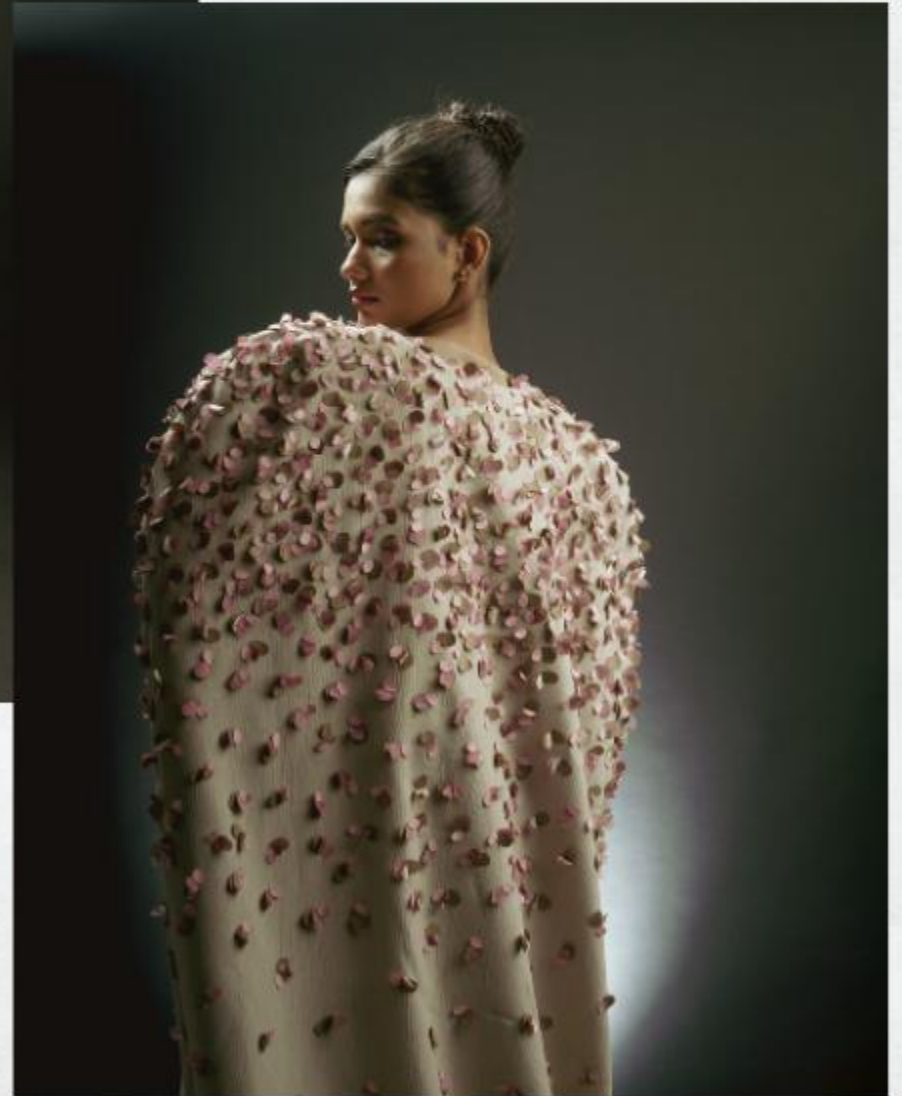


TO METAMORPHOSE, TO TRAVERSE|





TO METAMORPHOSE, TO TRAVERSE|









**TO METAMORPHOSE,
TO TRAVERSE.**

A Journey of Emotions



LET'S TALK?
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@fashionportrait_