
RASA




the essence of
memories

RASA

A thesis submitted to the Department of Fashion Design of Atlas - ISDI School of Design & Innovation in fulfillment of the requirements for the completion of the Bachelor of Design at Atlas SkillTech University
As On April, 2026

This is to certify that the work presented in the thesis
by
Parrie Chhajed

has been conducted under our supervision. We confirm that this work has not been submitted elsewhere for any other thesis project.

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I hereby declare that this thesis titled “RASA: The Essence of Memories” is an original work carried out by me as part of my undergraduate studies in Fashion Design. This document has not been submitted previously for any degree or qualification.

All sources of information and references used in this study have been duly acknowledged. The work presented here reflects my independent research, design development, and creative exploration under the guidance of my mentors.

“MEMORY IS THE DIARY THAT WE ALL CARRY ABOUT WITH US.”

— Oscar Wilde

WHAT'S *inside?*

11 Thesis Staement

12 Moodboard

15 Abstract

16 Introduction

18 WHY?

22 Why Wine?

31 Why Architecture?

40 Concept Note

42 Primary Research

45 Fabric, Fabric Styling & Motif Devlopment

50 Fabric Samples

58 Design Devlopment

62 Tech Packs & Cost Sheets

66 Product Research

73 Product Iteration

74 Lookbook

82 Refrences



RASA

the essence of memories

EXPLORES HOW MEMORY, MATERIALITY, AND CULTURAL HERITAGE EVOLVE THROUGH TIME,

drawing from Nashik's winemaking legacy to reinterpret Indian traditions through slow fabrics and architectural forms.




CHAMPAGNE
Veuve Clicquot
BRUT







abstract

Memories of home, soil, growing up and grapes surrounded by culture, history and stories have shaped this collection. Nashik, my hometown and the heart of Indian winemaking, where time itself seems to breathe into the land. Like the memories, wine deepens and matures with age and forms the foundation for reimagining what remains. This journey is informed by primary research through close observation and conversations with Indian consumers, understanding their evolving wants, emotional connections, and lifestyle needs, alongside secondary research into the global relevance of Indian aesthetics, the history of wine in India, traditional winemaking practices, and the relationship between architecture, culture, and craft.

The world revolves and time moves ever forward in a rhythm that is constant yet ever changing. With every passing season, the nature of all things transforms: some grow older with quiet grace, while others hold strong, untouched by the passing of years. Rasa is born out of dialogue between what endures and what evolves. Rooted in the essence of Indian culture and heritage, Rasa draws from traditions with elegance and resilience.Today, those traditions invite a gentle reinterpretation.

Inspired also by the quiet geometry and ornamental grace of Indian architecture, Rasa draws from jharokhas, carved stone jaalis, and fort silhouettes. These forms guide both structure and surface, allowing the garments to carry a spatial, architectural softness.

Rasa: the essence of memories is envisioned as a resort wear collection that moves beyond seasons and fleeting trends. Designed to live in your wardrobe for years, it embodies sustainability, elegance, and craft. Every piece is delicately constructed using slow fabrics: handwoven, naturally dyed, and thoughtfully sourced — materials that carry the quiet rhythm of time and touch.

Through its silhouettes, surfaces, and soul, Rasa captures both heritage and contemporaneity, celebrating the essence of what grows more beautiful as time moves forward.

introduction

All my 4 years of fashion college I always wanted to create a collection connecting to the indian aesthetics but in a contemporary way, a collection that speaks me, the connection to roots, the modern, contemporary, the bold, the pretty all of it. And threats where rasa was born. Every creative journey begins with a question — sometimes unspoken, sometimes quietly persistent. For me, this question unfolded over the course of four years of studying fashion: How can I create something that is deeply Indian, yet undeniably contemporary? How can my work reflect where I come from, who I am becoming, and what I believe fashion should stand for? This search for meaning, identity, and authenticity eventually led to Rasa. Throughout my years in fashion college, I was consistently drawn towards Indian aesthetics its crafts, colours, textures, philosophies, and emotional depth. Yet, I never wished to present them in a predictable or conventional manner. My aspiration was always to reinterpret tradition through a modern lens: bold yet rooted, elegant yet expressive, structured yet emotional. I wanted my designs to speak of heritage without being nostalgic, and of modernity without losing soul. This balance between the past and the present became the foundation of my creative identity. The defining moment in this journey came with my visit to Sula Vineyards in Nashik my hometown and the heart of Indian winemaking. Walking through endless vineyards, observing the rhythm of cultivation, fermentation, and ageing, and understanding the patience behind every bottle of wine deeply impacted me. Wine, much like design, is a product of time, care, intuition, and storytelling. It carries memories of soil, climate, people, and tradition, while constantly evolving with technique and innovation. This experience became a powerful metaphor for my own creative process. Being in Nashik also reconnected me to my roots. It reminded me that home is not merely a place, but a collection of stories, values, and sensibilities that shape one's worldview. I began to reflect on how deeply my upbringing, surroundings, and cultural exposure had influenced my aesthetic sensibility.

This realization sparked the desire to create a resort wear collection that emerged from home not from generic ideas of “Indian-ness” or commercially defined notions of luxury, but from lived experience and personal memory. Traditionally, resort wear is often associated with international destinations, beach vacations, and Western interpretations of leisure. Through Rasa, I wanted to challenge this narrative. I envisioned a form of resort wear rooted in Indian landscapes,, crafts, and lifestyles one that resonates with Indian consumers while also holding global relevance. A collection that celebrates slow living, mindful luxury, and emotional connection, rather than fleeting trends. Alongside personal experiences, extensive research played a crucial role in shaping the collection. Primary research through conversations with Indian consumers helped me understand their evolving preferences, aspirations, and emotional relationship with clothing. Secondary research into Indian aesthetics, architectural heritage, wine history, and traditional craftsmanship further enriched the conceptual framework. These insights allowed Rasa to be grounded in both personal narrative and cultural context.

WHY?

WHY RESORT WEAR?

WHY INDIAN ARCHITECTURE?

WHY WINE?

WHY ME?



When we talk about Indian-inspired resort wear, the conversation almost always circles back to kaftans or bohemian fashion or things in the same bracket. But for me, resort wear can be so much more. It is about creating clothes that are youthful, slightly sensual, or "easy & evolving," yet grounding the Indian audience in something modern and culturally rooted.

I want to design for today's Indian generation and consumers who want to carry their heritage proudly, but in a way that feels globally relevant, easy, eco-conscious, and culturally rooted.

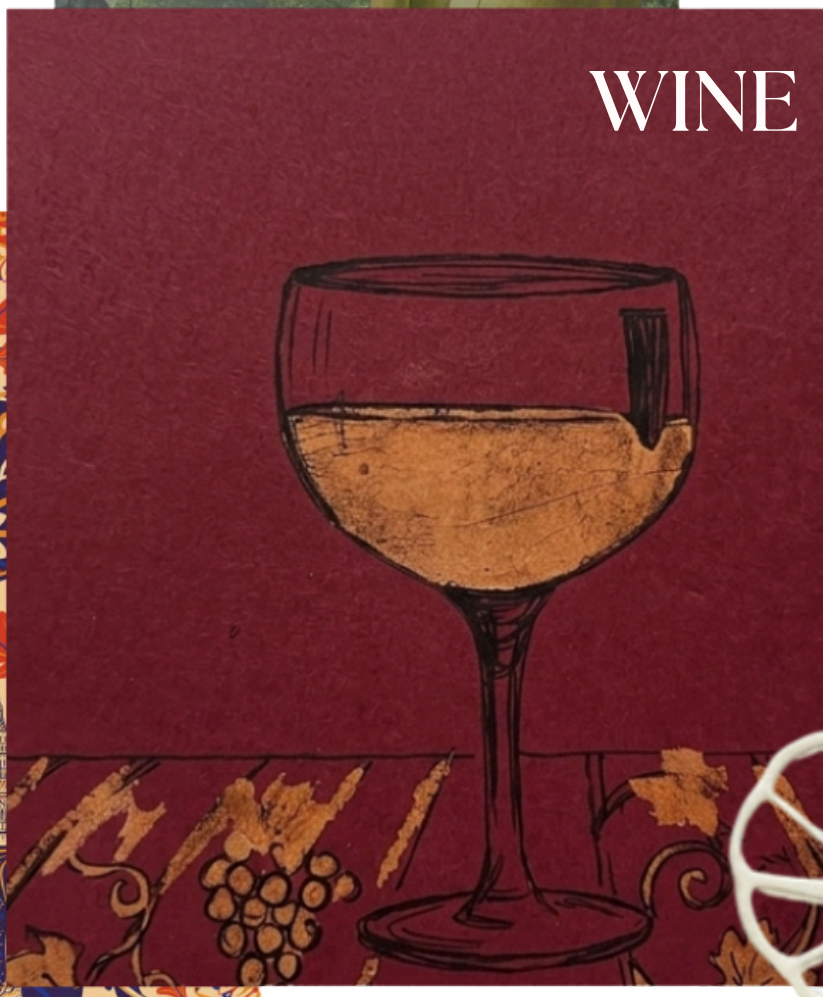
Resort wear is also ideal because it embodies leisure and luxury while still leaving space for experimentation. It allows freedom — in form, surface, and storytelling — without losing depth or intention.

Through this collection, I want to break the stereotype of what Indian resort wear has to be and redefine it with thoughtfully designed surfaces, expressive silhouettes, and meaningful motifs that tell a deeper story.

High & Low

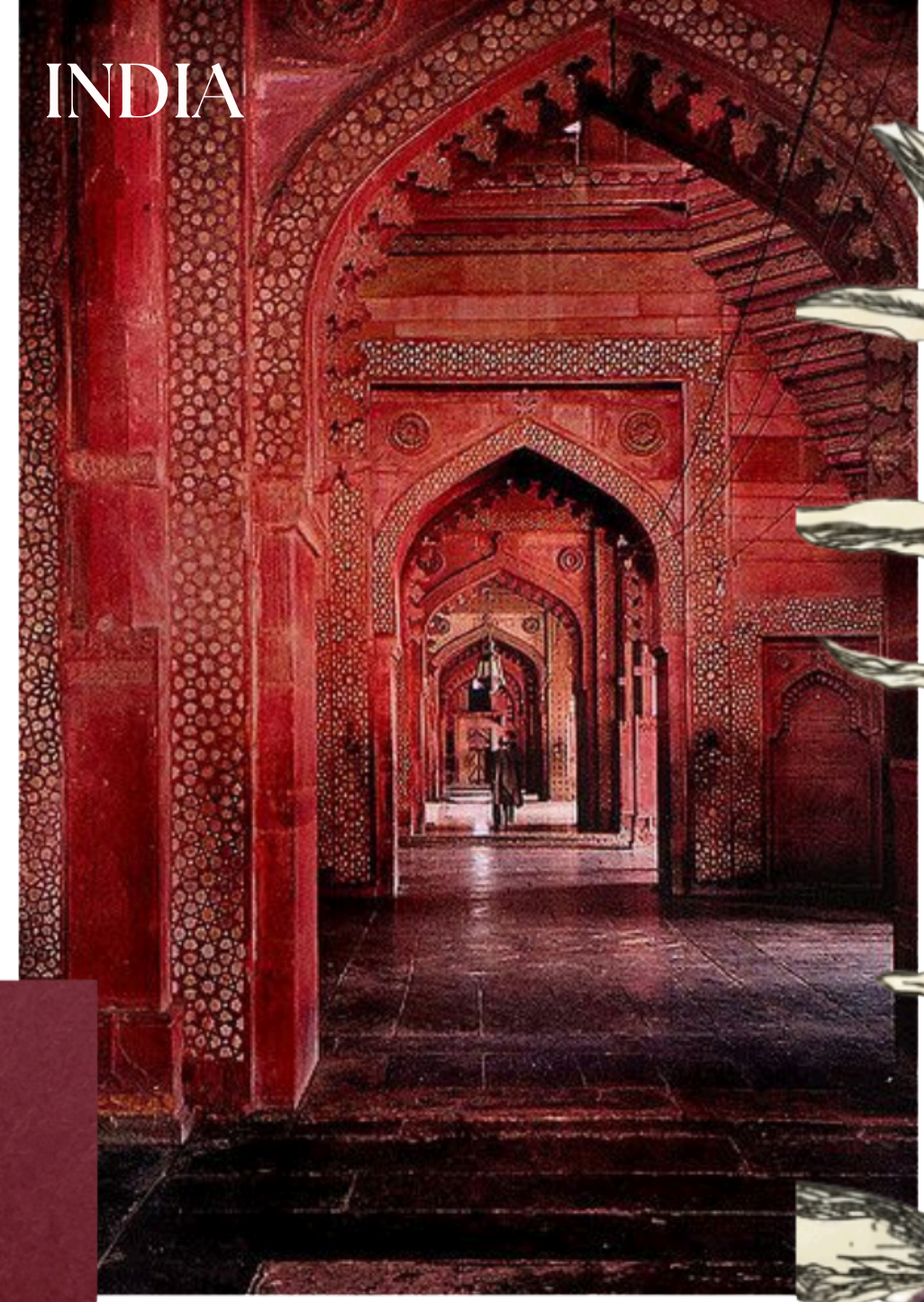








INDIA



Contemporary

This collection therefore examines the essence of wine

Wine is deeply personal to me because I come from Nashik, the wine capital of India. I have grown up surrounded by vineyards, witnessing the grace & beauty of grapes as they grow & mature with time. Wine to me is a symbol of patience, indulgence & refinement. It aligns perfectly with resort wear, which is also about slowing down, taking a pause & embracing leisure in a world that is constantly moving forward. Just as wine calms & relaxes, resort wear too is meant to evoke ease, subtle sensuality & a sense of luxury in stillness.



Earliest winemaking in Georgia (6000-7000 BCE)

3000 BCE
Egypt & Mesopotamia
Wine used in rituals, offerings & feasts

2000-1000 BCE
Greece
Wine linked to Dionysus, god of wine
Cultural events

100 BCE
Roman Empire spread viticulture across Europe
Introduced barrels & glass bottles

500-1500 CE
Monks preserve viticulture, monasteries in France & Italy
Refine winemaking

GLOBAL HISTORY
Of Wine

1600-1800 CE
Wine was carried to Africa, America & Australia

1800s
Europe development of iconic wine regions
Bordeaux
Champagne
Tuscany

1900s
Modernization
Technological advancements in fermentation, bottling & preservation

2000s to Present
Industry expansion
Old World vs New World
Distribution strategies



INDIA

written in Wine

Ancient and early historic period

References to a sacred beverage called soma appear repeatedly in the Rig Veda and related Vedic texts. The ritual drink is described as a pressed plant extract used in religious ceremonies and mythic accounts. Scholars debate the plant identity and whether soma was fermented wine or a non-alcoholic ritual extract, but the texts show a long-standing cultural role for intoxicating or special ritual liquids in the subcontinent. Archaeological and textual studies indicate that fermented grape-based drinks and other fermented beverages existed in various parts of ancient South Asia and were used primarily in ritual, medicinal, or elite contexts rather than as everyday social table wine.

Medieval period and court cultures

During the medieval era, consumption of alcoholic beverages, including fermented grape drinks and fruit wines, is documented in courtly and elite milieus. Mughal court records and contemporary chronicles show alcohol as part of courtly life, banquets, and diplomacy, where wine and other drinks signaled status and hospitality. However, consumption patterns varied by region and period, and widespread public wine culture remained limited compared with certain Mediterranean societies. Recent historiography treats alcohol in Mughal India as complex in function and symbolism rather than simply recreational.

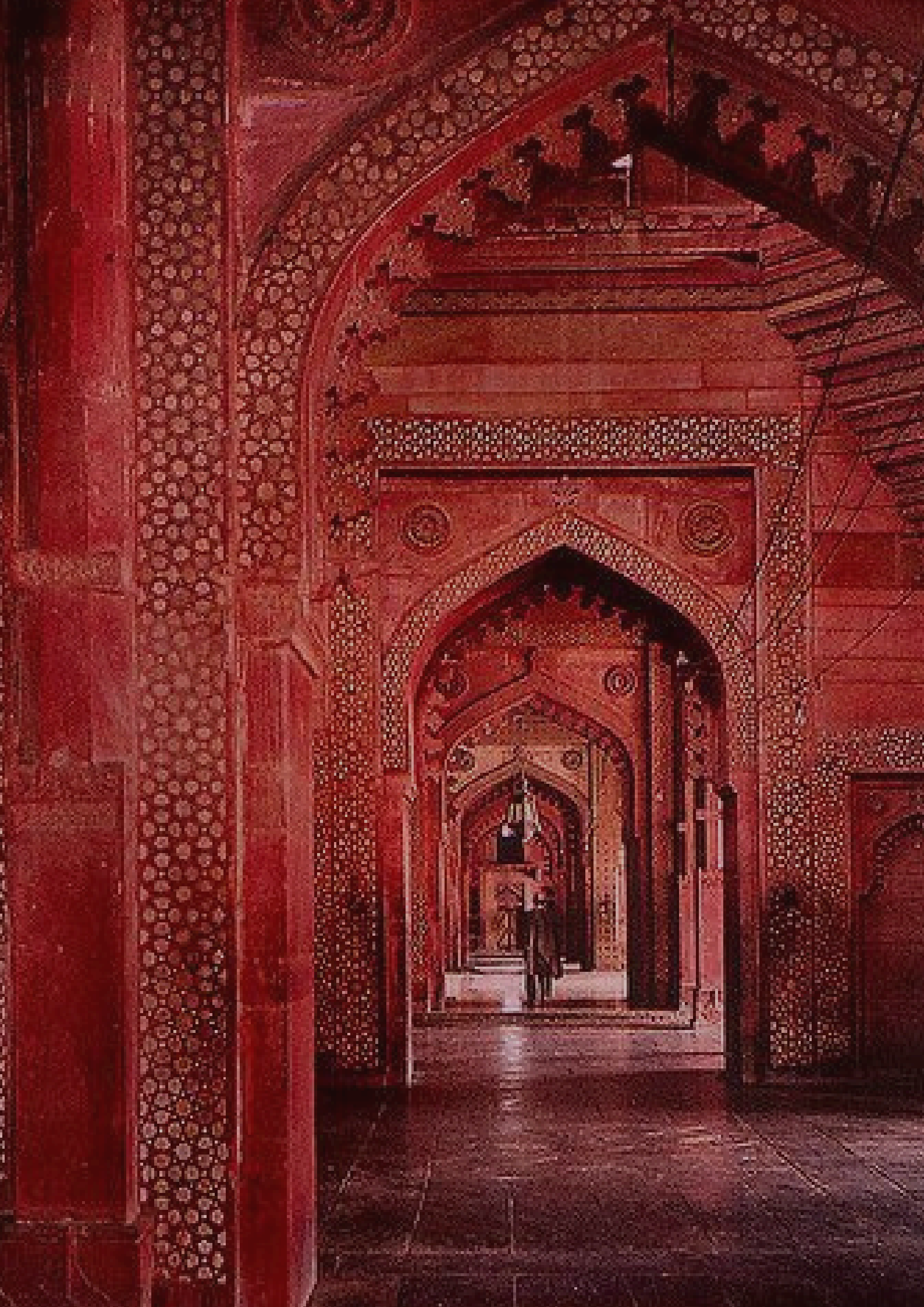
Colonial and early viticulture

European contact changed the botanical and technological landscape for grape cultivation in India. Portuguese colonists in Goa and adjacent regions introduced European grape varieties and port-style fortified wine techniques in the sixteenth century. Later, British colonial administrators and planters encouraged viticulture in several regions during the nineteenth century. Experimental vineyards and displays of Indian wines at exhibitions show that attempts at domestic viticulture took place under colonial rule, though outbreaks of disease and other constraints limited large-scale continuity. These introductions laid early groundwork for pockets of grape growing that would be developed more systematically in the twentieth century.

Twentieth century to the modern industry

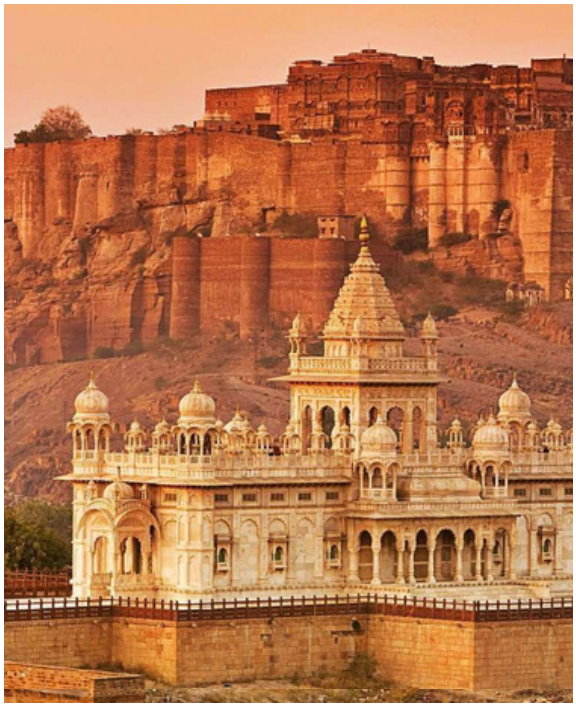
For most of the twentieth century, India's wine production was minimal and experimental. Significant growth began in the late twentieth and early twenty-first centuries due to economic liberalization, better viticultural knowledge, and increased tourism. Nashik became a key wine region, with Sula Vineyards, founded in the late 1990s, playing a vital role in commercial winemaking and wine tourism. The industry has seen new wineries and training programs, though it still faces regulatory and consumption challenges. Nevertheless, it is now recognized as a distinct agricultural and hospitality sector in India.

Both wine and architecture taught me the same thing —
patience makes things beautiful.



INDIA

written in Architecture



Mehrangarh Fort

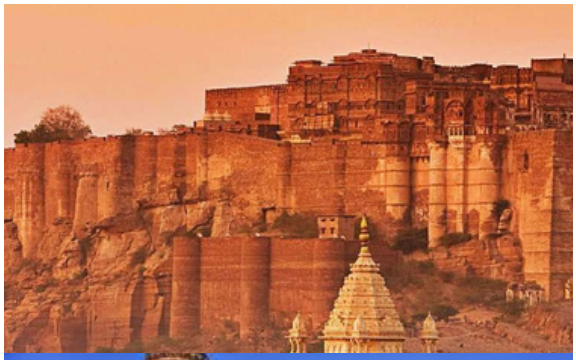
Mehrangarh Fort in Jodhpur is known for its powerful architectural contrast between the rugged sandstone exterior and the intricate, ornate interiors. The fort's massive concrete-like stone walls rise dramatically from the rocky hill, giving it a strong and imposing presence. Inside, however, the atmosphere shifts to delicacy and refinement through the use of jalis (latticed screens), mirror work, and finely carved stone detailing. These jalis allow filtered light and ventilation while creating beautiful patterns of shadow, reflecting the sophistication of Rajput craftsmanship. The contrast between the fortress-like exterior and the highly decorative interior spaces highlights how the structure functioned both as a defensive stronghold and a luxurious royal residence.



Amer Fort

Amer Fort in Jaipur is celebrated for its rich decorative language, especially its floral patterns and delicate ornamentation inspired by both Rajput and Mughal aesthetics. The architecture features intricate carvings, painted motifs, and symmetrical designs that emphasize elegance and rhythm. A distinctive aspect of the fort is its colour palette of soft peach, sandstone tones, and turquoise accents, which gives the structure warmth while also enhancing the decorative surfaces. Elements such as the Sheesh Mahal (Mirror Palace) and detailed fresco work further amplify the ornamental quality of the fort. Together, the floral motifs and harmonious colours create an environment that feels refined, romantic, and visually layered.

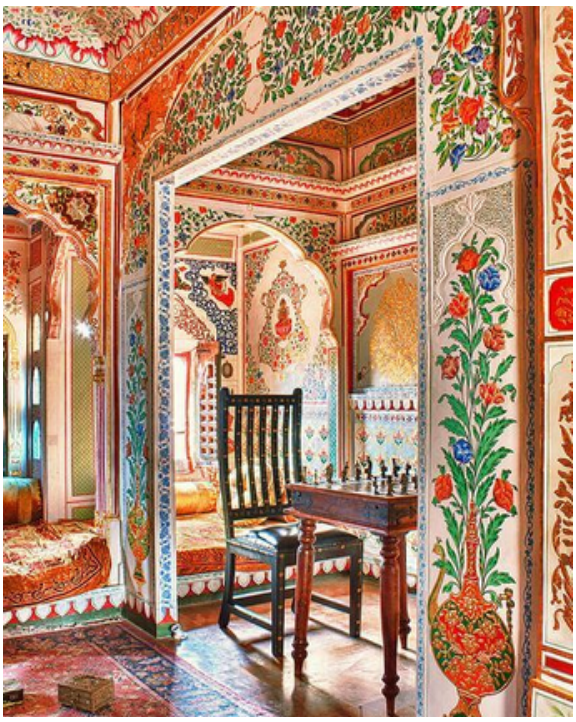
UNDERSTANDING INDIAN





Gwalior Fort

Gwalior Fort stands out for its bold visual identity and striking decorative façade. Unlike the heavily ornate interiors of many Rajput forts, parts of Gwalior Fort display a sense of structured minimalism in the way architectural elements are arranged, creating a strong sense of concentration and rhythm in the design. At the same time, the fort is famous for its vibrant ceramic tile bands and repeating motifs, including geometric patterns and stylized animal forms that appear almost chaotic yet visually balanced across the walls. The use of bright blue and yellow tiles against sandstone creates a dramatic contrast, making the façade both graphic and monumental. This combination of simplicity in structure and complexity in surface decoration gives Gwalior Fort a distinctive architectural character.



Jaisalmer Fort

Jaisalmer Fort, located on Trikuta Hill in the Thar Desert, is notable for its harmony with the environment. Made from local yellow sandstone, it changes color from amber in the morning to honey-gold at dusk, camouflaging itself against the desert. Its design features wave-like walls that obscure its size from enemies. Inside, the fort boasts intricate architecture with jharokhas, carved gateways, and Jain temples from the 12th to 15th centuries, showcasing detailed carvings. As one of the world's few living forts, it continues to host residents, temples, and markets, maintaining a vibrant community.

ARCHITECTURE



MEHRANGARH FORT

jodhpur



Historical and Architectural concept

Mehrangarh Fort stands as one of the most imposing and culturally significant hill forts in India. Situated 122 meters (400 feet) above the surrounding plains of Jodhpur in Rajasthan, it dominates the skyline of the “Blue City” and is widely regarded as a masterpiece of Rajput military architecture. Mehrangarh was founded in 1459 CE by Rao Jodha, a Rathore ruler who established Jodhpur as the new capital after shifting his seat from Mandore. The strategic placement atop a rocky ridge allowed control over historic trade routes and provided a formidable defensive position against rival kingdoms.

Myth, Legend, and Cultural Symbolism

According to local legend, Rao Jodha disturbed a hermit named Cheeria Nath who inhabited the hill. The hermit cursed him to suffer perpetual water scarcity, a curse the Rathores are said to have acknowledged by constructing both a temple to the ascetic within the fort complex and a residence for his lineage. Beyond folklore, the fort’s name Mehrangarh is rooted in Sanskrit: “Mihir” (sun) and “garh” (fort), often interpreted as the “Fort of the Sun.” This nomenclature signifies the royal clan’s claimed descent from the solar deity Surya, linking political authority to cosmic lineage and reinforcing Rajput identity in both spiritual and martial terms.

Mehrangarh’s political history also reflects its remarkable resilience in warfare; historical records indicate that the fort was never successfully captured by direct assault throughout its history, underscoring its defensive ingenuity.



Architectural Development and Phases of Expansion

Mehrangarh Fort did not emerge fully formed in 1459. Its architectural identity evolved across centuries through successive rulers, layering styles, ornamentation and spatial typologies that reflect both indigenous Rajput traditions and external influences.

1. Initial Construction (1459)

The earliest phase under Rao Jodha established the core defensive structure of the fort, including its massive ramparts and initial fortification walls. These were designed for military utility, leveraging the natural topography for protection against siege technologies of the period. The austere, raw sandstone surfaces and towering battlements evoke a martial ethos central to Rajput polity.

2. Sixteenth Century Expansion

Rulers such as Rao Maldeo (1532–1562) expanded the fort's spatial programme to include residential and ceremonial courtyards and interior structures. This phase introduced more articulated courtyard arrangements, reflecting a transition from purely defensive architecture toward a blend of defense and courtly habitation.

3. Seventeenth Century Enhancements and Mughal Influence

Under Maharaja Jaswant Singh (1638–1678), Mehrangarh saw significant stylistic enrichment influenced by Mughal aesthetics. Key internal structures such as:

Moti Mahal (Pearl Palace) – renowned for its elaborate jharokha screens and ornamental detailing

Sheesh Mahal (Mirror Palace) – notable for its intricate mirror work

The Great Gate (Jayapol) – adorned with cusped arches and decorative motifs

These elements signify a syncretic period in Rajasthani architecture where Rajput and Mughal idioms were negotiated to produce richly patterned interiors and expressive facades.

4. Eighteenth Century Ornamentation

The eighteenth century brought further interior refinement as later Marwar rulers invested in palace chambers, painted ceilings, and decorative schemes. During this period, Mehrangarh's interior spaces were increasingly articulated with carved stone screens, painterly stucco motifs and ornamental friezes that served both ceremonial and residential functions.

5. Nineteenth Century Integration of Lattice and Local Form

In the nineteenth century, additional courtyards and palace apartments were created that reflect a mature synthesis of Rajput architectural vocabulary with later stylistic influences. Intricate lattice work and ornamental stone carving became defining features of these residential wings, blending functional climate adaptation with decorative flourish — a hallmark of later Rajput domestic architecture.

6. Gateways and Symbolic Access

Mehrangarh is also famous for its seven sequential gates, each built to slow the advance of any invading force and to create a ritualised progression into the inner fort. These gates epitomise a layered approach to security as well as symbolic transition from public space to royal precinct.

Time moves ever forward in a rhythm that is constant, yet always changing. Nature reflects this quiet continuity: all things transform; some grow old with grace, deepening in character and meaning, while others hold their essence despite the passage of years. My design philosophy emerges from this balance between endurance and evolution. I am drawn to the dialogue between heritage and contemporaneity, structure and fluidity, memory and reinvention. Rather than designing for fleeting novelty, I seek to create garments that embody regeneration — pieces that carry cultural resonance and craftsmanship while adapting to the present moment. To me, design is an exploration of rhythm and time, where what is rooted remains intact, yet what is evolving is gently reinterpreted.





“A LOT OF INDIANS LIKE THE IDEA OF WEARING REVEALING CLOTHING BUT DO NOT FEEL FULLY CONFIDENT OR COMFORTABLE DOING SO.”

What would you wear in resort wear?

STYLING NEEDS

Layered outfit construction for styling flexibility
Cover-ups designed to integrate seamlessly with swimwear
Detachable components enabling multiple styling options
Convertible designs (e.g., bikini to bodysuit functionality)
Accessories that enhance the look while remaining practical

SILHOUETTE NEEDS

Modest bikini variations with reduced exposure
Use of skirts and lightweight, breathable fabrics
Preference for longer, more fluid silhouettes
Calibrated balance between modesty and sensuality, avoiding extremes in positioning
Silhouettes that complement and fit Indian body types effectively

FUNCTION NEEDS

Inclusion of functional elements such as pockets
Multi-context garments suitable beyond beach or poolside settings
Strong consumer preference for versatility — pieces transition across environments and occasions

These insights directly informed and guided silhouette development decisions.



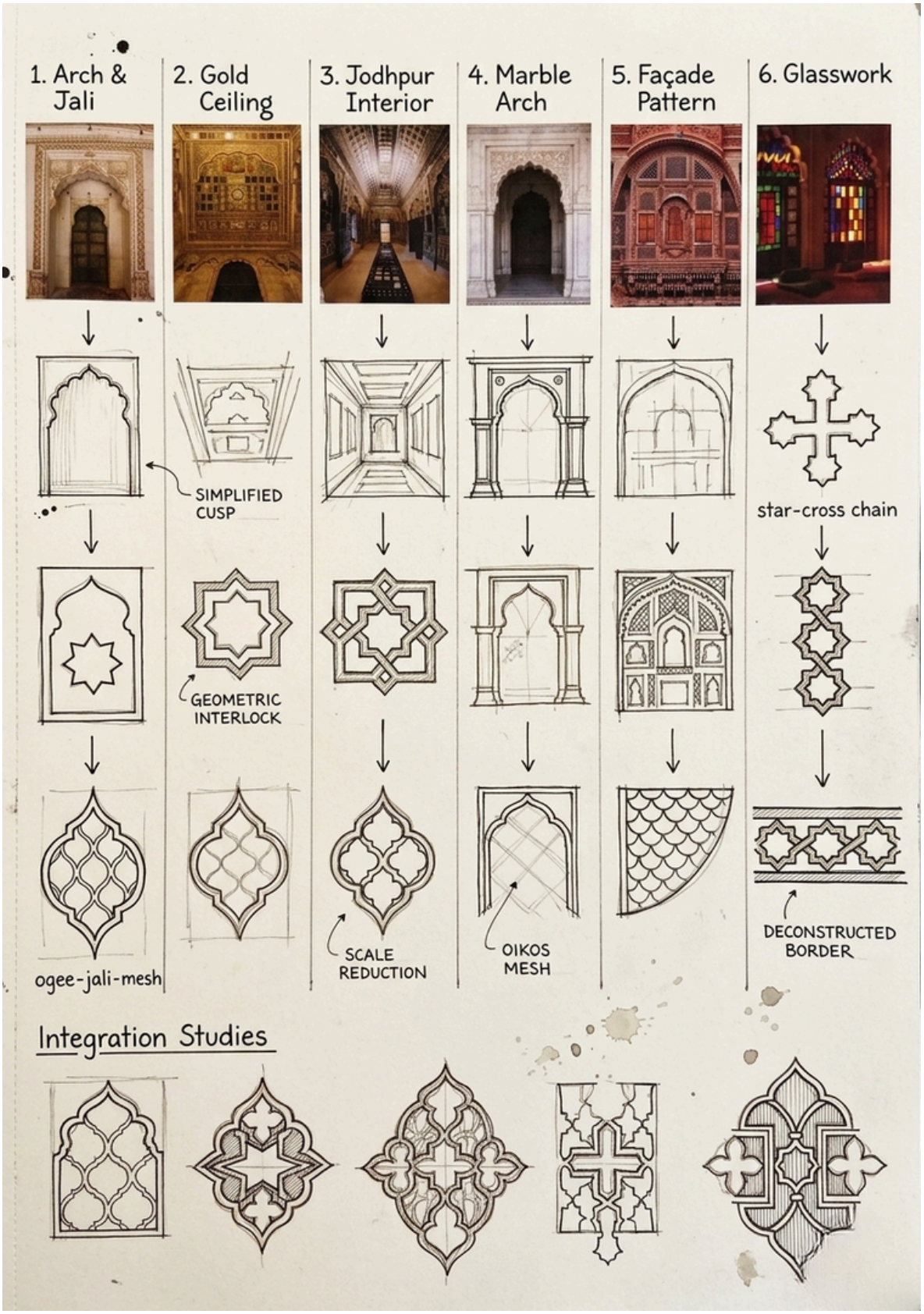
FABRICS & FABRIC STYLING



- Primary discussions and masterclass learnings revealed:
- Hand Techniques:
- Aari embroidery
- Zardozi
- Appliqué
- Smocking
- Tie dye
- Patchwork
- Observations:
- Aari allows faster beading and looping
- Zardozi is bulkier, textured, and more expensive
- Pure machine embroidery appears too flat
- Mixing hand and machine gives dimensionality
- Participants responded positively to texture, especially:
- Smocking (architectural surface potential)
- Structured bubble textures
- Subtle metallic thread accents
- However, excessive traditional embellishment was seen as costume like.
- Breathable
- Easy to dry
- Wrinkle friendly
- Comfortable in humid climates

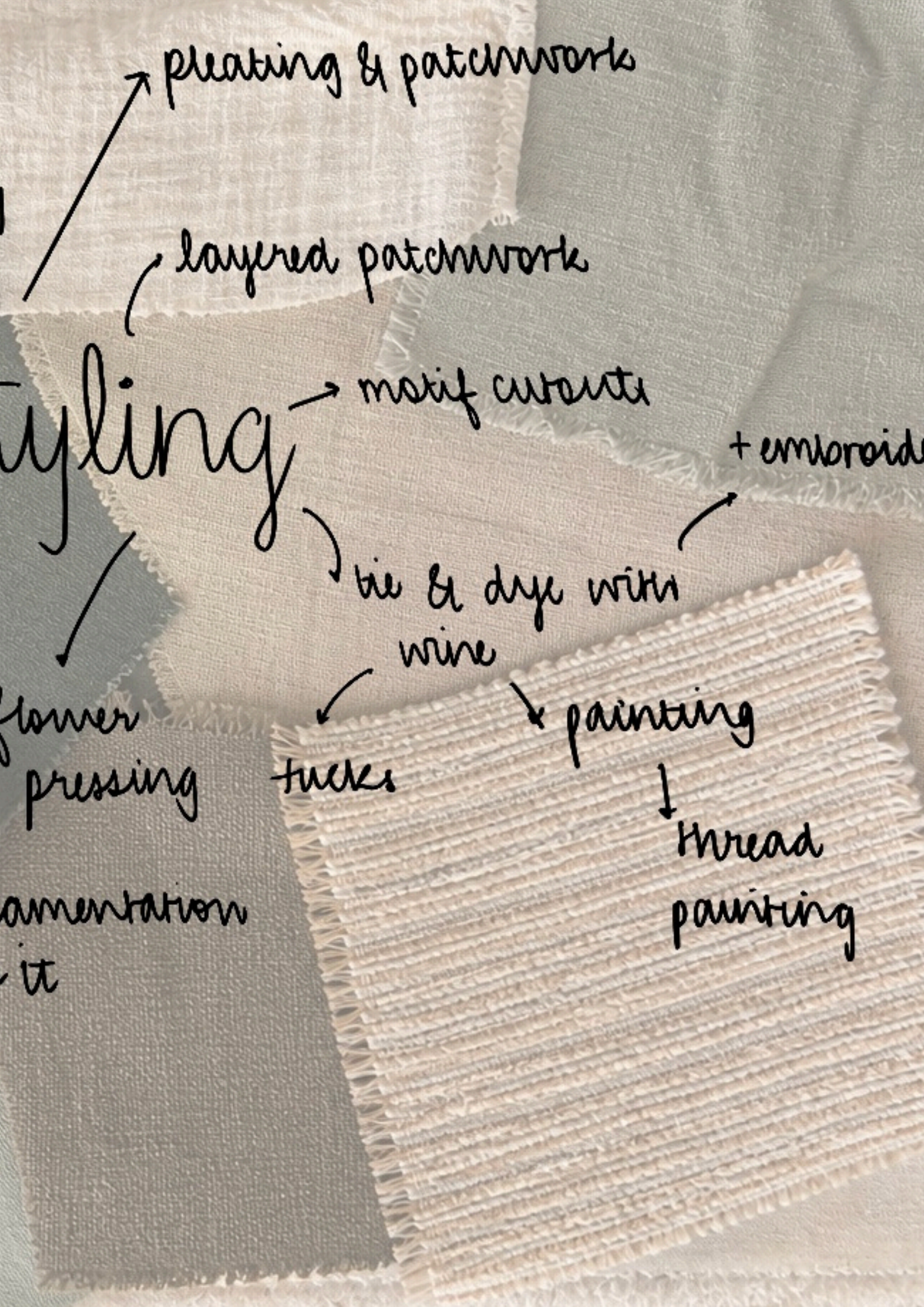


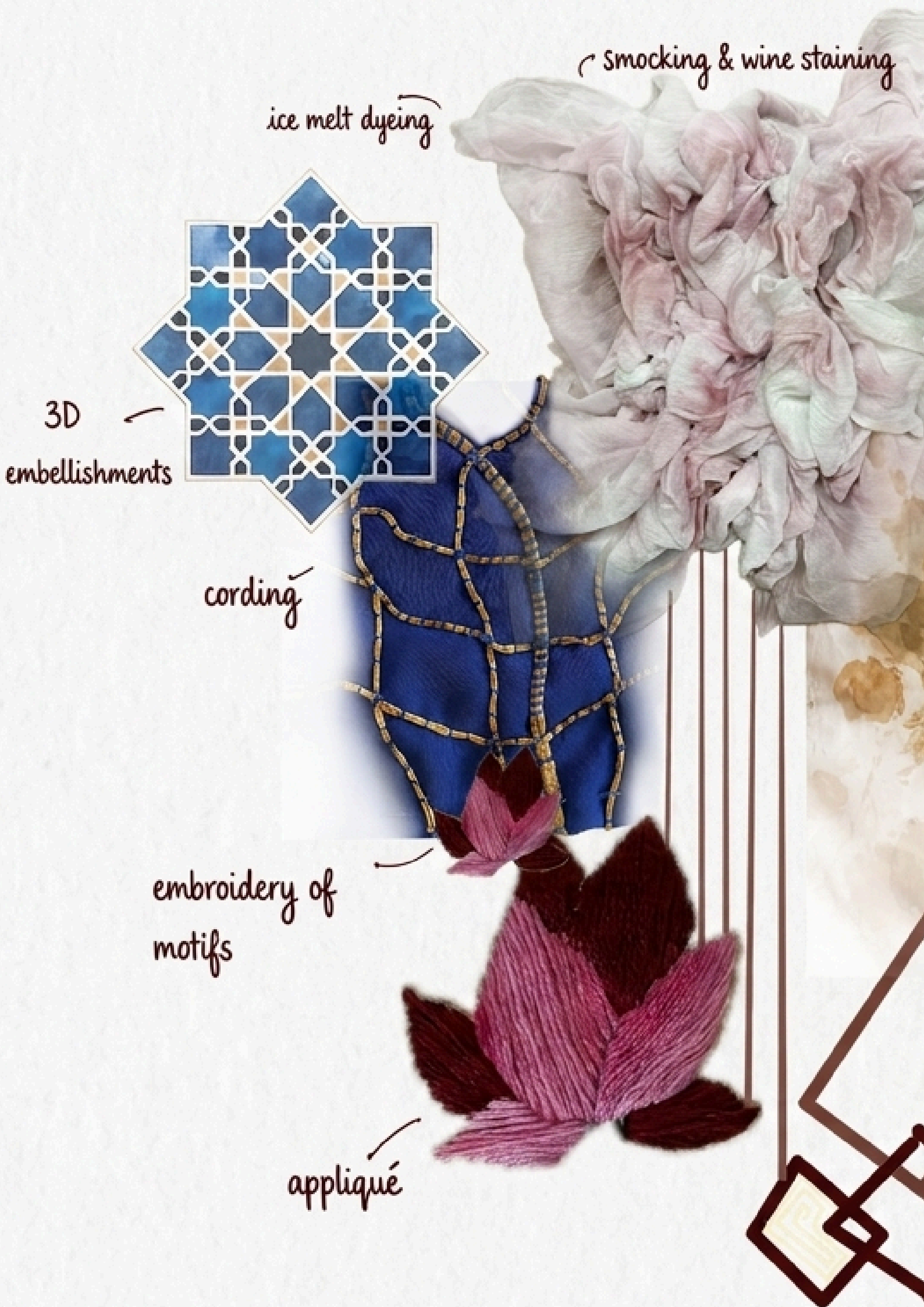
MOTIF Development



- Cusped Arch
- Intricate Jali
- Geometric Interlock
- Ogee Mesh
- Star-Cross Chain
- Floral Arabesque
- Scale Reduction
- Stained Glass
- Symmetry Studies
- Ornate Façade
- Deconstructed Borders
- Lattice Overlays


appliqué
embroidery
of motifs
Fabric
ice
melt dyeing
maison margiela
smocking
+ wine staining
cording
motif
printing
block


pleating & patchwork
layered patchwork
motif cutouts
+ embroid
tie & dye with wire
painting
thread painting
tucks
flower pressing
amentation
it


smocking & wine staining
ice melt dyeing
3D
embellishments
cording
embroidery of
motifs
appliqué



layering

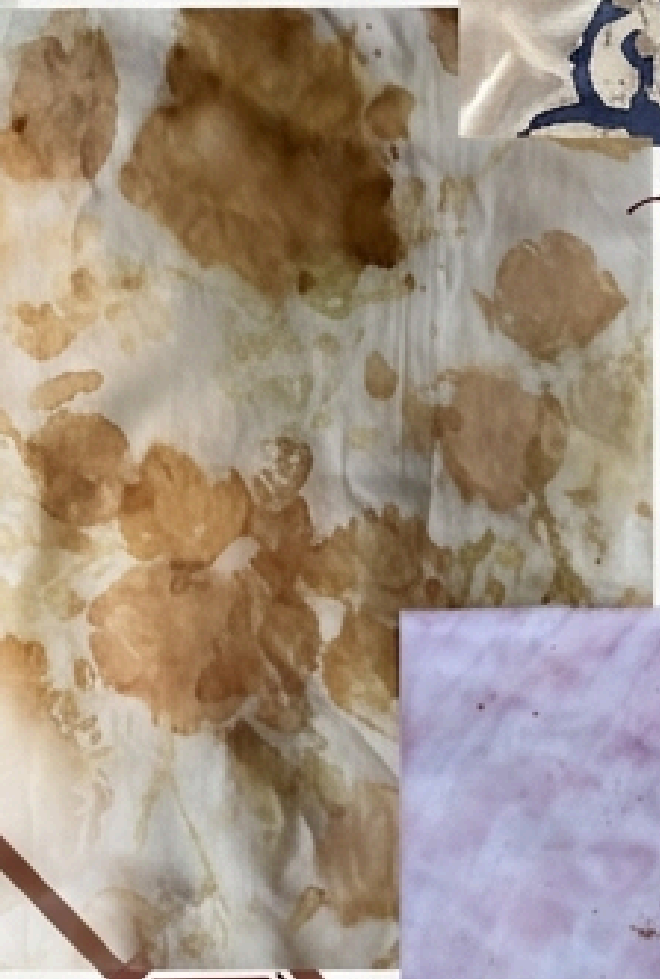
patchwork

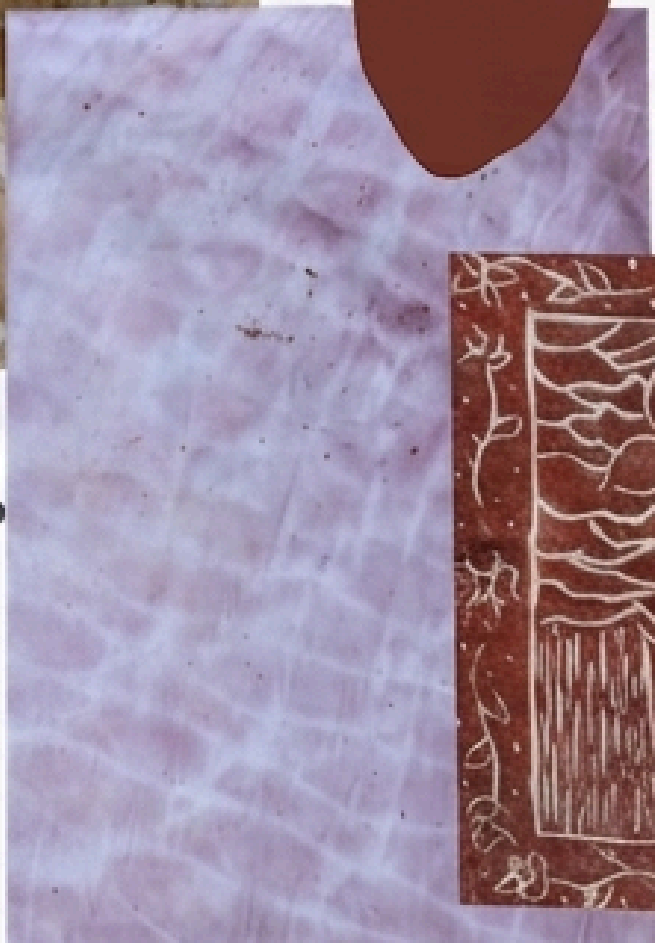
pleats / tucks

flower pressing

add ornamentation

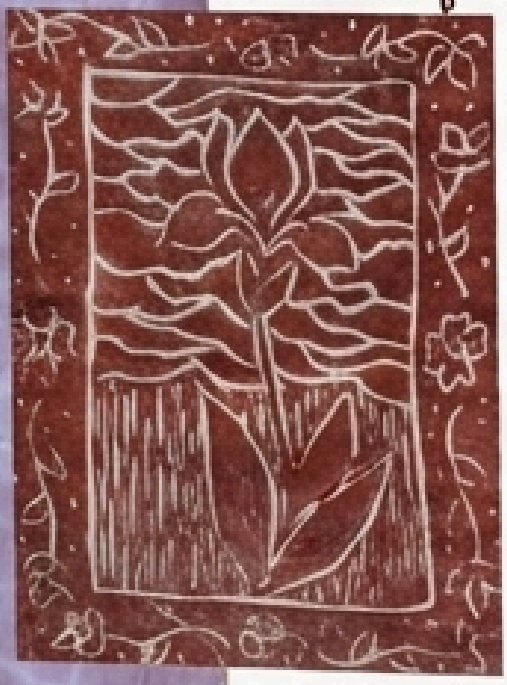
motif cutouts

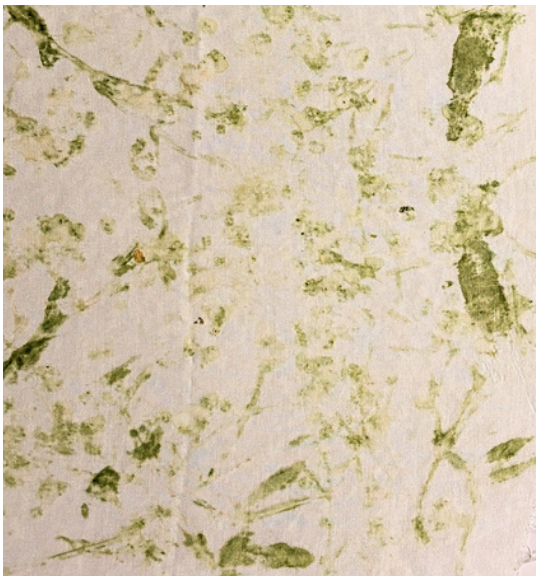




tie & dye with wine

motif block printing





This sample explores floral pressing on modal silk using baby's breath, creating soft, dispersed impressions. The delicate forms merge with the fluid drape of the fabric, highlighting material sensitivity and subtle surface variation.

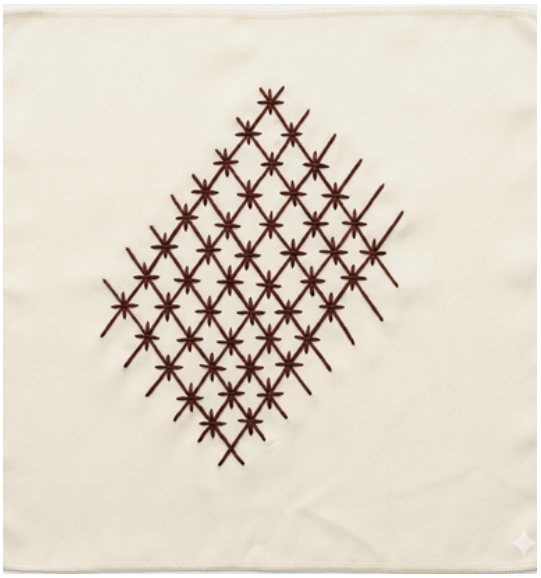


Developed through fabric pressing on organza with rose petals, this sample emphasizes translucency alongside gentle pigment staining. It reflects a balance between controlled placement and the natural diffusion of colour.

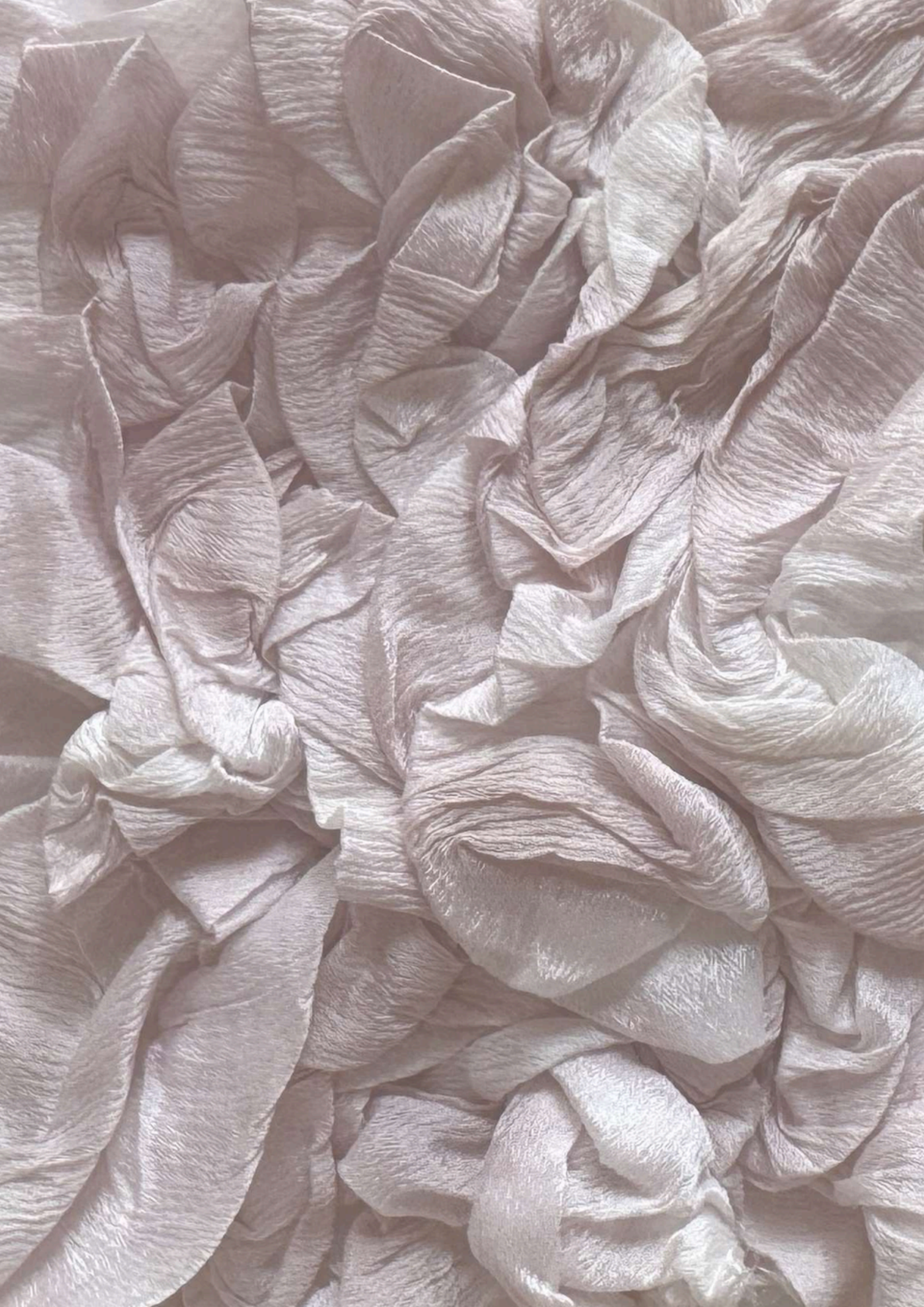
FABRIC Sampling

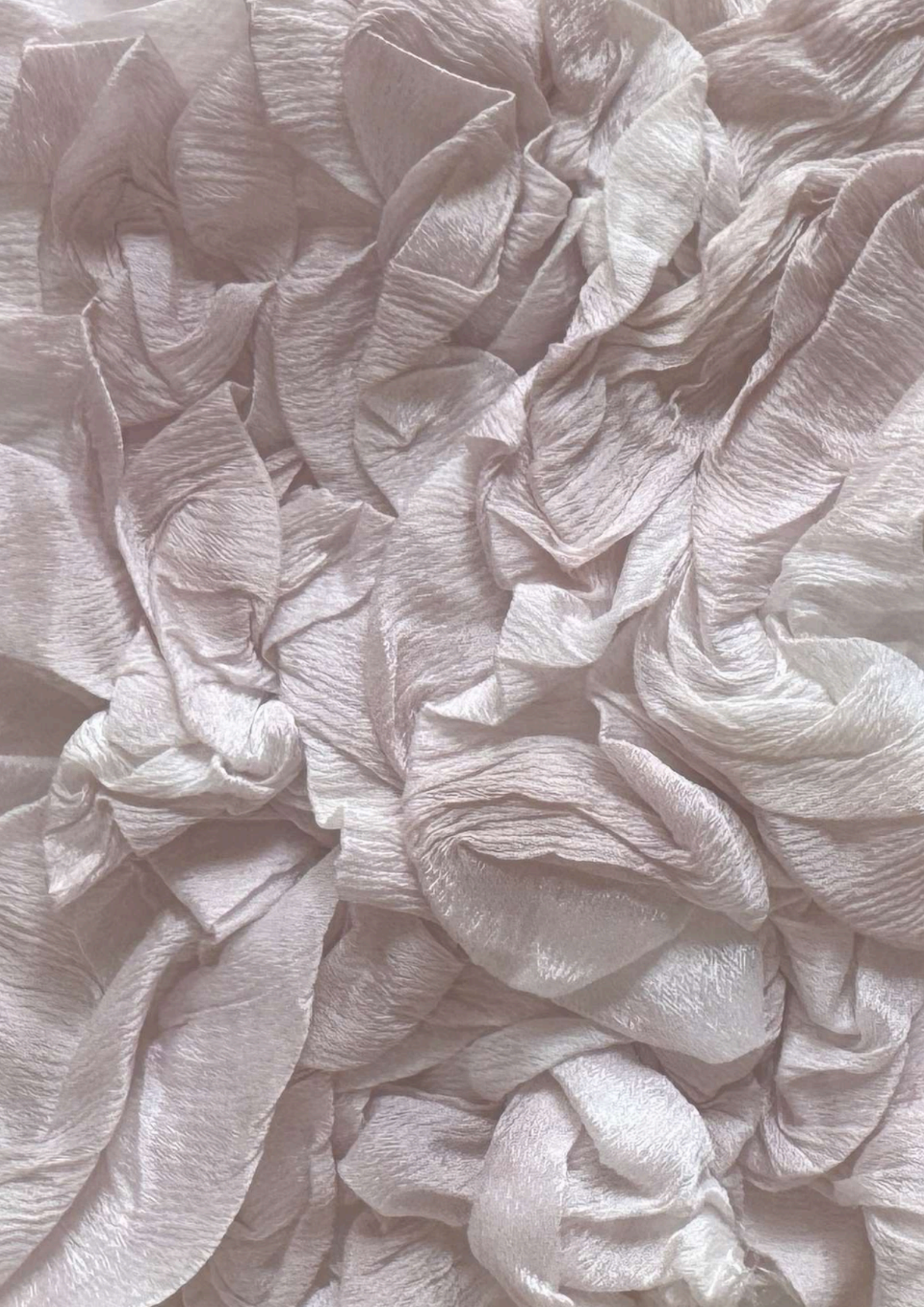


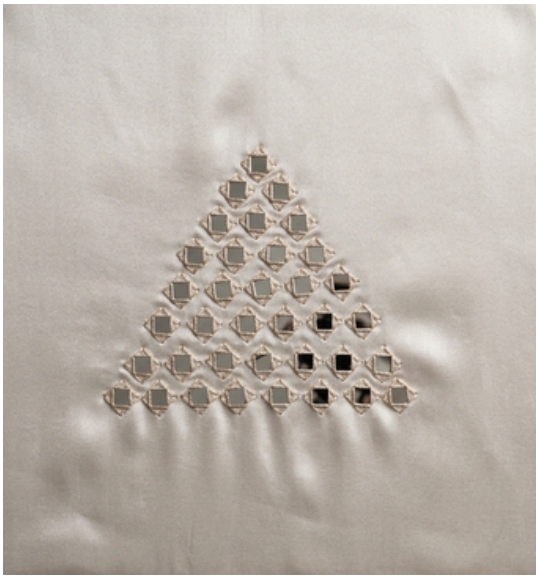
This embroidery sample draws from architectural linearity and vertical rhythm, translated into stitched lines on organza. The result is a delicate yet structured composition rooted in form.



This sample interprets architectural elements into repeated embroidered motifs, focusing on symmetry, pattern development, and detailed surface articulation.







Combining mirror work with jacquard, this sample reflects geometric layouts inspired by architectural patterns, enhancing depth through reflective and woven textures.



This sample explores dyeing with wine, producing uneven tonal variations that highlight absorption, staining, and the unpredictability of the process.



Linear beaded embroidery creates structured pathways on organza, enclosing a central appliqué of flower-pressed fabric that contrasts constructed and organic elements.



This sample combines wine dyeing with flower pressing, where botanical imprints interact with layered tonal variations to create a nuanced surface.


indian silhouette elements
smocking
sheer
flowy
jallis as cutouts
creative
prints
draping


layering
cool prints
bold prints
feminine elements
innovation in necklines
& waistlines



DESIGN Development

Design development within RASA is not linear but layered, much like memory itself. Each garment emerges through a process of building, dissolving, and reconstructing ideas across silhouette, surface, and material.

Architectural references inform structure, while material explorations — from wine dyeing to floral pressing — introduce softness, irregularity, and time into the process. This interplay between control and unpredictability becomes central to the collection.

The outcome is a series of designs that do not seek perfection, but resonance — pieces that carry traces of process, memory, and transformation.



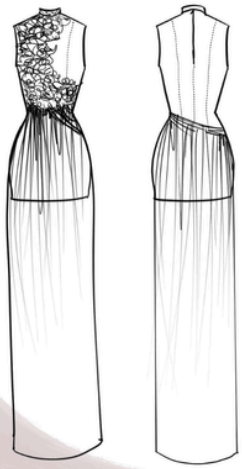
The Final Lineup

PARRA
Rasa

Resort Wear Female

Spring/Summer Look 1





FRONT BACK

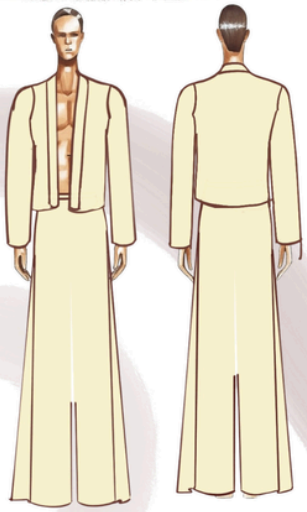


Wine dyed
smocking

PARRA
Rasa

Resort Wear Female

Spring/Summer Look 3





FRONT BACK



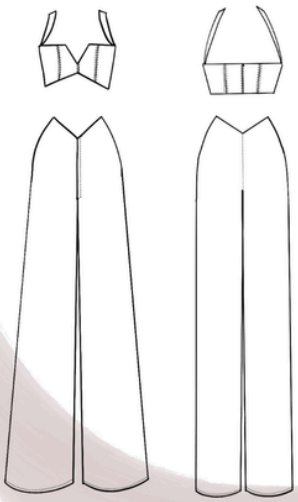
Twill Silk

PARRA
Rasa

Resort Wear Female

Spring/Summer Look 4





FRONT BACK



Embroidery on
Silk Organza



Twill Silk

PARRA
Rasa

Resort Wear Female

Spring/Summer Look 3







Wine Dyed Silk
Organza



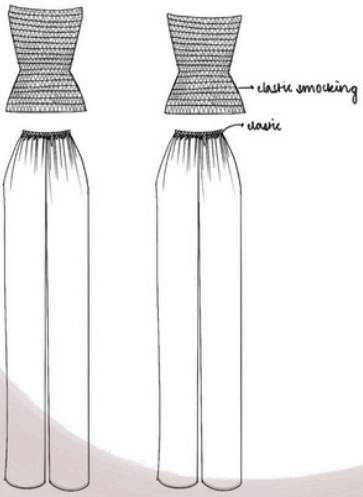
Twill Silk

PARRA
Rasa

Resort Wear Female

Spring/Summer Look 6







Flower pressed
on modal silk



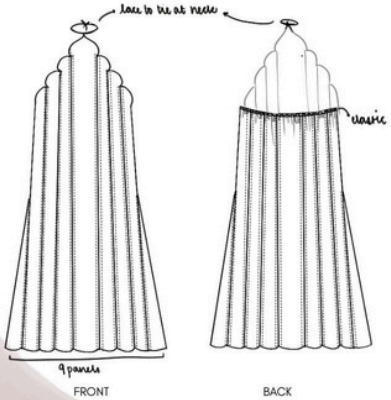
dyed silk
organza

PARRA
Rasa

Resort Wear Female

Spring/Summer Look 1







Modal Silk

PARRA 'RASA' — COST SHEET SUMMARY

Resort Wear · Spring/Summer · INR (₹)

Profit Margin: 20% applied on all garments

Garment	COGS (₹)	Selling Price (₹)
Look 1 : Smocking Gown	₹9,325	**₹11,190**
Look 2 : Bustier and Wide leg pants	₹11,838	**₹14,205**
Look 3: Mens- Blazer and Pleat Pants	₹14,400	**₹17,280**
TOTAL (3 GARMENTS)	**₹35,563**	**₹42,675**

Look 1 : Smocking Gown

Wine-Dyed Modal Silk Smocked Bodice · Modal Silk Skirt

PARRA 'Rasa' | Resort Wear SS | Female

Description	Category	Qty	Unit	Rate (₹)	Amount (₹)	Notes
Wine Dyed Modal Silk (bodice)	Fabric	1.5	m	200	**300**	*Assume 1.5m mid of 1–*
Modal Silk (skirt)	Fabric	2.5	m	200	**300**	*Assume 1.5m mid of 1–*
Lining Fabric	Treatment	1	lot	750	**1,875**	*Mid of ₹500–1000/m*
Wine Dyeing Process	Embellishment	1	lot	200	**200**	*Dye cost per garment*
Smocking Labour	Labour	1	lot	3,000	**3,000**	*Mid of ₹2000–4000*
Tailoring / Stitching	Trims	1	lot	3,000	**3,000**	*Mid of ₹2000–4000*
Trims (zip, hooks, thread, etc.)	Misc	1	lot	350	**350**	*Mid of ₹200–500*
Finishing & Misc (tags, packaging)				300	**300**	*Estimated*

TOTAL COST OF GOODS (COGS)	**₹9,325**	*Sum of all cost lines*
PROFIT MARGIN (20%)	**₹1,865**	*COGS × 20%*
RECOMMENDED SELLING PRICE	**₹11,190**	*COGS + Margin*

🔵 *Blue values = editable inputs* ⚫ *Black values = auto-calculated formulas*

Look 2 : Bustier and Wide leg pants

Modal Silk Bustier · Embroidered Silk Organza Pants

PARRA 'Rasa' | Resort Wear SS | Female

Description	Category	Qty	Unit	Rate (₹)	Amount (₹)	Notes
Embroidered Silk Organza (pants)	Fabric	1.25	m	1,500	**5,250**	*Mid of 3–4m @ ₹1000–*
Modal Silk (bustier)	Labour	1	lot	750	**938**	*Mid of 1–1.5m @ ₹500–*
Tailoring / Stitching	Trims	1	lot	5,000	**5,000**	*Mid of ₹4000–6000*
Trims (boning, hooks, zip, thread)	Misc	1	lot	350	**350**	*Mid of ₹200–500*
Finishing & Misc (tags, packaging)				300	**300**	*Estimated*

TOTAL COST OF GOODS (COGS)	**₹11,838**	*Sum of all cost lines*
PROFIT MARGIN (20%)	**₹2,368**	*COGS × 20%*
RECOMMENDED SELLING PRICE	**₹14,205**	*COGS + Margin*

🔵 *Blue values = editable inputs* ⚫ *Black values = auto-calculated formulas*

Men's Look – Blazer + Wide-Leg Pants

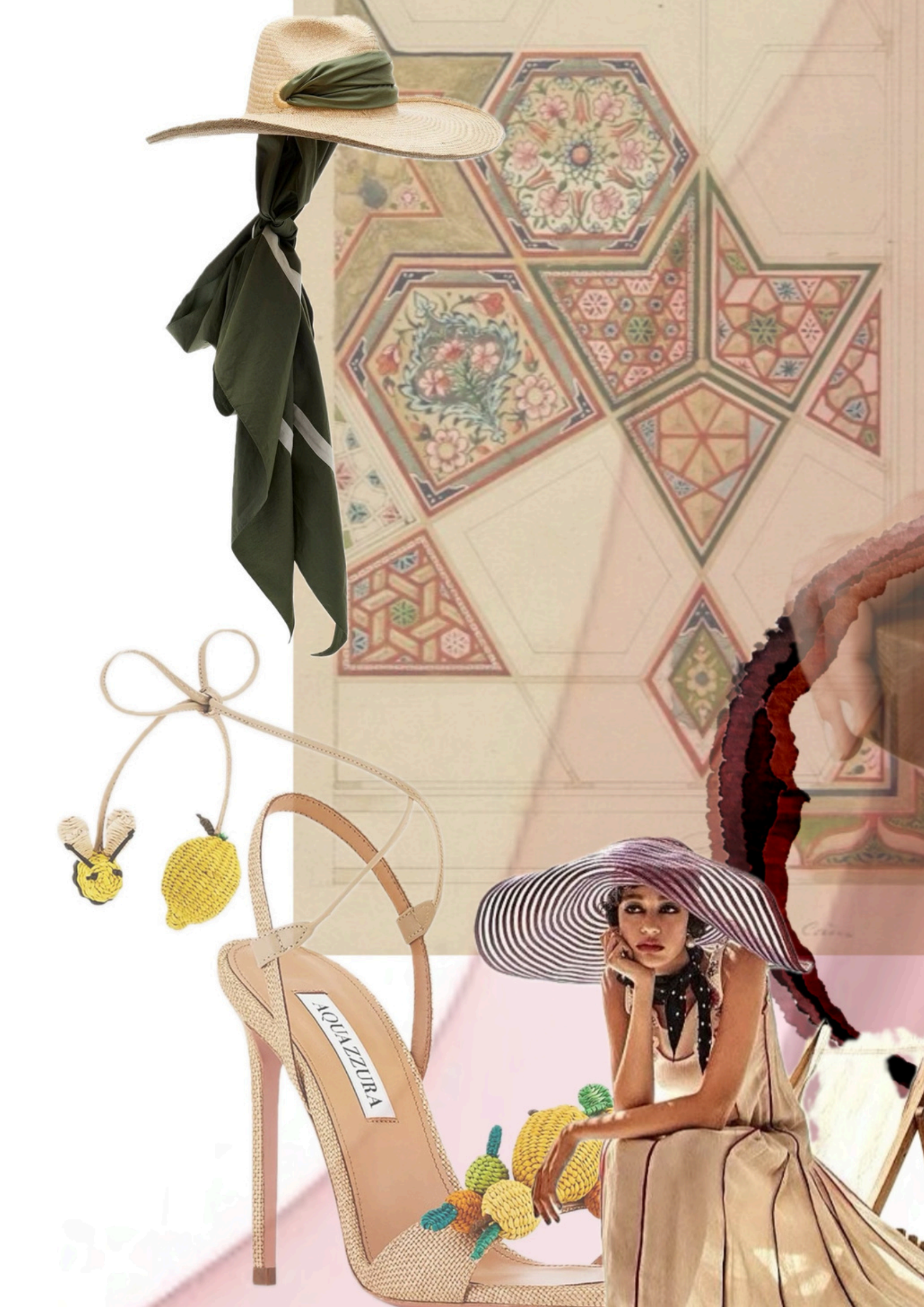
Cream / Off-White Twill Silk

PARRA 'Rasa' | Resort Wear SS | Male

Description	Category	Qty	Unit	Rate (₹)	Amount (₹)	Notes
Twill Silk (blazer + pants)	Fabric	3.5	m	1,250	**5,625**	*Mid of 4–5m @ ₹1000–*
Lining Fabric (blazer only)	Fabric	1.5	m	750	**1,125**	*Approx 1.5m lining*
Tailoring / Stitching	Labour	1	lot	7,000	**7,000**	*Mid of ₹6000–8000*
Trims (buttons, zip, thread, etc.)	Trims	1	lot	350	**350**	*Mid of ₹200–500*
Finishing & Misc (tags, packaging)	Misc	1	lot	300	**300**	*Estimated*

TOTAL COST OF GOODS (COGS)	**₹14,400**	*Sum of all cost lines*
PROFIT MARGIN (20%)	**₹2,880**	*COGS × 20%*
RECOMMENDED SELLING PRICE	**₹17,280**	*COGS + Margin*

🔵 *Blue values = editable inputs* ⚫ *Black values = auto-calculated formulas*


AQUAZZURA



Blending cultural memory with material exploration, the inspiration board brings together wine-stained palettes, botanical imprints, and architectural motifs. It establishes a narrative of transformation shaped by time.

UNDERSTANDING THE HAT



From Protection to Presence

Head coverings originated as responses to climate, designed to shield the body from sun, heat, and environment. Early forms were direct, often unstructured, shaped by available materials such as linen, straw, and leather. Over time, these coverings began to hold symbolic weight, distinguishing roles, status, and identity. Even at this stage, the relationship between the body and its surroundings was central. The hat functioned not only as protection, but as an extension of the individual within a specific landscape and social context.

Markers of Identity and Control

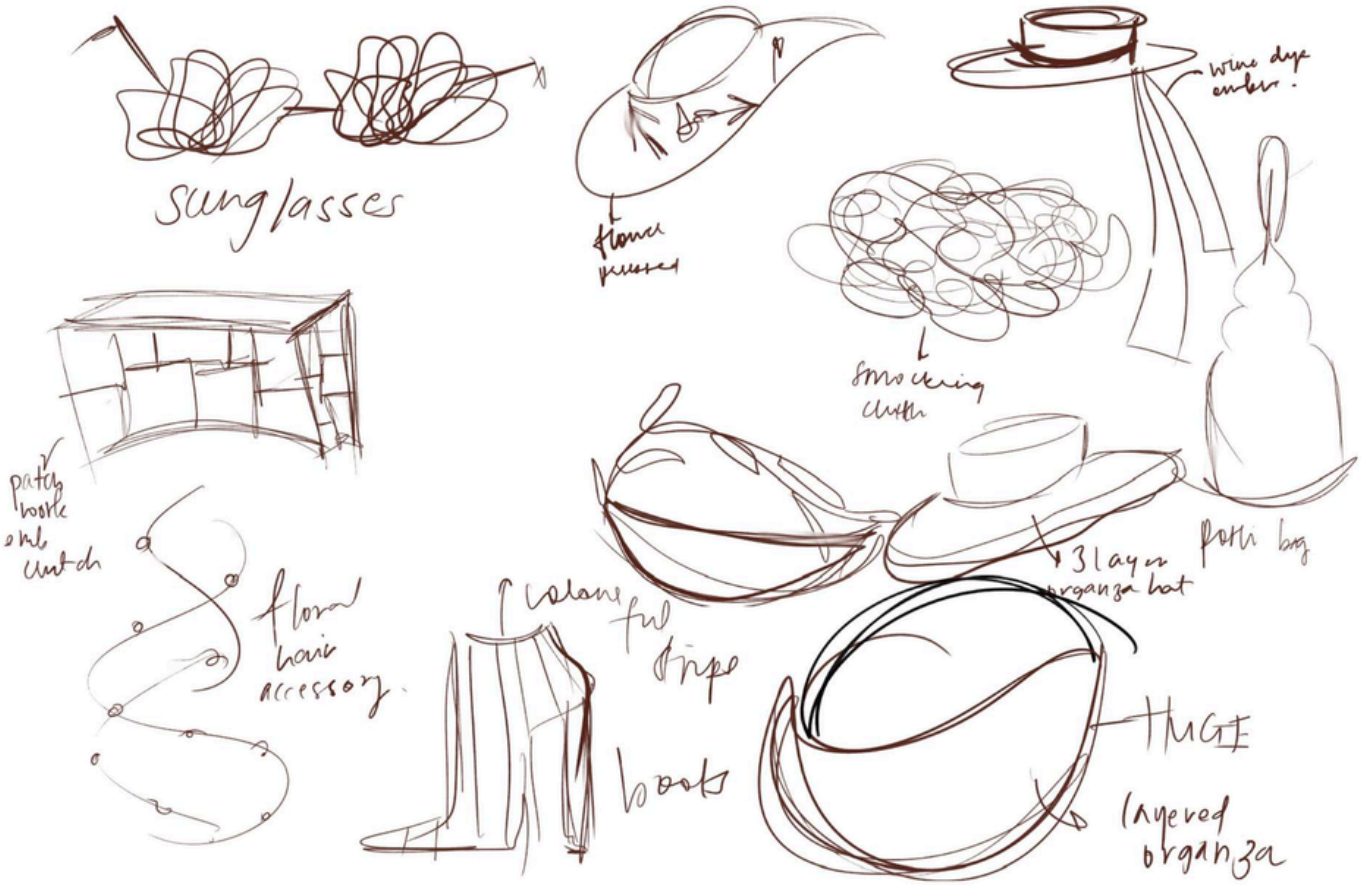
As societies became more structured, hats evolved into visible systems of classification. During the medieval and Renaissance periods, form, height, and material began to communicate hierarchy and belonging. Headwear was regulated, with certain styles restricted to specific classes or professions. The hat became a controlled surface, one that encoded identity without speech. Its scale and ornamentation were deliberate, reinforcing power structures while also shaping early ideas of appearance and presentation.

Moments of Fashion and Cultural Shift

The twentieth century positioned hats within the core of fashion language, closely tied to cultural and aesthetic shifts. The cloche of the 1920s followed the line of the head, aligning with shorter hair and a more fluid silhouette, reflecting changing roles of women. Mid-century fashion reintroduced volume and structure, with wide-brimmed hats framing the face and extending the body's outline. The pillbox hat marked a move toward restraint and modernity, while cinematic imagery reinforced hats as symbols of elegance and presence. Public events and fashion moments sustained their relevance, turning hats into sites of display, experimentation, and identity.

Craft, Structure, and the Language of Form

With industrialization came precision. The development of millinery introduced techniques that transformed hats into constructed objects rather than improvised coverings. Blocking, steaming, wiring, and layering allowed for control over form and proportion. This period established the hat as an engineered object, where structure and surface worked together. Women's hats expanded outward through volume and decoration, while men's hats became refined and standardized. The hat began to operate as a designed form, balancing function with visual intent.

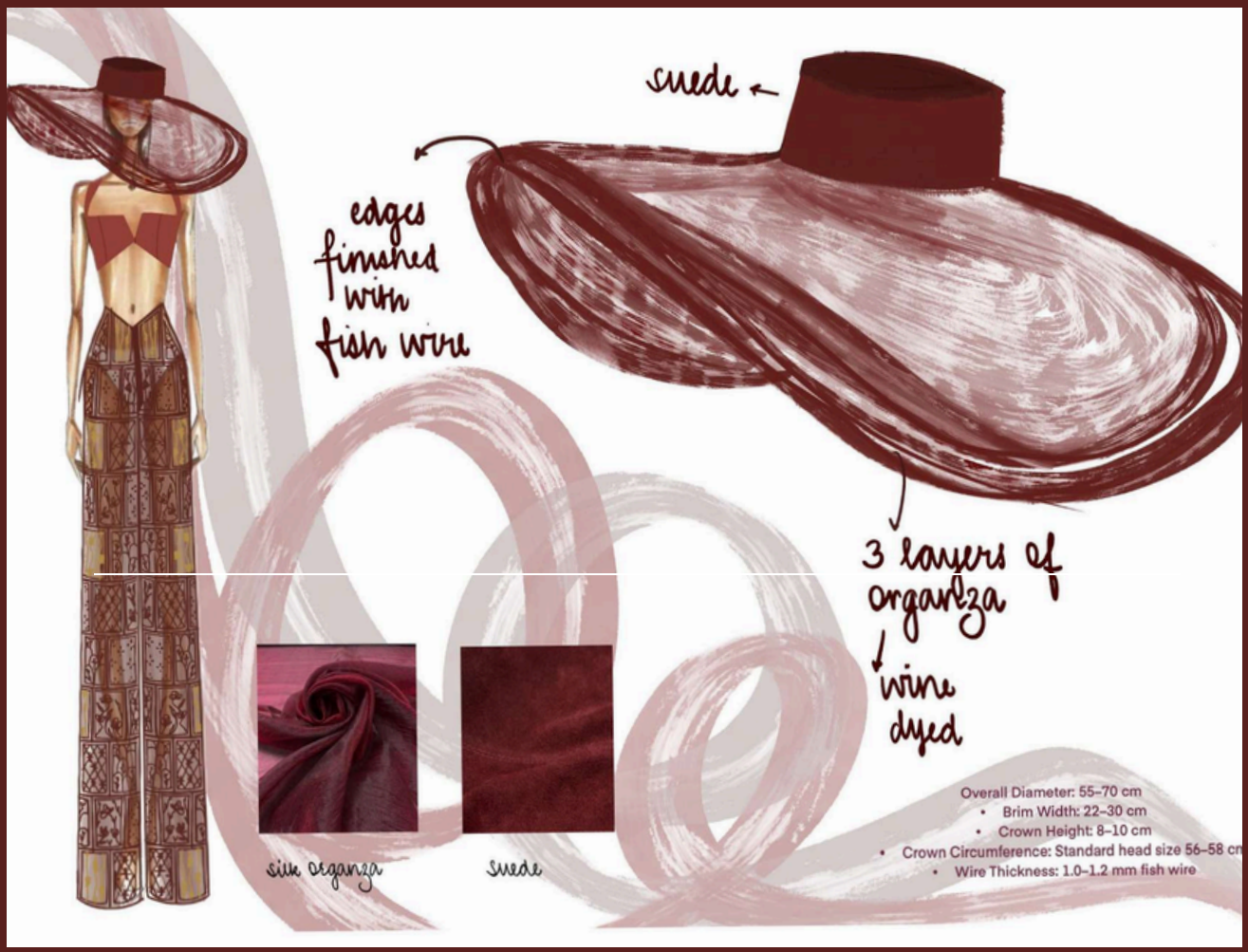

sunglasses
flower
wine dye
ombre
smocking
clutch
patch
work
and
clutch
floral
hair
accessory
3 layer
organza hat
floppy bag
colorful
stripe
boots
HUGE
layered
organza

Hats within the Indian Context

Within India, the history of headwear follows a different trajectory. Rather than constructed hats, traditions developed through draped and wrapped textiles that respond directly to climate and movement. Forms such as the pagdi, safa, and pheta are fluid, adjustable, and deeply embedded in regional identity. They adapt to heat, allow breathability, and carry cultural meaning through color, tying, and proportion rather than rigid structure.

This distinction is significant. The absence of structured hats is not a lack, but a reflection of a different design logic, one rooted in adaptability and material sensitivity. However, contemporary shifts in lifestyle, mobility, and fashion consumption are creating new conditions. Travel, resort culture, and visual media have expanded the space for accessories that operate as both functional and expressive objects.

In this context, the hat can be reconsidered not as a foreign insertion, but as a form that can be translated. When approached through lightweight materials, openness of structure, and responsiveness to climate, it aligns with existing sensibilities. It becomes less about adopting a Western object and more about extending an existing relationship between body, environment, and adornment into a new form.


suede
edges finished with fish wire
3 layers of organza
wire dyed
silk organza
suede
Overall Diameter: 55–70 cm
Brim Width: 22–30 cm
Crown Height: 8–10 cm
Crown Circumference: Standard head size 56–58 cm
Wire Thickness: 1.0–1.2 mm fish wire















































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RASA

the essence of memories

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THESIS PROJECT
BATCH OF 2026