

Voices from the alumni

Inside Out

(Oranges, not Orange)

vol 1:
December
2025

A W N O U W C e m e W t

Untitled - Notepad

File Edit Search Help

What Not To Do With This Newsletter

1. Do not fold it into a paper prototype.

We know you're a designer. Doesn't mean everything has to be user-tested.

2. Do not circle your own name in red ink.

Yes, you're featured. No, it doesn't need a halo. Calm down, Main Character.

3. Do not use it to plug a hole in your studio window.

We're flattered you think it's strong enough. It's not. Neither are we.

4. Do not gift-wrap your heartbreak in it.

We support emotional expression. Just not with our layout margins.

5. Do not annotate this like a feedback sheet.

The kerning is intentional. The typos are also intentional. Probably.

6. Do not use it as a coaster for your chai.

Unless you're going for "aged zine" aesthetic, in which case... fair.

7. Do not post only the part with your quote on Instagram.

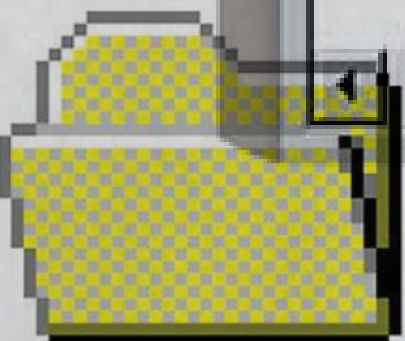
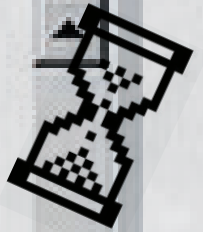
Or do. But at least tag us so we can pretend we're famous.

8. Do not make an aeroplane out of it.

Actually... okay, you can – but only if you find the one page secretly marked for aerodynamics.

9. Do not use this as a floor mat.

There are people's faces on it. Have some respect, bro



hiraeth

a deep longing for something, especially for one's home

Patterns

Skyscapes

Missing

The village

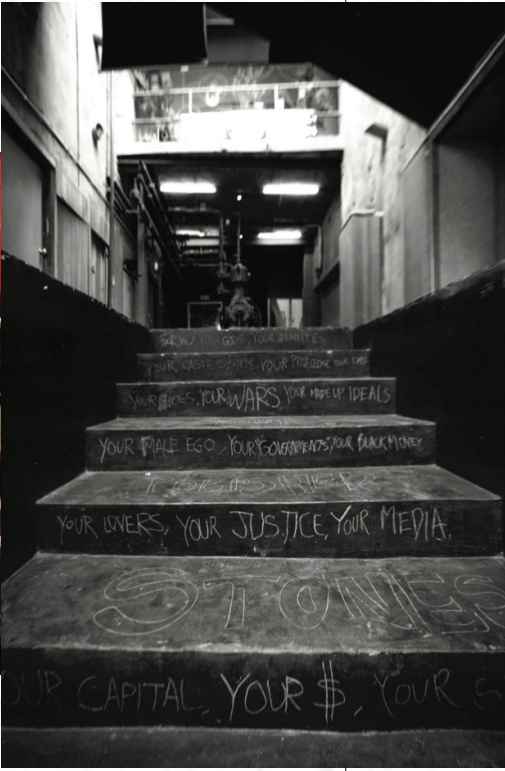
Dasha

2016

2020

2021





2022

2023

2024

Neelanchal Gupta



Do you feel like a “real” designer yet? What does that even mean?

Both “real” and “designer” are words that seem to demand proof and as humans, we’re always gathering evidence, hoping it’ll be enough. But no matter how much we collect, we rarely feel anyone is qualified enough to declare it for ourselves or others.

Maybe that’s the paradox: the world wants you to accept certain labels, wear certain badges. And we do sometimes out of aspiration, sometimes out of exhaustion.

Honestly, I feel like I’m at a layover, between where I started and where I think I’m headed. There’s motion, sure, but also waiting.

I do want my work to be recognised. I want it to travel, to matter. But that doesn’t mean I feel fulfilled from within. Because earning a distinct seat at a table with limited chairs often depends on how many others cast their vote for you.

I think I’ve spent the last few years trying to convince people that I am a real designer, and maybe they believe it. But convincing myself? That’s still a work in progress.

No one quite prepares you for what it means to stand on your own feet, both literally and metaphorically. I often think back to a time when I lived in a small town with just one school, and somehow, that journey led me to a design school imagining the future. That shift still carries a quiet, disorienting kind of power. What’s most striking is how life offers no previews. “And maybe that’s the point.” There’s something deeply meaningful about navigating uncertainty on your own terms, without instructions. The absence of warning allows you to build your own way of seeing and doing. I used to wonder why elders paused before giving advice, as if they were deliberately withholding something. Now I realise those pauses were deliberate. Perhaps they sensed that certain understandings can’t be handed over, they have to “emerge” through experience. That silence, in hindsight, feels generous. And strangely, the fact that people around me: especially relatives, have always struggled to make sense of what I do has become a kind of comfort. “Design? What exactly is that?” I’ve come to appreciate their confusion. It gave me room to define my path without the weight of explanation, to craft a version of design and of success, that is entirely my own.

What’s one thing about working in the real world no one warned you about?

How has your definition of “good design” changed since TDV?

I don't think I even knew that people studied design in terms of good and bad before TDV. I still feel these are deeply subjective terms, and the context of people, and even other living organisms is essential.

There are always two parties: the ones building the solution and the ones using it. But the bridge between them isn't just about solving a problem, it rests on pillars. Pillars made of people, emotions, values, limitations. And while we often admire the span of the bridge, we forget to notice the strength of what's holding it up.

What I've learned at TDV is not just how to move forward, but also how to go back: return to the place where something began. To pause and ask: What happened here while we weren't looking?

We often say things are “black and white,” or call something “grey.” But we rarely use this framing in how we ask our questions. TDV taught me to embrace that grey, to sit with it, to navigate it. Because only when we learn to ask better, deeper questions...do we begin to understand what “good design” really is.

I think I'd tell myself two things. First, to stay connected to my roots. There was a time I drifted away from my culture, drawn by the pull of a more modern, global world. But that detour was necessary, it helped me return with more clarity.

The values I grew up with have become silent companions in my work. They shape how I think, how I listen, how I build.

Second, I'd explain how important it is to believe in yourself. I remember two particular juries where things could've fallen apart, but what pulled me through was belief, not in perfection, but in process.

Doubts are not the enemy. They're signals, invitations to converse with people and with yourself. But hold on to them too tightly, and they become baggage. I'd tell myself: let your doubt knock, but don't let it move in.

How can you give your
advice, if you don't
know yourself?
You can't give advice
if you don't know
yourself.





Every choice we make
as a designer
leaves a mark;
a
mark;
even if it's invsible.

That weight, to me, is not a burden. It is a responsibility.
And it's what continues to make industrial design my calling.

Growing up, I was always drawn to how things worked, not just the mechanics inside gadgets or the construction of everyday objects, but the quiet logic behind them.

Why was something shaped a certain way? Who decided it should function like that?

It wasn't until college that I discovered there was a discipline that asked those same questions: Industrial Design.

At its core, industrial design is about empathy. It's about understanding people their habits, discomforts, needs and translating those insights into products, systems, or environments that serve them better. What captivated me was how this field bridges aesthetics and utility, creativity and constraint, emotion and engineering. Some of my earliest reflections on design came from the most ordinary moments.

In a few of our classrooms, we had staircase style seating, built to foster a lively, amphitheatre like atmosphere. Visually, it worked. Functionally, not so much. The flat, hard steps were anything but ergonomic. Every class there began with us scouring for pillows and shawls, trying to build a makeshift fortress of comfort. It was humorous at the time, but some where in those small rituals, the seeds were sown that good design isn't just about how something looks, but how it feels, supports, and adapts to real human needs.

That awareness deepened during a field research project in Araku Valley a remote village tucked into the Eastern Ghats. I had gone there as an ethnographer, hoping to understand local ways of living.

With no common language and limited access to communication, I relied on observation, gesture, and presence. What stayed with me was the quiet endurance of the farmers carrying enormous loads of produce up and down steep hillsides on their backs, day after day. No one complained. It was simply life. But to me, it surfaced something profound, how much of our world is shaped by invisible effort, and how often design fails to acknowledge or alleviate it.

That experience made me listen, teaching me that design is about presence. That it doesn't end at the object, but extends into the systems around it and the people within them.

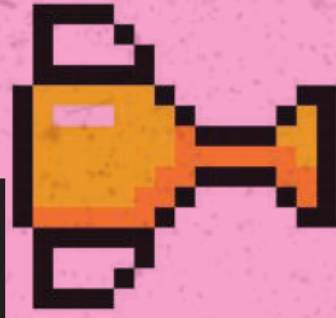
Today, I work as an industrial designer at Godrej Körber, where I help redesign large-scale intralogistics systems ASRS units, RGVs, shuttles, and more. These machines are crucial to warehouse and manufacturing operations, yet often overlooked in terms of usability and human interaction. In rethinking them, I find myself returning to those early insights about comfort, labor, and empathy. Whether it's reshaping a machine interface or redesigning a loading system, I now understand that industrial design isn't just about solving problems it's about seeing them clearly in the first place.

And seeing that with deep attention to observe how people move, carry, sit, struggle, and adapt I've come to recognize what makes this field so meaningful. As Philippe Starck once said, "Design is a dreadful form of expression." Dreadful not because it's bleak, but because it carries weight.

CTRL + F : DESIGN EDITION



U	I	L	L	A	G	I	N	G	E	F	K	Y	R	U	J
X	M	I	P	P	E	X	G	Z	F	F	K	Z	A	M	Y
Y	G	N	T	N	J	L	B	A	S	E	K	E	T	S	G
K	E	M	R	O	T	S	N	I	A	R	R	B	W	V	E
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C	S	V	Y	O	A	O	O	W	X	D	I	T	X	T	S
F	O	Y	M	T	H	E	M	P	A	T	H	Y	Y	R	S



PLAY



FIND ALL THE HIDDEN TOY RELATED WORDS SCATTERED IN EVERY DIRECTION :

NO JURY, JUST FUN.

Most controversial design opinion you'll admit on record?

Half the time, "good design" is just structured common sense. We just charge for putting it into a nice deck.



Your design red flag?

When people say "aesthetic is enough." Nah, if your system doesn't work, your beige-on-beige palette won't save you.



Phrase y
sound s
what's g
"Let's no
(Nobody

**One moment that made you f
okay maybe I am a designer?**

The day I made a SWOT ana
a relationship and realised..
thinking had officially colon
personal life.



What song captures your working process?



Lose yourself
eminem

The moment, you own it,
you better never let it go
You only get one shot,
do not miss your chance
to blow



DESIGNER OFF DL

you use in meetings to
start when you don't know
what's going on?

not optimise prematurely."
(I've never argued with that.)

feel like,

analysis of
. design
simplified my

ITY w/ SANSI

If your client feedback were a
song, what would it be called?



Can You Make It Pop?

Client



Weirdest thing you've said in
a critique and got away with?

This Excel sheet is basically
an emotional moodboard —
each column is a feeling.



If your design career had a tagline?

"Turning chaos into frameworks...
and frameworks into Excel
sheets."



Most 'designer' thing
you've done in a
non-design situation?

Rearranged my room
again at 1am because the
negative space between
the bed and the table was
"not flowing."

The Designer I'm Becoming

Perseverance
I stayed with the process
when it didn't work

Remade a print so many times before it finally clicked.

Hopped into roles far beyond my KRA

Balanced cost with creativity while sourcing

Read tags inside garments at stores – research everywhere!
Noticed what silhouettes actually get picked from racks

Awareness
The more I observed ,
the more I grew

Saved every fabric swatch and dicarded print because... 'maybe I'll use it'

Made clothes for real bodies, not just models.

Helped interns feel less scared on their first day

Compassion
Acknowledging everyone's
input, not just my own

ance
process, even
n't move.

Didn't know software? Learned on YouTube the night before

Experimented with materials / prints no one else
thought would work

Redid CADs 10 times because the buyer
changed her mind.

Pitched a pret line to the team no prior
knowledge just instinct

Courage
Choosing to stay when it
was easier to quit

Spoke up for my ideas, even
when unsure

Given overlapping tasks – said yes,
too scared to say no

Took feedback without crying (okay,
maybe cried after).

ssion
motion as valid
t noise

Jhanvi Tiwari

How to accidentally become a Social Designer

7 Give a TEDx Talk

Realize textiles can heal people. Decide to talk about it. Literally. Give a talk.

8 Graduate. Do nothing for 3 months

Then do nothing for 3 months. Realize the kind of work you want doesn't exist.

11 Take a Random 2-Month Gig

Someone asks: "Can you teach design thinking to kids?" You say yes. You've never done it. You somehow do it. It works.

12 Move Cities. Can't Sleep Alone. Still Go.

2-month gig turns into something bigger. Move to a new city. Day 3 of new job: fly to Bihar for a government project on routine immunization. Make real things for real people.

This is a foolproof way to accidentally, wholeheartedly,

1 Get Influenced by a Sitcom Character

Watch way too much Friends. Decide you want to be Rachel Green. Enroll in Fashion & Textile Design – a domain that never screamed “human-centered design.” Do terribly in your garment construction class. Realize you don’t want to make patterns (also, you don’t know how to make them).

2 COVID hits. You’re home, bored, and newly skilled.

Start a nonprofit with your friends based on a skill you just learned. Earn money through it. Donate the profits. Feel grounded.

3 Apply to an International Challenge You Don’t Understand

Choose menstruation (because... taboo). Add a textile spin to it because, of course, you love fashion and textiles. Do 2-3 more such challenges.

5 Go Abroad... Briefly.

Get selected for an international semester. Feel "international". Come back in 20 days.

4 Write a Curriculum and a Book

Create an alternative curriculum for design scholarships and access. Somehow write a whole book. Start believing that design education should not be a luxury.

6 Watch Grey’s Anatomy

Binge all the seasons. Get deeply interested in health. Can’t do medicine, so use textiles for healthcare. Fall into smart textiles. Start playing with sensors, Arduino, and code. Then, in your thesis, question the very concept of “smart” in smart textiles.

9 Take a shower. Solve your life.

Mid-shampoo epiphany: “Wait, I was always working in social impact... but through textiles.”
The medium can change. The impact stays.

10 Flashback to All the Villaging

Cooking, working in farms, loading hay on your back, crying when you leave. Realize you’re a people’s person. And oddly really good at it.

13 Imposter Syndrome

You (yes, you—fresh out of college) co-facilitate design workshops for MBAs at IIM. Then teach kids in Rajasthan. Then work on a curriculum that says “everyone can design.”

14 Join a New Org

Get hired again. Land in Delhi. Day 2: fly to Meghalaya for a birth spacing project. Come back, design board games for birth spacing and fly again for testing. To be continued...

heartedly, chaotically become a social designer.



IN THE WILD

HAVE YOU EVER
WATCHED
FROM
ON PRIME VIDEO?

ABHISHEAK DAS

A VILLAGER OUT IN THE WIL

AFTER

PRO TYPE

Starting out as a designer in the real world was quite a shift from the safe, cozy confines of TDV spaces, and it definitely wasn't a party for me.

I started as a Transportation Designer at JCBL right after college, working on exterior decals and wraps for vehicles, but it just wasn't good enough for me. If anything, that work felt like pumping anti-dopaminergic agents into my veins. So, without a plan, I cut and ran away from my first job as a designer. Although you might think it was a stupid move, it was actually a fairly easy decision for me. If I had truly grasped one thing as a learner in TDV—one thing that was ingrained, embedded... seared into me—it was this: if I'm not into what I do as a designer, then I'm not designing at all.

Thus began weeks of applying to automotive designer roles all across the country. A draining experience, to say the least, but I did enjoy my time vacationing at home jobless; just sketching, exploring, and working on personal projects (and watching countless movies and series).

And then, a response to one of my many cold emails. It was from Vayve Mobility, an EV startup in Pune hell-bent on delivering affordable micro-mobility solutions. I got a callback, and they wanted me to join as soon as possible: as *drumrolls* an Automotive Designer.

RESEARCH IDEATE SKETCH DESIGN

AUTO MOBILE DESIGNER

IMPACT
DESIGN
SUNDOWN
TO THE

Like any designer starting a new position, I dove into reading anything and everything I could find about Vayve Mobility job and this was hardcore, Batman-like investigation. I came across an article on Vayve Mobility by YourStory. ItFread: 'Vayve Mobility - Making Impact Through Design' (yeah, where have we heard that before, right?).It was like destiny (read in Ted Mosby's voice), and I had a feeling I'd somehow managed to land the perfect job for me; right back at TDV (sans the anxiety of juries).

Once I started at Vayve Mobility, there was no looking back. I was doing what I had always wanted to do since I was a kid—sketch cars for a living. I explored ideas, created wild concept sketches, rapid prototypes, vehicle renders, and even miniature scale models. I was involved in everything: research and ideation, design, mechanical and electrical integration, and the final execution.

RENDERING



In my two years at Vayve Mobility, I have worked on two vehicles that are currently in the pre-production stage and ready to go into production as we begin work on the third.

So, in January 2025, we unveiled Eva at the Bharat Mobility Expo in front of hundreds, maybe thousands. On the grandest stage, I saw my vision come to life and achieved a lifelong dream I'd had ever since I was a kid.

Just a Villager
out in the wild
after sundown.



Who Did It All?

B I N G O

HAD ARAKU
COFFEE

ASSIGNMENT SHEET
TORN BY FACULTY
OR YOURSELF

WENT TO FASHION
LAB FOR WARDROBE
MISHAP

RIPPED YOUR
BOTTOMS ON
DISCOURSE/
DIALOGUE STEPS

COVERED ENTIRE
WALLS FOR JURY
DISPLAY

WENT TO GOLDEN
PRINTS FOR LAST
MINUTE JURY PREP

LIVED ON AUNTLY'S
ICONIC MAGGI

STACKS OF
ASSIGNMENTS
STILL KEPT AT HOME

HELPED SET UP
EXHIBITION

DID SOMETHING
INTERNATIONAL

WENT TO THE
ARCHOHM’S ROOF

SLEPT IN
DISCOURSE/
DIALOGUE

SPENT EVENINGS
AT
LIGHTHOUSE

MADE A DANCE
MOVE ON ONAM

PLAYED TABLE
TENNIS (OR ATLEAST
TRIED TO)

SENT A WRONG
TEXT IN OFFICIAL
GROUP

WENT TO THE
DENEW WORKSHOP

TOOK A CLASS
IN STEPWELL

ENTERED FACULTY
ROOM FROM
“ONLY FACULTIES
CAN ENTER FROM
HERE” GATE

SAT IN THE
STAIRWELL HAVING
AN HOUR LONG
DISCUSSION/
GOSSIP SESH

ASKED ARJUN JI
FOR A FREE PRINT

SUBMITTED YOUR
PASSPORT SIZE
PHOTO PRINTED
ON COPIER PAPER

BEEN TO
DUGADDA

CLICKED GROUP
PHOTOS AS
ATTENDANCE

KNOW AL NAMES
OF THE
CLASSROOMS

(OVERACHIEVER’S GUIDE TO BE THE ULTIMATE VILLAGER)

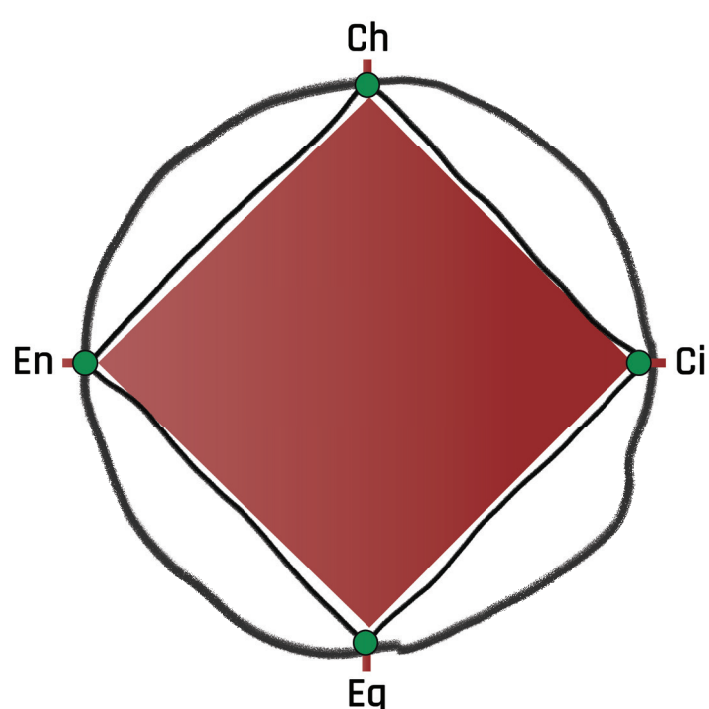
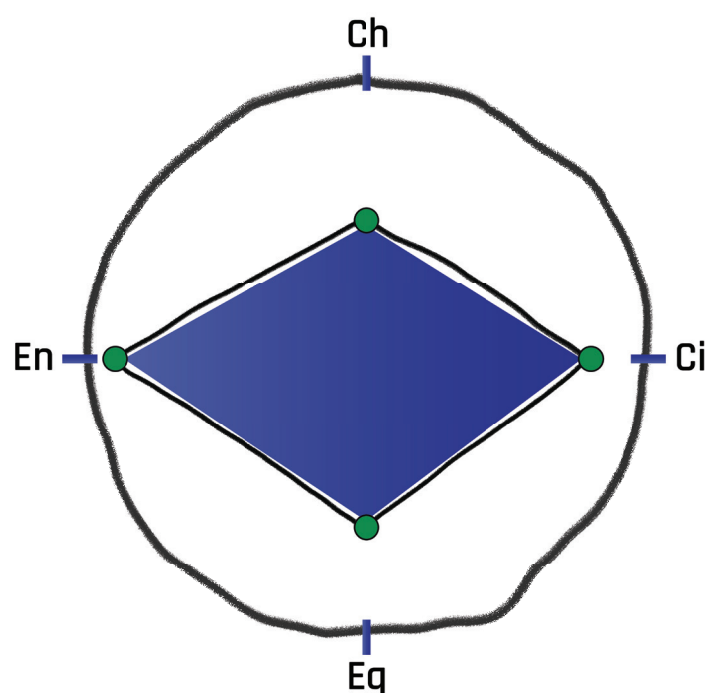
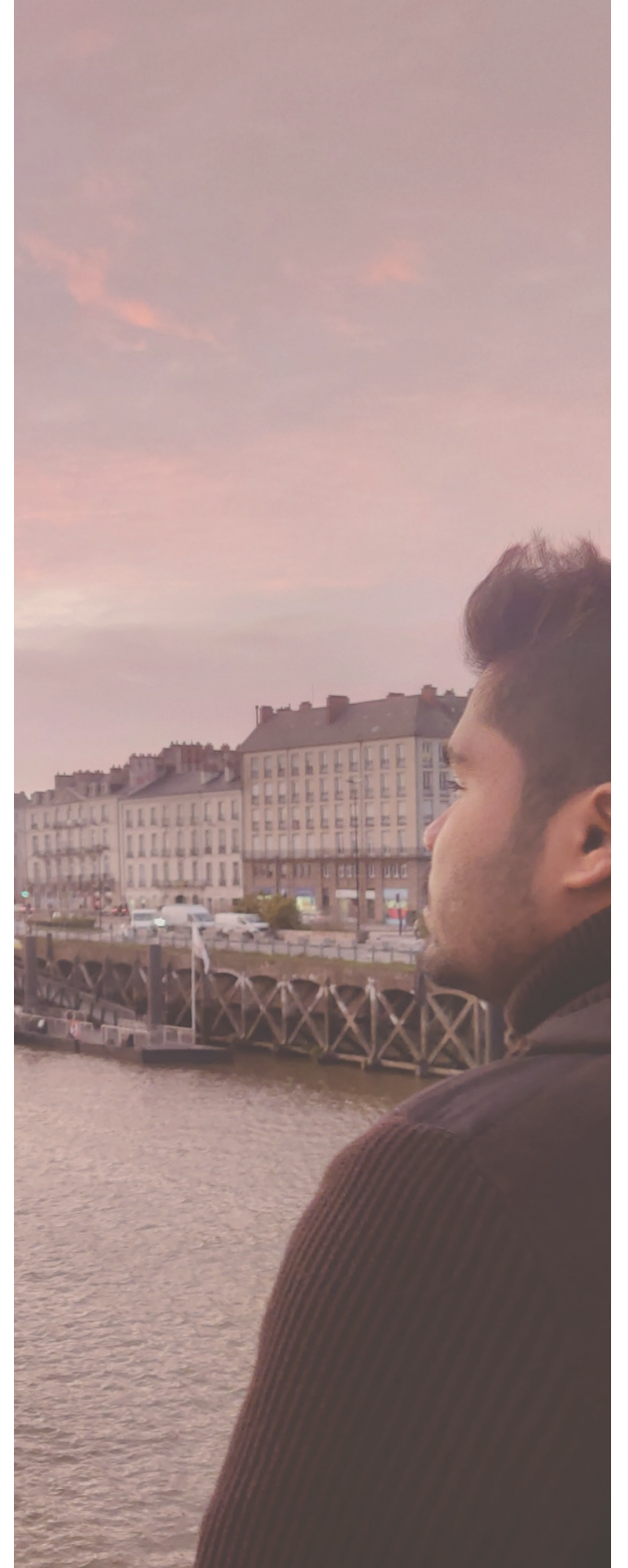
Made by - Akshita Maheshwari

Food for Soul

-Sharl Pear

I grew up seeing my father, uncles and grandfather working with tools, making stuff, fixing things it made me curious about how things work. This translated into my love for building miniature cars, aircrafts and playing with DC motors and switches as a child. I lost most of these hobbies with time and academic subject choices. What is lost is lost, but I was lucky enough to get back to what I loved, through design, "creating things that function".

When Anusha asked me to create a spread for this newsletter, I used it to reflect on a selected projects from the past two years. While reviewing them, I noticed recurring qualities (see legend) that highlight what draws me to a design project. These aren't exhaustive but give a surface-level sense of my interests while picking a project.

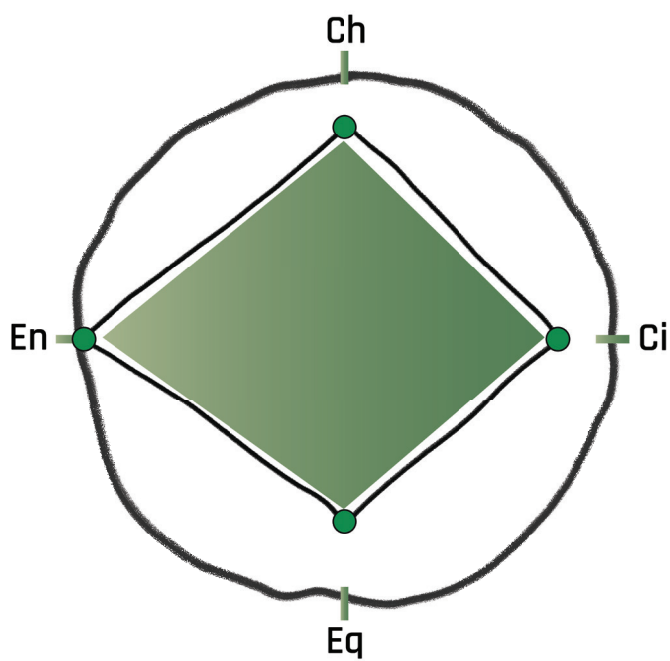


1 ISRO Space Mission Posters

A set of posters created to highlight the achievements of the Indian space missions conducted by ISRO. This is an ongoing project being delivered in phases. It aims to highlight the satellites, launch vehicles and key people, through posters and other merchandise, who revolutionised the Indian Space Race and made ISRO one of the best space agencies in the world.

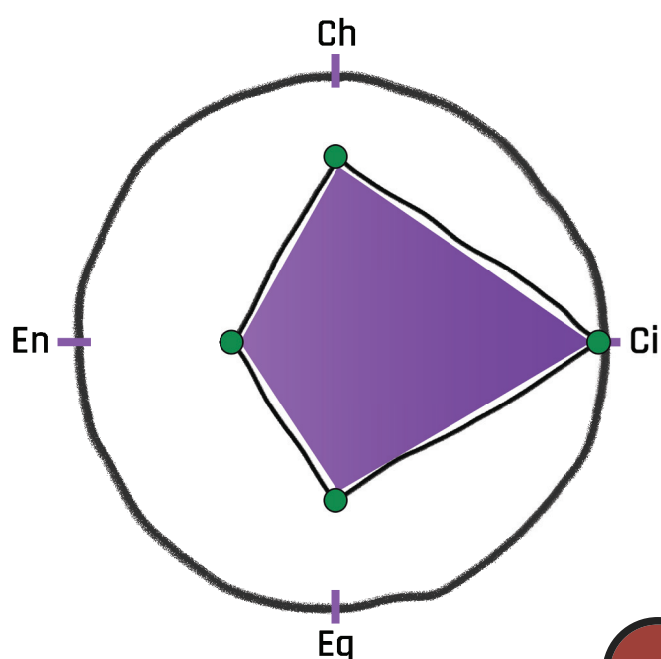
2 Design and Social Responsibility

An academic design research paper evaluating the role of visual factors in public places contributing to socially irresponsible behaviour by people. It resulted in the creation of a tool/framework for designers or any other concerned people to classify and evaluate the specific actors and contextual factors involved with the acts of Spitting Chewing Tobacco (Gutka), Littering and Urinating in public places.



3 Peangthung Trail's Infomative Panels

A community-led body (BMCC) in Changlangshu, Nagaland has been working on restoring and protecting jhum fields resulting in a native forest restoration project spread across 100 hectares. We built information panels created for a 1.3 km trail across the restored site highlighting the biodiversity while bringing out the superpowers of each unique tree while maintaining a nuanced visual language particular to the local Naga tribes.



4 Cyber Salamat, A Community Museum

Led by World Comics India, Cyber Salamat is a community-based digital safety initiative in Trilokpuri, Delhi, that uses grassroots comics to educate people about online safety. The museum, inside the local Basti Vikas Kendra, is based on 7 digital safety themes and is equipped with comics, games and volunteers to teach children, adults and elders about safe internet practices.

legend

Challenge (Ch): What challenge did the project pose? Complexity, comprehensiveness, vastness, responsibilities, components.

Contextual Importance (Ci): How important are projects of such a category, for the context they are built for/in? Societal importance, stakeholders.

Experiment Quotient (Eq): What level of experimentation is allowed/possible? Newer skills, different perspectives, materials and mediums.

Engagement (En): What was the level of personal involvement? End-to-end, role/responsibility.

2023

2025

a note

Every project you take up, whether it's posters, research, or community-driven work, carries lessons. Reflecting on your work helps you see patterns in what excites you most. Not everyone is fortunate enough to get second chances in life when it comes to switching academic or professional backgrounds. But I did, and that too early on in life. Hence, I tend to take on challenging opportunities that are important in their context, approaching them responsibly as a way to give back to society. I wouldn't be lying if I said I see the scope of design, whether in aesthetics or functionality, in every government initiative. I wish to be a part of them someday.



Hi! I'm Saumya, a 2023 undergraduate from the Interaction and UX Design batch. Over the four years, I built a strong foundation in user-centered design while exploring multiple silos like UI/UX, digital media, and spatial and exhibition design.

This multidisciplinary exposure shaped my perspective and deepened my understanding of how design can solve diverse user problems.

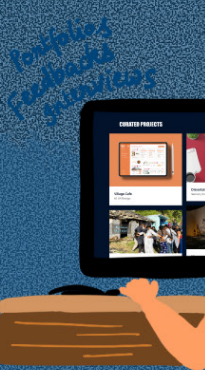


I found myself torn between pursuing a master's or exploring a career first, given the many directions within interaction design. To gain clarity, I decided to pause my master's plans, build a portfolio, and take up internships to better understand what path truly excites me.



This internship focused a lot on user research, and I explored the challenges faced by design students transitioning into the industry.

I conducted in-depth research, and slowly honed my skills and learnt various probing techniques. This process sharpened my ability to identify unspoken needs, and embrace a user centred approach to design. The experience also helped me gain clarity about my own journey.



There were ups and downs in my journey, but to stay in focus, I revisited my portfolio. I had learned a lot in college UX projects, and my matured perspective strengthened my skills. This also helped me become a designer. On my own, I reworked projects to an industry standard, opening up a new opportunity.

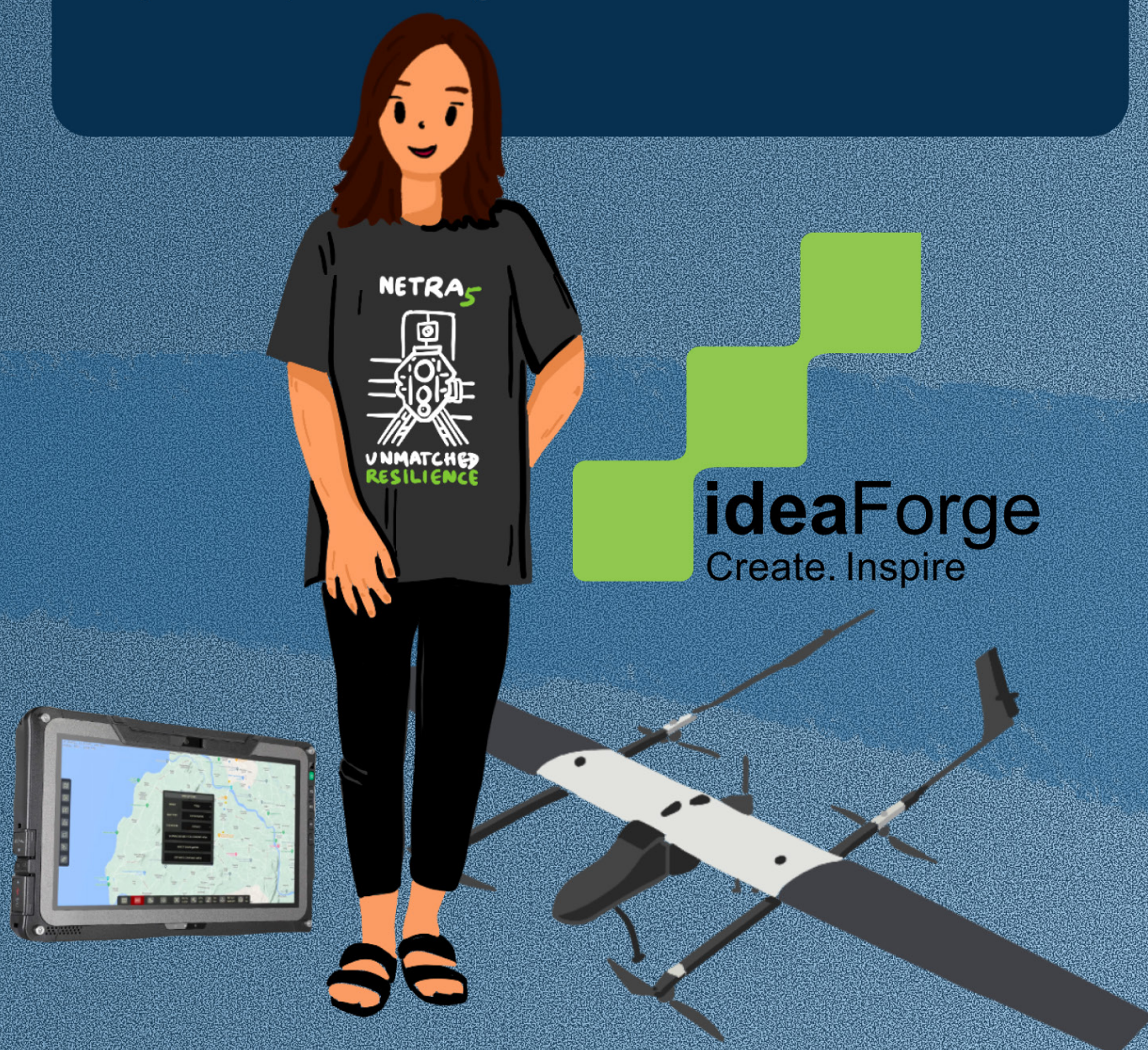
I'm currently working as a UX Designer at ideaForge, India's leading drone manufacturing company, as part of the Experience Design function. I initially joined as an intern in May 2024 and transitioned into a full-time role in November. My work focuses on the software side of our in-house ecosystem, where I design for highly specialised users with complex and operational needs.

What excites me most about this space is being so close to innovation that directly impacts people on the ground. Every product we work on comes with its own set of unique challenges, which means a lot of hands-on user research, brainstorming, prototyping, and testing. Designing for such niche and technical use cases has really sharpened my thinking and taught me how to turn complex needs into clear, usable solutions.

One of the biggest learnings for me has been working closely with cross-functional teams such as product and engineering, all of whom bring different perspectives to the table. I've come to realise that UX isn't just about making things look and feel good, it's about understanding how systems are built, how to balance user needs with business and technical constraints, and bring value to the table. At the end of the day, the most rewarding part is seeing your work out in the real world being used, making someone's job easier, and creating actual value where it counts.



ups and downs in
but with renewed
sited and refined
using everything
d. Reworking my
projects with a
erspective not only
d my skills but
me grow as a
e of these
jects stood out
y professional,
a valuable



//UPDATE LOG: From Graduate to Figuring out

Words of Wisdom by Gatim Sachdeva

- Graduate years
- Jio Years

2021	2022	2022	2023	2024
NOVEMBER	JANUARY	JUNE	APRIL	MARCH
START				
Fresh Energy Thought: I've done so many internships, jobs will be easy, & well paid. Reality: Turns out, internship stipends don't convert to salary offers. Wisdom: Do 10,000 free internships in college,it's all learning. But after that, If you're good at something, don't do it t				
	Got an Offer from Jio Thought: I need to recover my college fees. Reality: Took the offer. Got less money, more reality. Wisdom: The "I'll change the world through design" bubble burst fast.			
	Surviving Corporate Thought: I have done a 100 design projects, this is going to super easy Reality: Brief at 5PM, deck due by 11AM. Wisdom: Learn to design in 100 years, 1 hour, or anywhere in between. Bosses aren't			
	Surviving Corporate Thought: I'm here to do clean UI, beautiful screens. Reality: Ended up in dev calls. Learned UX. Understood systems. Wisdom: Don't be rigid. Show up everywhere. Low pay, high learning.			
				Two Years In Thought: Time t Reality: Felt like Wisdom: You co



From the beginning, I always felt a quiet spark — an instinct that came alive whenever there was a challenge to solve or a system to understand. I didn't know what it meant then, but eventually I realized it was design — not just visual design, but design as a mindset, a way of thinking, seeing, and solving with empathy.

As a student, I explored different paths until Interaction Design pulled everything together — creativity, empathy, systems thinking, and my need to make things better. It felt like the place where all my strengths found meaning.

Design is never linear. It's full of ups and downs, unfamiliar problems, and constant learning — and that's exactly what makes it meaningful.

Early in my career, I worked with a startup for 1.6 years as a UX Designer. It wasn't a typical internship — it was intense, high-impact, and full of real responsibility. Every task challenged my instincts. I faced confusion, fear, and failures, but also growth, clarity, and small wins that built my confidence.

Today, I work as a UX Designer at Cybage Softwares, where I continue to grow — not just by designing better experiences, but by understanding clients, communicating clearly, and delivering with intent. Every project is a new puzzle, every conversation a lesson in empathy.

Through everything, one constant: design defines it's how I think, how I see the sense of the world. I want things to don't just look good, but solve the problems they're meant to.

How Do You Become Better at What You Do?

Stay curious. Listen deeply. *Embrace the unknown.* Inspiration hides in the smallest interactions. Great design begins with awareness and empathy.

Don't chase perfection — chase progress. Focus on what truly solves the problem. Prioritize users. Keep asking why.

Take opportunities, even the scary ones. Growth lives outside comfort. Keep learning, keep evolving, keep moving forward.

One belief has stayed
with me. It's not just a job —
to observe, and how I make
every effort to ensure my designs
not only look good but truly solve the
problem I want to solve.

Looking back from 2022 to 2025, I feel proud of
how far I've come and excited for how much
more there is to discover. Design is limitless — it
exists beyond screens and products, in nature,
patterns, rhythms, and everyday interactions. It's
everywhere; it's perspective

This journey isn't over - in fact, it has just begun. And I hope that, in some way, my story encourages others to believe in their path, trust the process, and find their place in this vast, evolving universe of design.

I didn't wait for the right semester or the right time. I started *my first internship in first year*. By the end of it, I had a good grip on commercial interiors. The time came up when you work. But what I took from college was *to see, how to adapt*, look at the micro and macro context and *that belief*.

Today, I work in a role where I handle both space design and visual communications. *I'm leading, I'm managing, I'm learning every day*. And still I don't like calling myself an 'interior' or 'graphic' designer. That's never what I wanted. I didn't want to be one of many doing a skill. I wanted to have a skill that many would need.

You're going to figure it out as you do !

To villagers Still Figuring It Out

NOTE :

If you're at TDV right now, confused, experimenting, or overwhelmed, it is okay. You don't have to have it all figured out. But don't sit around waiting. The world is messy and fluid and full of people with sharp labels. Learn everything and truly this is the time too because after that your brief in the real world might start with 'oh, we need something crazy' but will end with 'it should be practical' and ofcourse the client needs it asap

While you are in college, don't learn a discipline, be fluid, when you step in real world is when you will actually realize if you want to do something or not so it is better if you explore multiple things in college time (explore now, specialize later ?)

right class to “*start.*” I took
f second internship, I had
technical stuff? You pick it
College is *how to think, how*
macro level with respect to
came the real foundation

figure it

~ mahima

I joined TDV thinking *I’d become an interior designer.*
What I got here was a crash course in everything, design in
its truest, most confusing, most freeing form. The course
didn’t give me checklists or standard rulebooks. It gave me a
space. A space to learn, to mess up, to sit next to someone
doing fashion or interaction design and still feel like we were
speaking the same language and dwell on ‘why’

**with your foot in many
boats, it’s not always going
to be smooth but little messy
and thrilling to many**





