Arnab Roy

Arnab Roy, a second-year design student at Delhi Technological University (DTU), is very interested in fashion and focuses on designing/styling accessories and products and also has future plans to be a creative director. Motivated by a desire to craft sustainably, he uses the "Cradle to Cradle" concept to turn waste industrial materials into modular, highly personalized pieces. In his work, brutalist aesthetics and sustainability are expertly combined to create a "industrial-punk manifesto", In addition to his creative endeavors, he enjoys sketching, playing the flute.

Deconstruction of the Construction

Arnab Roy

Abstract

This essay, "Deconstruction of the Construction," describes a creator's path from dissatisfaction with the mass-produced, soulless saturation of the accessories industry to the adoption of a radical, environmentally conscious design philosophy. Inspired by the "Cradle to Cradle" concept, the author began a project to produce distinctive, individualistic, and modular pieces. The procedure entailed gathering discarded "junk," or industrial "technical nutrients," and transforming these things with a "scavenger's eye". Through sketching, prototyping, and material testing, the creator mastered the art of combining brutalist aesthetics and sustainability. The resulting one-of-a-kind objects are marketed as a type of "wearable rebellion," elevating salvaged electronics into an industrial-punk manifesto that favours raw originality over conventional luxury.

Key Words

Sustainable Crafting, Circular Economy, Upcycling, Modular Accessories, Industrial-Punk, Cradle to Cradle

Introduction

"To eliminate the concept of waste means to design things products, packaging, and systems from the very beginning on the understanding that waste does not exist." (Cradle to Cradle)

While doing research and making progress for a project related to sustainable crafting, the author very funnily stumbled upon the book Cradle to Cradle by William McDonough and MichealBraungart because of their growing frustration of trying to find and create unique pieces, something that the people haven't seen or at least haven't been.

Body

They began to obsess over the idea that the relentless march of global capitalism was driving an increasing commodification of every aspect of life, flattening artistic expression into mere marketable units and making true novelty nearly impossible to achieve within the existing framework. It was, therefore, with a distinct sense of ironic humour that amidst this existential creative crisis, generated by the very difficulty of finding something new, they stumbled directly upon the seminal text Cradle to Cradle by William McDonough and Michael Braungart.

Research had failed the author to give something similar in terms of modular accessories and brands that work. The author has disheartened of seeing the same designs splattered across everywhere and they question them self and people why does everyone want to look the same? What's the point of accessories and jewellery if they are not curated to each individual? The increasing saturation of the market filled with the china made pieces

led the author to question why there is no individuality to jewellery anymore?

Why does everything look so soulless? Why is quality compromised everywhere? There was a clear path on what the author had to make in terms of satisfying them self or the hunger of creation. This led the author to design and create a few accessories which are unique to them and catered to their personality and character.

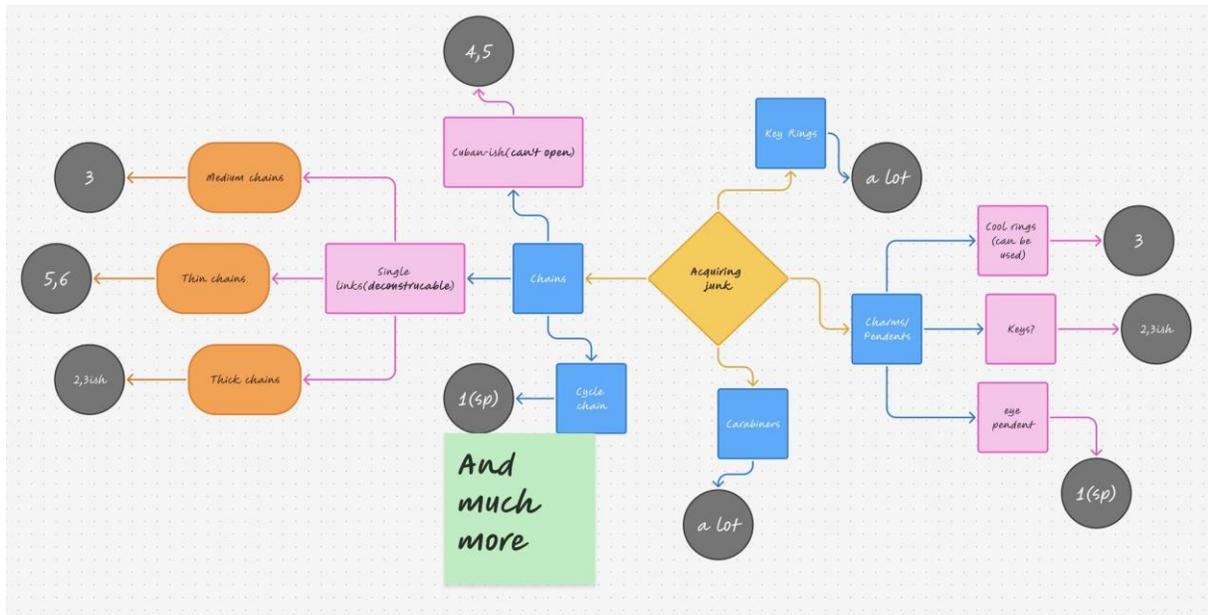## The Process

Materials and acquiring "Junk"

Fig1: Figjam chart of the junk

After gathering some materials like chains and charms from either old pieces or recycling some junk from here and there, the author had quite a supply in their hands. The author also tested how the materials behaved to get some rough ideas about the prototypes of the accessories and makes a flow chart of materials he found.

Sketches and Initial Ideas

The author started with hand-drawn sketches to explore shapes, layering, and mechanical assemblies and exploring what all elements they can make which are unique to themselves and their personality using leather straps and cycle chains as well making sure that the designs are workable at least inserting chains here and there with keychain rings and rings to make all kinds of things work and made some rough layouts showing where can attach.
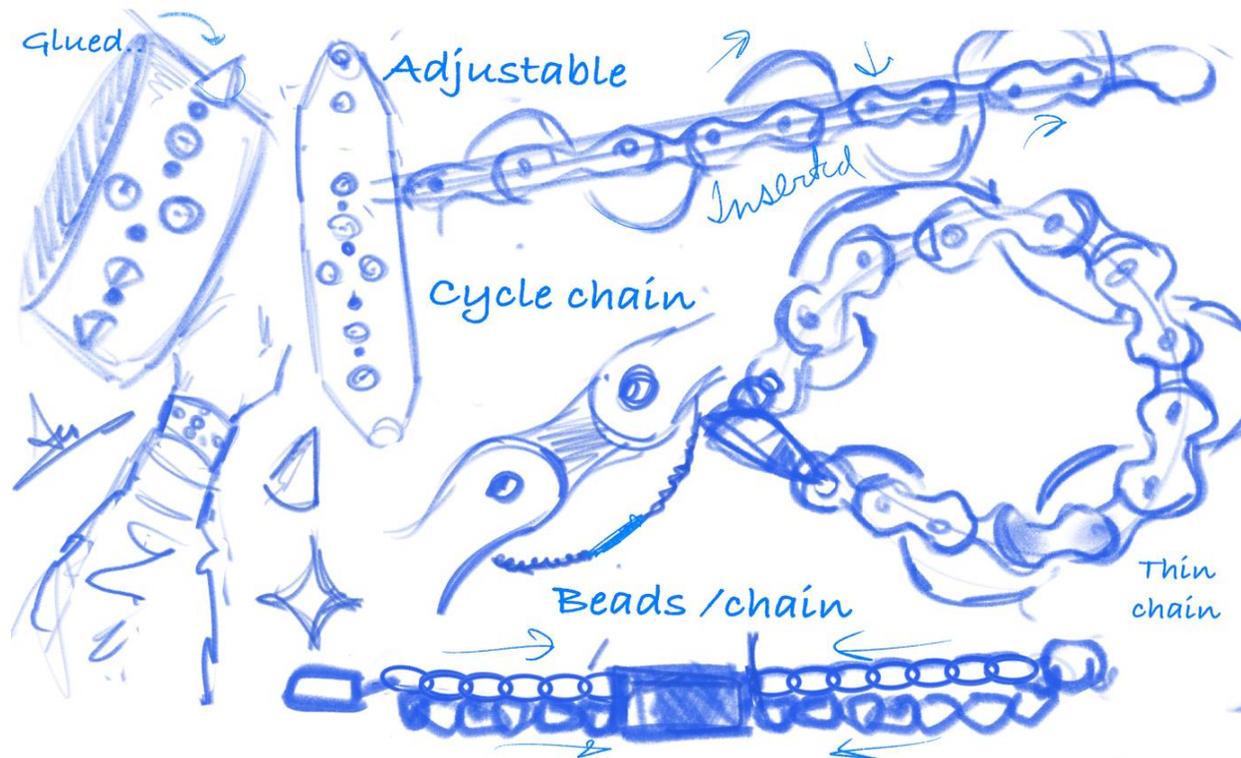

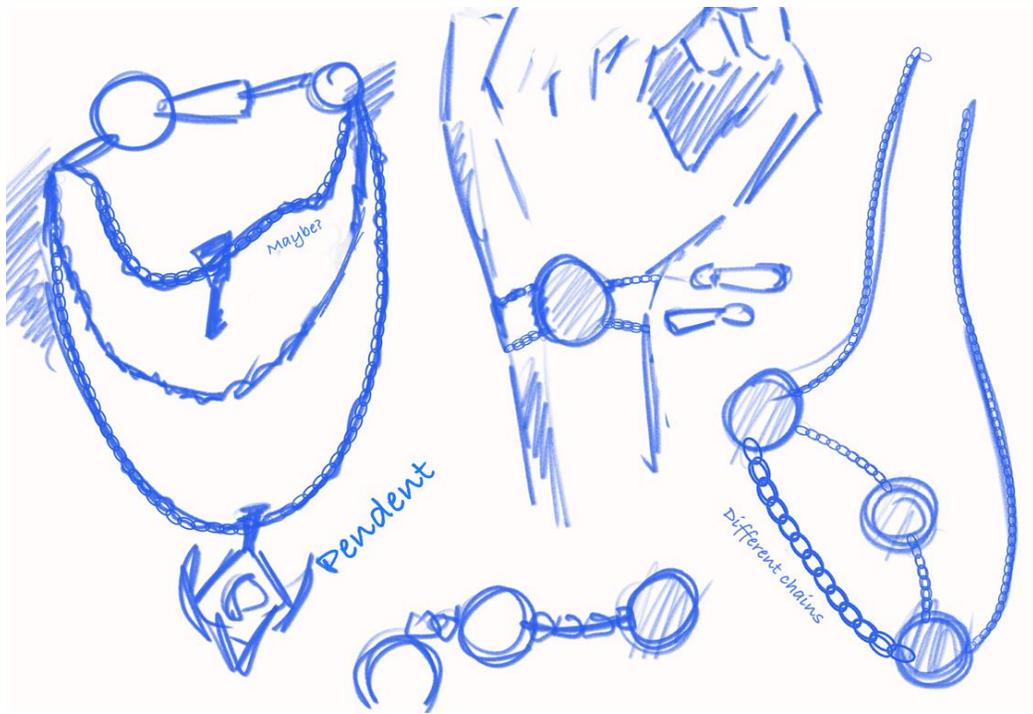*Fig 2: Rough sketches with citations of the process*

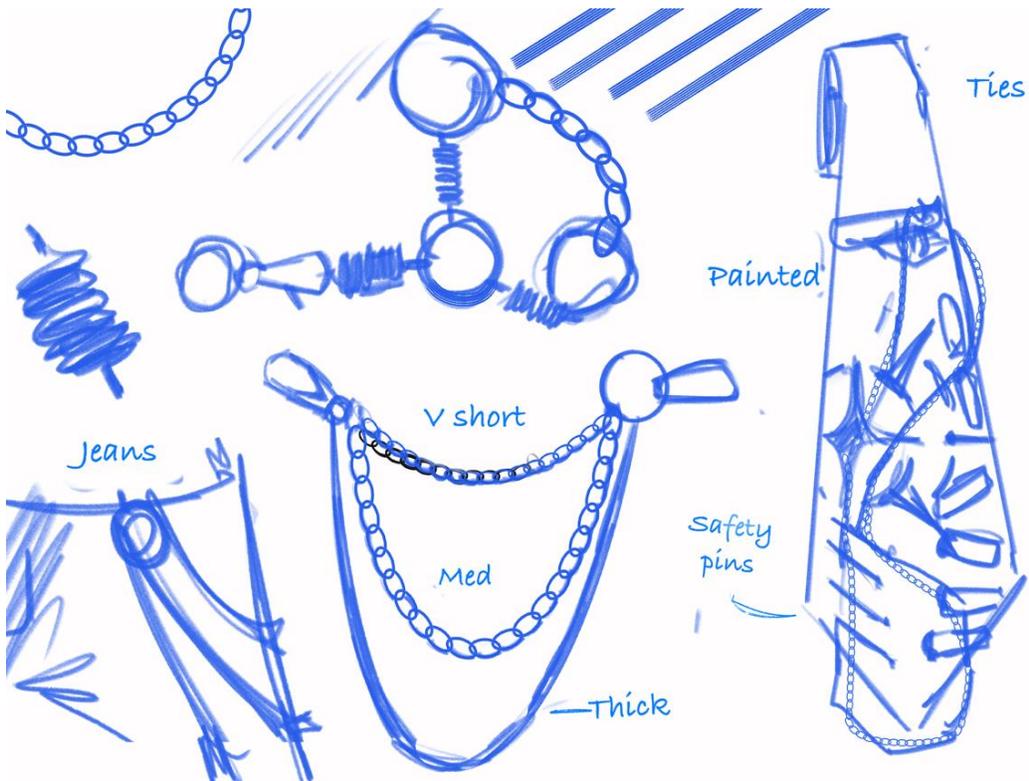**Fig3: Rough sketches of more accessories and how they will lay out**

Fig 4:Rough sketches of the sizings and the tie design

Final designs and prototypes

After the sketches and a lot of rings and chains being opened and closed, the author was finally able to get the final pieces and some final sketches of some of the pieces.
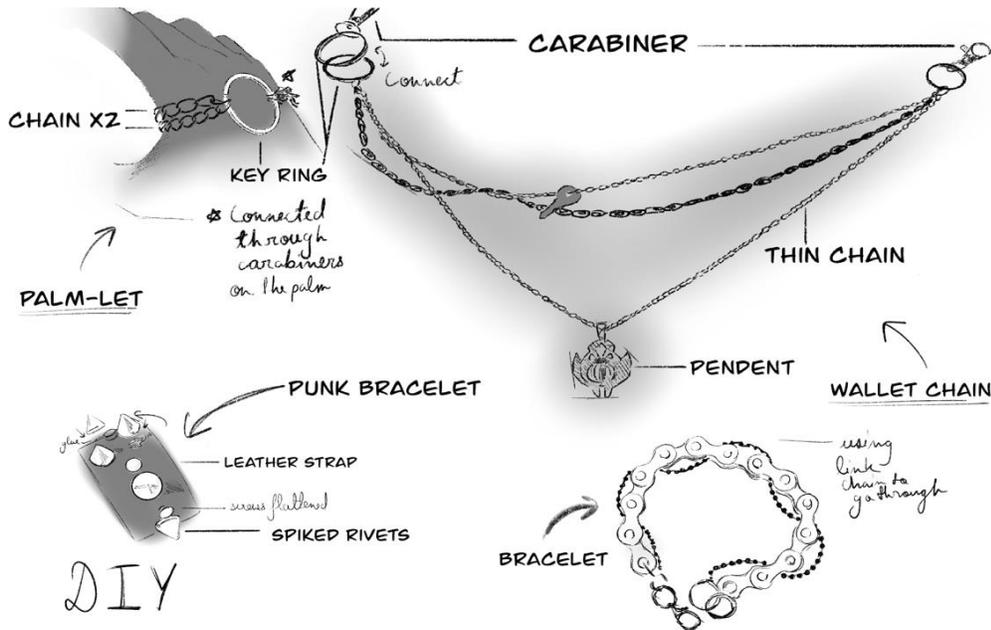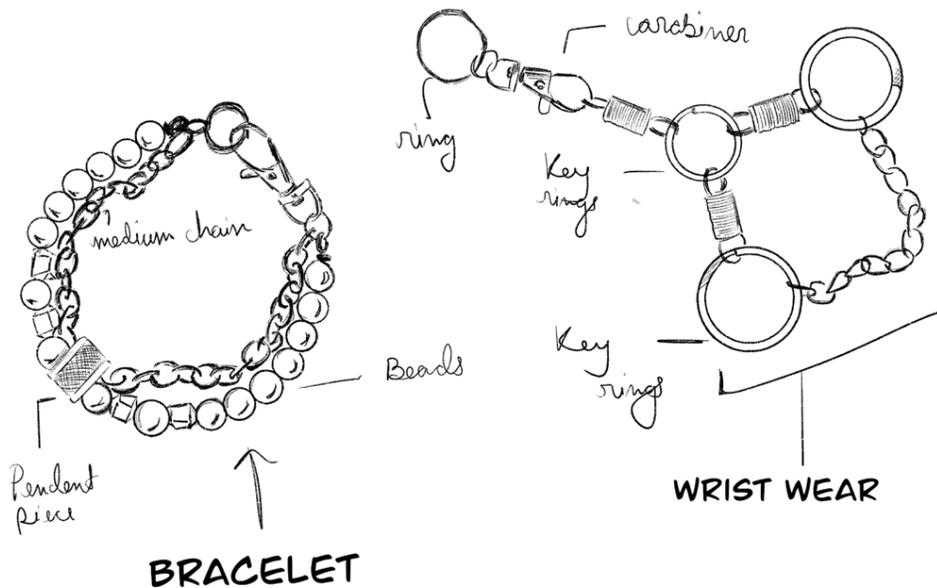

Fig 5: Final sketches

Fig 6: Final sketches of two more products

Fig 7: Actual image of the 2 bracelets

Fig 8: Punk bracelet

Fig 9: The painted custom tie.   *Fig 10: Wrist wear.*

Conclusion

The author has become adept at turning industrial "technical nutrients" into valuable objects, successfully connecting the starkness of brutalist design with the principles of Cradle to Cradle. With a "scavenger's eye," the creator goes beyond standard jewelry, adopting a design approach that responds to the existing narrative of discarded materials, shaping each unique piece. This approach has grown into a wearable form of defiance, demonstrating that materials often dismissed as "junk" can be transformed into a sustainable, industrial-punk statement, valuing raw authenticity over traditional notions of luxury.

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Adarsh K Suresh

Adarsh K Suresh is a second-year student in the Department of Design at Delhi Technological University. They have been awarded a special mention and a certificate of honour by The Times of India. They were also a peer educator at the CBSE Adolescent Summit 2022. For Adarsh, design is a play of perspectives, shaped by lived experiences and, in turn, shaping the way one engages with the world. Beyond design, they are an avid reader and enjoy public speaking.

In Dilemma: Unfiltered Chandni Chowk

Adarsh K Suresh

Abstract

The article explores Chandni chowk as a space that defies singular definition and rather presents it as a cluster of experiences, contradictions and unanswered questions. Beyond its lanes of exotic clothes and food and products lie lanes of culture, congestion and dilemmas. The very act of defining chandni chowk, which requires defining the ideals of inclusivity, connection and development itself is what's presented in the article. The project, through juxtaposing personal encounters and questioning romanticised narratives, frames the visit as an observation that Chandni Chowk differs in meaning based on one's perspective, this article being one of them.

Introduction

Describing Chandni Chowk to someone who hasn't lived in or around it throughout their childhood is an interesting concept in itself, because one always runs into the trouble of describing it the wrong way. It defies description - not because language fails, but because it already arrives overwhelmed with different cultures and classes and languages and architecture and food and people, such that one is bound to miss out on something.

The very existence of this place is a living argument against order. Chandni Chowk, economically, is a market one relies upon to buy, well, anything. The entire market is divided into narrow lanes, each solely dedicated to a single product - gullies, as they are called. Gullies for exotic collections of sarees, lehengas, and kurtas. A gully

for cameras. A gully for parathas (flaky layered flatbreads). As all-encompassing as it is for products, it is equally comprehensive in its customers, ranging across class, age groups, ethnicities, and genders.

Fig1: Everyday life in Chandni Chowk, shot on old cameras and Google Pixel 7

"Lehenga Lelo Madam!!!"

The only difference between a saree cheaper than a meal and one that costs more than a car might just be a few hundred steps.

Fig 2. A gully for everything, Gullies for lehengas, sarees, parathas... a sketch

Having visited this maze of a place a couple of times had given a sense of confidence - delusion, really - that navigation would be possible without any external help, and so Google Maps was ditched. Truth be told, it wasn't overconfidence but the fact that Chandni Chowk has lanes worth getting lost in, and the young fire that wanted to explore on its own accord, that led to this decision. To have an unbiased walk that would allow reaching spots that might have been left unexplored in previous runs.
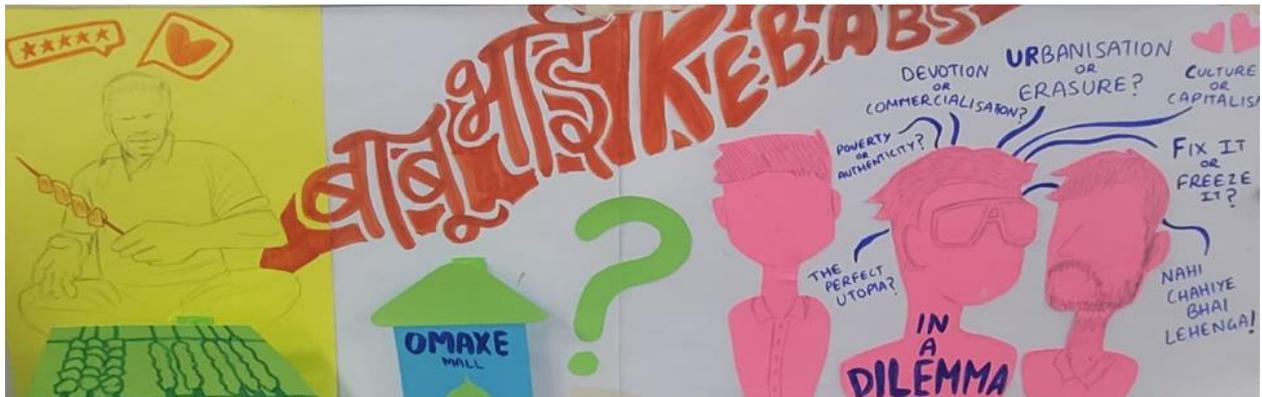
Babu Bhai Kebabs

Fig 3. Project display in interaction class, a sketch of babu bhai kebab wala.

The interactions included Babu Bhai Kebabs, the mastermind behind perhaps the best kebabs in the Delhi NCR region. He does not have a typical shop one might expect, with tables and chairs and menu cards. In fact, he does not even have a stall. Babu Bhai Kebabs operates on the side of the road, with just a kebab grill and his food products, and yet his shop is what everyone looks for, either after reading a review from the internet or through word of mouth from a close friend. What is noticeable is that even the locals can be seen eating from his shop.

He is what would be called the answer to a question often thought of in Chandni Chowk, which is,"How do shopkeepers not just sustain but also run their businesses so successfully even when their shops are deep inside the gullies?"

As absurd as this might sound in the capitalistic context of everyday life, the answer lies not in MRPs but in loyalty. Loyalty in the relationships that customers have with their sellers - relationships based on trust over the quality of both the product and the conversations in between. Watching people bond over thirty-forty

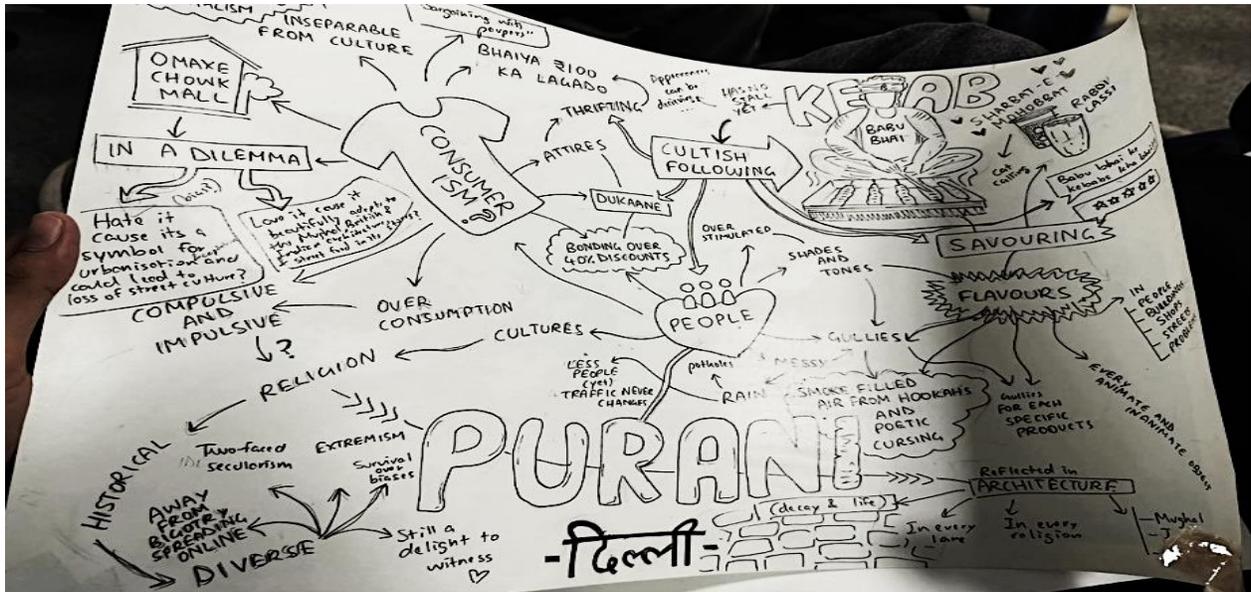percent discounts is an everyday scene one gets to witness in these places.

Fig4. Mind map of purnidilli

And it is not just the market that makes Chandni Chowk what it is. It is also the architecture – the Mughal planning, the colonial overlays and the havelis. It is the pedestrian-priority zone, with rickshaws constantly weaving through. It is the people of different races and religions who live with and around each other. It is the food, which has a cultish following so deep that people willingly trudge through lanes and mud just to find that one niche kebab connoisseur. And yet, with all this grandeur and harmony, one is often conflicted – doubtful, even.

"Is this all what Chandni Chowk is?

Does it not include the mud puddles or polythene bags that one steps on?

Is it not the wires dangling above one's head?"

Gully of Dilemmas

Fig5. Comic panel, experiencing the dilemmas in Chandni chowk 1.

To sum up one's trip to Chandni Chowk would be to carry back a heavy bag of dilemmas. A dilemma, in particular, of not being able to have absolute answers to the various questions that arise during the visit. Questions such as how this place is glorified as a haven of religious secularism, yet remains divided into sections with rigid local laws that seep even into its food practices. Questions like whether what is called a cultural, experiential trip might actually be a hellscape of a place to call home for those who live there. Questions like whether the creation of the Omaxe Mall is justified simply because its intended users are the high elite class, and therefore it supposedly does not disrupt the "average shopkeeper-average consumer" relationship.

Fig6. Comic panel, experiencing the dilemmas in Chandni chowk 2.

The relationship with Chandni Chowk is arguably broader, in the sense that what its citizens feel about this place may be similar to how they feel about the country itself. Do they know how to differentiate when a shop gives them a price too high? Do they see the rot and the wrinkles on the walls for what it is, or are they trapped in a trance of its beauty? Do they notice the ridiculously obvious social and physical cues that place people into rigid groups? And do they fix it or freeze it – in the sense of whether they rebuild and develop, or let it be, to keep it from changing an identity they have grown to love?
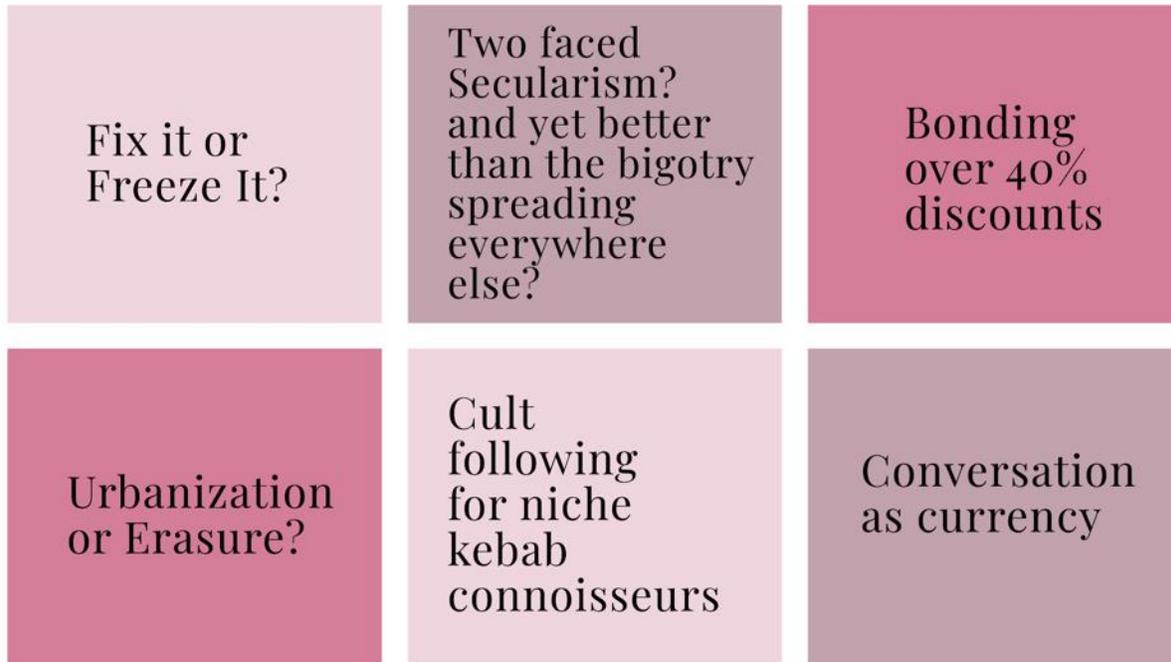
No Full Stops...

Conclusion

Fig 7. Placards for overall thoughts regarding Chandni chowk

Even with Chandni Chowk's inclusivity and comprehensiveness, it cannot have an umbrella description that everyone agrees upon. It could be concluded that it is perhaps the perspective through which one sees Chandni Chowk that fills in the details of its description.

This project was not about full stops or answers to these questions, but about the observation itself - the people encountered, the food eaten, the socio-political questions that surfaced along the way. Quite honestly, it was overwhelming. So, concluding this project without a definite statement felt like an excuse at first - but it is not. This is how the trip is meant to conclude: in a dilemma. A dilemma of questions that apply not just to Chandni Chowk, but perhaps to the country itself.

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