

Pranjali Menaria

Graduate Collection Design Portfolio 2026:  
Showcased at London Fashion Week (February 2026)  
as a Central Saint Martins MA Fashion graduate collection.

Awarded the L’Oréal Professionnel Scholar 2026 Prize.

Materiality & Circular Innovation

This body of work is grounded in rigorous circularity, balancing heritage craftsmanship with modern material science. By utilising regenerative, zero-waste design methodologies, the collection bridges endangered ancestral techniques with next-generation biomaterials.

Key Material Collaborations:

**Indigenous Crafts:** Kharad camel-girth weaving, Dabu mud-block printing on non-BT organic cotton in collaboration with artisan communities utilising localised, natural dyeing methods and plant-based pigments.  
**Biomaterials:** Aak flower fiber yarn, goat hair yarn, mushroom leather, algae-based composites, and recycled glass.  
**Innovation Partners:** Material developments engineered in collaboration with Revoltech, Germany and Kudarat,India

Collection:

Title: “what is my *Local* ?”

This collection is a provocation against the industry’s romanticised obsession with "going local" while my native Rajasthan fades into a superficial byproduct of economic growth. as India ascends globally, the micro -reality is dystopian; capitalism is eroding subculture into a commodity.

using the lifecycle of the native aak flower—once sacred, now a weed—as a metaphor for cultural erosion, the narrative evolves through four stages: bloom, wilting, decay, and hope. the palette transitions from botanical tones to the mud-browns of decay, eventually finding "hope" in soft blue and lilac.

rooted in the philosophy of Ardhanarishwara, i have taken inspiration from traditional Rajasthani menswear and merged it with fluid femininity, blending structured tailoring with drapes that mimic desert life and mud-stained movement. **i have contrasted raw textures—native mud-block print (dabu) craft on non-BT organic cotton and 500-year-old endangered camel-girth craft (aak flower fibre yarn and goat hair yarn)—with recycled glass and regenerative materials, including Revoltech’s hemp and algae, mushroom based leathers.** my collection is an exploration of layers, soft sensuality, and the "ugly" truth, ultimately questioning: what is my Local?

**Special Thanks:** Vankar Vishram Valji (non-BT organic Kala cotton); Laxmilalji Chippa (Dabu mud-resist craft).

**Collaborators:** Revoltech, Germany (Regenerative hemp and Mushroom leather); Kudarat, India (Bio-leather); National award winning artisan Tejsi Bhai India (Endangered Kharad weaving); Lulu Tian, student, CSM London (Bio material); and Liam Reeves London (Recycled Glass accessories )

Submitted for Only Natural Design Competitions 2026

*“the future of fashion is in local”*

*“what is my **Local** ?”*

the collection is a provocation against the fashion industry’s romanticised obsession with the statement “the future of fashion is in going Local” while my native, Rajasthan fades into superficial byproduct of economic growth, as my country ascends economically.  
“economic growth” sounds exciting on a macro level , micro reality is

dystopian

the aftershocks i’ve observed, witnessed and been a victim of at the micro level pain, frustrate, and anger me.  
its capitalism, culture commodification, and homogenisation disguised as ‘growth’

a slow death,

a product of post-1991 economic liberalisation intersecting with post traditionalism leading to the erosion and eventual extinction of subcultures.

*images: illustration, Claude Hartin, special archives, Kew Gardens*

**what is my *Local* ?**



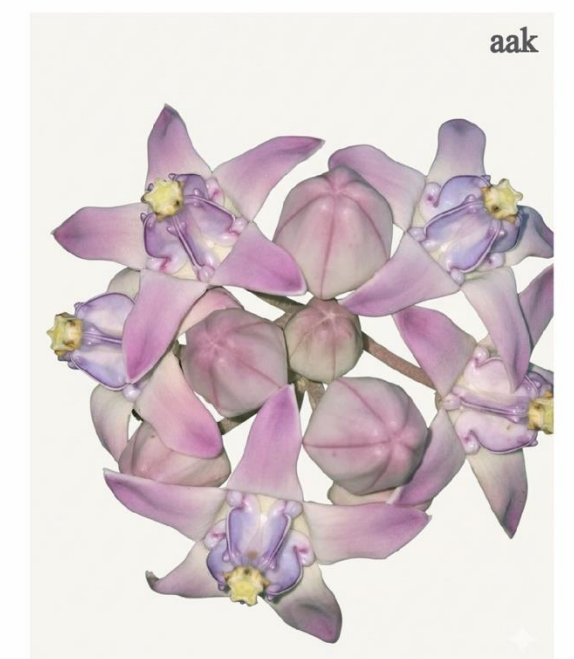
*image: desert eves : an Indian paradise by Silvester Hans 2002*

my native desert land of Rajasthan, a victim once home to vibrant nomadic desert dwellers with larger-than-life lifestyles. they obsessively cherished the land, created its culture, crafts, communities; the land is now facing

an existential crisis,

and some of those very people and communities have

gone extinct.



aak

**concept**

①

②

③



stage 1 .. bloom

walnut shell powder,  
natural white rock,  
dust powder, glycerin,  
gelatin, mud



stage 3 .. decay

weld, glycerin  
and gelatin



stage 2 .. wilting

glycerin, gelatin  
natural white rock,  
dust powder & mud



stage 4 .. hope

walnut shell powder,  
mud, glycerin, gelatin

using the lifecycle of the Aak flower  
(calotropis gigantea), a once-sacred native  
plant now considered a weed, as a metaphor  
for cultural erosion,

the narrative evolves through four stages:

1 .. bloom

2 .. wilting

3 .. decay

4 .. hope



bio material developed  
in collab with Lulu tian



156

traditionally heavy ornamentation was essential to local attire.  
as modernity stripped these layers away, i've reimagined the sock as a  
contemporary anklet

—a satirical interpretation of 'modern' day adornment.



79768 ARJUNAPATI, Gondal tone, Va thure.

mixing structured tailoring with draping to  
blend traditional *Rajasthani* menswear with  
fluid femininity, reflecting the native philosophy  
of *Ardhanarishwara*,

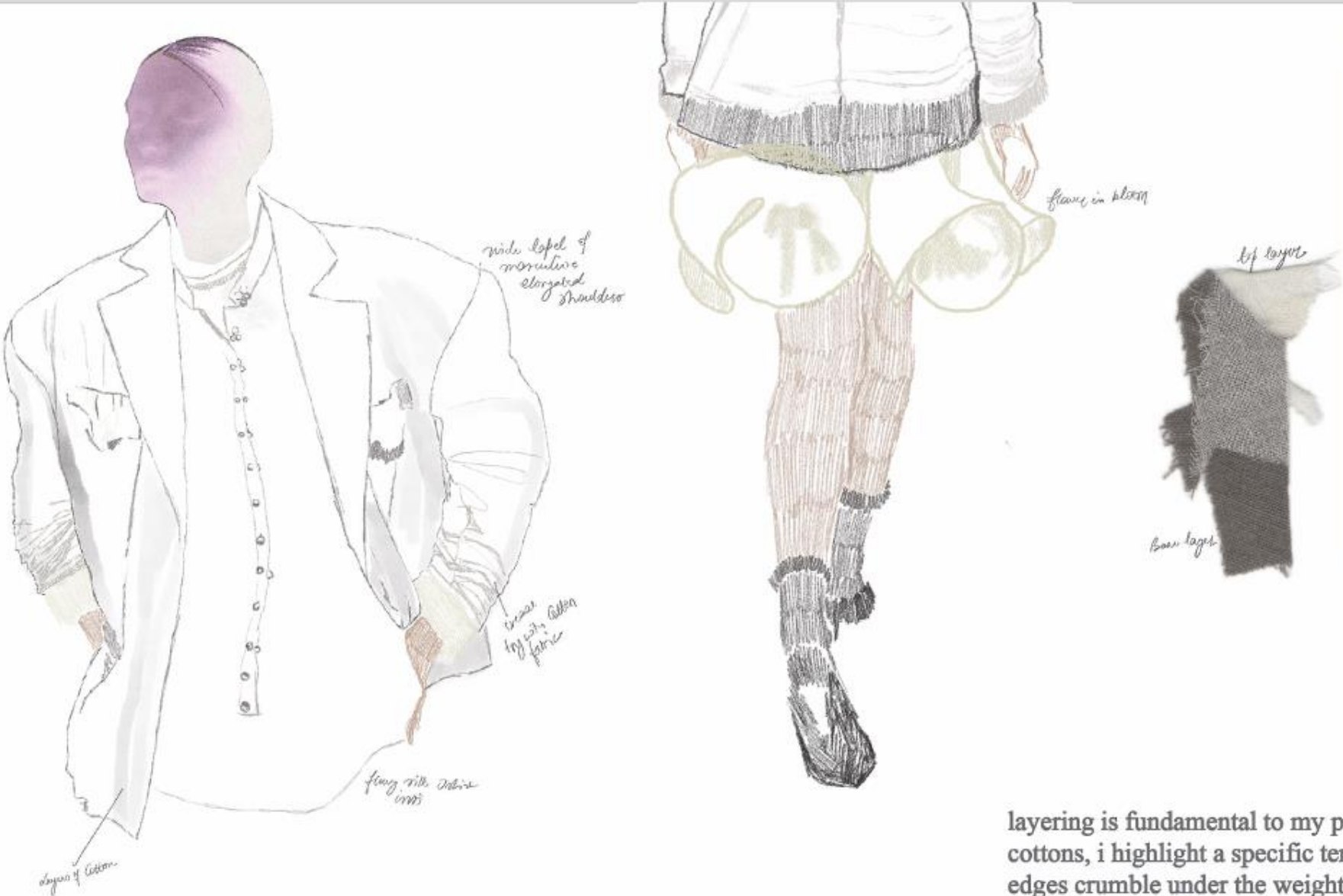
which states that the world exists because  
two forms merge, correlating it with  
community structure.

image: V&A Shiva Ardhanarishwara, late 2nd century

starting point, muse and the vibe

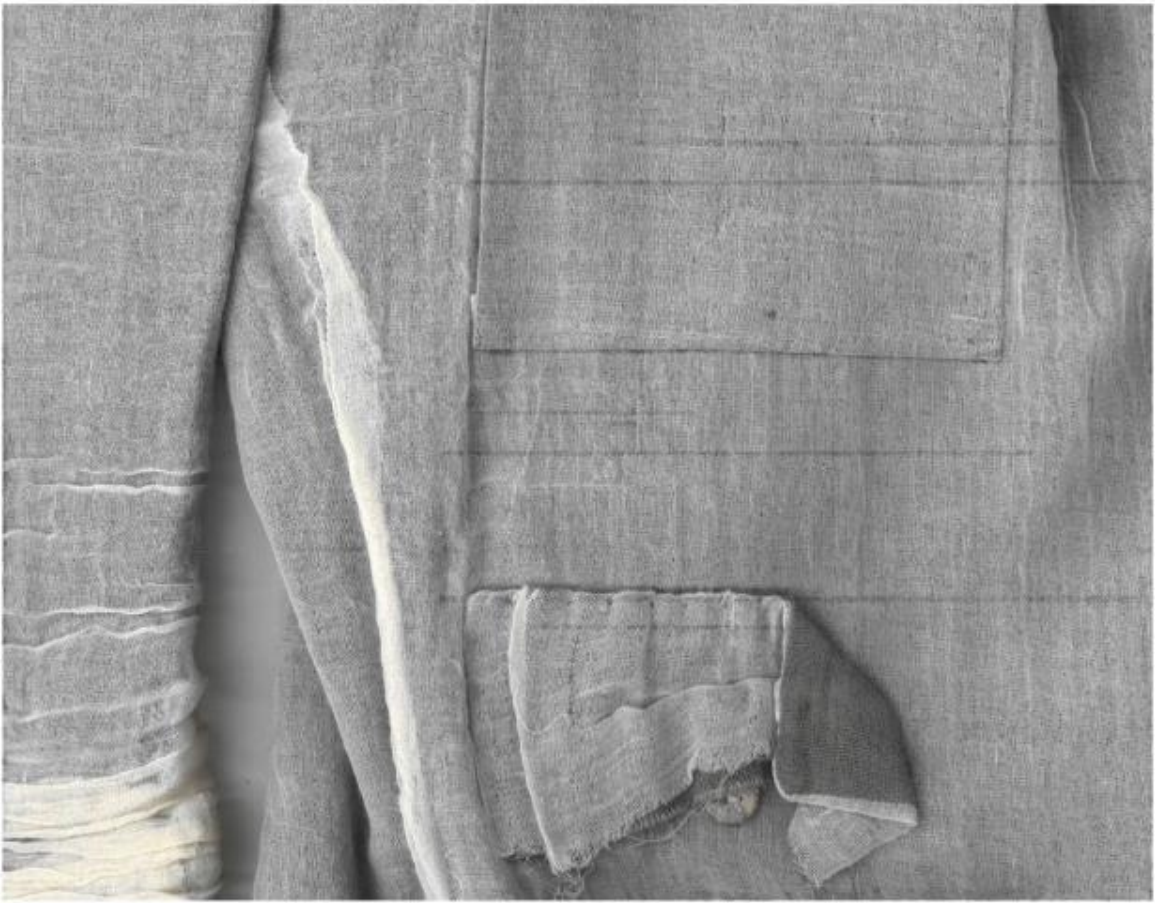


camel traders of Rajasthan by wearabout



initial toile (calico) silhouette development

layering is fundamental to my process. by contrasting medium and lightweight cottons, i highlight a specific tension: culture blooming on the surface, while the edges crumble under the weight of nascent commodification.



base cotton developed in collab with mud resist artisan Laxmi Lal Chippa (Rajasthan, India) featuring organic cotton sourced from the Vankar artisan community (Kutch, India)



*Bloom shirt*



semi sheer deadstock jersey\_ trousers intentionally biased toward a more delicate feminine expression



upcycled 'bells' as buttons from vintage silver anklet



deadstock washed silk sleeveless shirt



*Bloom*

*Welling*

*Hope*



what is my *Local* ?

stage 1\_look 1



“ illusion ”

the more capitalism creates the illusion of growth, the more  
the culture erodes, flourishing on the surface, beneath,  
the flower wilts .



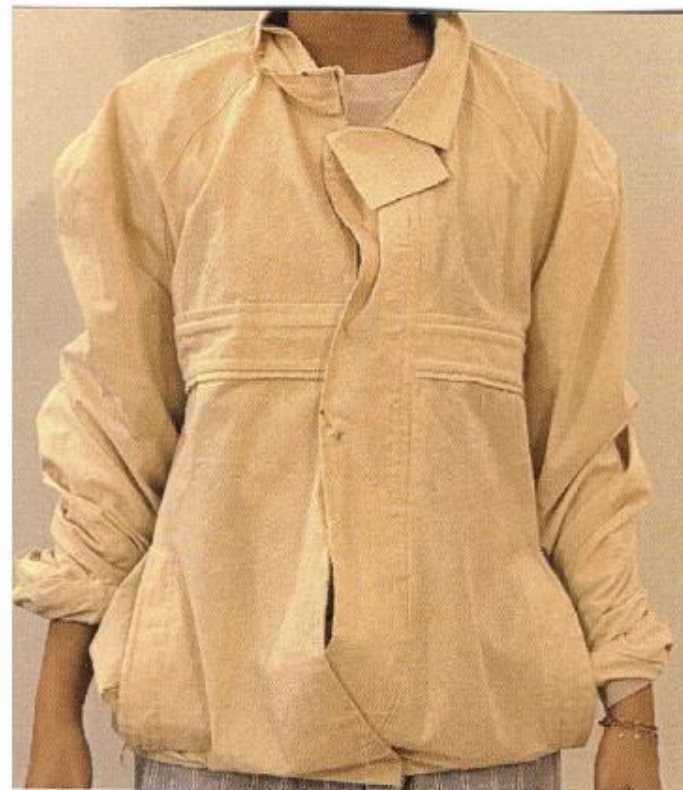
“ growth ”

as we grow economically on the surface, the cultural  
roots beneath the layer of capitalism erode and mould.  
the flower wilts .





image: Rajput milkman, Motisir by Shoury Ray



initial silhouette development



hand-dyed textile development process (layers of cotton and organza)



initial styling

try in lighter shade.



too stiff in cotton!

initial toils (deadstock denim)



Reduce the length



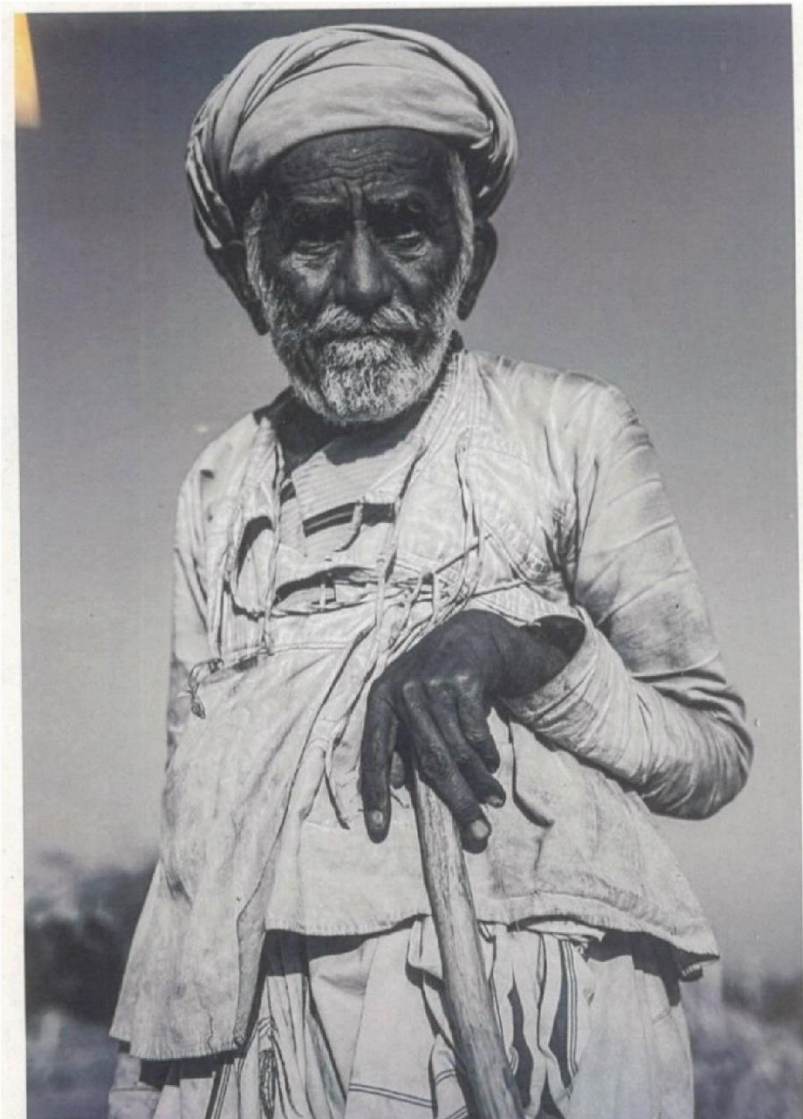
pleated trouser in Wool silk blend



what is my *Local* ?

stage 2\_look 2

traditionally, the men of the Rajasthani desert wore all shades of white in a single outfit, imprinting their movements onto the cloth.



Local turban man, Rajasthan, 2015. M Majakovshij

i wanted to use this idea of living in clothes, the interaction between a fabric and its surroundings.

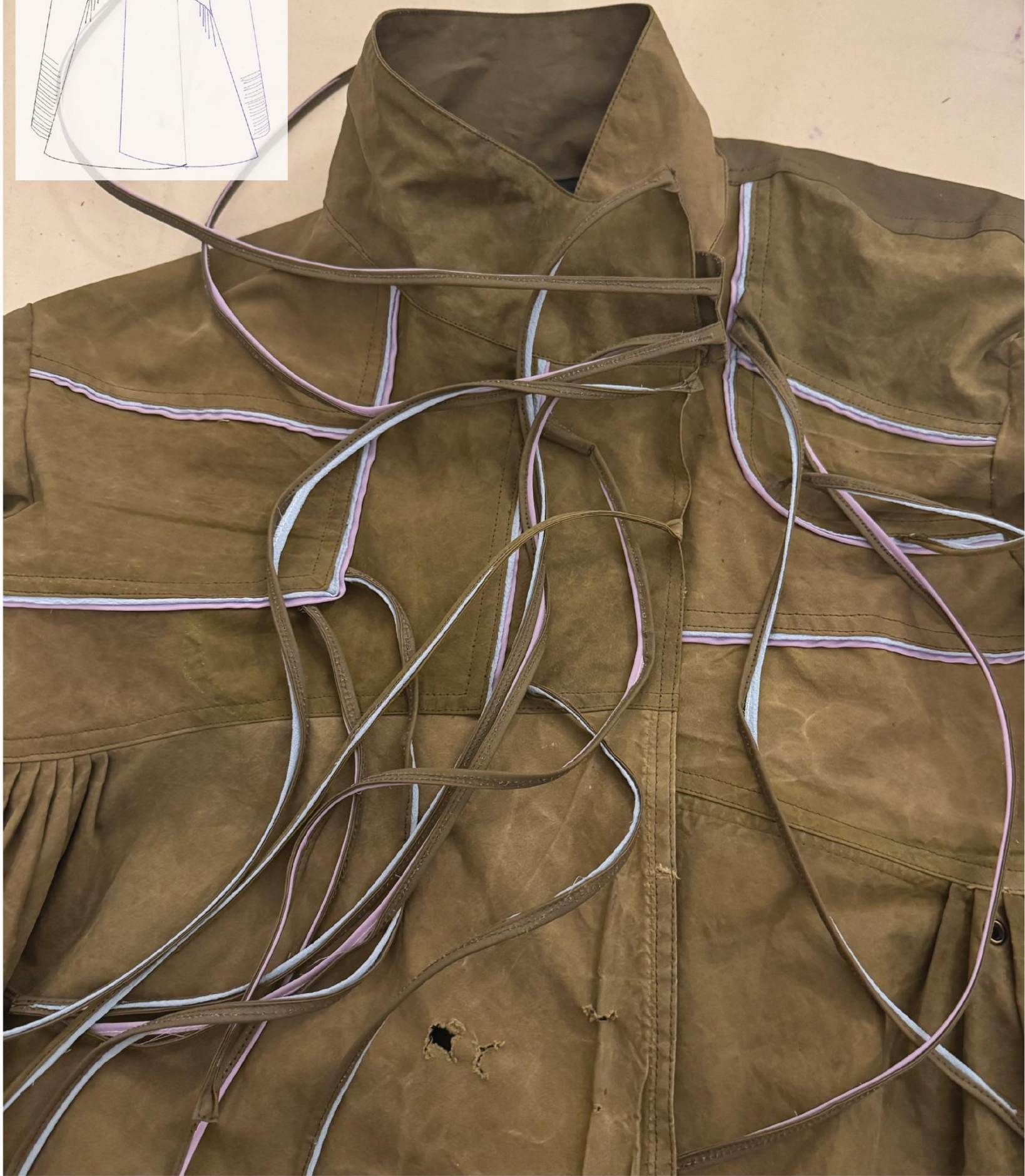
for this silhouette, i have deconstructed an aged, vintage 1950s waxed cotton jacket, upcycling it into the local 'angrakha' jacket. i've retained the natural aged effects: the stains, the wear, and the history.



initial toile (calico)



second toile (waxed cotton)



bright floral tones, lilac and soft blue against gloomy browns, highlighting decay.



Village lady herder, Rajasthan by Pauline Van Lynden





Kharad weaving archives, Indian crafts

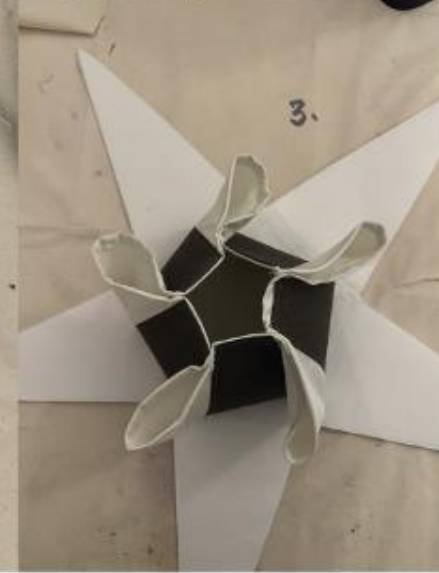


tejsi bag culminates the collection's core concept.

the strap features 'Kharad' weaving—a near-extinct technique traditionally used to tie camel saddles—developed with last living artisan of the craft Tejsi Bhai (Kutch, India)



initially paper and calico prototype



bag structure: off white mushroom leather with a petal-like texture,

lined with regenerative hemp (collab: Revoltech, Germany)



tejsi bhai hand-braiding the strap

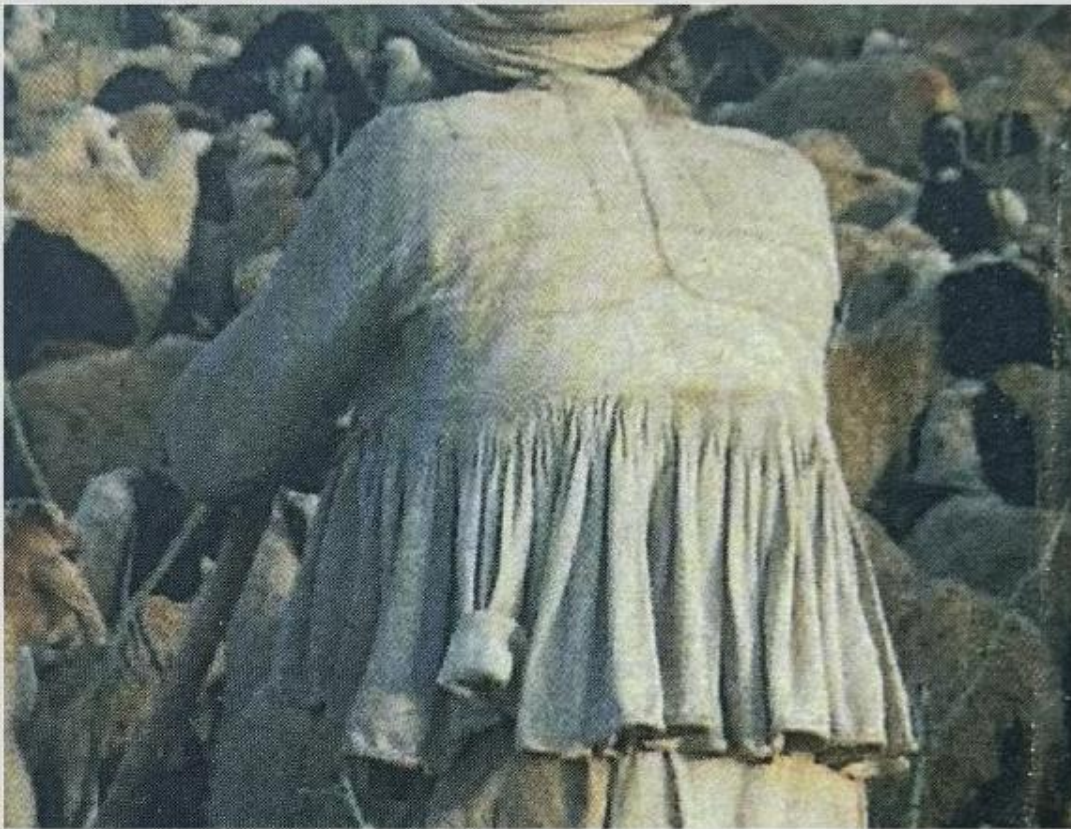


tejsi bag strap

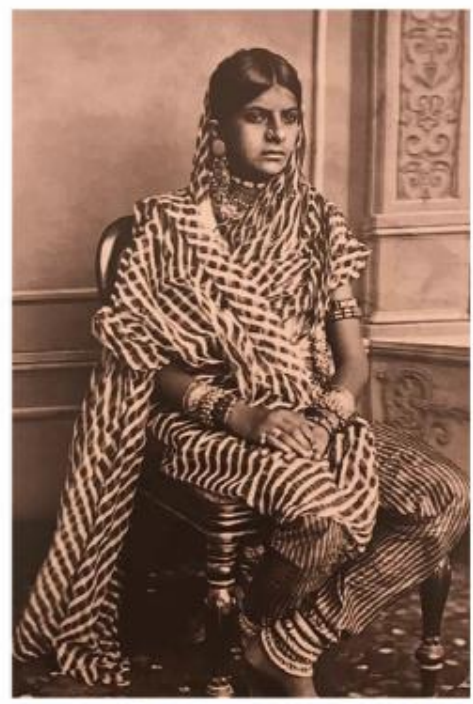
a coexistence between ancient heritage and future-material science



tejsi bag making



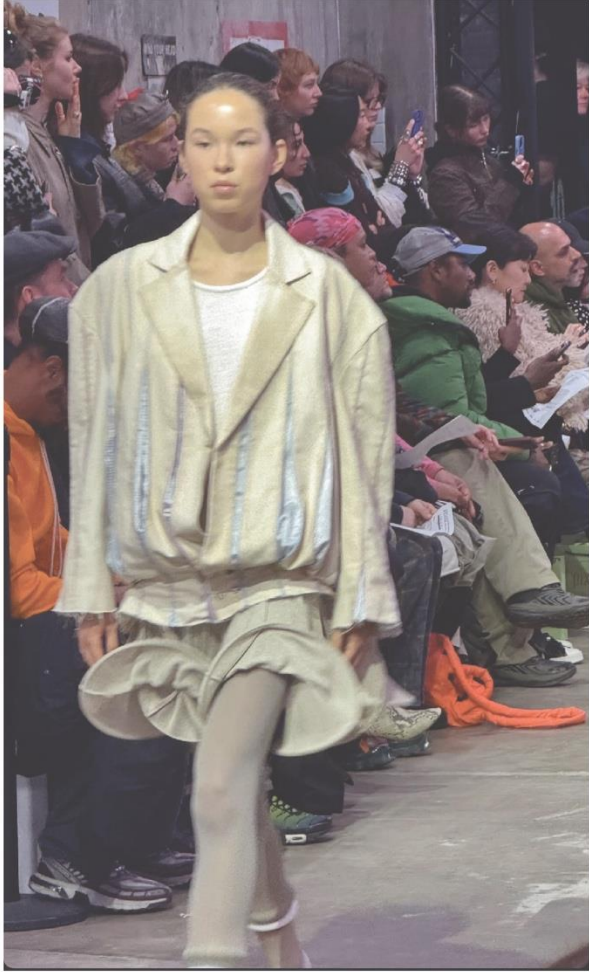
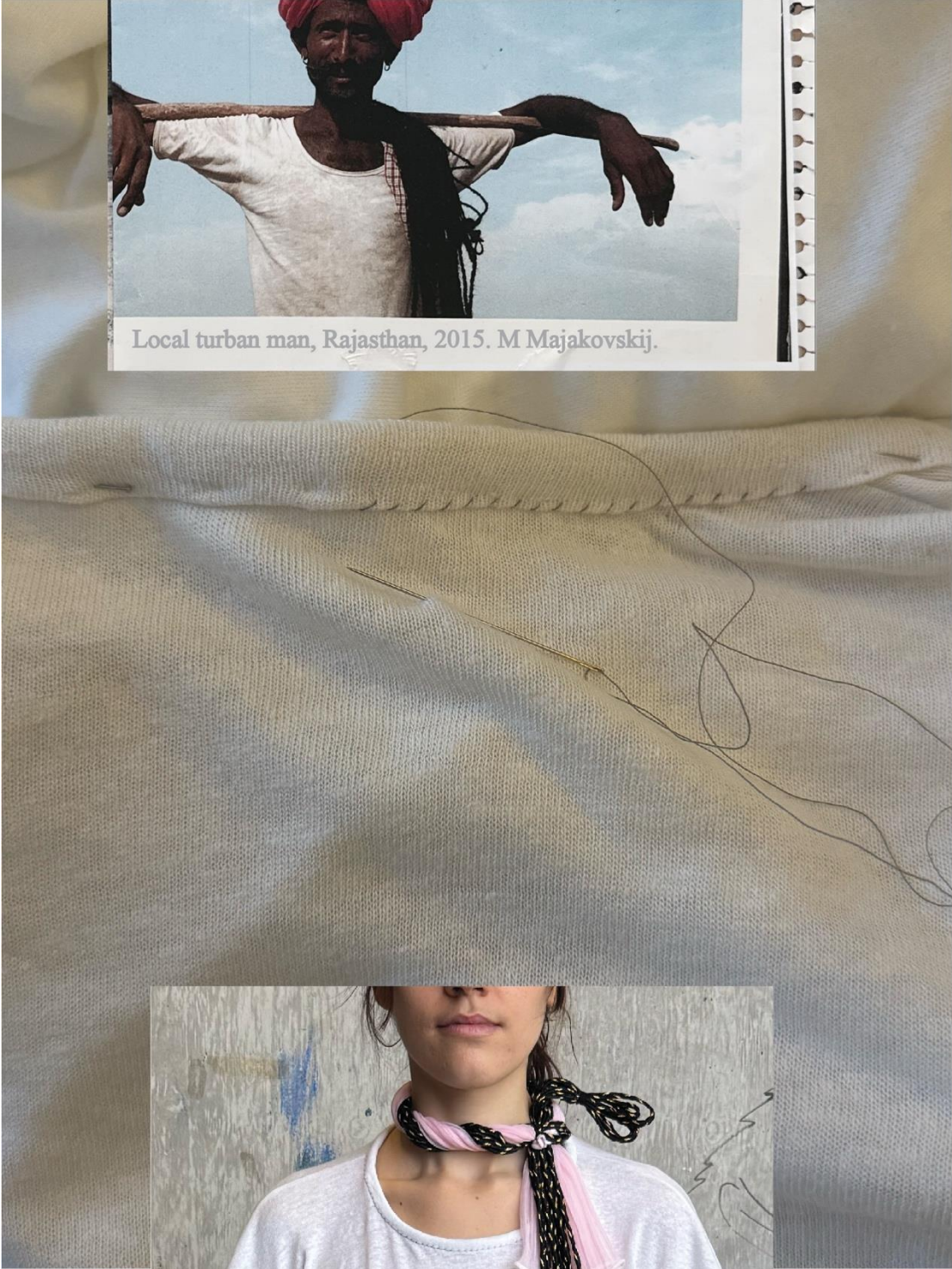
deadstock denim and the extended panels are (layered) pocket lining fabric to create a check-like structure that reacts to the body's movement.



this use of checks references capitalism and its patriarchal associations



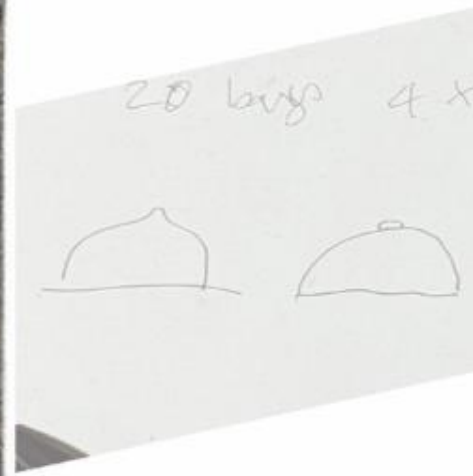
images  
top right: H.H. Maharaja Sawai Ram Singh II's private photographic collection.



LFW CSM MA runway show

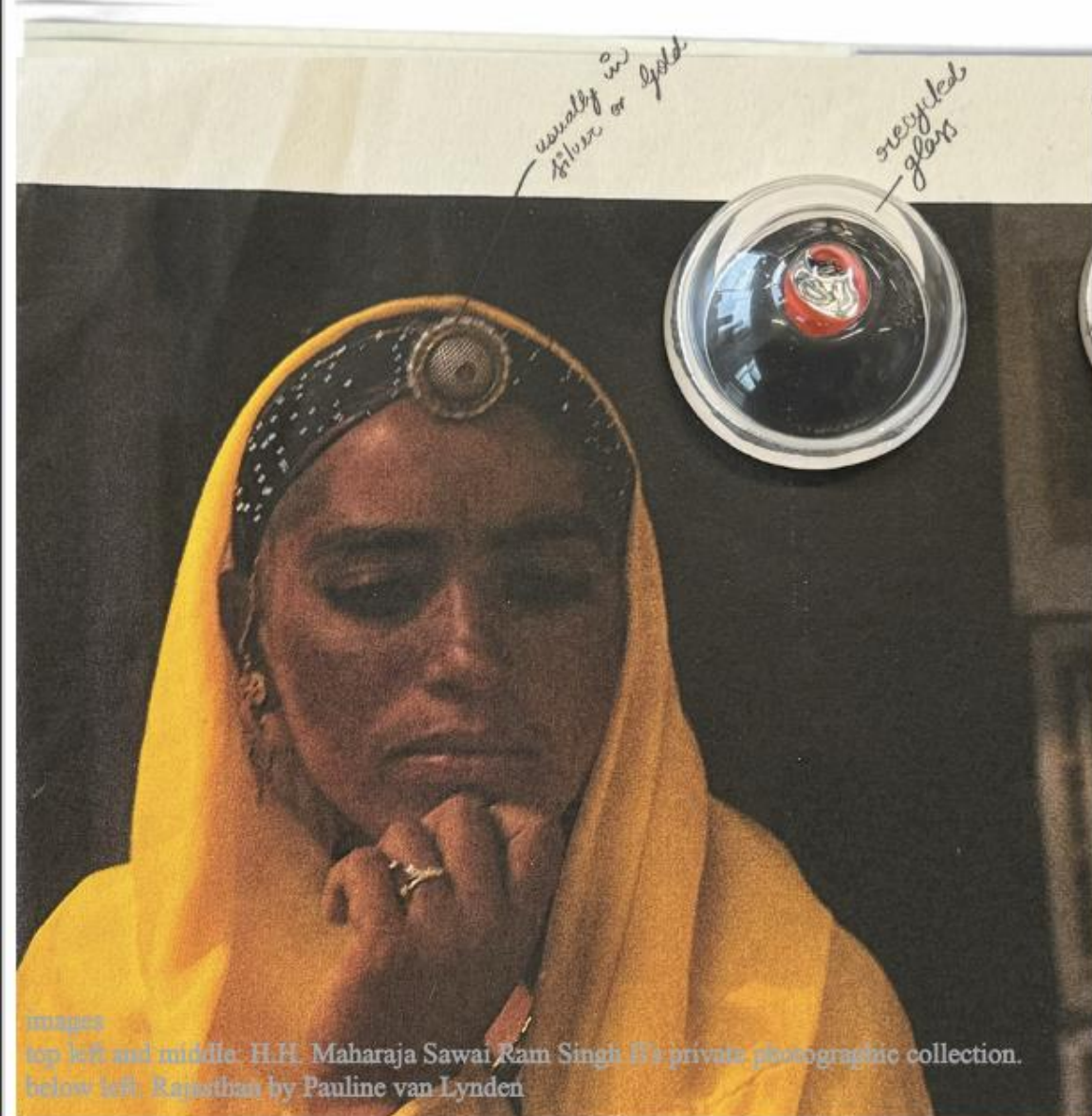
styling and interations





satirical interpretation of traditional ornamentation's 'modern' replacement.

glass material (collab: Liam Reeves) specifically to highlight the loss of colour, and 'modern' transparent layer of capitalism



images  
top left and middle: H.H. Maharaja Sawai Ram Singh II's private photographic collection.  
below left: Rajasthan by Pauline van Lynden



buttons (zoomed in image)

deadstock cotton grid shirt with upcycled silver bell buttons

variation of draped pleated skirt with lining , during draping process



reinterpretation of the traditional leather jacket using **bio-based leather** from Kudarat Bio-material Lab (India).

The design merges traditional **Dabu mud-resist printing** on the top panel with bio-leather



look 5 side and back



look 5 on Lina for the LFW CSM MA runway show fittings



look 5 skirt iterations

stage 4 'hope'

the final 'hope' stage of the flower's life cycle.  
while the flower reaches its end, the culture remains  
'hope' ful



muddy stains transition  
into bright lilacs and soft blues.





silhouette and check pattern

reinterpreting the traditional 'poshak' attire



textile development process for boxy fit 'poshak' dress front

back



the oversized check motif—created through hand-dyed, layered textiles—represents the layers of patriarchal capitalism hidden beneath.



sleeves

vintage embroidered flower lace, raw linen shirt





look 6 iteration

look 6 on Jamba for the LFW CSM MA runway show fittings



Overall silhouette -  
w/ looking too  
obvious. avoid  
that.  
make it non obvious

overall  
looking good  
but top is a  
little boring  
add colors.  
curtly. make  
it fun.

top looking much  
better But  
lower / trousers  
is making it  
too lady like.



add texture on top dress silhouette

lower too dark  
& no fun.

like this one  
silhouette wise  
now non obvious  
it is

obvious &  
boring.  
top is looking  
good tho



Remove the blue  
layer. Is making  
it too heavy  
because that

try in lighter tone  
& darker shades

fine shoulder

bag the heavy  
on this dark  
which is grey  
T-shirt, add  
white base of  
white print

overall looking  
good but  
too gloomy  
add a hint of  
bright color

Trousers silhouette  
w/ looking good  
but color wise too  
heavy. Tight  
striking too much



final lineup



Look 1

T-Shirt: Deadstock washed silk  
Inner: Soft organic cotton jersey  
Jacket: Non-BT organic cotton (base and top layers)  
Skirt: Cotton jersey with organic cotton elastic waistband  
Buttons: Recycled metal and handmade clay



Look 2

Shirt: deadstock cotton  
Jacket: layers of cotton and silk organza, silk lining, bio-material flowers.  
Trousers : wool silk blend, organic cotton elastic waistband  
Buttons: Recycled metal



Look 3

Shirt: raw linen (non processed or bleached)  
Jacket: 1950s upcycled waxed cotton jacket  
skirt : cotton jersey, organic cotton elastic waistband  
  
Bag: aak flower fibre yarn, goat hair yarn (Kharad weaving)



Look 4

Tshirt: deadstock cotton jersey  
Jacket: cotton denim, silk slashed panels  
skirt : cotton jersey, organic cotton elastic waistband



Look 5

Shirt: Cotton handwoven checks  
Jacket: upper panel: Non-BT organic cotton , lower panel: bio-leather  
skirt : cotton jersey, silk lining, organic cotton elastic waistband  
  
Head acc: recycled glass



Look 6

Shirt: raw linen (non processed or bleached) vintage lace  
Dress: layers of cotton and silk organza, silk lining, bio-material flowers.  
skirt : cotton jersey, organic cotton elastic waistband

*Note: Stockings and footwear are included purely for editorial styling purposes and are excluded from competition evaluation; both are constructed from recycled materials.*