



THE GODDESS

| Shefali Desai |

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Cosmic Self

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PRO- LOGUE:

A Journey Into the Cosmic Self

"To adorn the body is to honour the spirit within."

This project began not just as an exploration of form and fabrication, but as a personal and spiritual pilgrimage. As a multidisciplinary designer rooted in visual communication and textile technology, my journey through Fabricademy became an invocation—to manifest the divine feminine through design, geometry, and ritual. The Goddess is not merely a jewelry line; it is a convergence of symbolism, storytelling, and sacred adornment. A reflection of the cosmic blueprint within us all.



Concept & Intention

At the heart of this project lies the Shri Yantra—an ancient diagram of interlocking triangles that symbolizes cosmic union. Comprising four upward-pointing (masculine/Shiva) and five downward-pointing (feminine/Shakti) triangles, this sacred geometry represents balance, manifestation, and spiritual ascent.



CHAPTER 02:

Research & References

2.1 About Shri Yantra

At its core, the Shri Yantra is a profound symbol of cosmic balance—a visual meditation on the harmony between opposites. The interlocking triangles represent Shiva (masculine) and Shakti (feminine), their union forming a complex geometry that embodies creation, dissolution, and rebirth. This interplay mirrors the duality within the universe: light and shadow, stillness and movement, structure and fluidity.

The precise, symmetrical lines suggest order, while the energetic flow within the form hints at divine chaos. The contrast between sharp angularity and circular enclosures, reflection and absorption, and the bindu (center) as stillness amidst complexity, makes the yantra not just a symbol but a living diagram of balance inviting the viewer to find unity within contrast, and peace within paradox.



CHAPTER 02:

Research & References

2.2 Material Exploration

The exploration of materials was deeply rooted in contrast and balance—hard versus soft, reflective versus matte, precision versus handcraft.

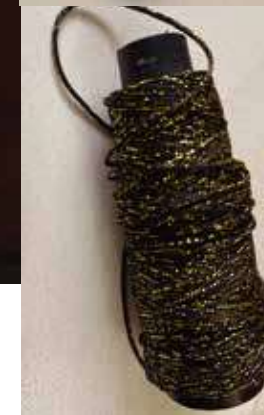
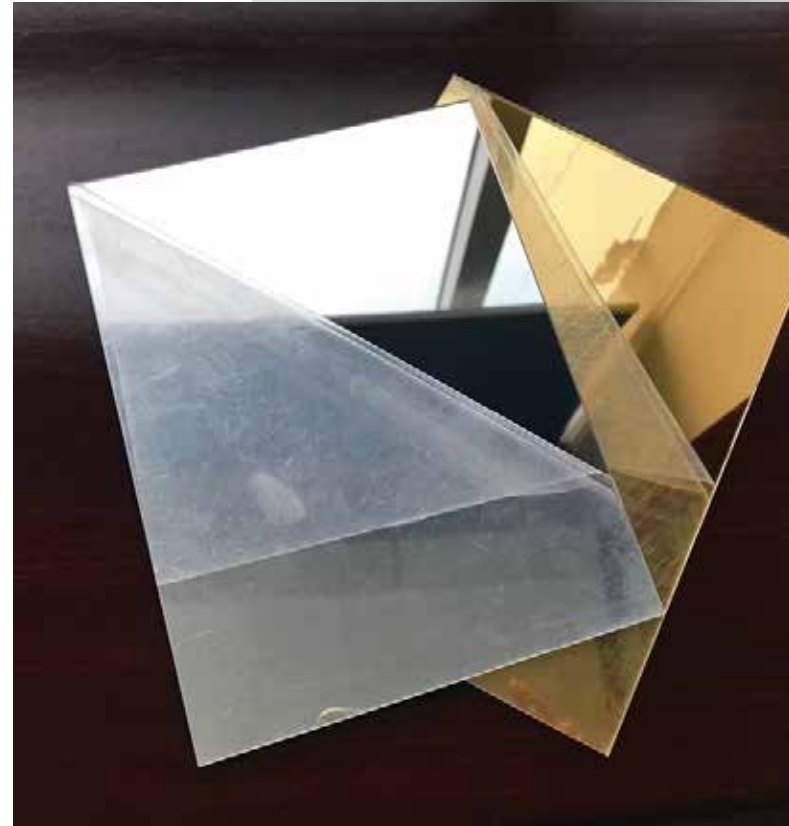
Key Materials

Reflective acrylics (gold, black mirror)

Black Felt

Various Threads

Borax Crystals



CHAPTER 03:

Design Development

3.1 Ideation & Sketches

The collection began with hand-drawn mandalas and conceptual diagrams of energy flows. These formed the basis of a layered modular design system—where each jewelry piece carried not only aesthetic value but also symbolic function.

Sketches were scanned and translated into digital designs using Adobe Illustrator, allowing for vector-based refinement of each motif.

The Shri Yantra was used as a central grid around which lotus petals, moons, and concentric rings were arranged.



CHAPTER 03:

Design Development

3.2 Prototyping & Trials

Prototyping started with paper models to test the sizes, proportions, and symmetry. These helped determine ergonomics and layering logic—especially for larger statement pieces like the mandala disc and the crescent neckpiece.

Trial cuts were made on scrap acrylic sheets before moving to final materials, allowing iterative refinement of structural elements and etching detail.



CHAPTER 03:

Design Development

3.3 Fabrication & Assembly

Being happy with the way all the prototypes turned out, the pieces were fabricated using the laser cutter at the Somaiya School of Design Fab Lab. The combination of laser-cut reflective acrylic with hand-embroidered felt created a duality—esthetic clarity with emotional warmth.

Manual assembly involved: Laser cutting the pieces. Each piece would be layered over either fabric or crystals.

Using black acrylic & gold and silver reflective acrylic sheets. I loved how beautifully and intricately the details of the design turned out.



CHAPTER 03:

Design Development

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Manual assembly involved: Detailed embroidery adding traditional craft using black and shimmer threads .

Embroidering these two pieces took a lot of days, for the border I used a running stitch and the crescent moon I used the back stitch.



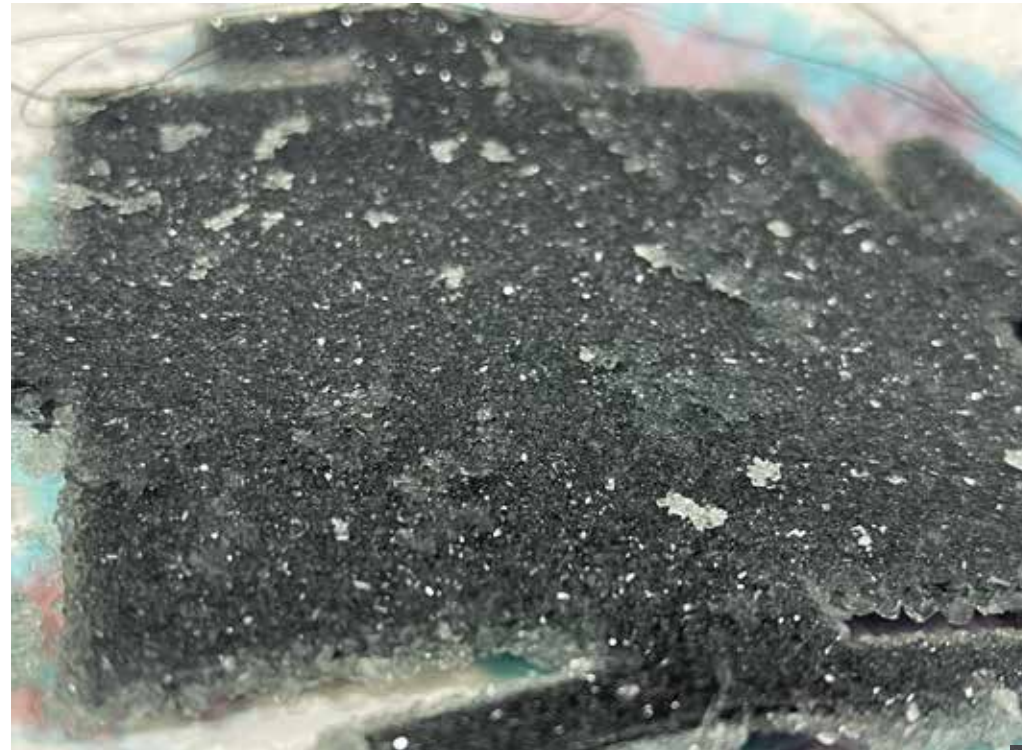
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Crystallisation was an interesting experiment as they did not turn out the way I wanted them too, however later thanks to my mom's brilliant idea I crushed the crystals that were hugely formed into powder and stuck it on the pieces I wanted crystals on, and later painted them with black nail paint to get the effect I was looking for.

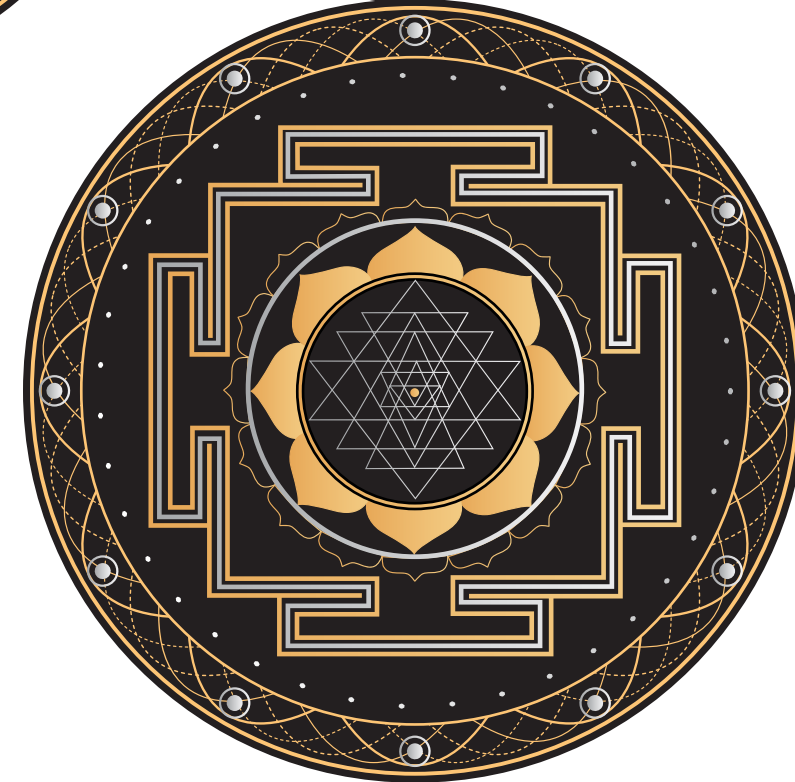
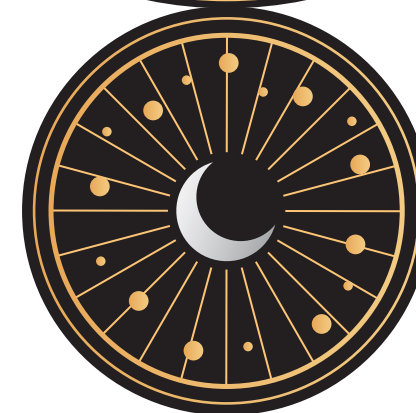
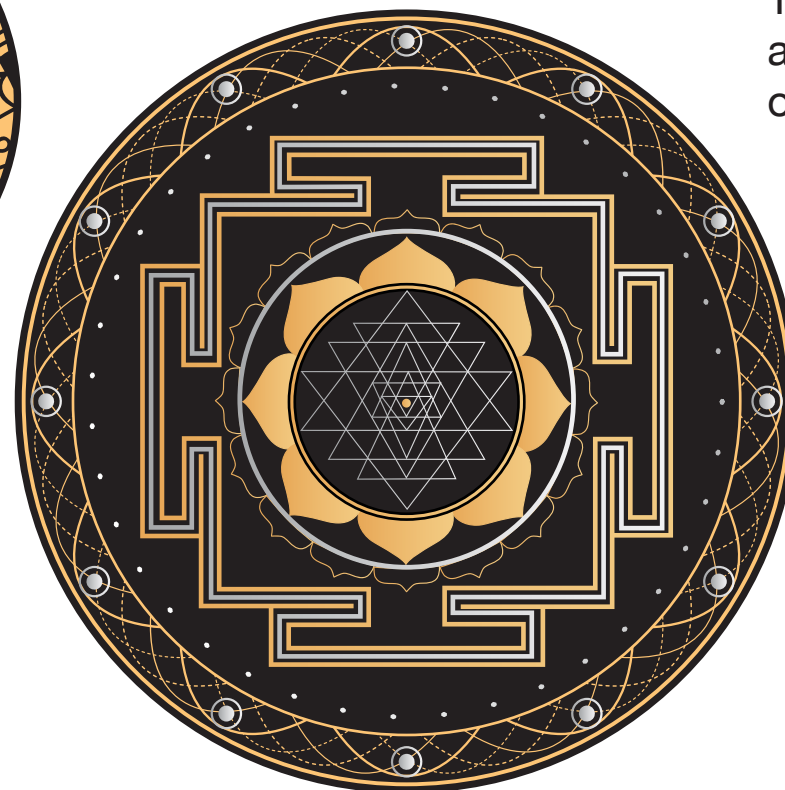
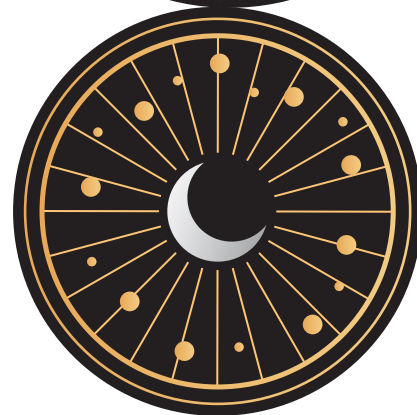


CHAPTER 03:

Design Development

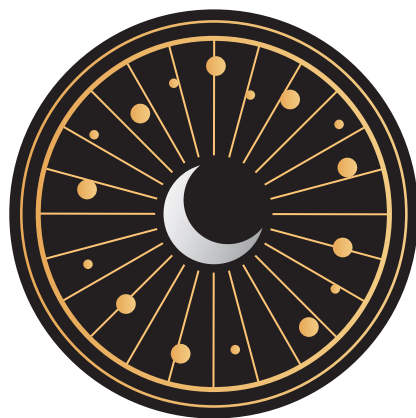
Each piece was constructed modularly, enabling flexibility in how they could be worn, styled, or connected.

The pieces can also be paired as per liking to create their own unique combination



*Wear it as
you like*

They can be styled individually



CHAPTER 04:

Making of the Goddess Jewellery

Key Pieces in the Collection

Crescent Moon: Black acrylic piece for the base, with the crescent moon embroidery in the middle & the beautifully laser cut reflective gold crescent moon stencil on the top, bordered with small golden beads

The Shri Yantra : The centerpiece— A black disc, layered with embroidery, crystalized pieces and reflective acrylic bringing the digital design to life with depth, texture and layers. Bodered with small golden beads

Moon Disc: The final piece with back acrylic, laid over with crystals, and reflective gold acrylic, symbolising the universe

Earrings : an additional accessory element that continues the mandala language, completing the ceremonial set.



CHAPTER 05:

Final Images



CHAPTER 05:

Final Images



CHAPTER 05:

Final Images



CHAPTER 06:

Reflections — The Inner Journey

5.1 Personal Reflection

Design, for me, has always been more than function or form—it's about meaning-making. The Goddess was not just a final project; it became a personal ceremony, a space to embody everything I had absorbed through the Fabricademy journey—material intelligence, cultural symbolism, digital craftsmanship, and narrative design.

This project helped me reconnect with ancestral practices of adornment, while pushing myself to experiment with technological tools I once felt intimidated by. It reaffirmed that softness and strength, intuition and precision, tradition and innovation—all can coexist in design if we listen closely.



Working with sacred geometry deepened my understanding of design as a language of balance. The repetitive practice of laser-cutting, hand-beading, layering and assembling became a meditative process—one where every act of making felt like a prayer.

More than anything, I realised this: ritual design is a genre I want to continue exploring—where every piece becomes a portal, an offering, a memory.

CHAPTER 07:

Final Notes

6.1 Learnings

Trusting the process and prototyping by hand is as vital as digital precision.

Working with symbolic intention elevates a design from decorative to transformative.

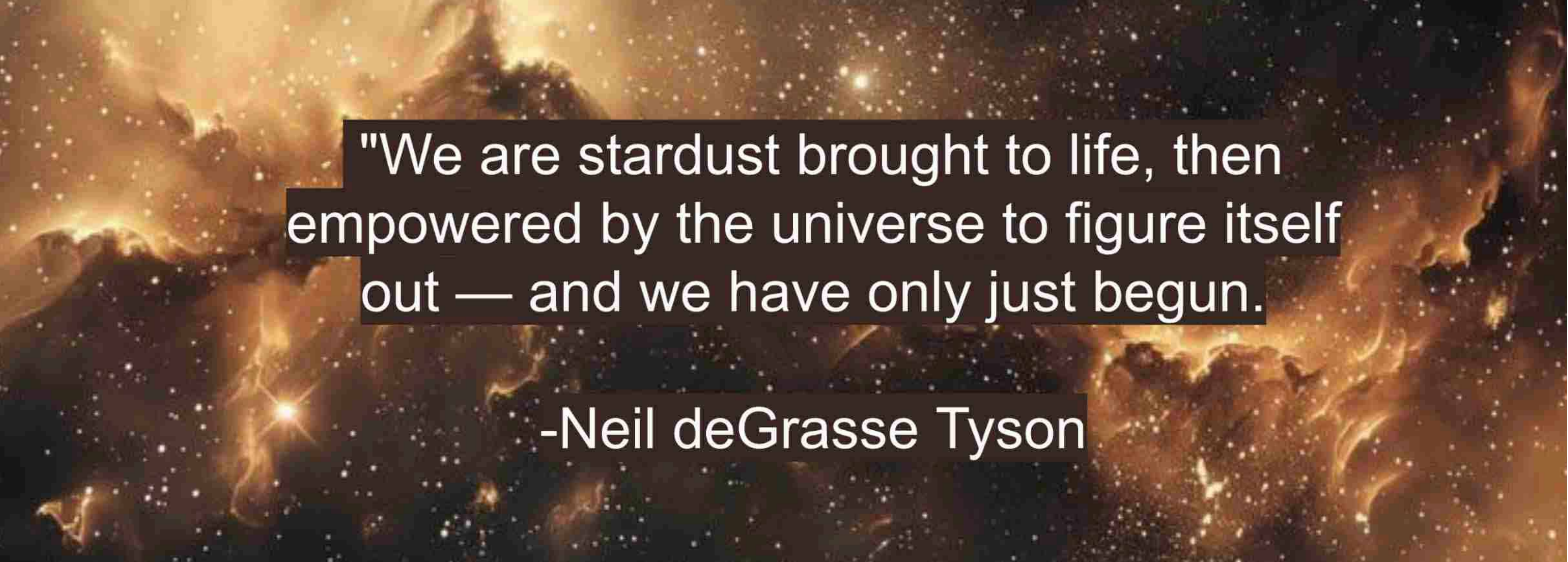
Every material has a voice; combining them is like composing music.

6.2 What's Next

The Goddess may be the end of this course, but it's the beginning of a larger inquiry into spiritual design practices. I intend to expand this into ritual objects, altars, and storytelling wearables—anchored in Indian symbolism and cosmic geometry.

This project has sparked ideas for future collections. Giving me the opportunity to blur the lines of digital and traditional fabrication





"We are stardust brought to life, then
empowered by the universe to figure itself
out — and we have only just begun.

-Neil deGrasse Tyson

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