

ROMANCING THE STONE

EDITION I | ADRISYA

2026

9 DESIGNERS, 9 STORIES, 1 VISION
DESIGN-LED STORIES FROM THE WORLD OF JEWELRY



ROMANCING THE STONE
EDITION I



www.adrisya.in

From the Editor

The Light that Finds the Stone

Edition 1 / Editor's Note

3:07 a.m, somewhere between a sleeping city and a glowing iPad.

I am writing this with Apple Pencil still warm, a cuff flecked with rose-gold gouache and the third cup of coffee turning cold, because that is where the truth lives: between the first brave stroke and the last doubtful one.

We call it a spark, but inspiration is a burglar.

It rifles through grandmother's jade drawer in Shanghai, the sapphire markets of Ratnapura, a Milan tram window at golden hour, or the echo of a subway turnstile in São Paulo that clicks like a clasp.

My job, as editor and illustrator, is to follow inspiration as it travels across time zones, and quickly turn it into something tangible, something the world can wear.

This issue is that journey, from first idea to finished piece.

Inside, award-winning designers open their sketchbooks, not their egos. You will see the pieces that stacked up trophies, but more importantly you will see the thinking that stacked up stones. You will watch each maker walk the tightrope we all share: turning a private flicker into a piece someone else can wear out the door. No heroes, no fairy dust, just the habits, missteps and micro-rituals that keep the bench, or tablet, lit long after the applause ends.

If you've ever stared at a blank screen and felt it stare back, consider this your permission slip. Draw the weird one, render the risky one, post the WIP that still has construction lines.

The sparkle is not the finish line; it is the receipt for efforts paid in full.

Keep the stylus charged, the coffee bitter and the sketchbook open to the ugliest layer first. Catch you under the desk-light, wherever on the planet that light may be.

 shabnam-bhojwani

 @romancingthestone

Editor, Illustrator, Forever-curious

Shabnam Bhojwani



Adrisya
By Shabnam Bhojwani
www.adrisya.in

Designed. Crafted. Personal.

In *this* Issue

“The Sparkle is *not* the finish line; it is the receipt for effort paid in full.”

An issue dedicated to award-winning jewelry designers, told through their process, risks, and creative courage.

Romancing the Stone is an open platform for designers who believe process matters as much as polish.



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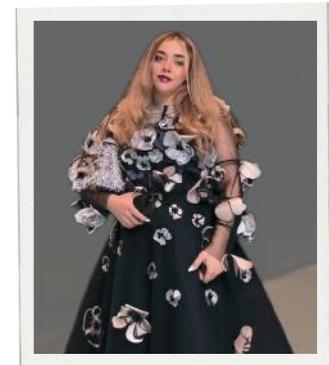
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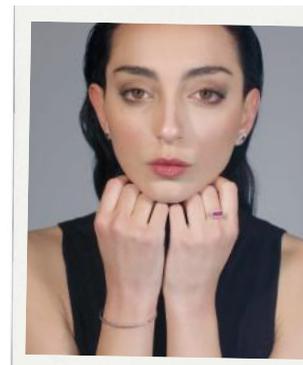
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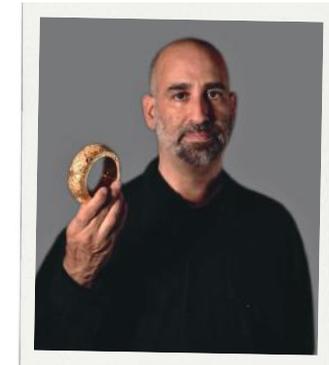
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Raluca Buzura

TORTOSA, SPAIN

Transforming Porcelain into
Wearable Art

In contemporary jewelry, where speed and surface often eclipse substance, Raluca Buzura works with intention, resistance, and time. Based in Tortosa, Spain, and trained in ceramics at the University of Art and Design in Cluj-Napoca, Buzura approaches jewelry not as ornament, but as presence, objects that enter a dialogue with the body rather than merely adorning it.

Her journey into jewelry was never premeditated. It emerged organically from an early fascination with installation art and fashion, disciplines that shaped her sensitivity to scale, movement, and spatial storytelling. Jewelry became the most intimate way to translate these ideas compressing architectural thinking into wearable forms meant to be worn, lived with, and felt.

A LANGUAGE OF IRREVERSIBILITY

At the core of Raluca's work lies ceramics, particularly porcelain, a material she is drawn to for its transformative and irreversible nature. Once fired, porcelain cannot return to its original state. This permanence resonates deeply with her artistic philosophy and becomes a recurring metaphor within her practice.

Her designs often contrast porcelain's apparent fragility with metal structures or textile elements, creating a dialogue between strength and delicacy.



@ralucabuzura | ralucabuzura.com

Here is a distinctly scenographic sensibility in her work, forms feel monumental despite their scale, shaped by movement and the way they inhabit the body. These are not passive objects; they alter posture, command attention, and turn the wearer into part of the composition.





WHEN THE BODY BECOMES THE STAGE

What truly distinguishes Raluca Buzura's practice is her ability to merge installation thinking with wearable form. Her background in ceramics continues to influence the way her jewelry interacts with the body. Pieces feel simultaneously intimate and commanding, like small-scale installations worn on the skin.

Movement, scale, and spatial awareness play a central role in her designs. Rather than decorating the wearer, her jewelry engages with presence, transforming the body into an active participant in the work itself.

AN INTERNATIONAL ARTISTIC VOICE

With over **15 years of experience in ceramic jewelry**, Raluca has exhibited extensively across international platforms. Her work has been presented at **AUTOR Contemporary Jewelry Fair** in Bucharest, **LOOT: MAD ABOUT JEWELRY** at the **Museum of Arts and Design in New York**, **SCHMUCK, Munich jewelry Week**, and **BIJOUX!** West Palm Beach in the United States. She has also held a notable solo exhibition, **Irreversible**, in Athens, and collaborated with the renowned Spanish porcelain brand **Lladró**.

Her creations have been widely published in leading international platforms including **New Necklaces** by Nicolas Estrada (cover feature), **Metalsmith Magazine**, and **Vogue Japan**. Her artistic excellence has been recognised through several international awards, including the **Joya Barcelona Award**, **International Design Award – Gold Medal**, **Wearable Art Museum Award**, and the **Milano Fashion & Jewels Award (2025)**.

PROCESS ROOTED IN EXPERIENCE

Raluca's design process begins not with sketches or materials, but with experience. An emotion, encounter, or moment leaves a lasting imprint, gradually transforming into an idea. Only when its impact persists does she consciously begin shaping it into an object.

Sketching follows as a means of clarifying visual language, before the long and meticulous ceramic process unfolds. Each piece passes through multiple stages modeling the original, mold-making, porcelain casting, polishing and glazing, high temperature firing at 1250°C, gold application, a second firing, and final assembly. Completing a single work can take over a month, making each piece a testament to patience, craftsmanship, and devotion.



Emotion, Energy, and *Connection*

When someone encounters Raluca Buzura's jewelry, she hopes they feel the energy and passion embedded in each piece. Her work is meant to inspire confidence, curiosity, and joy, to make the wearer feel seen, powerful, and expressive.

At the same time, she hopes her jewelry is cherished and cared for, almost as one would care for something alive. Each piece carries not just material value, but emotional investment, a quiet reminder of the time, intention, and devotion behind its making.

A PHILOSOPHY OF GIVING

Beyond the studio, Raluca is guided by a simple yet profound belief: giving shapes the world we want to live in. Whether through time, knowledge, or care, generosity, she believes, returns in unexpected and meaningful ways.

In every porcelain form she creates, Raluca Buzura continues to blur the boundaries between art and jewelry, object and emotion, inviting us to experience adornment not merely as beauty, but as story, presence, and transformation.

For now, she keeps firing generosity at 1250°C, proving that what begins as earth, water, and breath can end as confidence you can clasp around your neck, and never take off.

“Porcelain forgets it was ever clay.
I simply ask it to *dance with steel.*”



Sisi Huang

SHANGHAI, CHINA

PRESERVING NATURE, MEMORY, AND EMOTION

In a world increasingly shaped by speed and replication, HUASIMEI Jewelry stands as a quiet counterpoint, rooted in patience, emotion, and the enduring beauty of nature. Founded in 2015 by Sisi Huang and based in Shanghai, China, the brand is defined by handcrafted jewelry that preserves real flowers, plants, and deeply personal memories, transforming them into wearable keepsakes that carry time itself.

For Sisi Huang, jewelry is not simply adornment. It is language.

“The moment I realised I wanted to become a jewelry designer,” she reflects, “was when I understood that I could convey a story or an emotion through this medium.” Jewelry became, for her, the most intimate and poetic way to express what words often cannot, a gesture frozen in gold, silver, and petals.



Flying to Peace



huasimei2015

NATURE AS MATERIAL, EMOTION AS ORIGIN

HUASIMEI Jewelry draws its primary inspiration directly from the natural world. Real flowers, leaves, and plant forms are carefully preserved and paired with gold, silver, pearls, resin, and diamonds, resulting in pieces that feel both delicate and enduring. Each creation carries the unmistakable imprint of nature, its veins, textures, and organic irregularities ensuring that no two pieces are ever the same.

Emotion is always the starting point.

For Sisi, emotion acts as a switch, triggering imagination, guiding form, and shaping the final object. Empathy plays a central role in her creative growth, allowing her to sense the stories behind each commission and translate them into jewelry that holds meaning beyond aesthetics.

Among the brand's most intimate offerings are keepsake pieces, keepsake jewelry made from baby's first hair or mother's milk, works that carry memory, love, and time within them. These creations speak to HUASIMEI's core philosophy: jewelry as a vessel for life's most tender moments.

DESIGNING WITH AUTHENTICITY

Sisi Huang believes originality does not come from resisting influence, but from honesty. Personal style, she explains, emerges naturally when designers express their accumulated emotions, experiences, and aesthetics with sincerity. Trends may shift, but authenticity remains constant.

For emerging designers, her advice is clear: creativity must come first. Technical skill refines ideas, and market awareness shapes their reach, but it is creativity that gives work its soul. When nurtured carefully, personal vision has the power not only to follow trends, but to create them.

Daily creativity, for Sisi, begins with dialogue with nature, observing flowers, leaves, and trees with intention. Each element holds its own beauty, and within that observation lies endless inspiration.

“Emotion is the primary element for me when designing jewelry. It acts like a switch that triggers design imagination, bringing me endless creativity and inspiration.”

AN INTERNATIONAL DESIGN PRESENCE

HUASIMEI Jewelry's emotional depth and material innovation have earned Sisi Huang extensive recognition across international design, craft, and innovation platforms. Her work has been celebrated for its ability to bridge concept, craftsmanship, and commercial relevance.

Awards & Recognition

HUASIMEI Jewelry has received extensive international recognition across innovation, fine jewelry, and contemporary craft platforms. Sisi Huang's work has been honoured with the **INNODESIGN PRIZE Grand Prize**, multiple awards at the **China International Accessories Design Competition**, and distinctions at the International **Diamond Jewelry Design Competition**, where her designs were recognised for both artistic strength and commercial potential. Further accolades include honours from the **Shanghai International Handicraft Expo**, **Zhejiang Province Fashion Design Innovation Competition**, **Sands Art Design Competition in Singapore**, and **GIT's World Jewelry Design & Faceting Awards**, where she was named among the **Global Top 30**. Her work has also been repeatedly selected for major exhibitions, including the **Beijing International Jewelry Art Exhibition** and the **International Contemporary Jewelry and Art Design Biennale**.



JEWELRY THAT HOLDS LIFE

If HUASIMEI Jewelry had a personality, Sisi describes it as friendly, resilient, and eternal, much like nature itself. Each piece is designed not only to be worn, but to be kept, carrying warmth, memory, and emotional continuity through time.

And if she were not a jewelry designer?

Sisi smiles at the thought. She would be an astronaut, leaving Earth to observe its beauty from afar, experiencing the silence of space. It is a telling answer: even beyond jewelry, her curiosity remains rooted in perspective, wonder, and reverence for the world we inhabit.

Through HUASIMEI Jewelry, Sisi Huang continues to preserve fleeting beauty, capturing nature, memory, and emotion in forms that endure. Her work reminds us that jewelry can be more than decoration; it can be a moment, a story, and a feeling, held forever.

Q: What flips the switch for you creatively?

A: Emotion. It's like a direct line to imagination. I feel first, sketch second.

Q: When a piece begins, what arrives first: the concept or the carnation?

A: "Always the flower. I collect it, press it, dehydrate it, and only then decide what story it wants to wear.

Q: So what does that journey actually look like, start to finish?

A: It begins at dawn. I pick the flower, dry it in silica for seven days, vacuum-seal it in resin, trim it carefully with scalpels, then cast it in silver or gold. I polish until the bloom almost forgets it was ever alive.

Q: Your work moves between emotion and commerce. Which pieces are the most commercial, and which are the most sentimental?

A: Engagement sets with pressed forget-me-nots are the most commercial. Breast-milk pendants for new mothers are the most sentimental. Both, interestingly, sell out within hours.



@azzaalqubaisi

AZZA

Al Qubaisi

ABU DHABI, UAE

My belief is rooted in the words of Sheikh Zayed: "He who has no past has no present or future." This principle is part of my DNA and guides the way I approach my work.



Concept-driven and sculptural, Azza Al Qubaisi's jewelry draws its strength from cultural narrative rather than surface adornment.

Her work does not begin with decoration, nor does it seek to embellish for its own sake. Instead, it emerges from stories, personal, collective, and cultural, translated into form through metal, movement, and restraint.

Based in the UAE, Azza has become one of the most distinctive voices in contemporary Middle Eastern jewelry. Trained in product and jewelry design, her practice sits comfortably between disciplines: part object, part sculpture, part quiet statement. Each piece is designed not simply to be worn, but to hold meaning, to act as a carrier of memory, identity, and experience.

“WHEN JEWELRY CARRIES MEANING, IT LASTS BEYOND TRENDS.”

MEMORY CAST IN METAL

Azza's work is deeply rooted in heritage, particularly the cultural landscape of the UAE and the wider Arab world. Traditional symbols, architectural references, and materials drawn from local environments are reinterpreted through a contemporary lens. The result is jewelry that feels both grounded and forward-looking, recognisable in its references, yet unmistakably modern in form.

Rather than following trends, Azza allows concept to lead. Her designs often explore themes of belonging, femininity, resilience, and transformation. Negative space, repetition, and modular structures appear frequently, giving her work a sense of rhythm and quiet strength.

“I'm interested in how jewelry can communicate without being loud,” she has shared in past conversations. “How form alone can carry meaning.”

PROCESS BEFORE POLISH

Azza's design process is deliberate and research-led. Each collection begins with exploration, cultural study, material investigation, and conceptual mapping, before moving into sketching and prototyping. The making itself is an extension of thinking, where form evolves through testing and refinement rather than fixed outcomes.

Materials play a critical role. Metals are treated not as decorative surfaces but as structural elements, shaped to express tension, balance, and movement. Her pieces often blur the boundary between jewelry and small-scale sculpture, inviting the wearer into an active relationship with the object.

This approach has earned Azza international recognition, with her work exhibited globally and collected by institutions and private collectors alike. Her awards and accolades reflect not only technical excellence, but also the clarity of her conceptual voice.





“JEWELRY
DOES NOT NEED
TO SHOUT TO
BE HEARD.”

AWARDS & RECOGNITIONS

Azza Al Qubaisi's contribution to contemporary jewelry has been recognised both regionally and internationally. She is the recipient of the **British Council Young Cultural Entrepreneur Award** and the **Emirates Woman Award**, honours that acknowledge not only her design excellence but her role in shaping cultural dialogue through jewelry. She has also been named among **Forbes Middle East's "200 Most Powerful Arab Women,"** reflecting her influence beyond the studio.

Extending her commitment to the future of the discipline, Azza is the **founder of the Edda'a Award**, an initiative created to nurture creativity and innovation within jewelry design, supporting emerging voices and experimental practices across the region.

WEARING MEANING

Despite the sculptural nature of her work, wearability remains central. Azza designs with the body in mind, how a piece sits, moves, and responds to gesture. Jewelry becomes an extension of posture and presence rather than an external layer applied on top. A necklace follows the line of the collarbone; an earring shifts with the turn of the head. Nothing is static.

For Azza, the relationship between object and wearer is ongoing. Her pieces are completed through use, through repetition, movement, and lived experience. They are meant to be felt as much as seen.

The emotional response she seeks is subtle but lasting: awareness, connection, and a sense of personal resonance. Her jewelry does not demand attention. It waits.

ADVICE ROOTED IN INTEGRITY

For emerging designers, Azza consistently emphasises authenticity over imitation. Developing a personal language, she believes, requires patience, research, and the courage to trust one's own perspective, especially in a world saturated with imagery.

Her own journey reflects this belief: a commitment to slow growth, thoughtful practice, and design that remains anchored in purpose rather than trend.

A DISTINCT VOICE

In a global jewelry landscape often dominated by surface spectacle, Azza Al Qubaisi offers something quieter, and far more enduring. Her work reminds us that jewelry can be more than adornment. It can be narrative. It can be structure. It can be cultural memory shaped in metal. And in that space between object and meaning, Azza continues to shape a language that is unmistakably her own.

MICRO MATERIAL GLOSSARY

One Metals, Two Stories

One alloy alters colour through chemistry.
The other bonds gold through touch.



WHAT IS SHIBUICHI?

Shibuichi is a traditional Japanese metal alloy made from copper and silver. Its name means “one-quarter,” referring to its original silver content. Through careful heating and controlled patination, the surface develops soft greys and subtle tonal shifts, revealing quiet depth, restraint, and the beauty of time over shine.

Shibuichi patina reveals depth through oxidation, not polish.



WHAT IS KEUM-BOO?

Keum-Boo is a traditional Korean gilding technique in which thin sheets of pure gold are bonded to silver using heat and pressure. The gold fuses with the surface, becoming part of the metal itself. The result is a subtle contrast, warm gold against cool silver, shaped by precision, restraint, and cultural meaning.

Keum-Boo bonds gold through pressure, not solder.

Kinga Olah

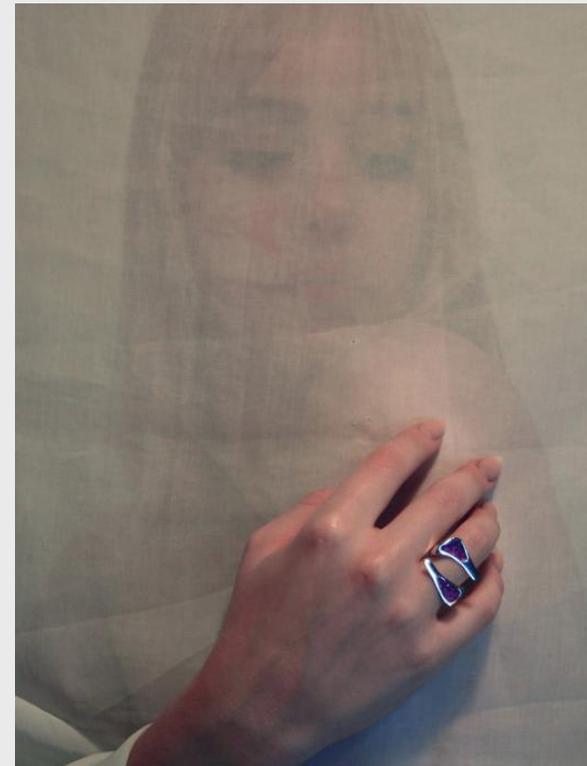
LONDON, UK



I'm interested in the silent language *of* touch

Kinga Olah designs jewelry to do more than decorate the body; she designs it to listen to it.

Trained first as a goldsmith in Budapest and later refined through academic study at the University of Hertfordshire and the Royal College of Art in London, Kinga brings over twenty-five years of technical mastery to a practice that feels anything but rigid. Her work sits at the intersection of traditional goldsmithing and contemporary, process-led making, precise, patient, and quietly radical.



THE SILENCE OF TOUCH

Kinga's pieces explore intimacy, how jewelry meets the body, responds to it, and sometimes even records it. Rings, brooches, and objects are conceived as small, lyrical witnesses: holding traces of gesture, pressure, absence, and return.

Working primarily with silver and gold, often paired with gemstones, she uses a distinctive, time-intensive technique that disrupts expectations. Stones are delicately crushed, stripped of their original form, then rebuilt into layered surfaces rich with texture and depth. What emerges is not destruction, but transformation, chaos resolved into something newly articulate.

————— ” —————
**“I don't see materials as passive,”
 Kinga explains.
 “Matter has its own agency.
 I meet it halfway.”**

This philosophy, rooted in curiosity, humility, and a fascination with the hidden layers of reality, guides her approach both at the bench and beyond it.

@kingola.jewellery | www.kingolajewellery.co.uk.

THINKING THROUGH MAKING

Kinga's design process resists linearity, unfolding instead as a quiet dialogue between emotion, body, and material. Her work is lyrical and deeply personal, conceived as a subtle record of presence. Each piece is designed to hold and transmit traces of individual bodies, gestures, and lived experience, becoming less an object and more a vessel.

She works primarily with one-off pieces and small series, allowing each creation to retain intimacy. This commitment to slowness is deliberate. Her practice is rooted in conscious, sustainable making, with recycled metals and ethically sourced materials chosen not as a statement, but as a responsibility, to the environment, to the material, and to the act of making.

Formally and materially, her work balances boldness with delicacy, sensitivity with unpredictability. Using a distinctive, time-intensive technique, Kinga delicately crushes gemstones, stripping them of their original form before reconstructing them into layered surfaces rich with texture and visual depth. What emerges evokes themes of chaos, transformation, and rebirth, disruption resolved through patience and care.

For Kinga, making is not the execution of an idea, but a way of thinking. Form evolves through touch, resistance, and response, allowing complex narratives to become wearable without losing their quiet power.

Recognition & Exhibitions

With her refined and understated aesthetic, Kinga's work has received significant international recognition, particularly within contemporary and conceptual jewelry circles.

Her jewelry has been exhibited at major platforms including:

- London Craft Week
- Venice Design Week
- Budapest Jewelry Week
- Romanian Jewelry Week
- IX Contemporary Goldsmithing Exhibition, National Museum of Decorative Arts, Madrid

Her awards include:

- Venice Design Week Award (2024)
- GC&DC Award for Conceptual jewelry, Goldsmiths' Craft & Design Council, London (2025)
- First Prize, Insight jewelry Competition, Budapest (2025)

Each recognition affirms a practice that values depth and process as much as refinement and precision.





ADVICE, GENTLY GIVEN

For emerging designers, Kinga's advice is grounded and generous:

“Remember that you are unique and unrepeatable, and so is your story. Don't try to imitate what already exists. Tell your own story, or at least one that truly matters to you.”

Observe the world with empathy and honesty. This synthesis is what allows a designer to make the invisible visible through a truly unique voice.

The most enduring advice she carries forward came as a simple reminder:

“Diverge before you converge.”

Stay open.

Explore longer.

Allow the unexpected to arrive before settling into form.

BEYOND THE BENCH

Beyond jewelry, Kinga's curiosity extends into quantum physics and philosophy, fields that reflect her belief in interconnectedness. She does not see the world as a collection of separate objects, but as a system of relationships constantly in dialogue.

“We don't just exist in the world,” she says.

“We emerge through our interactions with it.”

In her mindset, matter is not to be forced, but met halfway. Seeing herself as part of a shared process, she believes every substance has its own agency and voice. It is this sense of being 'part of the whole' that gives her work its quiet resonance: jewelry that does not demand attention, but rewards it.



A rata Fuchi

BORN IN JAPAN AND BASED IN FLORENCE

Forging Identity Through Intuition and Matter

In a Florence atelier scented with silver powder and espresso, Arata Fuchi fires emotion into metal, one intuition, one crucible, one irreversible moment at a time.

Arata Fuchi doesn't decorate, he declares. He declares freedom from corporate cost sheets, declares emotion before geometry, and declares that a piece of silver can, and should, make a stranger blink twice.

Born in Japan and based in Florence, the watch designer turned jeweler speaks in two visual dialects: the volcanic textures of his self-invented Pulverization technique and the whispered gold of ancient Keum-Boo. Both emerge from the same credo: trust your own sensibility. Trends, after all, are merely weather forecasts outside the studio door.

In a field increasingly shaped by speed and surface, Arata Fuchi works slowly, deliberately, and with resistance. Based in Florence, Italy, the Japanese contemporary jewelry artist approaches metal not as ornament, but as terrain, something to be shaped, eroded, and emotionally charged. His jewelry does not aim to decorate, it aims to declare.

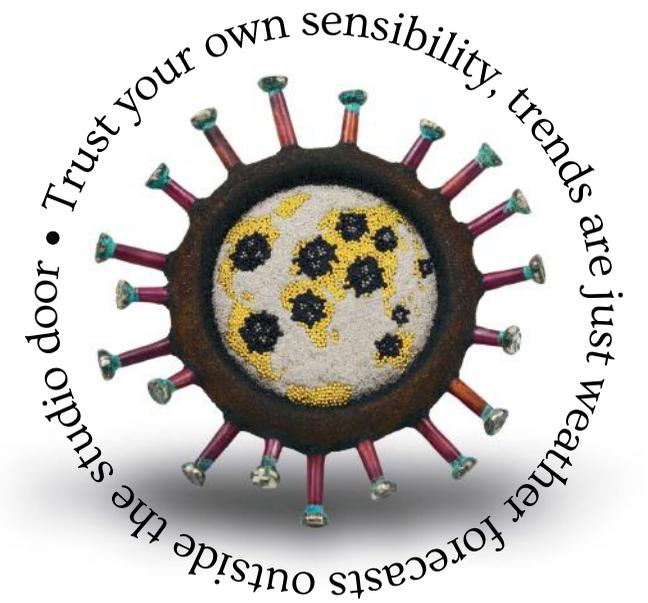
Fuchi's journey began in Tokyo, where he worked as a designer in the watch-manufacturing industry. Precision was non-negotiable. Identity, however, was. Corporate design sharpened his discipline but narrowed his voice, governed by cost, timelines, and predefined outcomes. Jewelry offered an alternative, a space where authorship could be reclaimed.

That realization led him to Florence, both a geographic and philosophical shift, where he chose to study jewelry making and commit fully to an independent practice. Here, freedom replaced formula.

EMOTION BEFORE FORM

For Arata Fuchi, emotion is not a by-product of design, it is the point of origin. Each piece begins with sensibility and feeling, sketched intuitively before materials or structure are resolved. Logic arrives later, always in service of instinct.

This approach anchors one of his core beliefs: identity must be protected. Fuchi does not follow trends. He trusts his own sensibilities, believing that authenticity only survives when designers remain faithful to their internal compass. In his studio, intuition leads and technique follows, never the reverse.



SILVER SNOW AT 900 °C

Fuchi's work exists in two distinct yet deeply connected visual languages.

The first is organic, raw, and emotionally charged, created through Pulverization, an original technique he developed himself. Silver powder is scattered onto a silver base and fixed through heat, forming textured, cratered surfaces that feel geological, scarred, and alive. These pieces appear shaped by pressure and time, more discovered than designed.



The second language is precise and architectural. Clean silver frameworks are accented with pure gold, revealing control, balance, and restraint. Though visually contrasting, both bodies of work share the same emotional core and material integrity. Together, they form a single identity expressed through different dialects.

Fuchi's use of Keum-Boo, an ancient Korean gilding technique, has been reinterpreted through his own pressure based method using 24-carat gold wire. His incorporation of Shibuichi, a traditional Japanese alloy, further embeds cultural memory into the metal itself, allowing surfaces to evolve through patina and time.

CRAFT AS DISCIPLINE, TECHNIQUE AS FREEDOM

Technical mastery, for Fuchi, is not optional, it is essential. Craft is what allows emotion to take form. Without it, intention remains abstract.

This belief informs the advice he offers to emerging designers: understand your natural inclinations. Identity often reveals itself through what comes instinctively, not what is consciously admired. Strong technique does not restrict imagination, it gives it structure and longevity.



THE POWER TO MOVE

When asked what he hopes people feel when encountering his jewelry, Fuchi recalls a formative moment, standing before a Picasso painting and being moved to tears. It was the first time he truly understood art. If his work evokes even a fraction of that emotion, he considers the piece complete.

Underlying this desire to move others is a quiet cultural pride. Fuchi acknowledges the influence of Japanese aesthetic sensibility, restraint, material respect, and emotional depth, on his way of seeing and making. It is not stated loudly, but it is always present.

Today, working from Florence, Arata Fuchi continues to treat jewelry as personal territory, where emotion precedes form, craft enables freedom, and identity is forged rather than borrowed. His work does not ask for quick understanding. It asks for pause, attention, and feeling.

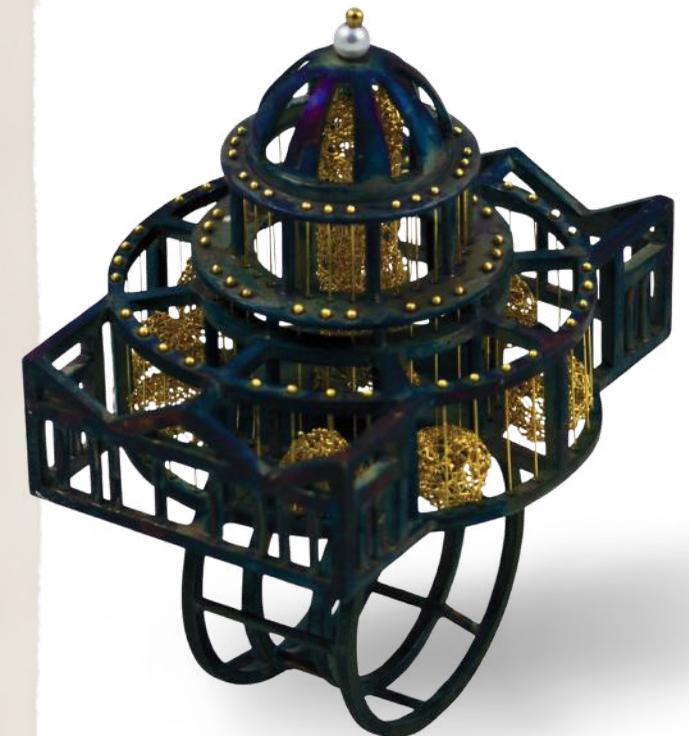
And in that stillness, metal remembers how to speak.



@aratafuchi

RECOGNITION AND PRESENCE

- Arata Fuchi's work has received international recognition, including:
- Selected Awards
- Premio Fondazione Cominelli, Special Mention
- In Fieri, Public Choice Award
- Premio Incinque Jewels, First Prize, Experimental Contemporary Jewelry
- His exhibitions span continents, positioning him firmly within the global contemporary jewelry discourse.



Afroz Iravani

DUBAI, UAE

Surrealism, Set to Wear



*"I take a story, a moment, a feeling,
and let it become form."*



@afrooziravani

Afroz Iravani designs jewelry the way some people keep journals, intuitively, emotionally, without apology. Her pieces don't explain themselves at first glance; they invite you in, then quietly rearrange your perspective.

Born in Iran and now based in Dubai, Afroz carries the rich cultural tapestry of both worlds into her designs. Trained as an architect, she mastered how structure defines space. Yet, it was jewelry that offered her the creative liberty architecture could not. While buildings must obey gravity, jewelry playfully teases it.

Her work leans into the surreal: unexpected silhouettes, tactile textures, shapes that feel half-remembered rather than fully planned. Fashion and modern aesthetics provide the rhythm, but imagination leads the choreography. Each piece feels personal, yet strangely familiar, like a dream you didn't know you remembered.

Afroz's process begins with full immersion. She dives deep into an idea, sketching freely, selecting materials intuitively, and allowing the piece to grow organically. Curiosity is her guiding star. Texture is her language.

Originality, she believes, isn't something you protect, it's something you trust.

That confidence wasn't always there. Early in her journey, external opinions weighed heavily. Self-doubt crept in. The turning point came when she chose to listen inwardly instead. "I learned to trust my vision. Once I did, everything transformed," she reflects.

The best advice she ever received still resonates: never give up and explore fearlessly. Creativity, she believes, is a journey where every detour adds depth. For students, her guidance is both generous and grounded: stay curious, experiment constantly, and trust your instincts.

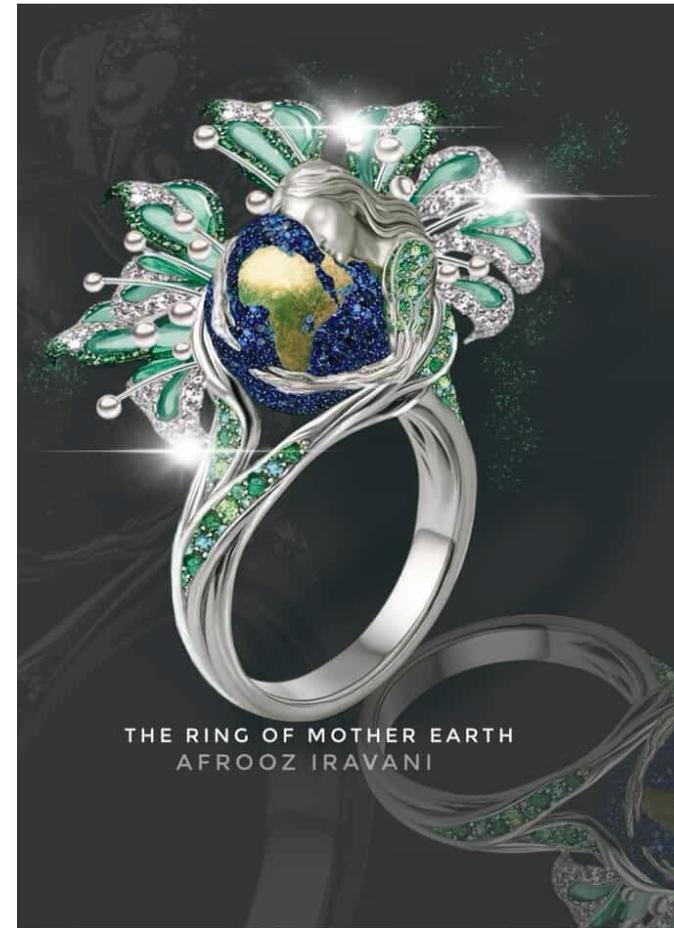
When asked who she dreams of designing for, the answer blends elegance with modern power: Queen Rania, Georgina, and Tiffany. Icons who understand that jewelry can speak softly yet powerfully.

And if she weren't a jewelry designer? "I'd be a chef or a food stylist, creating edible art," she smiles. Her jewelry already feels consumable in the best way, designed to be experienced, not just worn.

Her work doesn't follow trends. It creates worlds. Small ones. Surreal ones. The kind you carry with you.



**"I learned to *trust* my vision.
Once I did, everything *transformed*."**



Q: How do you stay original in a world full of trends and references?

A: I stay original by following curiosity. If I explore unusual forms and textures honestly, the work will always be mine.

Q: What advice would you give to students who want to develop their own style?

A: Experiment constantly and trust your instincts. Authenticity isn't found; it's built piece by piece.

Q: What's one mistake you made early in your career that others can avoid?

A: Early in my career, I let others' opinions affect me too much. I learned to trust my vision, and everything changed.

Awards & Recognition

- Winner, HRD Antwerp jewelry Design Award, 2025
- Winner, Italy jewelry Design Competition, 2023
- Finalist, IGI jewelry Design Competition, 2024
- Finalist, IGI jewelry Design Competition, 2025
- Winner, Wadaa Award, Season 2
- Finalist, Roma jewelry Week, Italy

Exhibitions & Participation

- Group Art Exhibition, University of Silesia, Faculty of Arts and Educational Sciences, Cieszyn, Poland
- Participant, Alreyhan Exhibition, Muscat

Carolina Maffei

TURIN, ITALY

Where Art Meets Interactivity



@mon_o_ju

Based in Turin but conceptually unbound by geography, Carolina Maffei designs jewelry that refuses to sit still. Under her label MONOJU, objects become questions, materials become language, and the act of wearing becomes an intimate exchange between maker and wearer.

“Only by doing do things take shape.”

Carolina Maffei does not design jewelry to be admired from a distance. She designs it to be touched, questioned, handled, almost answered.

Working under the name MONOJU, Maffei’s practice lives somewhere between object and experience. Her pieces are bold not just in scale or silhouette, but in the original sense of the word: courageous, decisive, unapologetically expressive. They ask something of the wearer. Attention. Curiosity. Participation.

“I’ve always loved art in all its forms,” she says. “Writing, drawing, photography, those were my first languages.” jewelry design arrived later, not as a detour, but as a convergence. A way to bring all those modes of expression into a single, wearable syntax.

Today, her work has appeared in curated exhibitions across Europe, from the Museum of Oriental Art in Turin to Venice Design Week, and most recently, selected for the X Contemporary Goldsmithing and Jewelry Exhibition in Madrid. Awards followed early on, but MONOJU has never felt driven by validation. It is driven by curiosity.

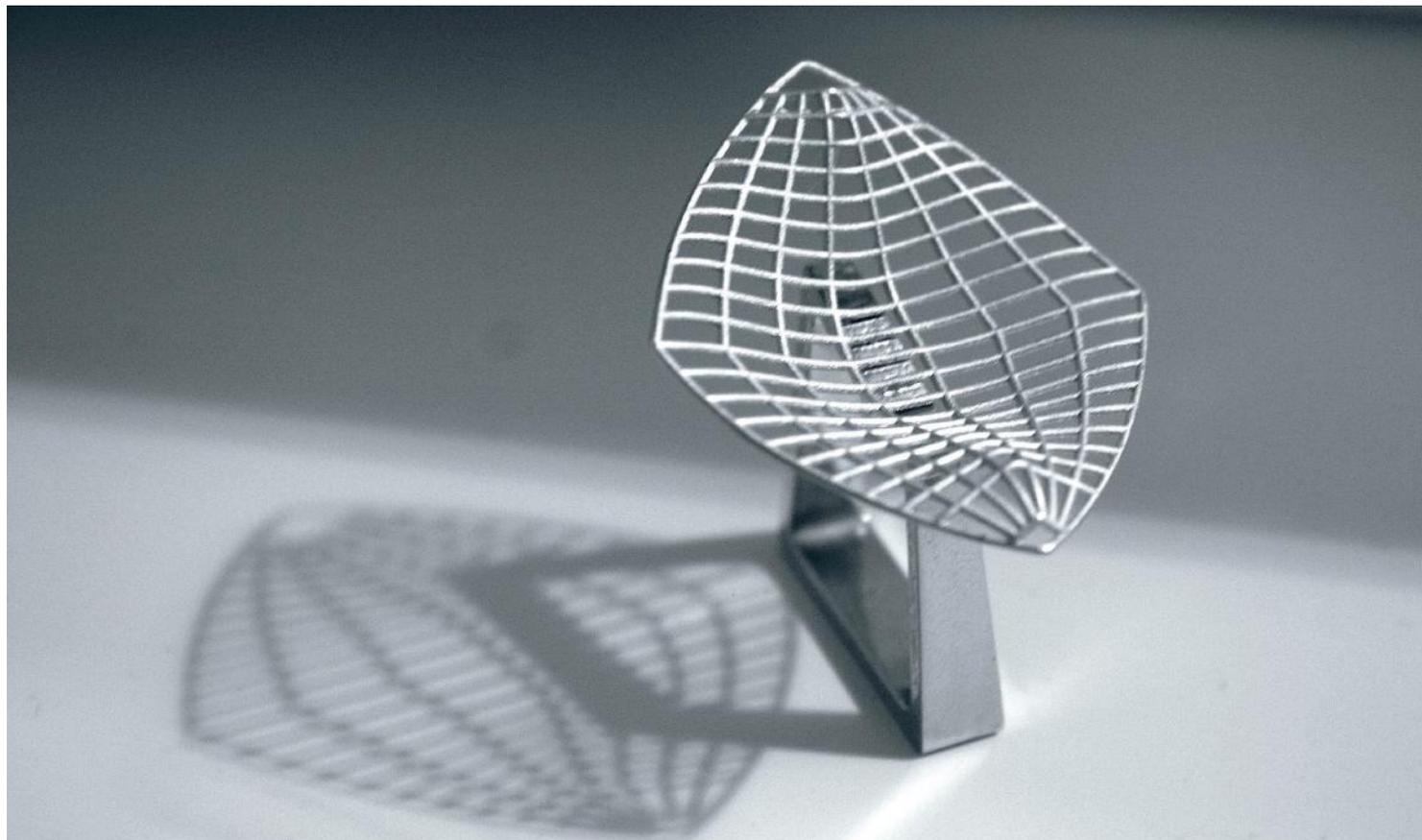
- 2026 “Sinestesie” at Windows of Fondazione Bevilacqua La Masa in Venice, Italy
- 2026 “X Contemporary Goldsmithing and Jewelry Curated Exhibition” by AdOc in Madrid, Spain
- 2025 “Sinestesie” at Venice Design Week in Venice, Italy
- 2017 “Lacche Contemporanee” at MAO (Museum of Oriental Art) in Turin, Italy
- 2018 “Turin Fashion Week” with IED (European Institute of Design) in Turin, Italy Awards
- 2018 “Audience Best Design Award” by Progold S.p.A in Valenza Italy

MATERIALS WITH A VOICE

Maffei’s materials list reads less like a traditional jeweller’s inventory and more like a field notebook: metals, shells, glass, flowers, organic elements, anything that catches her attention and shows expressive potential.

“I enjoy discovering materials,” she explains, “but also respecting their limitations.” The rules of matter are not obstacles; they are collaborators.

What makes MONOJU distinct is not just material experimentation, but interaction. These are pieces designed to be played with, moved, explored. jewelry as dialogue, not decoration.



FROM THOUGHT TO TOUCH

The part of the process Maffei loves most happens before anything is made. “The first phase, research and inspiration, is where I completely lose track of time,” she says. Words, images, colours, concepts accumulate until the object begins to appear almost on its own.

From there, the path splits.

Sometimes she draws, by hand or digitally. Sometimes she goes straight to wax, carving and modelling until the form demands to be cast. Other times, especially with unique materials like shells, she lets the material lead, constructing intuitively and responding to what emerges.

The manual phase, she admits, is the most demanding.

“Unexpected things happen all the time. But that’s also where surprises live.” A crack, a shift, a resistance can reroute the entire piece. Design, for her, is not about control, it’s about problem-solving in real time.

And then comes communication. Photography, styling, storytelling. Maffei shoots her own work, ensuring the final image speaks the same emotional language as the object itself.

ADVICE, EARNED THE HARD WAY

To students, Maffei’s advice is gentle but firm: be curious, especially beyond your own field. Write everything down. Follow ideas that feel strange or inconvenient. And if your mind won’t let you sleep, create.

Her greatest ambition is emotional transmission.

“I want people to feel what I felt while creating the piece.” Once, she recalls, someone close to her was deeply moved by her work. That moment remains her quiet benchmark of success.

If she weren’t a jewelry designer, Carolina Maffei would have become a veterinarian. Care, attention, sensitivity, it’s not a stretch.

In MONOJU, those same instincts take another form: objects that listen as much as they speak. jewelry that doesn’t end at the surface, but begins there.





Vinita Michael

Engineering You *Can* Wear

INDIA | DUBAI, UAE

Vinita Michael's relationship with jewelry began long before her first collection. Trained at the National Institute of Fashion Technology (NIFT), India, as a product designer specialising in jewelry and precious products, she entered the industry with a designer's eye and an engineer's discipline. Further gemological studies at the Gemological Institute of America (GIA), Carlsbad, deepened her understanding of materials, not just how they shine, but how they behave.

Her early career took her behind the scenes of some of India's most respected names, including the World Gold Council, Amrapali Jewels, and Ganjam, jewellers to the Maharajas of Mysore. These formative years grounded her in heritage, craftsmanship, and scale, while sharpening her awareness of what jewelry must do beyond looking beautiful.

In 2015, she launched her eponymous brand, Vinita Michael Jewel Craft, in Dubai.

DESIGN WITH INTENT

Vinita's jewelry is defined by clarity of purpose. Every piece begins with function: how it will sit on the body, how it will move, how it will feel after hours of wear. As a product designer, she places ergonomics at the centre of her practice, weight distribution, balance, and comfort are non-negotiable.

Her material palette reflects this precision. Gold and silver form the backbone of her collections, often paired with mixed media, Austrian crystals, and carefully chosen gemstones. These combinations allow her to explore contrast without excess, elegance without fragility.

“Comfort is what allows *confidence* to show,”

JEWELLERY THAT TRANSFORMS

One of Vinita’s most distinctive signatures is versatility. Many of her designs feature hidden mechanisms, detachable elements, or convertible structures, pieces that shift effortlessly from day to night, work to celebration.

This adaptability is intentional. Her clients are modern women balancing multiple roles, and her jewelry is designed to support that rhythm rather than interrupt it. The result is jewelry that evolves with the wearer, offering multiple expressions within a single piece.

She particularly enjoys seeing how clients reinterpret her designs, styling them in unexpected ways, layering them, or wearing them across occasions.

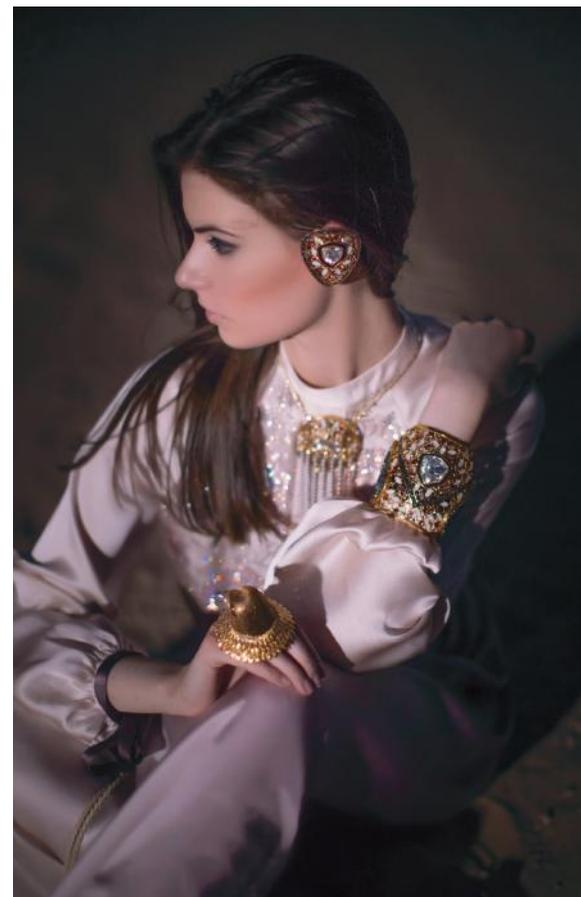
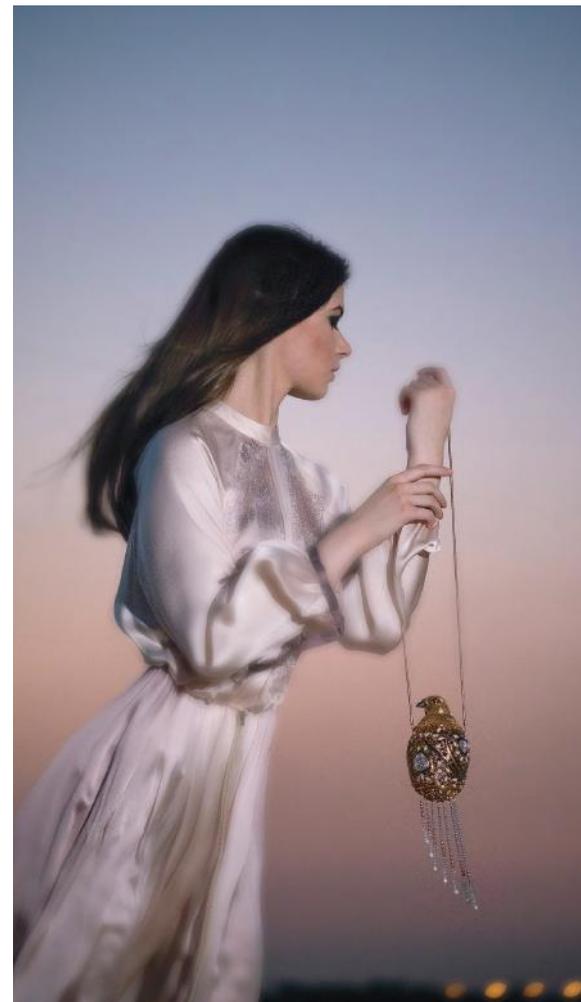
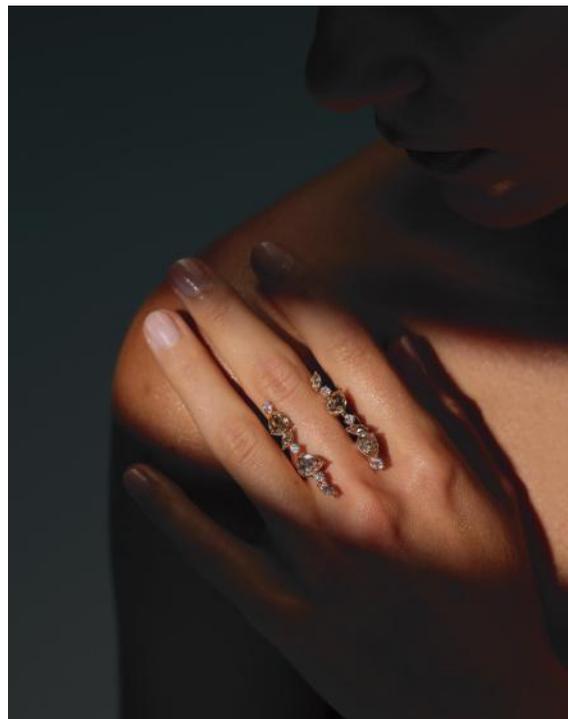
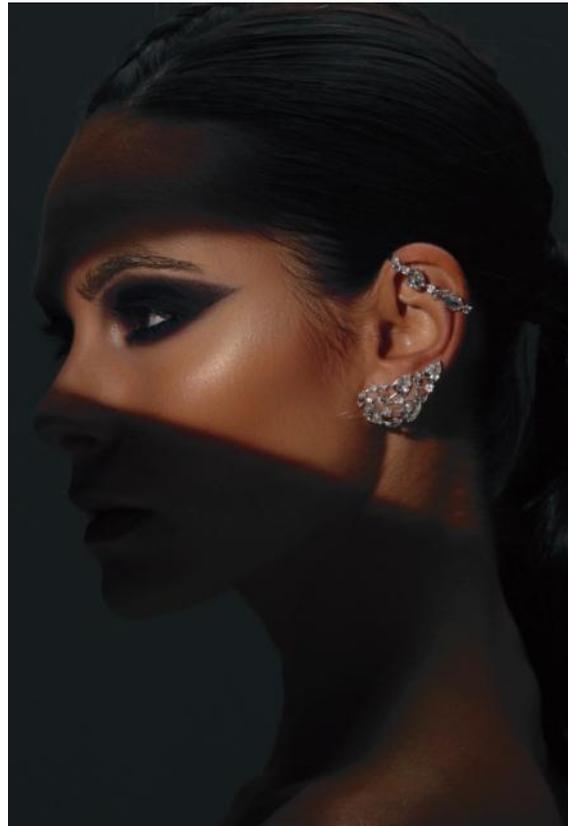
“That’s when I know the piece has found its life,” she reflects.

PROCESS OVER PERFECTION

For Vinita, process is both intuitive and methodical. Custom commissions often begin with emotion, a story, a milestone, a personal moment. before moving into gemstone selection, concept development, and sketching. Collections, on the other hand, demand a stronger narrative thread.

“If I don’t believe in the story, I can’t design it,” she says simply.

This balance between emotional starting points and disciplined execution defines her work. Nothing is rushed, and nothing is arbitrary.



RECOGNITION & REACH

- HRD Jewelry Design Award (HRD Antwerp, Belgium)
- Auditions Gold Jewelry Design Award (World Gold Council, India)
- Futuristic Jewelry Design Award (Dubai International Jewelry Week, UAE)
- Bridal Jewelry Design Award (Dubai International Jewelry Week, UAE)
- Middle East Entrepreneurship Award (SME District, Dubai, UAE)
- GCC’s 50 Women Leaders (Middle East Leadership Awards, Dubai, UAE)

Yet accolades remain secondary to impact. For Vinita, success is measured in longevity, pieces that remain relevant, wearable, and meaningful over time.

QUIET SOURCES OF INSPIRATION

Creativity finds her in the early hours of the day, often surrounded by nature. Mornings in her garden, moments of stillness, and time away from screens allow ideas to settle and take shape.

When asked what emotion she hopes her jewelry evokes, her answer is immediate:

Confidence. Empowerment. Ease.

THE CONSTANT

In an industry often driven by spectacle, Vinita Michael designs with restraint and intention. Her jewelry does not demand attention, it earns trust. Built to move, transform, and endure, each piece reflects a designer who understands that true luxury lies not in excess, but in thoughtful design that fits real life.



Alvaro Larrosa Furest

CÓRDOBA, SPAIN

30 Years, 5 Continents, 1 Bench

From Córdoba to five continents, Álvaro Larrosa Furest has spent over three decades turning love stories into sculptural statements. His jewelry is bold, architectural, and impossible to ignore, yet engineered to feel almost weightless. This is bridal jewelry stripped of sentimentality and rebuilt with intention, confidence, and surprise.

At fifteen, Álvaro Larrosa Furest walked away from the classroom and picked up a jeweller's pencil. It was not rebellion, it was instinct. Three decades later, that instinct has carried him through workshops, jewelry schools, and studios across London, Pforzheim, Hong Kong, Bangkok, Beirut, and Tokyo, leaving behind a trail of awards, clients, and quietly radical bridal pieces.

His first international recognition came early, Platinum Category Winner at the London jewelry Fair in 1998, but accolades were never the destination. Las Vegas Solidscape gold followed in 2018. An honorary recognition from the Córdoba Jewellers Association arrived in 2020. Each milestone confirmed what his work had already made clear: Álvaro designs with intention, not noise.

Today, his focus is almost singular. Brides. But not tradition.

"I work with people who want their story soldered into metal," he says.

Wedding bands engraved with GPS coordinates of first kisses. Engagement rings whose curves echo cathedral rose windows. Earrings that bloom like flowers yet carry the discipline of medieval Andalusian architecture. Gold, platinum, diamonds, and precious stones are his language, but meaning is his material.

Grounded by past failures and fuelled by long drives through Andalusia, where most new collections are born between kilometre markers, Álvaro keeps one obsession non-negotiable: the piece must look massive and feel weightless.

"Bold must never mean heavy. *That's my rule.*"



You visualize the finished piece before you start. Why does that matter?

Because it saves time, and fear. I see the end first. Then the work becomes engineering, not guessing.

Your designs are bold, almost XXL. What keeps them wearable?

Obsession. I remove weight gram by gram. The piece must look massive and feel light. If it doesn't float, it's not finished.

Process Over Perfection

Álvaro's process is unapologetically modern: idea, 3D design, prototype, repeat. Trial and error isn't failure, it's method.

"Perfection is dangerous," he says. "It stops you too early."

Rhino, ZBrush, 3D printers, and laser cutters are essential tools, but technology never replaces vision. His designs may be born digitally, but they are grounded in touch, balance, and restraint.

What mistake would you tell young designers to avoid?

"Don't work to achieve someone else's dream. If you don't chase your own, you'll end up building theirs."

What should beginners focus on first, creativity, skill, or trends?

Set a difficult goal. Easy ones arrive on their own.

Inspiration, Found in Motion

Some designers need silence. Álvaro needs movement.

"I'm most creative when I drive," he admits. Long Andalusian roads, sunlit and repetitive, are where ideas loosen their grip. By kilometre eighty, a flower has already become a structure. By the time he parks, it's waiting to be modelled.

If his jewelry had a dating profile, it would read:

"Flowers and sculptures. Big. Light. Impossible to ignore."

Dream client?

Rosalía tops his dream client list, and the emotion he wants every wearer to feel is simple: confidence and surprise.

Grounded by Failure, Not Fear

The most surreal moment in his studio?

"Finding a lost diamond on the floor," he says. A reminder that chaos and beauty often coexist.

And if gold ever disappeared?

"I'd design women's gala shoes," he smiles. "Another world of sculptural beauty and daring form."

For now, the sketches keep coming. The prototypes keep printing. And the burglar called inspiration is still being chased through every sun-lit corridor of Córdoba, one fearless stroke at a time.



"If you don't chase your dream, someone will pay you to chase theirs."

ROMANCING THE STONE

FROM THOUGHT TO FORM

At Adrisya, we don't begin with settings or stones. We begin with a vision, shared, considered, and gently coaxed into shape. Every piece starts with listening: to the hush behind the story, to the emotion the metal must carry, to the life the jewel is meant to walk beside.

Each collaboration is a quiet conversation. We hear what the piece wants to say, who it longs to become, how it should settle against the skin like a secret already known. Some arrive with images and whispered colours; others bring only a feeling, still gathering light. Both are enough, and both are held with care.

Together we translate that vision into weight, line, and movement. Curves soften, forms find balance, proportion arrives like the last note of a song. What begins as thought learns to breathe on the body, quietly confident, deeply personal.

Some stories start with a single sketch to test the water. Others grow into small, intentional collections, refined, resolved, and ready to meet the world. Whether one piece or many, the pace is deliberate, the process focused, the outcome built to outlast seasons.

We keep the circle small, so every idea unfolds without hurry and every detail is tended with intention rather than speed.

Book the free call. Bring mood words, reference photos, or just nerves, we'll supply the quiet and the pencil. If the quarter is already full, we'll save your place for the next. No pressure. Just coffee, clarity, and the kind of jewelry that remembers you were here.

Start the conversation → adrisya.in



“

Awards celebrate
outcomes.
Design is the discipline
that creates them.



Shabnam Bhojwani

Romancing the Stone is an open editorial platform for jewelry designers, thinkers, and makers who believe process matters as much as polish.

If you would like to be part of a future issue,
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