TPYOGRAFHY
DAY 2011
March 3 4 5
Poster Catalogue
The advent of printing has brought in the concept of typography in our minds. The diversity of Indian scripts has always thrown challenges to the type designer right from the 15th century when the first Tamil script was cast. Indian typography has a rich history and a promising future. The visual landscape in India is filled with individualistic, expressive typography, which in its true sense is typo (form)+graphic (writing). On the other hand, typography addresses the issue related to mass production in the changing technological context.

Typography Day started in 2008 and was hosted by the Industrial Design Centre at IIT Bombay. It included workshops and presentations on challenges faced during multilingual communication in India, standardization issues of various Indian language scripts in digital media and workshops on calligraphy. In 2009, this event was hosted at MAEER'S M.I.T Institute of Design, Pune with presentations mainly focusing on Experimental Typography and innovation in Indian Language Typography. Last year, Sir J.J. Institute of Applied Art in Mumbai hosted the event and the theme explored was 'Typography and Identity'. Typography day has almost become and annual event and this year it has been organized by National Institute of Design in collaboration with IDC (IIT Mumbai). The theme of this year's conference is 'Typography and Expression'.

As part of the 'Typography Day 2011' an international poster competition was organized on the theme of 'Expressing India through Typography.' The participants were expected to design a poster through the use of letterforms - Roman or any Indian Script. Calligraphically or digitally created letterforms or existing fonts, or a combination of these could also be used. The size of the poster was given as 420x600 mm, portrait or landscape format. This competition was open to students, faculty and professionals (Indian, non-resident Indians, as well as foreign citizens).

We received 258 entries from all parts of the world; a blind jury with members from different parts of India selected 24 best posters through an online process. The twenty-four posters that were selected by the jury are presented in this catalogue. We have also featured a few other jury selections apart from the co-winners.

We congratulate the co-winners and thank all the participants for taking part in the competition. We would also like to thank the jury members for taking out their valuable time and helping us with the selection process. We would also like to thank our print partners, Shreedhar Printers for producing this catalogue.

We hope you enjoy the diversity of our cultural expressions in this catalogue.

Immanuel Suresh
National Institute of Design (NID), Ahmedabad

Ravi Pooviah
Industrial Design Centre (IDC), IIT Bombay
The poster competition was organized on the theme of **Expressing India through Typography**. The participants were expected to design a poster through the use of only letterforms—Roman or any Indian script. Calligraphically or digitally created letterforms or existing fonts, or a combination of these could also be used. The size of the poster was given as 420x600 mm,
The poster competition was organized on the theme of Expressing India through Typography. The participants were expected to design a poster through the use of only letterforms—Roman or any Indian script. Any modifications could be made to these letterforms or existing fonts, or a combination of these could also be used. The size of the poster was given as 420x600 mm, portrait or landscape format. This competition was open to students, faculty and professionals (Indian, Non-resident Indians, as well as foreign citizens). The last day for submission of these entries was 10th January 2011. The top 24 entries with maximum votes were selected for free registration for Typography Day 2011, International Seminar and Workshops.
The Online Jury Panel

Anil Sinha, Principal Designer, Graphic Design, NID
Anil Sinha has over 25 years of experience in teaching colour and composition, elements of design, symbol design, space, form and structure and basic graphic design at NID. His areas of interest are graphics and communication system design, symbology and corporate image, exhibition event design, communication research, and packages design.

Girish Dalvi, Research Scholar, IDC
Girish Dalvi has completed his graduation in computer engineering, and his masters in new media design from NID. He is doing his Ph.D from IDC on the structural aspects of Devanagari typography.

G V Sreekumar, Associate Professor, IDC
Prof. G V Sreekumar is a member of faculty in visual communication and product design at the Industrial Design Centre, IIT Bombay. His fields of expertise are visual design, typography, publication design, magazine design and information graphics.

Immanuel Suresh, Principal Designer, Graphic Design, NID
Immanuel Suresh is a faculty member at NID and is currently handling courses like colour, drawing, nature and form, environmental perception, elements of design and conceptualisation, foundation, undergraduate and post graduate students. His other area of interest is narratives.

Ranjana Dani, Senior Faculty, MIT Institute of Design
Ranjana Dani is teaching at MIT Institute of Design, Pune as a Senior Faculty in the Graphic Design Department. Her fields of expertise are graphic design, visualization, advertising and marketing theory and branding and innovative strategy. She is also involved in painting as a professional artist and endeavors to develop artistic skills and a distinctive style.

Ravi Poovaiah, Professor, IDC
Professor Ravi Poovaiah is a member of faculty in visual communication and interaction design at the Industrial Design Centre, IIT Bombay. His current pedagogic, research and design interests are in areas related to collaborative learning environments, way finding systems, interaction devices, information visualisation, visual data bases, designing for children and in corporate strategy and retail design.
Rupesh Vyas, Associate Sr. Faculty, Graphic Design, NID

Santosh Kshirsagar, Faculty, Sir J. J. Institute of Applied Art
Santosh Kshirsagar has been teaching Devnagari calligraphy, typography and visual communication design for the last two decades. He has worked on type design for Microsoft (OTF for Windows XP) in Gujarati & Odiya scripts. He is currently pursuing his Ph.D. at IDC while continuing to conduct workshops and talks on Indian calligraphy across the world in countries like Germany, Belgium and Japan etc.

S M Shah, Former Faculty, Graphic Design, NID
S M Shah, one of the first faculty members at NID, taught for more than 30 years at the National Institute of Design with expertise in basic graphic design, photography, symbol design and composition. He also has a vast expertise in package design, exhibition design, textile print design colour and space form and structure.

Subrata Bhowmick, Design Guru
Subrata Bhowmick has worn many caps throughout his career as an art director, photographer, textile, poster, product and interior designer. He is one of India's leading graphic designers and is an alumnus of NID. For over four decades he has been inspiring generations of Indian designers.

Tarun Deep Girdher, Associate Sr. Faculty, Graphic Design, NID
Tarun Deep Girdher teaches typography, publication design, printing technology, visual narrative, systems design and elective based projects at NID. His areas of interest are behaviour change communication strategies for rural communities, inclusive design (design for disability), usability and information design, strategic project management, how learners’ learn, design education and pedagogy.

Dr. Tridha Gajjar, Faculty, Graphic Design, NID
Dr. Tridha Gajjar is teaching elements of composition, word and image, basic graphic design, colour and composition, visual narrative, advance graphic design, packaging design and printing technology at NID.
We received 258 entries from all parts of the world, and thank all the participants for taking part in the competition. We would also like to thank the jury members for taking out their valuable time and helping us with the selection process. The selection of the posters was done through an online anonymous voting system. The posters with maximum votes were declared winners.

The 24 co-winners have won a free registration for the two day seminar and the workshops at National Institute of Design.

This catalogue of posters is a documentation of expressions of creative minds and we hope that it contributes towards paving a way for more such efforts in the future.
Co-Winners
I have created a calligraphic interpretation of Swatantryam based on the Malayalam script. The text is set in Palatino, a typeface designed by Hermann Zapf in 1947—the year India gained independence from the British Empire—and released by Linotype in 1948. The celebration of freedom of expression and nuances of individuality in the ways life in India expresses itself.

lib·er·ty (noun) Liberty is that seemingly utopian state of affairs, thanks to remembered and otherwise martyrs as well as men of ink, letters, arms, and the aversion to arms, Indians as a society have come to enjoy, garnished in our everyday lives.
In every Indian household, jalebis have been a source of pleasure and good fortune. It uplifts the spirits and makes the dessert eating experience truly blissful. The forms created are usually circular and give an interesting eye movement. In this poster I have experimented with the form of the jalebi to create the letters ‘TYPO’. The colours of orange and green bring forth an Indian theme to the celebration of letters that we often neglect to notice in the world around us.
The black and yellow that catches everyone’s attention on the roads. The transport for the common man. The humble vehicle with street smart wisdom. A public transport that everyone loves. Zipping past the crowded streets and the chaos. Travelling through the hustling, bustling lanes of the country. The unforgettable reckless ride that truly defines the ultimate desi experience. The incredible madness. The autorickshaw. India.
The Indian civilization is rich, diverse, unique and known for its strong cultural values. In my poster, I have used a turban, a tikka and a moustache to show Indian culture through typography. The bright colours are reminiscent of the hues found in this country. The image is made up of words like 'rich values', 'tradition', and 'culture' that are qualities strongly planted in the Indian consciousness.
I designed a font inspired by traditional Indian art of Kundankari jewellery—that contains embellished pearls and precious stones held in a frame of gold string. Introduced by Mughals, this art form is still prevalent in the states of Rajasthan and Gujarat.

I was inspired by Kundankari as I felt it had more potential to create a font than the other types of jewellery. This was based on the fact that the basic structural frame of this art of jewellery making was very helpful to create the basic grid for font designing.

Ashish Ashok
Kalpund
INDIAN CLASSICAL DANCE

KATHAKALI

Kathakali is a unique dance-drama form of classical Indian dance-drama. It is known for its attractive make-up, gestures, distinct body movements and its rich music and dance. The makeup is highly stylized and the costumes are highly elaborate. The dance movements are derived from the dramas of the Sanskrit dramatists. Kathakali is a living tradition and has developed over the centuries and has evolved over a period of several centuries.

Origin
Kathakali originated from a precursor dance-drama form called Ramanattam. It was a form of folk drama. It was also known as Krishnanattam. Kathakali was developed to be an elaborate form of dance-drama. It is a form of traditional dance-drama that combines music, dance, and drama.

Augustyanaag Jadhav
In India there is unity in diversity. People of different races and religions live together in harmony and celebrate various festivals with each other. During such festivals, Indian women deck themselves up in jewellery to look more beautiful.

Since the celebration of Indian festivals is a big part of Indian culture and jewellery is an important part of such festivals, I manipulated traditional Indian jewellery in my poster to assume the form of various letters of different languages.
Despite the vernacular diversity of the country, different cultures and communities are able to coexist in perfect harmony. Hence not only has light been thrown on the vernacular bar of the rupee note but the visual also shows that despite it being a collage of typography made up of Rs. 10, 20, 50, 100, 500, and 1000, the elements can be put together to form an aesthetic design and that's what portrays India's beauty despite it being so socially diverse.
India is simply India—nothing can come close to what it can offer to anyone in terms of a home, happiness, culture, spiritual values and morals. It is the land where the oldest religion originated, and to this day holds its strong position. India is a vessel of vast cultures and religions.

It is an opportunity to live together and learn from one another. It is a place where people worship animals, and treat stones as a source of energy. India is one of the oldest civilizations and yet the youngest. It is nature’s maternal love bestowed upon us. It is not the land to write about, it is a land to live in. Nowhere on Earth does humanity present itself in such a creative burst of culture and religions, races and castes, variety of art, languages, spirituality and faith which are so pure. With this as my inspiration, I have created an image of the components of Indian characteristics, which after filtering, all boil down to one thing—India.
Our poster is a re-imagining of Malayalam and Tamil letterforms as hieroglyphs for a cultural commentary with a comedic value. The fonts used are Archer, Salilam, Jwala, and InaiMathi.

The Joint Family
Divya & Pavithra
आई means Mother in Marathi language. Also, letter ‘I’ phonetically is similar to आई. The red bindu corresponds to the element of feminine energy one inherits from one’s mother. This poster is an outcome of giving visual expression to “Mother India” and the words quoted by foreigners who also connect with India similarly.
The visual speaks about the culture and the diversity of India. The word India is shown through different hand gestures i.e mudras of various dance form such as Bharatnatam, Kathak, Oddisi, Mohinihaatam, and Kathakali.

Kushal Birari
India, an amalgamation of varied cultures. The myriad colours of India exudes a feeling of festivity all around.

I have taken Ashok chakra as my inspiration. It is at the center of the white is the wheel of the law of dharma. Truth or Satya and Dharma or Virtue are the controlling principles of those who work under the tricolour. The wheel symbolizes motion and there is life in every movement. The wheel represents the dynamism of a peaceful change. In this poster, I have tried to depict the lingual diversity of India in the Ashok Chakra which aptly epitomises India.

The white colour chosen for the background is light, the path of truth which the father of this nation led in India. It also reveals the virtue of balance, wherein the white balances the vibrant and diversified nature of the languages in India. Such is the beauty of Indian languages that they are always in harmony with one another.
India has myriad languages as well as scripts, which are in use even today, which makes India stand apart from the world. Each and every language and script have its own grammar and system, which make them perfect. So every script have its own typographical tradition, which makes India, typographically rich. Though India has numerous scripts, they all are phonetic scripts, so whatever we pronounce is what we write. Hence this helps when we deal with multiple languages. So we can write anything and everything, what can be spoken, without even changing its meaning and pronunciation. Because they are systematically arranged in vowel, consonants, and conjunctions.

Here, word ‘AKSHAR’, can be written in any Indian language without changing its meaning as well as its pronunciation. AKSHAR means something imperishable and something that pleases your vision.

Manish D Patil
Truck Art is the most common art to convey the traditional sentiments of any region across the globe particularly in Asian sub-continent. In India, we can find trucks painted with bright striking colours in astonishing patterns along with funny couplets written at the rear. It conveys the merry moods of drivers who toil hard in adverse conditions.

Talking about the couplets that carry different messages, some are purposeful and others are just to tease. But these become interesting modes of communication with the rural and urban masses. Whenever I follow any carrier I look for the lines written and enjoy the innovation of the composer. In the same spirit a couple of them hang a few oddities like shoes, parandi, masks and other interesting objects to thwart the evil eye which carry the message effectively.
‘AKSHAR’ means the ‘WORD’ in English, with a Sanskrit etymology. It is a historical Indo-Aryan language and the primary liturgical language of Hinduism and Buddhism. It is written in the ‘DEVNAGRI’ script (pronounced Devanāgarī—compound of ‘Deva’ (देव) the half-human/demi-divine and ‘nágari’ (नागरी) literally ‘to talk’ or—dialect: ‘A dialect of Devas’) also called Nagari (Nāgari, the name of its parent writing system).

“KSHAR” means the thing that can be end, destroyable, mortal. Thus “AKSHAR” means things that never end. It reflects immortality and infinity.
In my recent introduction to the world of typography, it’s basic concepts and more specially letter design as a student, I have been left amazed at it’s potential. And by having the opportunity to deal with both Latin and Devnagari scripts, I made a valuable discovery.

The number of structural classifications required to design a Devanagari letter set is at least two times that required for a Latin one. This meant that not only Devanagari as a script, is way more complex in theory but it also reflects our ‘type’ of thinking to some extent. This complexity and variety in Indian culture coupled together makes for an unending list of possibilities in type study. My poster represents these two ideas of India—Complexity + Variety. The images used in the background are from our class documentation of hand drawn local letterforms to sensitize us to the beauty and abundance of them in our surroundings. I wish to highlight, how we interpret our letterforms reflects the fascinating complexity and variety of Indians.
The Vedic Hymns and Mantras, or mystical syllables, are forming the backbone of our holy worship. The recitation of the Hymns and Mantras are sometimes accompanied by hand gestures and movements. These hand gestures are called ‘Mudras’.

The letterforms have been created by taking inspiration from these Mudras. The Mudras form an essential part of our folk culture. The Mudras, performed along with the Mantras or mystical syllables, combine elegance with mysticism. They purify, energize and divinize the ‘soul’ of a spiritual aspirant in a similar way, as the recitation of Mantras. ‘Alta’: The red coloured liquid put on hands is exclusively a part of the classical dance forms of India.

India is not just a place for its people, it’s there soul, without which they are incomplete.
The lemon and Red chillies portray the Indian culture. These combinations are used as hangings from the balcony all over India to get rid of evil spirits like the firewall. This practice is similar all over India. This makes the Indian tradition versatile and marks an identity.

The poster portrays the same through the combinations used to communicate the best using the typographical elements which can be easily understood.

I concentrated on the form of the chillies and lemon to give a better impact and communicate the message.
Thali is also known as ‘Kansa Thali,’ made of brass. India is well known for its hospitality. Only in India people carve their names to keep the identity. This is due to the tradition of sharing food with each other and offering help to neighbours when they need something.

The design is made with the help of Indian fonts which are shown separated from each other. In India, very few people are aware about the rich languages that this Nation offers except their mother tongue. English is the most widely used language for communication. So to make the people aware about the wide array of languages in India and to combine it altogether, Typography Day 2011 is here.
Kutchi embroidery is unique to Gujarat, India. Woven silk thread represents the complexity of Indian culture and tradition. An exquisite and intricate way to put a piece of art together.

Hand crafted, it shows how hardworking Indians are giving a traditional touch to the poster.

Umang Pankaj Dedhia
I’m most comfortable talking in my mother tongue - Malayalam. It is what comes most naturally to me, and what endears me to my family, my home and my land. I found that a song used in an ad by Malayalam Manorama publications echoed the same thought.

The song gives one’s language the status of the mother. I have used the letters “അ” (pronounced “a”) and “മ്മ” (pronounced “m:a”) from the Malayalam script to create the form of a mother and a child. When “അ” and “മ്മ” come together they form the word “അമ്മ” (pronounced “amma”)- which means mother in Malayalam.

Since, now I live far away from Kerala I was deeply touched by the words of the song, and truly understood how language plays a part in preserving my memories of home and homeland.
India is what it is today because of all the effort and life put in by the fellow Indian men. Indians are huge fans of movies and cricket. When it comes to movies India offers a wide variety of themes from exciting Bollywood to more Art Films. Anything remotely attached with movies is an instant hit.

A movie is an inspiration, is education, is a lesson, a trend and so much more! India holds a record for the maximum number of releases in a year which was around 1000! Movies are a part of each language and culture.

This poster shows the diversity and the intensity to which a movie seeps in. Also the timeless elegance of certain beautiful Indian films is also highlighted. Movies are an inseperable part of India.
India is rich and diverse. Hence, it is unique in its very own way. India is a multi cultured country. One can find diversity in Indian food. The food available is as diverse as its culture, its racial culture, its geography and its climate.

India’s languages, religion, dance, music, architecture, food and customs differ from place to place. Expressing India through typography is a challenging task. I have used three different aspects of India to express it i.e cultures, languages, and food. People of different religions stay together in India, as a result India has diverse in its cultures. I have showed different cultures in India symbolically. People in India speak different languages. Thus, I have tried to show different languages in India typographically. Lastly I have shown food culture of India through typography.

Vinita Kokate
Ishita
Panchal

Venue: National Institute of Design,
Ahemdabad.
Date: 3rd to 5th March, 2011.

Kalpesh
Gosavi
Madhurika Shende

Manish D Patil
About time the *lomdis* and the *naris* started jumping.
Swapna
Krishnan

Ushma
Shah

Desh Ek, Bhasha Anek
National Institute of Design (NID) is internationally acclaimed as one of the foremost multi-disciplinary institutions in the field of design education and research. With multiple campuses at Ahmedabad, Bengaluru and Gandhinagar, NID offers Undergraduate programme and post graduate programmes in as many as 17 different design domains. The Business Week, USA has listed NID as one of the top 25 European & Asian programmes in the world. The institute functions as an autonomous body under the department of Industrial Policy & Promotion, Ministry of Commerce & Industry, Government of India. NID is recognised by the Dept. of Scientific & Industrial Research (DSIR) under Ministry of Science & Technology, Government of India, as a scientific and industrial design research organisation.

The National Institute of Design (NID) is one of the foremost multi-disciplinary institutions in the field of design education and research. NID offers professional education programmes at Undergraduate and Post Graduate level with five faculty streams and 17 diverse design domains. Graphic design is one of the initial disciplines that were started at NID. Design schools like Ulm and Basel have influenced it. Many renowned graphic designers from the institute’s founding time have been associated with the department. These include the likes of Frutiger, Hoffman and Weingard etc. The graphic design department has been a pioneer in branding and corporate identity. Indian Airlines, State Bank of India, Hindustan Lever have been some of the benchmarks in identity and logo design and have become iconic in present times.

NID has also been at the forefront in use of multi-lingual scripts for its designs. Since it’s beginning the graphic design department has been well equipped, complete with it’s own set of offset and letterpress machines. With changing times, the students of graphic design at NID have been able to mould themselves seamlessly with the current worldwide trends in this field. Students have adapted to modern technologies and have now progressed towards moving images type design design etc.

NID has established exchange programmes and ongoing pedagogic relationships with 35 overseas institutions. NID has also been playing a significant role in promoting design.

www.nid.edu
IDC(IIT-B)(IDC) at the Indian Institute of Technology (IIT Bombay) offers an excellent environment for academics, research and applications in the field of design.

IDC is one of India’s premiere and earliest (1979) design schools. Being strategically located in the country’s commerce and industry capital, viz., Mumbai has given it a factor of serendipity, allowing IDC’s faculty and students to actively partner their ideas with the industry. As part of parent institution IITB, IDC is seen as a technology-design stop for multinationals such as MicroSoft Corporation and MicroSoft Research (MSR), Motorola Corporation and Motorola Research India Lab, Honeywell Corporation, Veritas, Human factors International, Verizone, etc., as well as similar companies in India such as Infosys, TCS, Wipro, Rediff, Mindtree, Mahindra, Tata Motors, Godrej, Crompton and Greaves and such.

IDC has academic programs in the areas of Industrial Design, Visual Communication, Animation and Interaction Design. The education programme at IDC is a unique mix of pedagogic experimentation with pragmatic design approach and blends hard-core problem solving with design research. New thoughts, philosophies and research into several aspects of design are experimented and integrated to have continuous revitalization of the academic programmes at IDC. The centre interacts with industries and institutions for promotion and awareness of design. These are in the form of organising seminars, conducting short term courses and workshops. In the area of design practice, IDC offers design consultancy and advisory services to industries and other organisations.

http://www.idc.iitb.ac.in/
This booklet contains award winning and selected entries of the poster competition on the theme of, Expressing India through Typography) conducted as a part of the Typography Day 2011 conference held at the Paldi campus of the National Institute of Design.

The text in this booklet is set in Din and Warnock Pro

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