
AREAS OF INTEREST

Digital Interactive Design, Data Driven Visual Design, Computational and Digital Typography, Indic Scripts Type Design, Type Technologies, Calligraphy.

WORK EXPERIENCE

Teaching Faculty (August 2018 – Present)

Srishti Institute of Art, Design, and Technology, Bangalore

Teaching Typography and Visual Communication design at the School of Design, Business, and Technology – Undergraduate and Postgraduate level.

Assistant Professor (August 2017 – August 2018) (Full-Time)

Symbiosis International University, Pune

Taught User Interface Design and Typography at Symbiosis Institute of Design, the faculty of Media, Communication and Design – Undergraduate level.

Guest Faculty (August 2016 – April 2017) (Part-Time)

National Institute of Fashion Technology (NIFT), Navi Mumbai

Taught Devanagari letter drawing and Process of developing Devanagari typeface, Basic Typography, and Graphic Design – Undergraduate level.

Project Research Associate (March 2014 – August 2016) (Full-Time)

Industrial Design Centre, IIT Bombay

Worked with Prof. Girish Dalvi on 'Digital-learning Environment for Design in India (e'kalpa)' – Study of Jain manuscript design and Calligraphic style, Interface development of Devanagari Font Search Tool and Devanagari Glyphs Diary.

Graphic and Type Designer (April 2009 – June 2011) (Full-Time)

WhiteCrow Concepts, Mumbai

Developed an Urdu font for Vodafone and Gujarati Font for Virgin Mobile, India. Designed Urdu and Gujarati typeface accompanied by Latin typeface. Developed Urdu logotype for various Indian and International Brands.

Associate Member

Working with 'Aksharaya-Letter conscious people'. www.aksharaya.org.

EDUCATION

Jnanapravaha, Mumbai, India | 2015-16

Postgraduate Diploma course in Indian Aesthetics

In this diploma course, I learned to look at art history, archaeology, architecture, anthropology, literature, philosophy, and visual culture to build an aesthetic and critical methodology to unfold Indian art.

Koninklijke Academie van Beeldende Kunsten (KABK), The Hague, Netherlands | 2012

Master of Design in Type and Media.

In this Master's programme, I learned to develop letterforms across different mediums. I focused my final thesis project on creating the Devanagari Text typeface – Lehiya. Typeface

Sir J. J. Institute of Applied Art, Mumbai, India | 2009

Bachelors of Fine Art (Applied Art),

Specialisation in Lettering and Typography. In the Bachelor programme, I gained the skill sets and hands-on experience in visual communication, advertising, and information design mainly focused on a print medium. I learned the basics of Western Typography and introduction to Indic letterforms as a part of electives.

KEY PROJECTS

Devanagari Font Search Tool | User Interface Design

Devanagari font search tool is an interactive visual-feature based font search system for Devanagari typefaces. The key role in this project was to develop a User Interface design for the font search tool. Also, I collaborated with front-end and back-end operation engineers to organise the database of old Devanagari typefaces. Link: <http://dsquare.in/devft/en/>

Glyph Diaries | User Interface Design

The key role in this project was to design the User Interface for thousands of Devanagari Con-juncts. Worked with front-end and back-end operation engineers and managed website database. Link: <http://dsquare.in/devgst/>

Calligraphic analysis of Jain manuscript | Project Research*

Analysis of the Calligraphy style of old Jain manuscripts under 'Creating Digital Learning Environ-ment for Design in India ('e-kalpa')'. The aim of the project was to make understand the history of traditional tools and their influence on letterform styles. The outcome of the project was a digital online content for studying Jain-Devanagari calligraphy. Link: <http://www.dsource.in/course/study-jain-manuscripts>

Lehiya Devanagari | Font Design

A Devanagari text typeface inspired by the Jain Devanagari style. In this project, a contemporary modulated Devanagari font was designed in three weights as a part of the Master Thesis project at Type and Media, KABK Netherlands — 2012. Link: <http://typemedia2012.com/#lehiya>

Erasmus Medieval | Font Design

The revival of a Dutch Typeface Erasmus Mediaeval which was originally designed by a famous Dutch artist and designer S. de Roos. in 1923.

Vodafone Urdu | Font Design

Developed Urdu typeface matching with its Vodafone Latin font in Thin, Regular and Bold weight.

Virgin Gujarati | Font Design

Developed a display typeface in Gujarati script — Regular and Medium weight for cellular brand Virgin mobile India.

Multiscript Taglines and Logos | Typography

Designed a tag line for soft-drinks brand Mazha and Frooti in Arabic lettering style. Developed a Japanese and Cyrillic lettering for a soft drink brand Appy.

Custom Logotype Development | Typography

Designed brand logos of V-Guard, BNP Paribas, Sharekhan and Godrej interio in Arabic script matching with Latin counterpart. Commissioned work with WhiteCrow Designs.

Lonely Planet — The Art of Language

Commissioned work by Lonely Planet, London — Calligraphy for Devanagari, Gujarati, Tamil, Tibetan and Persian Scripts for the book 'The Art of Language'.

WORKSHOPS

Calligraphy workshop at Goa Institute of Management (December 2018)

Conducted two days Calligraphy and Digital lettering workshop for management students.

Artistic Typography Workshop (March 2018)

Collaborative workshop on Typographic Composition based on elements of typographic style con-ducted with Prof. Mahendra Patel at the 10th International conference, Typoday 2018.

Typography and Basic Letter design (2015–17)

Lecture on Basics of Typography at the National Institute of Fashion Technology (NIFT), Mumbai.

WORKSHOPS

Guest Lecturer (2014–16)

Teaching Basics of Typography at Ecole-intuit-lab, a French Institute of Design, Mumbai.
— (2nd-year students).

Typographyday '17, Sri Lanka (2017)

'Tact-Type' workshop at the typography conference in collaboration with illustrator Ruchi Shah

Font design workshop (2014)

Facilitate an Indic coding workshop in collaboration with FontLab at Symbiosis Institute of Design, Pune.

Calligraphy workshop (2014)

Conducted a Calligraphy workshop in association with Aksharaya and EkType type foundry at École intuit.lab, Mumbai.

Calligraphy workshop (2013)

Calligraphy workshop for Architecture students at Sir J. J. Institute of Architecture, Mumbai.

Calligraphy workshop (2013)

Letter Design and Calligraphy workshop in association with Aksharaya and WhiteCrow design studio at Srishti School of Design and Technology, Bangalore.

PUBLICATIONS

'Calligraphic Analysis of the Jain Manuscript Style' — Typography Day 2015,

Presented at Industrial Design Centre, IIT Bombay, India.

'Expressions of Urdu Typeface Design' — Typography Day 2011,

Presented at the National Institute of Design, Ahmedabad, Gujarat, India.

APPEARANCES

Speaker at Aksharsanvad, 'Young Type Designer' 2015, Mumbai, India.

Invited as external jury at National Institute of Fashion Technology,
December 2016

Invited for new curriculum set up meeting at J.J. Applied Art — suggesting a revised curriculum for Lettering and Typography.

Interview and work featured in POOL India design magazine issue 85. September 2017 [Link: <http://www.poolmagazine.in/pool-85/>]

LANGUAGES KNOWN

Fluent in conversation with English, Hindi, and Marathi.

WRITING SCRIPTS KNOWN

Proficient understanding of the Devanagari and Gujarati scripts. Efficient with Persho-Arabic (Urdu), Kannada and Bengali scripts.

REFERENCES

Prof. Girish Dalvi Assistant Professor
IDC School of Design, IIT Bombay
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Sarang Kulkarni Principal Designer
WhiteCrow Designs, Mumbai
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Prof. Santosh Kshirsagar Dean
Sir J. J. Institute of Applied Art, Mumbai
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