

1. Title of the paper

Fusion of culture with typographic experiments

2. Keywords

Calligraphy is a living culture in Odisha. Rhythmic Karani akshara is the best example which can be seen in hand written documents like property papers, grocery bills, invitation cards, palm leaf inscriptions (Janam kundali), decorative walls during marriage and many more. I would like to present some of outcome designs materialized by second year Applied Art student under my guidance during various applied art activities took place in the department of applied art at B.K.College of art, Bhubaneswar as well as some of my designs and few designs of celebrity applied art artists of Odisha.

3. Abstract of the paper

Cultural typo in ornamental motifs:

In Odisha, every woman is an artist. She welcomes Lakshmi the goddess of wealth by making Jhoti with semi liquid rice paste at the entrance part of her house on the eve of Mahalakshmi puja in the Indian month of Margasira. This folk art form can be linked with visual geometry in nature and tantraism. Our team of students visited various streets of Odisha in the cheeled winter morning to get influenced by the folk art forms of high cultural values as per their socio-cultural interpretations. The team started experimenting and created new forms with a link to various cultural occasions like Makar Samskranti, Sri Ram Navami, Dushara, Manabasa, Rath Yatra, Budddhism, Rashichakra etc. The forms they created are decorative oriented.

Typo experiments and Symbolism:

We had also gone through a series of simplified images converted those into typographical symbols while experimenting on Odia script. This time our team focused on mythological elements like "Shiva" the presiding deity of Bhubaneswar. The best output was a symbol of Odia text incorporated with Saiva elements like Trisul (tri - javelin), Nagraj (Indian Kobra), Damroo (a sounding instrument) etc. In another experiment outcome of Odia script, is based on Odia identity. There are four Odia words jumbled in one form and the real challenge is for the spectator to identify those four words from that typo experiment. This exercise for the spectators proved the role of intellectual status of the typographer in design developement. Let's disclose the secrete, the words are "MU" means I am, "O" means and," Om" means name of a man and "Odia" means an Indian community.

Typo design in branding corporate culture:

There was an exercise either to modify or to create sixteen logo designs for Bhubaneswar based sixteen Media houses. During that move some of the attempts resulted fantastically. The team was highly charged with this challenge and tried to add the flavor of the individual corporate culture background of those respective media houses like Odisha television (ferrochrome industry), Naxetra television (Engineering education sector), Ekaamra television (Heritage related hospitality industry) etc. Actually we got this idea from Prof. Santosh Kshirsagar during our study tour trip to explore various applied art centers of Mumbai few years back. He advised me to think about recreating brand identity designs for existing corporate sectors in Odisha.

Typo experiments for young reader:

During my participation in “Damru” a workshop of designers and creative persons of Asian countries to create creative content for young readers at IDC, IIT Mumbai few years back, I was a team member of Yusuf Gajah (a celebrity illustrator of Indonesia). He was leading the project ELEPHABET (alphabets with elephant shape) and another project was leading by Prof. Kirti Triwedi (of IDC, IIT Mumbai) on illustrating Hindi alphabet. I had illustrated Hindi alphabet “Ba”. In this typo illustration I used visuals based on Hindi and common English words starts with “Ba” sound like Bansuri, Badal. Barish, Bunden, Basuki, Bansh, Bandar, Balloon, Binocular, Butterfly etc. I also designed a decorative festive elephant based on English alphabet “m” for project ELEPHABET.

Conceptual typo design:

There was a concept oriented typo projects took place by second year Applied Art student under my guidance in the department of applied art at B.K.College of art, Bhubaneswar. Among ten students equal number of concept distributed by lottery system for a better discipline. They had been assigned to design five Odia alphabets or numbers. The concepts were leaf of eucalyptus, TV screen, thick and thin etc. There was also an illustrated conceptual title “Chitra o Kabita” designed for the annual art and poetry publication by celebrity Illustrator Baladev Maharatha who is also the present principal of B.K.College of art, Bhubaneswar. I had also designed a conceptual logo on “fly high” concept for alumni forum of B.K.College of art, Bhubaneswar. This is a synthesis of mounting kite with rising sun, numeral of 25 to celebrate silver jubilee and a smile of satisfaction.

Conclusion:

You cannot create a creative design unless you enjoy the journey of making it. The hunger for innovation is more important than what exactly the output you are going to get. Here the designer behaves like a pregnant woman. Only she knows when she conceived. After conceiving the idea, designer becomes more anxious to deliver that in any suitable medium. The outcome relaxes the designer as she has released the pain of maternity. Playing with metrical calligraphy brush stroke and arranging typographic space management is a matter of celebration for my young designers who love their culture very much. I at the department of applied art of B.K.College of art, just try to channelize their cultural interest to give a healthy atmosphere by injecting the killer instinct in them so that our future designers can grow smartly with a sound intellect touch about the cultural heritage they respect.

4. Three to four images of the work described

- Chitra o kabita illustrated conceptual title design
- Ekamra tv logo
- Jai Sri Ram cultural pattern design
- BK Alumni forum logo.

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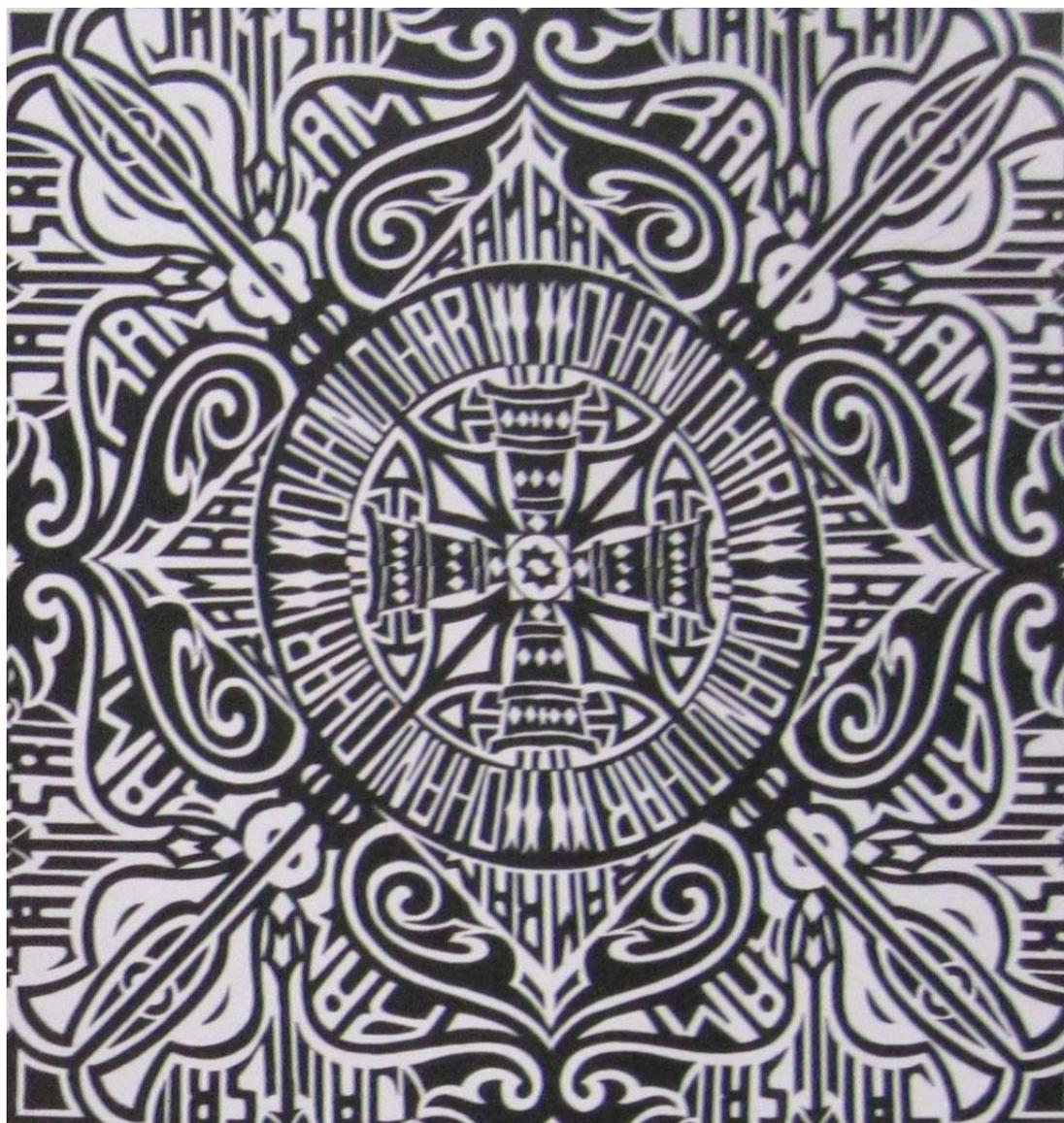
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6. **Category of submission:** Academic

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forum alumni

