

An Interview with Mr Yeshwant Chaudhary

By Anita Sarkar, Creative Director - Lintas, Mumbai.

DECEMBER 7, 1991

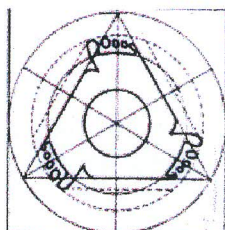
What's in a SYMBOL?

An entire world of corporate identity, says **Yeshwant Choudhary**

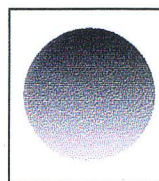
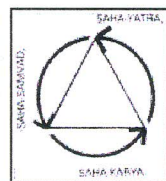
MOTOO Nakanishi, a world authority on the creation of corporate and brand identities says, "There are two methods by which everyday information is communicated. The first aims to satisfy requirements of logic and comprehension, while the second speaks to intuition and sensibility. The former employs a clear, logical structure and systematic discourse, which can be understood and accepted by the receiver. The latter approach appeals to sight and sense, where no logic need be present to impress the good intentions and message which the sender wishes to convey. In today's information-packed world, people reflexively screen out everything but that information which they need or enjoy, and thus intuitive and sense-oriented information has become extremely effective."

GRAPHIC GRASP

The reason for the emphasis being placed on graphic design is to be found here. Nakanishi says, "To the general public, the majority of businesses, both large and small, are really unknowable, invisible beyond their face." Graphic design provides the key whereby the public gets a tacit understanding of the corporate make-up. When people see a corporate symbol, "they infer a certain kind of corporate philosophy, they imagine the character of the company personnel," says nakanishi. "They grasp the corporation's sense and attitude towards the times. The significance of this small, albeit extremely visible element of the corporate image -- the 'mark' of 'symbol' -- must be recognised, for this is what people subconsciously perceive. The mark invites intuitive, inner participation, and to achieve this,



Padayatra: this symbolises "walking with commitment." The right foot is considered auspicious in India, with all three footprints indicating a complete cycle. The sun in the centre denotes prosperity, green the agricultural environment and the triangle pointing upwards, a medieval symbol of Purusha—a positive, creative and productive approach



it must not be overly conspicuous, but rather stimulating and attractive to the eye."

INDIAN ROOTS

In India, graphic design has come a long way from its British origins to finding its roots in the cultural values of this continent, which has a rich and vigorous past in visual and graphic language. In the '50's the Bengal School penetrated the field of advertising in India with a certain traditional style.

The Bombay School brought a contemporary approach to Indian Advertising, on the otherhand, encouraged new graphic concepts. I have been leading the pioneering work to establish 'Design with a purpose' since 1962.

Yeshwant Choudhary is a well known graphic designer and communication consultant. The symbols he has designed for a wide spectrum of organisations have appeared in world collections on the subject.

Today, graphic design has penetrated into more areas than "15 per cent oriented" advertising (15 per cent is traditionally the commission earned by advertising agencies from the various media in which they place their client's advertisements). Graphic design in itself has become a central force as a source for conceptualisation and graphic expression. It has entered areas such as print and publication design, calligraphy and typography, packaging design and other design areas, leading more and more to Corporate Identity Design in its totality.

BREAKING BARRIERS

One has always been fascinated by the power of the symbol to break communication barriers, particularly the language barrier, which is so important in India. The symbol must communicate without words, without explanations. I begin with my symbol design sensitively with a sense of purpose.

What's in a SYMBOL?

DECEMBER 7, 1991

An objective analysis is the beginning of my design process. I study the situation carefully, not only from the corporation's point of view but also from that of the receiver. A symbol must of necessity have longevity. So I also think ahead, to twenty years hence. Will it still be meaningful then?

I work on the various design elements to develop a strong and well-structured design base. The structural and formal values I build into my designs are planned to the last detail. This I term my "respect" for my audience and my "response" to my creative conscience.

I have a wholistic approach to the design task before me. By the time I have finalised the details of my design, I have already sorted out the difficulties an illiterate signboard painter or carpenter, a thousand miles away, would face. I anticipate the challenges of effective communication in different media. I work out, simultaneously, the possible variations of the design grid for subsidiary companies that may come into being as part of corporate growth or diversification. While I input an emotive element into the creative solution, I build around it a rational outfit with a universal language and form.

CULTURAL INSIGHT

There is an intermingling of modern and traditional art and ideas in my designs. Having gone through western schools initially, I have walked miles and travelled extensively to get an insight into the cultural modes and values of our country. I have been deeply involved in bringing traditional Indian values of colour and form into my designs and have shown how they can meet contemporary challenges. This has been the special focus of my work in the last seven years.

For instance, I designed a symbol for the Bharat Pade-Yatra Movement-- Pasayatra-- using the right footprint, which is symbolic of a good future in India. Similarly, while designing



the corporate booklet for an industrial development bank I used Indian mythological symbology. To rephrase Marshal McLuhan, "Media is an extension of one or another human faculty."

Have I encountered any problems in my designing work? Yes, several. They all begin with the overall westernised industrial approach generally accepted without questioning and without understanding of the innovative tenets of technology. Hence, there is an inadequate awareness of the design input. Another problem in designing is that the soft-tech is not available to the designer in India, for the economic constraints. What a designer does without technology here, and does so well, is truly amazing.

I do not have problems with religious taboos to designing in India. This is because our industrial management has a good understanding of religious and cultural values and are sensitive to their impact on corporate design. However, this is not generally so with the new generation of MBA management.

REACHING OUT

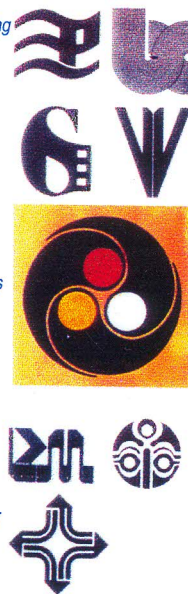
I believe that a good design or visual concept reaches the inner core of human psyche much like a musical chord. A graphic design thus has

the power to exert an influence on man's well-being and aspirations, as against "ad-mania" which sometimes exploits man's weaknesses for commercial gains. Graphic communication, handled knowingly, can help strengthen values and become a sound base for social aspirations. It is indeed significant that UNESCO and UNIDO deploy graphic design today to support their activities in development communication.

In the process of industrial and economic development today, managements should not be satisfied with ad hoc promotions alone. They ought to be concerned with developing

Name of Corporations - Left to Right :

1. Wockhardt Medical Centre
2. Co-operative Development Banking Corporation of India
3. Industrial Credit And Investment Corporation of India
4. Housing Development Finance Corporation
5. Industrial Management Services Corporation
6. Communica Corporate Communication
7. Operational Research Group
8. Chhatra Bharati
9. Dnyaneshwar Vidyapeeth
10. Bharatiya Padyatra Abhiyan
11. Centre for Environmental Statistics and Statistical Ecology, USA
12. Orient Longmans India
13. Central Bank of India
14. Perfect Engineering
15. Behavioural Science Centre
16. Satyadev Govind Film
17. Writing Pens Co.
18. Centre for Managing the Self, Switzerland
19. Lee & Muirhead
20. Design Education Seminar IDC-IIT
21. Burea of Intercontinental Transportation



products and markets with a strong corporate identity and image, playing a responsible role as the corporate sector.

A well-keyed, meaningful graphic design with its visual, emotive, creative and consciously objective approach, will make a positive and vigorous contribution to communication. In the long run, this conscious creativity that design can achieve will take industry and corporate communication a long way.

What's in a SYMBOL?

DECEMBER 7, 1991



■ CORPORATE SYMBOL

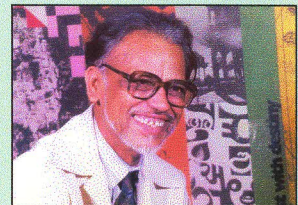
Today, the corporate symbol is used extensively as a marketing and management tool to project an image of the corporation to the public. The corporate symbol builds upon itself, creating through extended campaigns and long-term strategies, familiar patterns and a sphere of recognition. This "macroutilisability" is a key requirement of a good symbol.

The mark or symbol, asserts Nakanishi, "symbolises not only the visible corporation but as well the organisation within; it is not merely another identity to be apprehended in this age of information, not merely a confirmation of one more corporate existence. In corporate business, it is moving in concert with the themes of management orientation, individual worth and the aesthetics of business."

What's in a symbol? The whole world of corporate communication and a whole world of responsibility. I always remember that when I pick up my pencil to begin a new design.

Courtesy : Times of India Group, Mumbai

About **Yeshwant Chaudhary**



Mr. Yeshwant Chaudhary a postgraduate in design & has to his credit an enviable and distinctive academic and professional career in Communication Design in this country and abroad. He has worked as a graphic designer in England and Switzerland. He was back in India not only to direct the publicity & design but to streamline the total Communications Programme for the multinational with its diversified activities - Pharmaceuticals, toiletries, dyestuffs, agro-chemicals and resins. He has an academically professional bend because of his work-experience with the most leading designers of Britain and Switzerland.

After ten years of his wide experience, he established two independent units of consultative status: 1. **Communica** - for corporate identity design programme, packaging design development and corporate communications, 2. **Prakriti - SynnoVision** - for Industrial design, Exhibition & Environmental design. Both leading to a Corporate Synergic Design Group.

The Corporate Identity Programme was initially introduced to the Indian Industry by Mr. Chaudhary. His holistic package of corporate identity programme consists of packaging design & development, institutional communications with product design development consultancy as a Corporate Strategic Design Policy.

Mr. Yeshwant Chaudhary is an institution by himself with prolific activities: Corporate Identity Design & Planning, Packaging Design & Development, Institutional & Marketing Communications along-with Short Films, Exhibition & Environmental Design. He is also engaged in Professional Design and Management Education. Perhaps his is the first creative mind in the Indian Design Industry to span its output to this length and breadth.

He commands a tremendous capacity to lead all creative forces in his team to the right solutions. Working with Mr. Yeshwant Chaudhary on his Design Process in an experience by itself.

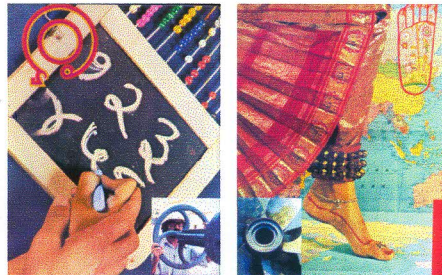
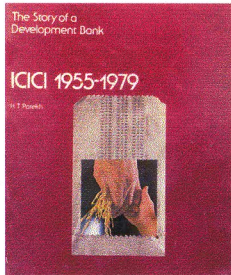
YESHWANT CHAUDHARY

Chartered Graphic & Industrial Designer

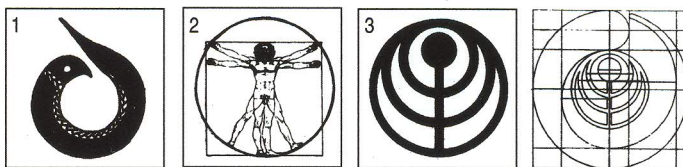
43 Neel Kamal, Pedder Road, Mumbai 400 026.
Phone & Fax: +91-022-386 5098

Corporate Identity for ICICI, Industrial Development Bank, Corporate identity isn't just design application but much more to it, established by Mr. Chaudhary. Corporate Identity for ICICI holistically covered institutional communications with high degree of creativity.

The symbol design for ICICI required much more depth as it reaches the man for growth in the international industrial development. The outer circle depicts Kundalini Chakra of Medieval Tantrik Cult in its higher dynamics. inner circle signifies the man embracing the global industrial environment.



The theme of ICICI's commemorative publication: "All media are extensions of human faculties and ICICI promotes this media development", defines and enhances ICICI's Corporate Mission.



The design process highly rated and highlighted in the international survey of 1981-89, published in World Trademarks and Logotypes 2, by Igarashi, Japan.

