



Positions through Iterating

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How have contemporary design practices incorporated Hindi language and culture, and what are the implications for a globalized design landscape?

With a focus on graphic communication design, this project aims to explore the evolving relationship between Hindi language, culture, and design. By analyzing the cultural significance of Hindi, the influence of technology and globalization, and the emerging trends in design, we can gain insights into the implications of incorporating Hindi language and culture into the global design landscape. Through this examination, we can understand how designers can effectively engage with Hindi language and culture, foster inclusivity, and create meaningful design solutions that resonate with diverse audiences worldwide.

The focus for the project in Blender was to hone in the different scripts and maintain their legibility. It was an exercise in realizing through making or understanding through making. Understanding the nuances of Devanagiri script and working along with those constraints in order to generate something of substance and meaning.



Cultural Criticism & Transformation Bell Hooks

Media Education Foundation. (1997). *Cultural Criticism & Transformation*. Retrieved from <https://www.kanopy.com/en/arts/video/41520>.

Bell hooks emphasizes the importance of studying popular culture as a means of understanding the politics of difference. She argues that popular culture serves as a powerful pedagogical medium that connects theoretical paradigms with people’s everyday lives. These principles can also be applied to Devanagiri script and its usage. Examining popular culture through a critical lens can help uncover the power dynamics, representations, and ideologies embedded within it, even within the context of a script like Devanagari. It emphasizes the importance of being aware of the ways in which popular culture, including media and literature, influences and shapes societal attitudes and perceptions.

The Medium is the Massage: McLuahn, M

McLuhan, M., Agee, J., & Fiore, Q. (2008). *The medium is the message*. Penguin Books.

“Medium as a Message” by Marshall McLuhan emphasizes the significance of the medium through which information is conveyed. Applied to the Devanagari script in the contemporary world, it reveals how this writing system shapes communication and culture. Devanagari, used for Hindi, Sanskrit, and Nepali, carries deep cultural and historical connotations, making it more than a mere means of communication. It embodies South Asia’s rich heritage and traditions. In the digital age, Devanagari’s adaptation to digital mediums has led to innovative typographic designs and visual representations. McLuhan’s concept illuminates the intricate relationship between the Devanagari script and the messages it conveys, underscoring its influence on perception and expression in today’s society.



Intercultural & Decolonial: Exploring frameworks for typographic practice with Dr. Rathna Ramanathan

Type@Cooper. (2023). *Intercultural and decolonial: exploring frameworks for typographic practice with Dr. Rathna Ramanathan*. Retrieved April 27, 2023, from <https://vimeo.com/654235429>.

In the video, “Intercultural & Decolonial: Exploring frameworks for typographic practice with Dr. Rathna Ramanathan,” Dr. Ramanathan discusses the significance of intercultural and decolonial frameworks in the context of the Devanagari script. She emphasizes the need to understand the historical and cultural contexts of typography, particularly how colonization has affected typographic practices. Dr. Ramanathan advocates for reclaiming and decolonizing these practices to restore the script’s cultural and aesthetic values. By embracing intercultural exchange and the decolonial framework, designers can create inclusive and authentic typographic designs that challenge Western-centric norms. This approach ensures that the Devanagari script remains relevant and rooted in its cultural and historical contexts in today’s world.

Type Designer Interviews. Part V: Shiva Nallaperumal

Typotheque. (2023). *Type Designer Interviews. Part 5: Shiva Nallaperumal*. Retrieved April 27, 2023, from <https://vimeo.com/348366022>.

In the video “Type Designer Interviews. Part V: Shiva Nallaperumal,” type designer Shiva Nallaperumal discusses his experiences and work with the Devanagari script in a contemporary world. He emphasizes the importance of understanding the cultural nuances of the script in creating visually appealing typefaces. Nallaperumal addresses the challenges of designing Devanagari typefaces for modern applications, striking a balance between preserving traditional aesthetics and adapting to contemporary design needs. He acknowledges the role of technology in shaping Devanagari typography and the increasing demand for versatile typefaces in digital platforms, branding, and advertising. Overall, the interview provides insights into the considerations and demands of designing Devanagari typefaces in a contemporary context.



Sama Devanagiri by Ek type foundry

The typeface “Sama Devanagari” by Ek Type Foundry finds its significance in contemporary spaces by representing the Devanagari script. Its contemporary design aesthetic strikes a balance between tradition and modernity, making it suitable for branding, advertising, editorial design, and user interfaces. With a versatile character set and multiple weights, it allows designers to create visually engaging compositions while maintaining the cultural integrity of Devanagari. Meticulously crafted, it ensures legibility and readability in various contexts, considering the complexities of Devanagari letterforms and contextual shaping. Sama Devanagari serves as a valuable tool for authentic representation and effective communication in the Devanagari script within the contemporary world.

Devanagiri logos by Manav Dhiman

“Devanagari Logos” by Manav Dhiman (@manvstype) is a project that explores the use of the Devanagari script in logo design. Dhiman showcases the visual potential of the script by creating unique and visually appealing logos that represent various existing Western contemporary brands and concepts. By combining traditional Devanagari aesthetics with modern design sensibilities, he strikes a balance between legibility and artistic expression. The project highlights the adaptability and relevance of the Devanagari script in contemporary design contexts, inspiring other designers to explore its creative possibilities. Dhiman’s work contributes to the promotion and elevation of Devanagari typography in the modern world.



