



DEP 703 | Communication Design Project II

## RE-DESIGNING BRAND IDENTITY OF RAJA DINKAR KELKAR MUSEUM

**Student:** Prem Sonar | 176450007  
M. Des// Communication Design  
IDC School of Design, IIT Bombay

**Project Guide:** Prof Mandar Rane  
Faculty of Communication Design  
IDC School of Design, IIT Bombay

# GLIMPSE OF THE MUSEUMS

Collection of Artefacts in the museum





Museum Artefacts: Door frame design // above head



Museum Artefacts: Vajri // Left one with the function of Ghungru noise









Museum Artefacts: Perfume bottle // metal











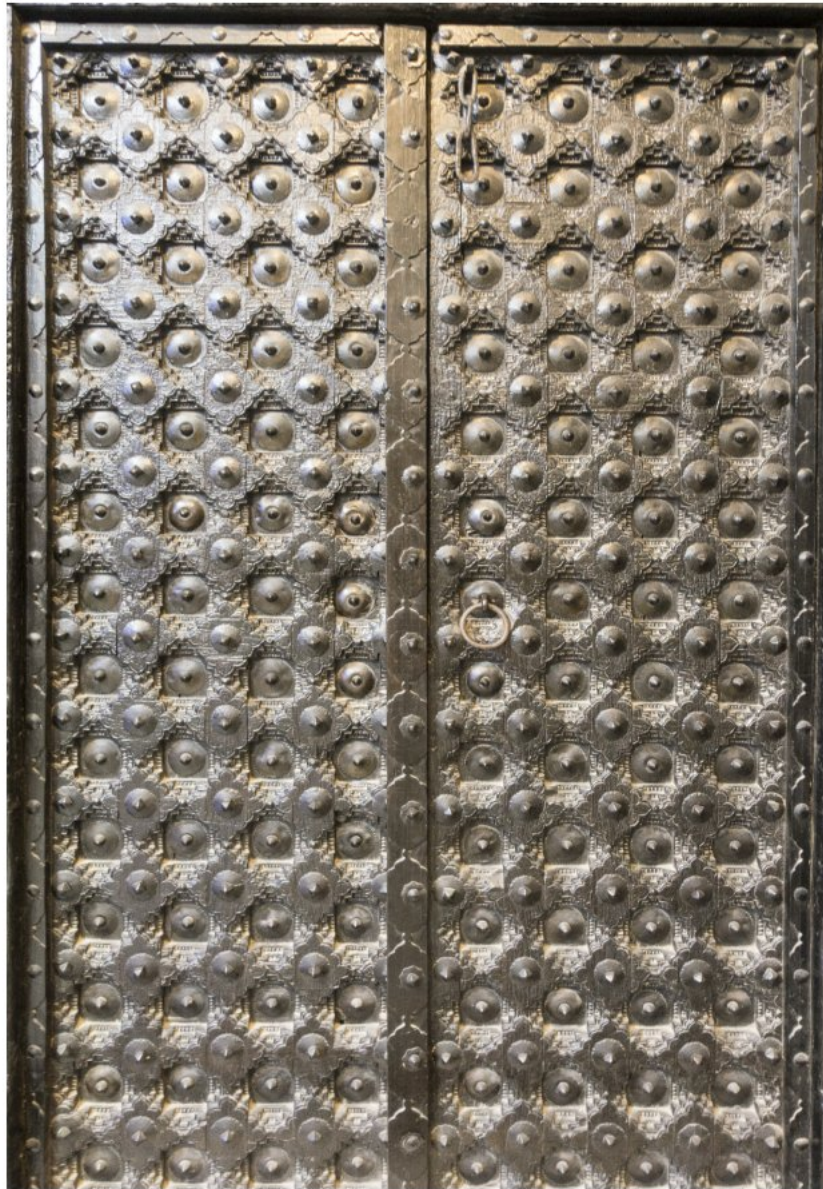
Museum Artefacts: Decorative roti cutting spoons





पदकीमाला (पिनडी) महाराष्ट्र १९ वे शतक	Necklace (Brass) Maharashtra 19th cent. A. D.
--	--





Museum Artefacts: Display door // frame // Metal + Wood



Museum Artefacts: Hanging lamp // Metal



Museum Artefacts: Chess // made from Ivory





# CONTENT

1. Introduction .....	1	9. Sketches & Form Explorations.....	17
1. Why this project?		10. Final sketch .....	24
2. About Raja Dinkar Kelkar Museum?		11. Final Visual Mark.....	26
2. Understanding Visual Identity.....	3	12. Designing Word-mark .....	27
What is brand identity?		Font Exploration	
3. Identity for the museum .....	4	Option 1.....	29
Need   Advantage   Stakeholders		Option 2.....	30
4. Museum Visit .....	5	Option 3.....	31
Existing identity of the museum		Option 4.....	32
5. Identity: Other museums .....	7	13. Final Word-mark (Roman).....	33
Study   References		14. Final Word-mark (Devnagiri).....	35-36
6. Brief from the museum .....	9	15. Final Visual Unit.....	37
7. Generating brief & Keywords .....	11-12	16. Further Project Direction.....	40
8. Designing Visual Mark .....	13	17. Bibliography.....	42
Idea 1.....	13		
Idea 2.....	15		
Idea 3.....	19		



# INTRODUCTION

Thought | About the Museum | About the Collection

The thought of visiting this museum was planted in me by my professor (Prof. Mandar Rane, Faculty of Communication Design, IDC, IIT Bombay) over a discussion about history of design in India. My belief was that design never originated in India but was brought from outside. This belief was broken when I visited the museum and witnessed the artefacts rich in culture that reflected Indian design. These collection included a variety of artefacts ranging from house—hold products to highly decorative palace doors.

The sad part is that the museum is not recognised and doesn't have a well designed visual identity of its own. As a designer, I looked at this situation as a challenge and decided to build an identity for the museum as one of my projects as I had not done any design exercise of professional visual identity in my design career.

Undertaking a complete identity design project was a challenge to me and completing this project will not only improve my identity design skills but also help me understand and explore the rich history of Indian design that needs to be reflected through the project.



### ABOUT THE KELKAR MUSEUM

The museum was established in 1962 and later donated to the Maharashtra government in 1975. Museum is situated in the heart of Pune city in a one of the big 'Puneri Wadas'.

Raja Dinkar Kelkar Museum contains a collection of decorative house—hold objects. These objects were collected by Dr. Dinkar G. Kelkar.

The museum was dedicated by Dr. Kelkar to the memory of his only son, Raja.

Mr. Sudhanva Ranade is the director of the museum, who is a son of Dr. Dinkar Kelkar's sister.

### ABOUT THE COLLECTION | HISTORY

The collection was started around 1920 and by 1960 it contains around 15,000 artefacts.

Dr. Kelkar spent almost 60 years of his life travelling and purchasing objects from all over the India. He visited many rural villages, towns and cities to get artefacts

The museum has Indian product design and craftsmanship from 14<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> century. It also conveys what kind of functions were concerns for the designers of that particular Indian era.

The museum now holds over 20,000 objects of which 2,500 are on display. Objects collected from Indian subcontinents of that time i.e. today's Nepal, Pakistan, Bhutan, Sri Lanka, Afghanistan, Bangladesh and Maldives.

The museum has following exhibits:

- Utensils Gallery
- Special Exhibition & Toys Gallery
- Textile Gallery
- Lamps Gallery
- Musical Instruments Gallery
- Ivory and Doors Gallery

The museum see **average footfall of 1.4 Lacs** per year.



# UNDERSTANDING VISUAL IDENTITY

About Identity | Logo Symbol

## WHAT IS AN EFFECTIVE VISUAL IDENTITY?

(Considering museum)

- » Clear semantic perception of the museum
- » Unique in its own domain of visual identities
- » It should stay in viewer's mind
- » It should communicate the museum's persona
- » Works well across all medias and scale
- » Works in black, white and colour

## WHAT DO LOGOS MEAN?

Their main purpose is to be informative (visually) to convey to whom or what something, someone, somewhere belongs. The collection of the artefacts that museum has, usually depicts the unique characteristics, visual statement through their logo; a statement with which one can identify & remember the museum, hence are more abstract in nature. To depict a concept abstraction is preferred and the semantics of the form portrays the visual attributes.

## WHAT IS LOGO/ SYMBOL?

The logo/ symbol is the essential component of any identity system and the key to its acceptance. Logos are signs, visual or word marks of identity designed for easy recognition in every part of the world, from International corporation, to charities, political parties, to community groups or educational institutions.

Logo/ symbol help us distinguish one museum from another. The logo does this by reflecting visually, the activities, values or attributes that represent the museum in the best way by bringing forward the museum's unique characteristics



# VISUAL IDENTITY FOR THE MUSEUM

Need | Advantage to museum | Stakeholders

## WHY DO WE NEED A VISUAL IDENTITY FOR THE KELKAR MUSEUM?

- » Kelkar Museum has a collection of rare historic Indian house-hold product designs.
- » Dr. Dinkar Kelkar, a person who had took efforts of collecting these products and showcasing it under one roof to exhibit conscious craftsmanship acts i.e. product design of that era of India has extraordinary value in it.
- » Museum will need a visual identity to convey this thought to people on local, national and eventually international level.
- » Visual identity will act as a persona of the museum. It will also create awareness about the museums in and around Pune and will create a culture that respects the work done by these museums.

## ADVANTAGES TO THE MUSEUM

- » It will help to increase the footfall of the museum.
- » The visual identity will help in creating an impact when used in advertising, collaborative events, social media advertising and merchandising.

## STAKEHOLDERS

- » Local, national and International tourists enthusiast.
- » Most important stakeholders are design schools and students as the museum is a unique place to study old Indian product design.
- » Partners, donors, volunteers, staffs and trustees.



# MUSEUM VISIT

About Identity | Logo Symbol

## EXISTING IDENTITY OF THE MUSEUM



1.1 // Roman & Devnagiri Logotype // Outside the museum

Background shape or base shape which is used here do not blend with museum and it's other domains.



1.2 // Roman & Devnagiri Logotype // Outside the museum

'Kelkar' is bold in Roman and Devnagiri (Fig 1.1) does not have logic behind it and also it is not being followed everywhere. (see fig 1.2, 1.3 and 1.4)





1.3 // Director's Business Card with different Identity (a lamp at left)



1.4 // Envelopes for museum booklets // Information about collection

There is no visual mark for the museum.

The 'Bird Lamp', which is used in business card and envelopes is not constant everywhere.

There is no word-mark decided for the identity.



# VISUAL IDENTITIES OF OTHER MUSEUMS

Study | References | Visual identity of other museums



It is for one of the oldest museum of Mumbai.

Overall identity seems to be aesthetically good and the tagline gives you the information of what this museum is about.



The new system designed by Pentagram & Hoffmann, employs prominent use of the MoMA logo as a graphic device, dramatic cropping and juxtapositions of artwork, and a brighter color palette to create a bold, contemporary image.

The identity also underscores the museum's leadership role in the field of design. (See Page 23)



'M' featured in the circle depicts fundamental facts about the museum. Left one is the old identity of The Metropolitan Museum Of Art, New York.

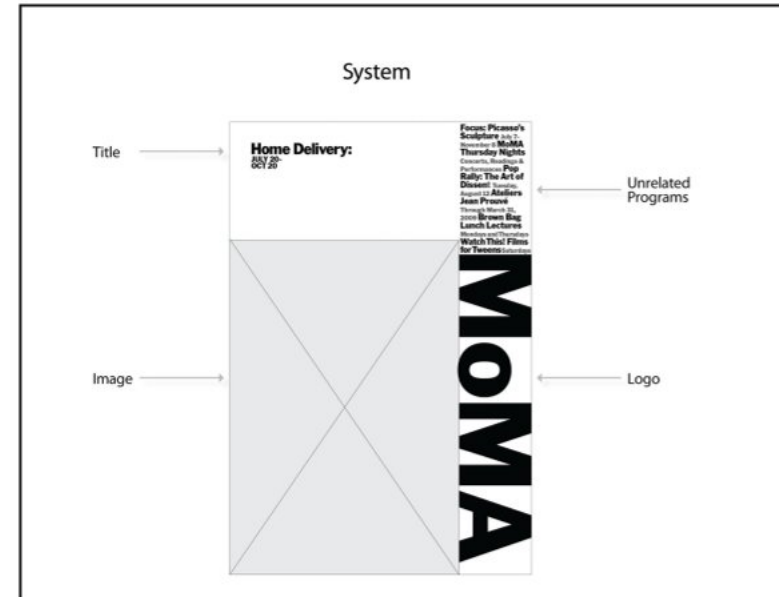
Right one is the new identity of the museum. The mark is with elegance to it, because the Met is a kind of icon it also have a timeless quality to it, so that it can appeal and be welcoming to people.



It uses the popular mosaic motif, with parts of the mosaic missing at the bottom of the image. Plain letters in rounded lettering without serifs create a friendly and yet professional feeling. Benton Sans is not the most creative font, but it is a good choice when you really want viewers to look at the rest of the logo.

Mosaic designs usually represent many parts coming together to form a whole.





The system creates a complete methodology for the identity's application and it's handling across all platforms.





## BRIEF FROM THE MUSEUM

These panels are at the entrance of the museum. It says about the museum's history and about the collection specially about the founder of the museum.

When I asked Mr. Sudhanva Ranade for a brief from the museum he said there are panels after the entry. You can consider that text as your brief from our side.



## Raja Dinkar Kelkar Museum A World of Wonders .....

Raised in the memory of his young son "Raja" who tragically died an untimely death the collection took shape and over the years Dr. D. G. Kelkar's invaluable contribution to India's rich cultural heritage was recognized by the Govt. of India and various other prestigious institutions and people from all over the world. To increase the awareness of this unique efforts he was generously acknowledged by the Media both Nationally and Internationally. In this historical endeavour he was well supported by his elder brother Late Dr. B. G. Kelkar, wife Late Smt. Kamlabai Kelkar and the only daughter Mrs. Rekha Hari Ranade along with many more well wishers.



Divided into forty sections the multifaceted collection at the Museum swelled to about 20,000 Pieces of which only about 2,500 are available to the adoring public for the want of Space. For the bulk of this unique collection lies unseen, vulnerable to decay and destruction. Due to the lack of adequate maintenance facilities in the present premises the beauty and the longevity of these priceless artifacts is being adversely affected. This has caused great consternation in many places as almost the entire collection is presently housed in less than perfect conditions.

It has been recognised for some time that the existing facilities need total upgrading. Currently the Museum's priceless collections are stored and displayed inadequately and many are deteriorating at an alarming rate.



Through his constant efforts the Late Dr. Kelkar has achieved what would have taken hundreds of years. He single handedly amassed a priceless collection. He and his family sacrificed their own financial stability to pursue his chosen goal in life. He inspired many to share his dream.

## Raja Dinkar Kelkar Museum A World of Wonders .....

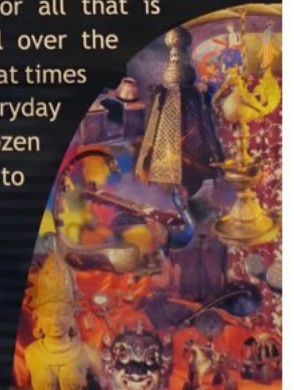
Tucked away in the noisy congested heart of Pune city, lies an unfinished dream of truly world-class proportions. This 'Puneri wada' with its archways and corridors houses the one-man collection of Indian artefacts-The Raja Dinkar Kelkar Museum. Room after room, case after case display one man's unceasing passion for collecting art, art that is not remote and distant but taken from the every day life of India's millions, artefacts that show Indian genius in seeking final things of life in the ordinary, the practical and the mundane.



After celebrating it's silver jubilee the Museum is now stifled by all too familiar nemesis of city life, lack of space, traffic pollution and the ravages of time on priceless items from the collection. And it is time our generation become sensitive to the urgent need to bring new life in to this repository of India's culture:

This is a short appeal for responsible citizens to recognize the invaluable contribution of one man's vision to India's rich cultural heritage. In its present lay out the Raja Dinkar Kelkar Museum houses mere 12.5 % of Late Dr. Kelkar's extensive collection. In his quest for all that is beautiful Dr. Kelkar collected artefacts from all over the country. A man obsessed he drove his family to ruin at times traveling across the country in search of the everyday items that reflected the past. In these items lies frozen true beauty, a testimony to artistic vision married to the practical, the functional every time.

मको मा  
ज्यातिमम!



# GENERATING BRIEF & KEYWORDS FOR MUSEUM

Attributes | Keywords

## CONCEPT OF THE KELKAR MUSEUM

As I said earlier museums always built bridge between generations, ages, time, cultures and knowledges.

When it comes to Kelkar museum it is a tremendous show of how India was living between particular centuries and how was the culture when it comes to day to day life.

It also spreads knowledge of the Indian way of living when there different rulers at different region of Indian of that time and this knowledge is really very valuable not only for India but also for rest of the world.

Attributes can be as below

1. Interpreting our heritage: visual explanations
2. Role of design education through exhibiting artefacts
3. Conscious design decisions
4. Teaching aesthetically high product designing

## KEYWORDS

Historical	Welcome	Memorable
Priceless	Atithi Devo Bhava	Impression
Rare	Showcasing	Elite
Symmetry	India	Decorative
Experience	Rangoli	Product
Traditional	Elephants	Ethnic
Incredible	Rich	

## KEYWORDS FOR INSPIRATION

Historical	Welcome	Memorable
Priceless	Atithi Devo Bhava	Impression
Rare	Showcasing	Elite
Symmetry	India	Decorative
Experience	Rangoli	Product
Traditional	Elephants	Ethnic
Incredible	Rich	



## BRIEF

Museum exhibits India, with being a place having collection of old Indian product and artefacts and other cultural objects such as clothes, musical instruments and statues, symmetry, patterns, tiny decorative details using animal and birds as metaphors, gods, games, fashion and textile, armours, doors and windows everything that depicts 'Indianness' in it.

Museum has the collection of 14<sup>th</sup>, 18<sup>th</sup> & 19<sup>th</sup> century. It is located in Pune, Maharashtra. Visiting this museum will definitely add knowledge about Indian day to day life of that time period. Viewer will be able to relate & compare it with current scenario. Most of the products achieves tremendous amount of desirability and touches higher level of aesthetics.

The identity must reflect the 'Indianness' of the museum along with creating a memorable visual mark for the visitors to remember and relate Kelkar museum by it.



# DESIGNING VISUAL MARK

Concept | Sketches | Tryouts | Selection | Rejection

## IDEA 1

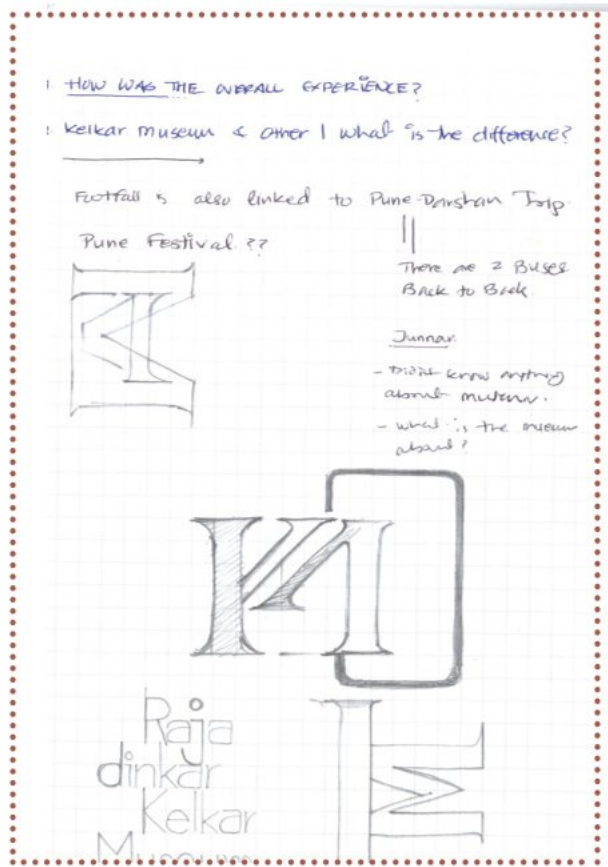
Considering brief generated I started to sketch and explore forms. As a very common approach it started with initial letters of Roman 'K' and Devnagiri 'क'.

(Refer Page 33, Rough sketches 3.0)

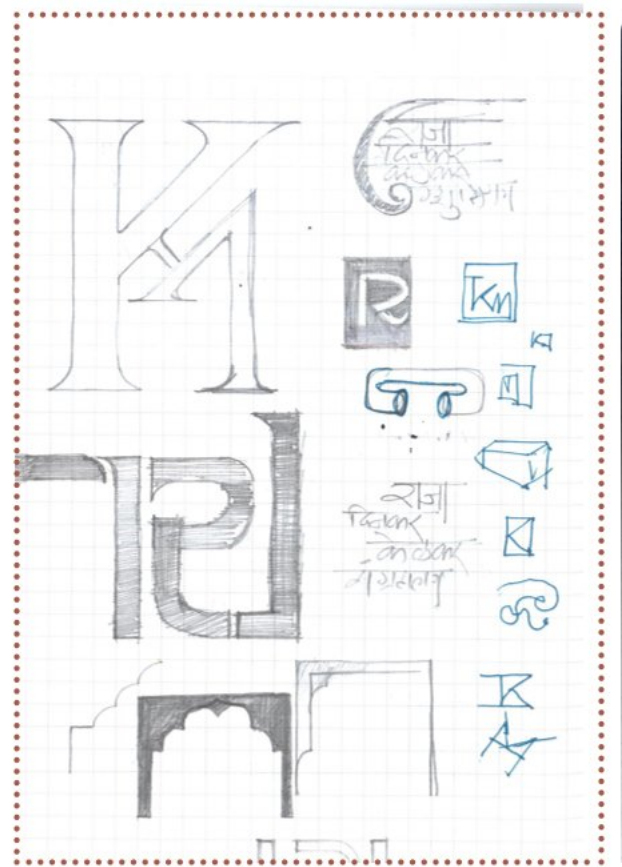
All of these were rejected by me as there is no 'Indianness' in it. It is completely not relevant as per generated brief.

Though I was trying to get that ethnic look by adding external elements such as window, threads, elephant's trunk (Refer Rough sketches 1.0 and 2.0) because it was not conveying the message as expected.

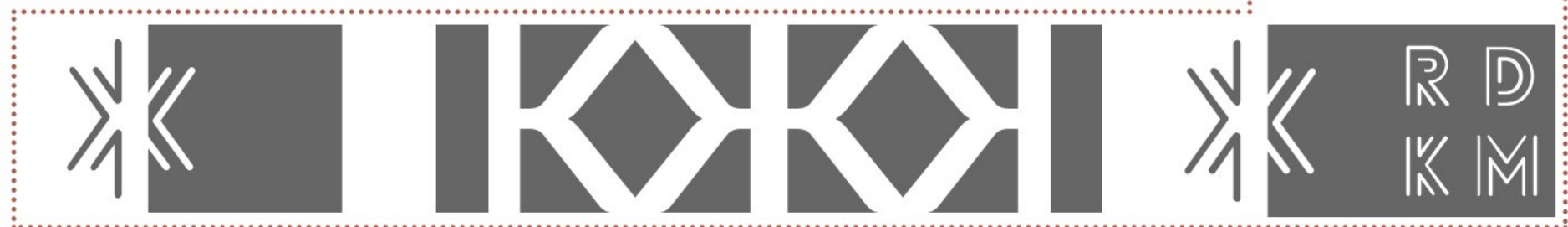
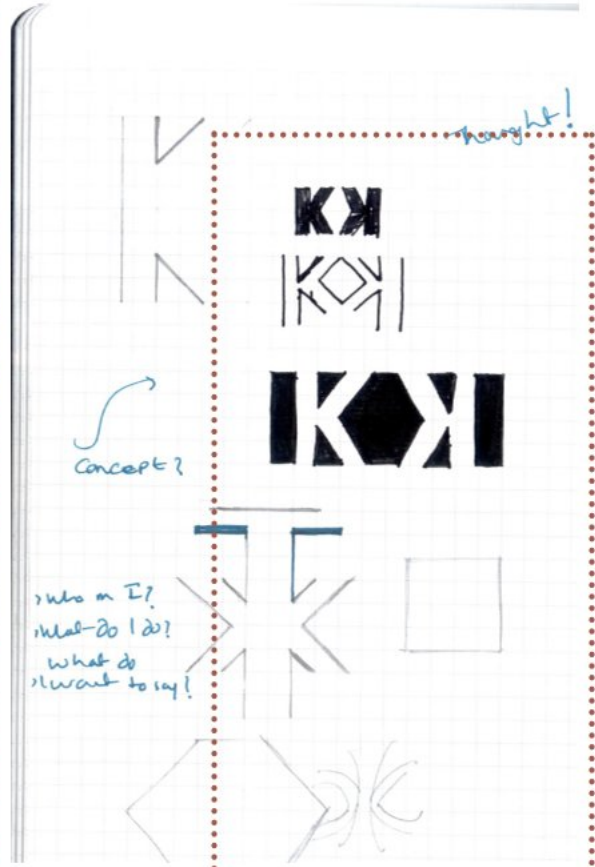




Rough Sketches 1.0



Rough Sketches 2.0



Rough Sketches 3.0

## IDEA 2

I again started to experiment with Roman 'K' and Devnagiri 'क'. I came up with a form of sand clock. I thought, it will resemble history and time but sand clock being a completely western concept it failed to convey the idea of 'Indianness'.

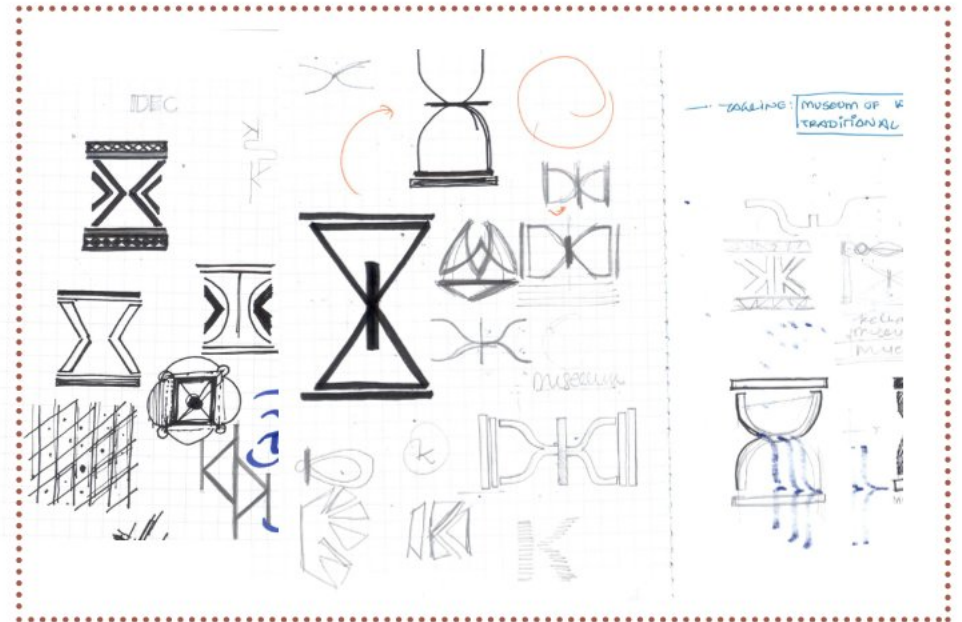




While exploring sand clock  
I got the form of butterfly which  
will depict beautifulness.  
It has abstraction of 'K' and 'M'.



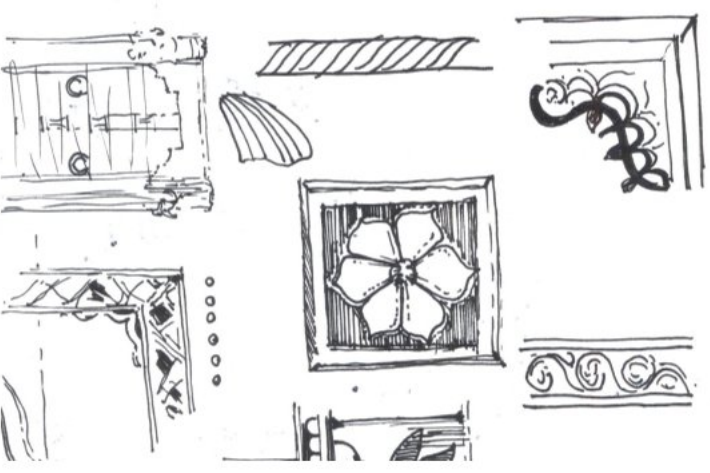
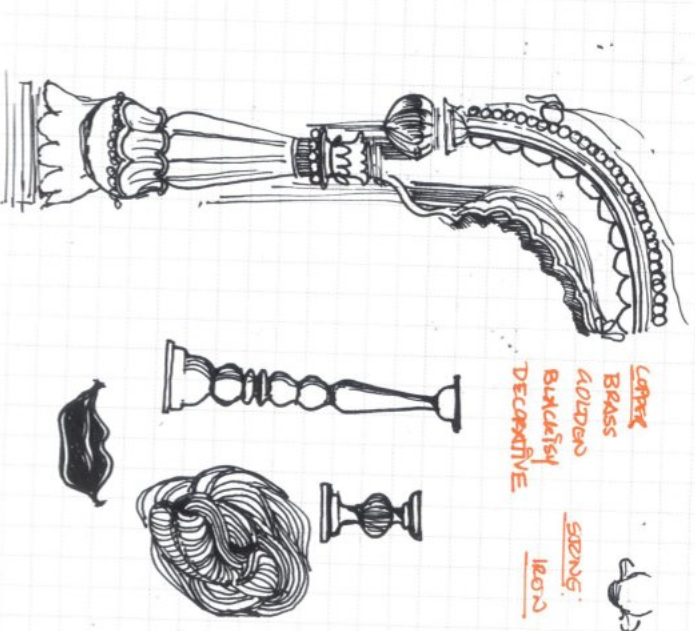
Another form with mixture of  
Roman 'K' and Devnagiri 'क'.  
But it is looking like  
khatiya or char-paai.



Rough Sketches 4.0

Hand-drawn sketches of various objects:

- A bowl with a diamond pattern.
- A small cup.
- A gun.
- A curved object.



PAZDA DINŠAR-KEĻNAR  
MUSEUM.

## Noodle making



**V ECT**

SAPING

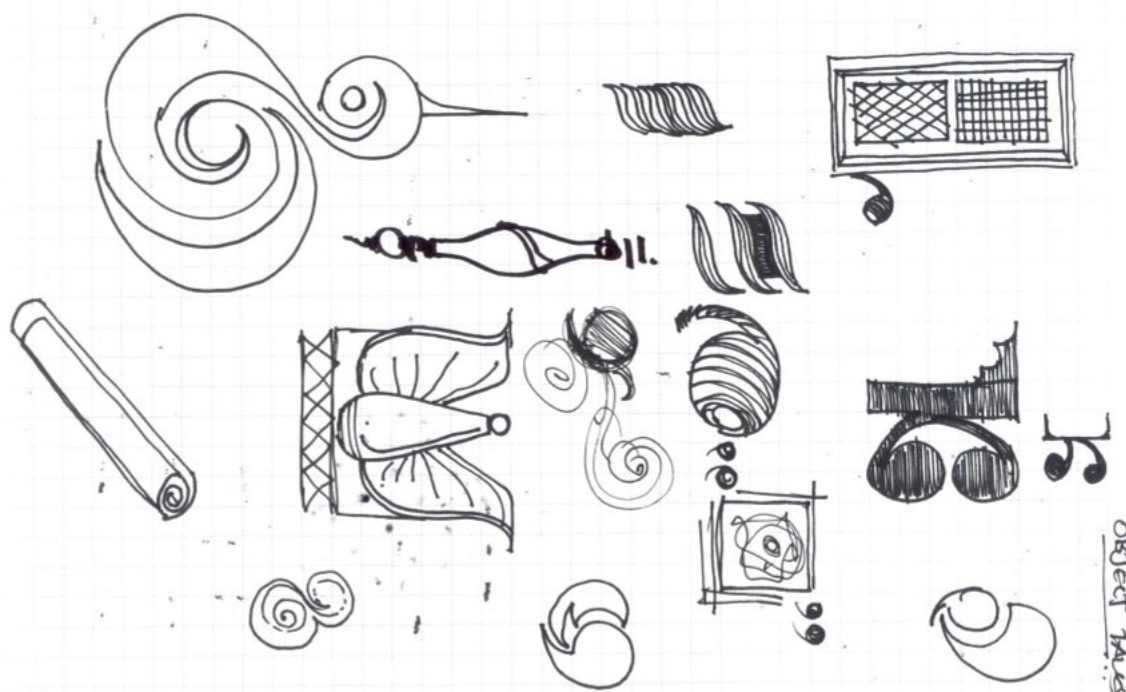
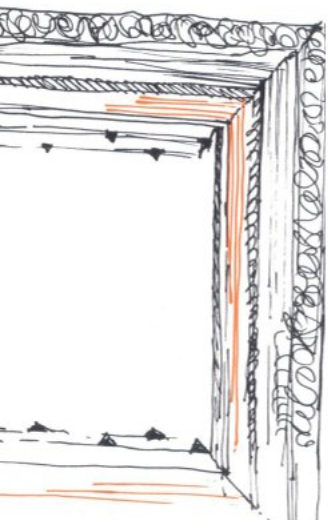
- Copper
- BRASS
- ALUMEN
- Buckley
- DECORATIVE

Stage: 02

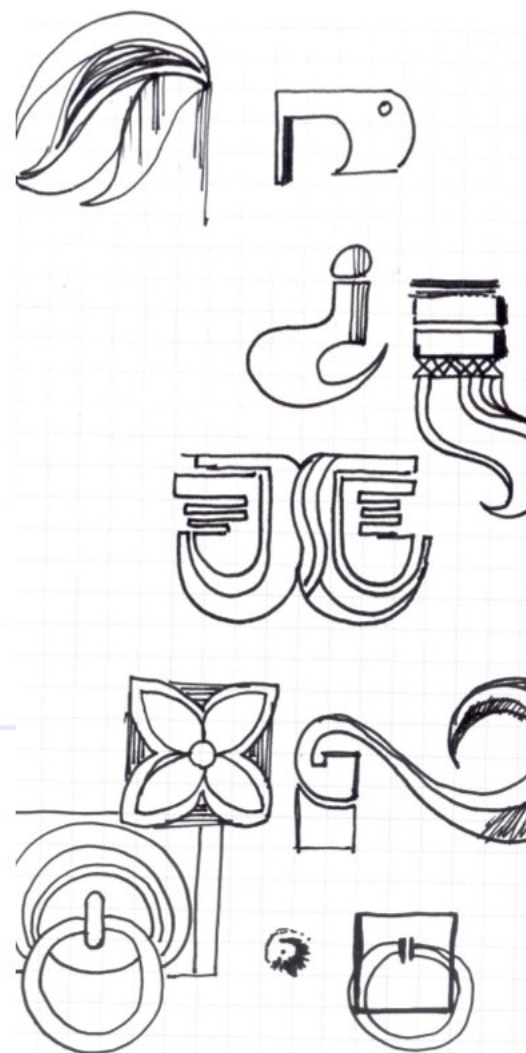
- > what are my views about her
- > Analyse it in a better way
- Asfrables: How can you say
- > Dynamic -

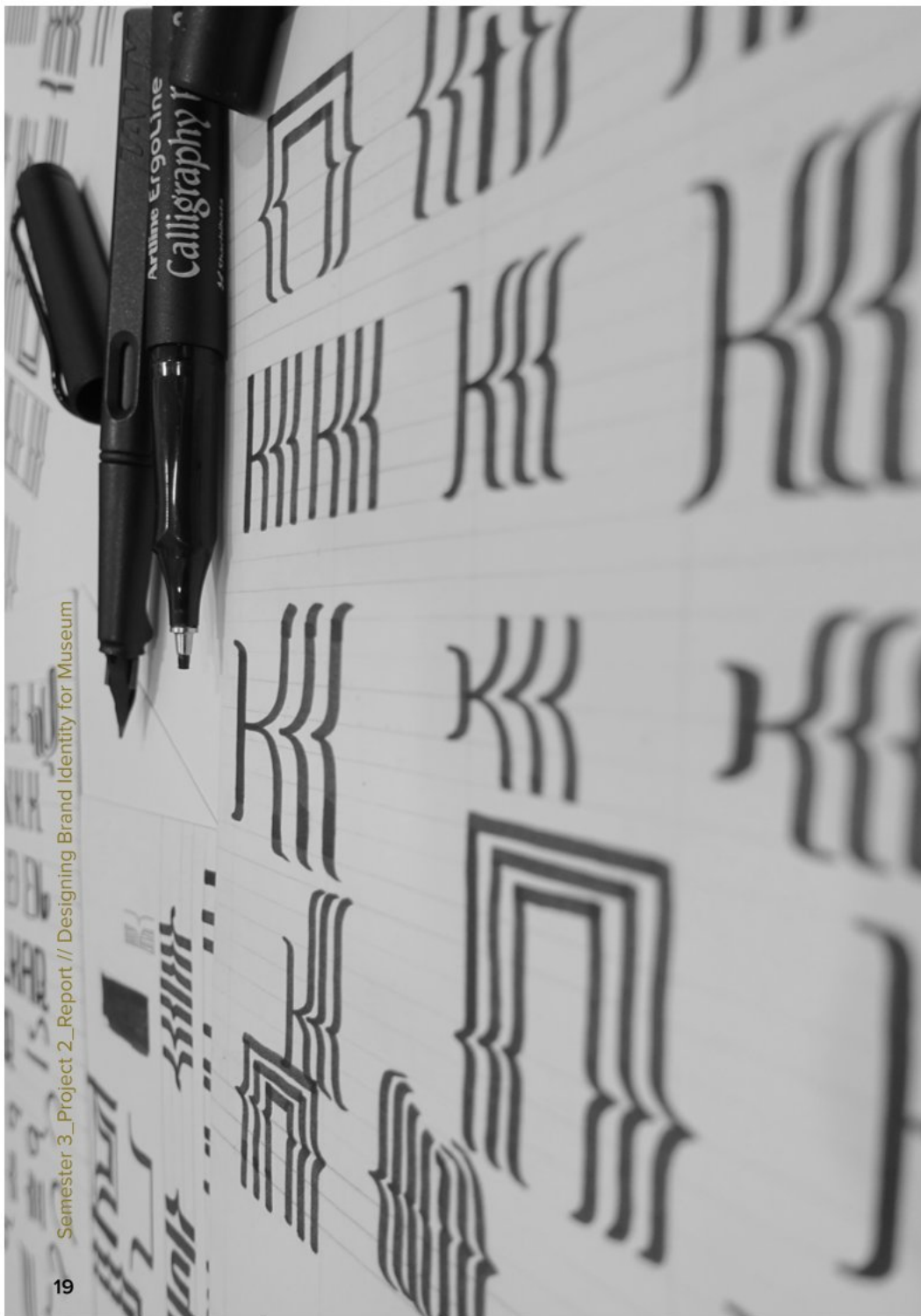
★ ANALYSIS EACH & EVERY PART





Object 1419





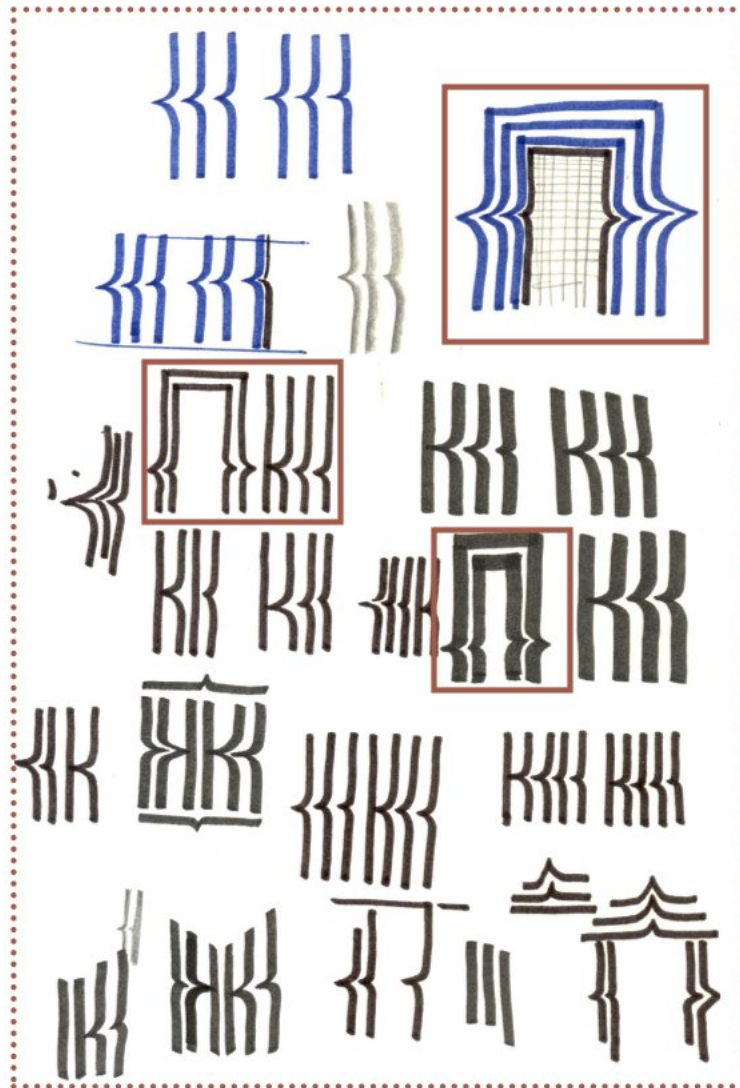
### IDEA 3

While exploring a calligraphic approach interesting forms were developed which was represented the idea of Roman letter 'K' and doorway frame.

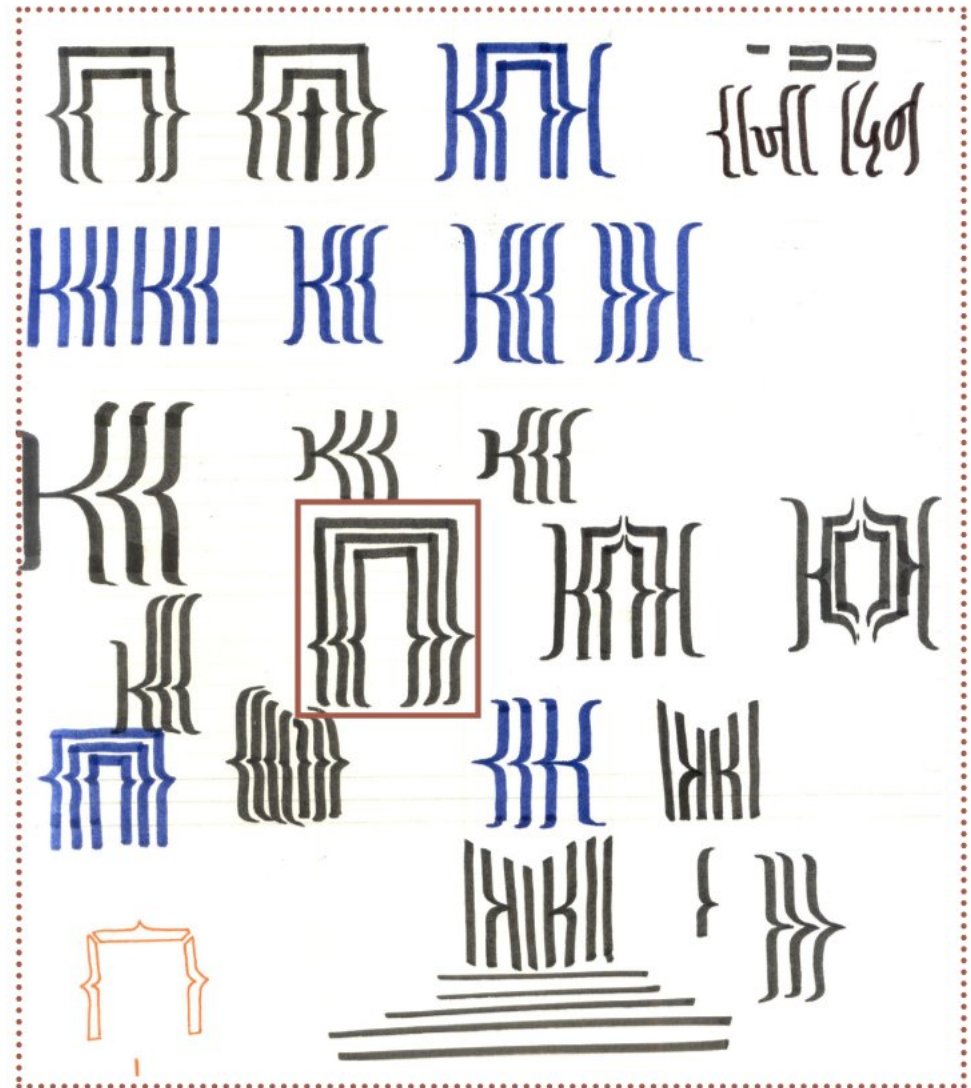
This form was finalised and further exploration was done on it. The Indianness of the symbol was maintained by it's symmetry and pattern. The moment I was removing symmetry and pattern it was losing it's Indianness.

(Refer Page 39 and 40, Rough sketches 5.0, 6.0 and 7.0)

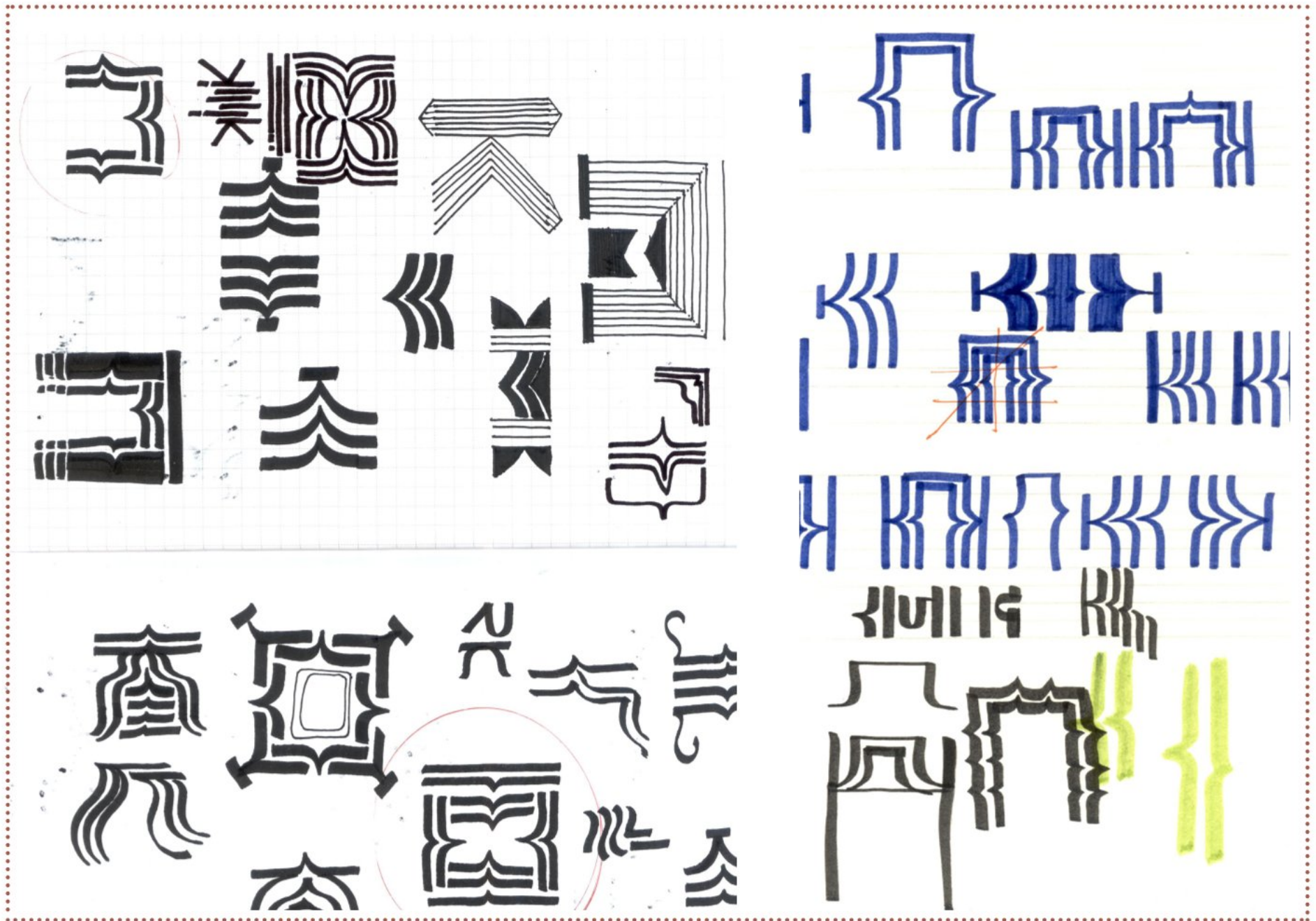




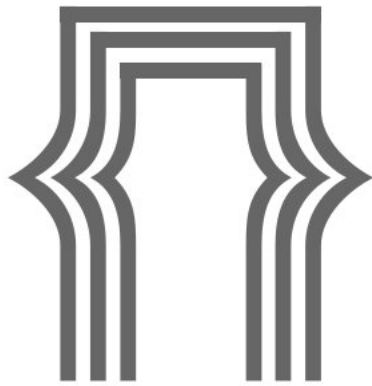
Rough Sketches 5.0



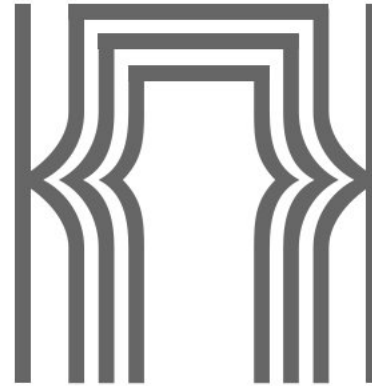
Rough Sketches 6.0







Cancelled as it was looking like a Diwali Lantern.



It was looking like curtains of a concert hall.



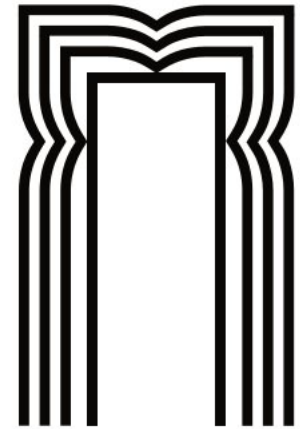
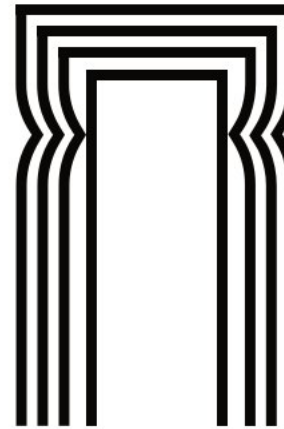
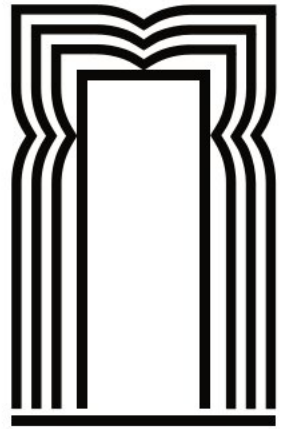
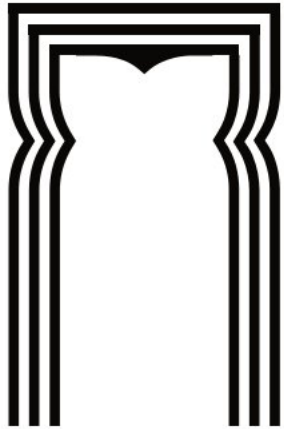
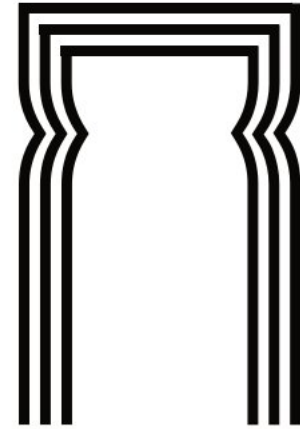
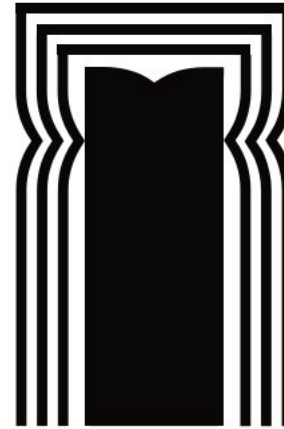
Decided to stick on doors and symmetry but dooriness was not there.



Ideated from the letter 'K' and the semantic representation as a part of door frame design.

Rejected because dooriness and Indianness were gone!

While discussing these with Prof. Mandar Rane, he replied that all of these lack qualities of door in it. People can have multiple interpretations.



Added qualities of door.  
Strong frame made huge  
difference. Extending those  
vertical lines towards down  
were making difference.

But it was depicting  
negativity as upper  
decorative part were  
going downwards.  
No door will do that.



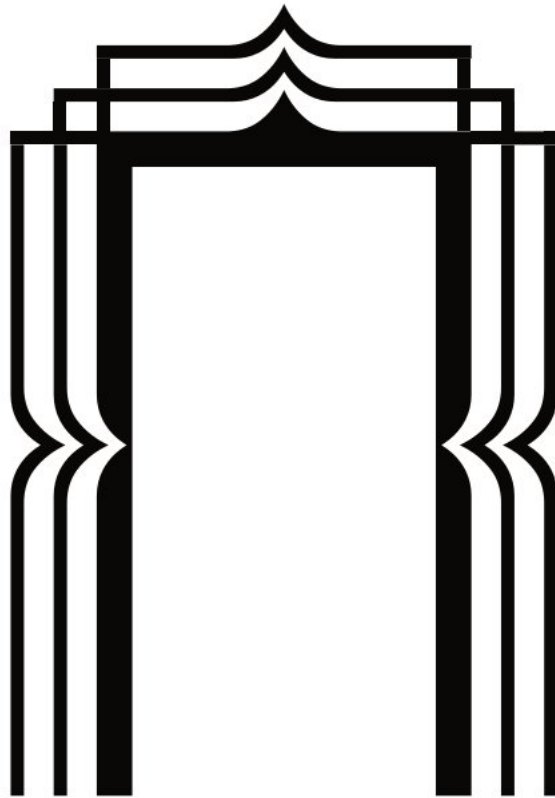
Final sketch!



Rough Sketches 8.0

# FINAL VISUAL MARK

Form Finalisation | Cocept & resemblance



## FINAL

Based on all thoughts and explorations, I added 'door' features with positive and rising cultural aspects into the form and finalised this visual mark.

An ethnic door with beautiful Indian pattern, vertical symmetry, derived from the abstraction of Roman letter 'K', an initial of Kelkar.

It stands a doorway to 'Indian Product Design History' for everyone.

It is also a doorway, that welcomes you and greets you to enjoy Indian Culture.

A pattern that is unique and is hard to forget.



# DESIGNING WORDMARK

Form Finalisation | Concept & resemblance

The brief was kept the same for the wordmark.  
The word mark should complement the visual mark  
and the wordmark should create an feasible unit  
with the visual mark.





With the reference of sketch 9.0.  
I started exploring typefaces.



RAJA  
DINKAR  
KELKAR

Wordmark exploration // font tweaking // Option 1.

LOGOTYPE/ WORDMARK

RAJA  
DINKAR  
KELKAR

Font: Vani



RAJA  
DINKAR  
KELKAR

Wordmark exploration // font tweaking // Option 2.



**RAJA  
DINKAR  
KELKAR**

**RAJA  
DINKAR  
KELKAR**

**RAJA  
DINKAR  
KELKAR**

Wordmark exploration // font tweaking // Option 3.

Optima- Optima Manually Condensed - Wordmark Option 3

Medusa Gothic

RAJA  
DINKAR  
KELKAR

Wordmark exploration // font tweaking // Option 4.

LOGOTYPE/ WORDMARK

RAJA  
DINKAR  
KELKAR



**FINAL**  
**WORD MARK**  
ROMAN

RAJA DINKAR KELKAR

RAJA  
DINKAR  
KELKAR

From all the options I created  
Option 4 seem to close to the brief.



# FINAL WORD MARK

DEVNAGIRI

The challenge was to make it  
similar to the Roman word mark.

ROMAN  
LOGO TYPE/ WORD MARK

RAJA  
DINKAR  
KELKAR

Begum Devnagiri Font

राजा  
दिनकर  
केळकर

DEVNAGIRI  
LOGO TYPE/ WORD MARK

राजा  
दिनकर  
केळकर

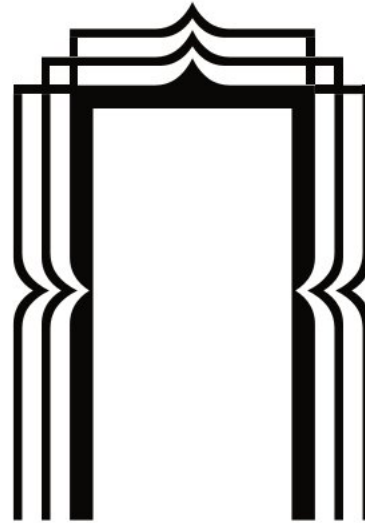
राजा  
दिनकर  
केलकर

राजा दिनकर केलकर

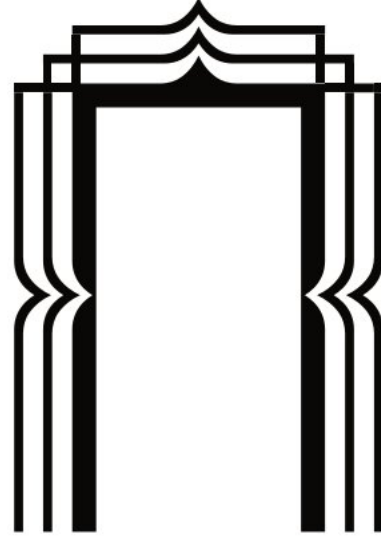


# FINAL UNIT

ROMAN & DEVNAGIRI



# RAJA DINKAR KELKAR



राजा दिनकर केळकर

# FURTHER PROJECT DIRECTION

Final Design Product

## Designing 'Design Specification Manual'

Designing brand manual will be my final agenda.  
In which, I will be giving complete guidance about how to  
use new identity with different constraints.

Design specification Manual &  
Brand Touch-point »

- Stationery Design
  - Envelope
  - Letter Head
  - Stamp
- Business Card
- Advertising Print ads
- Digital Displays
- Long Vertical Hoardings
- Staff I-cards
- Official presentations
- Visual appearance of way finding & signages
- Infographics for Artefacts
- Rangoli representation
- Museum Seal
- Rubber Stamp
- Visitors I-cards
- Website & Mobile App Icon



# BIBLIOGRAPHY

Study | References

» [www.mrane.com](http://www.mrane.com)

for understanding the concept of brand Identity. (Page 23)

» [www.wikipedia.com](http://www.wikipedia.com)

» [www.virtualpune.com](http://www.virtualpune.com)

» [www.tripadvisor.in](http://www.tripadvisor.in)

» [www.punetourism.co.in](http://www.punetourism.co.in)

for initial study of Raja Dinkar Kelkar Museum (Page 20 and 21)

» [www.google.com/ images](http://www.google.com/images)

for logo study images. (Page 26)

» [www.spellbrand.com](http://www.spellbrand.com)

for other world famous museum's  
brand identity studies. (Page 26)

## Re-Branding of Raja Dinkar Kelkar Museum, Pune.

Communication Design Project - 2  
by **Prem Sonar 176450007**

This report contains step by step  
process of designing visual identity  
for the museum.



IIT Bombay

**IDC** School of Design  
अभिकल्प विद्यालय

