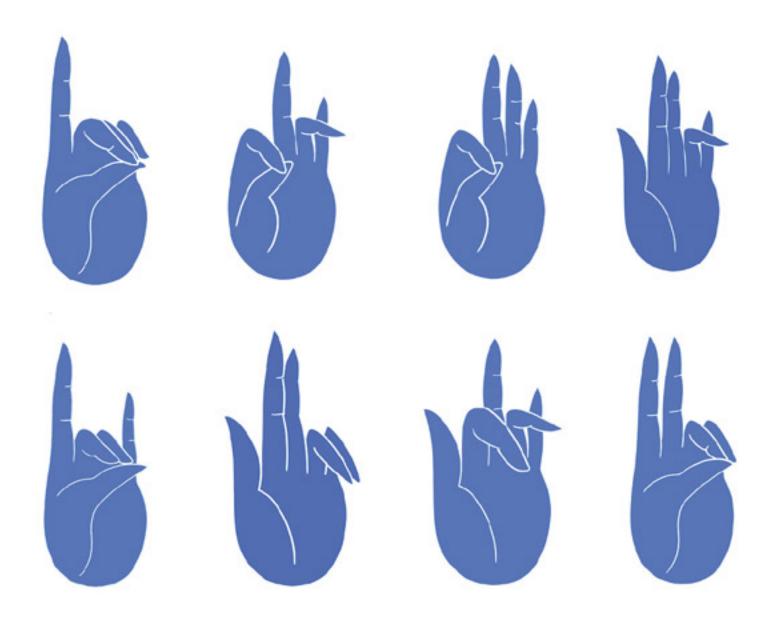


Portfolio







Sagar Bhat

Design for me is all about visual story telling and weaving narratives. Choosing design was a conscious decision that I took. Since childhood, I loved making up scenarios that were close to reality or the outlandish form of it, and put it into paper. The tool that is design thinking, helps me in harnessing my thoughts by giving it a structure.

The spontaneous narratives I built in my childhood could be seen as the starting point in this journey of being in this field. And the skills and experiences I have collected, could be used to effectively visualise and become a robust storyteller through the projects I do.

Experience

Ishan Khosla Design, Delhi Intern, Duration- 4 months, 2020

Studio Ekasth, Jaipur Intern, Duration- 2 months, 2020

Studio Eeksaurus, Mumbai Intern, Duration- 6 weeks, 2019

andblack Studio, Ahmedabad Intern, Duration- 4 weeks, 2018

Head of Graphics and Branding team for REDO 2019 and 2020 REDO is Annual Design and Cultural Festival of Department of Design

Sabarmati Riverfront Festival, Ahmedabad, 2018 Worked in a team to build an Installation representing Crafts of Ahmedabad and culture.

Jatan Sansthan, Rajsamand, 2018 Studied culture and working of system in Pachammta, Rajasthan as part of Rural Contextual Study.

Education

Communication Design, Final Year Bachelor of Design, Nirma University, Ahmedabad

HSC (Science Stream) GSEB, 2017 A.G High School, Ahmedabad

Skills

Illustration, Storyboarding, Branding Brand communication, Typography and Layouting, Film making, Research and documentation Prototyping, Model making and Material Handling.

Contact

- 9558150693
- Sagarkrishnadas@gmail.com
- Sagar_k_bhat
- **B**ē behance.net/sagar_bhat
- in linkedin.com/in/sagarkbhat



Maasa Shortfilm Title Design

BidiBori Book

Publication

Nirma

University **Re-branding**

Toba ' eka Singh Set Design

Star Dev

Lettering/ Type



MASA

Maasa Title design

About the Project

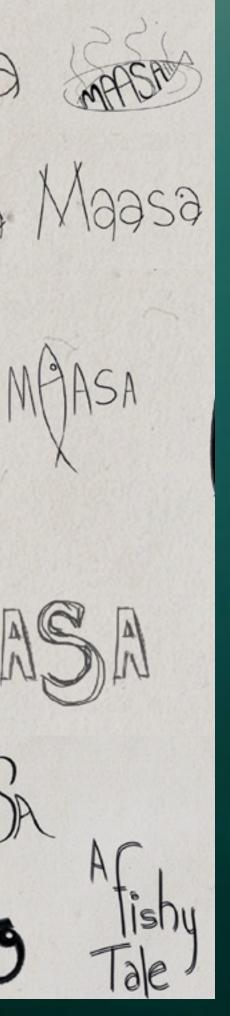
This project is a part of an animation design course, where the title for the short-film was to be designed. The brief was to keep the film's aesthetics and visual language in mind, and come up with an interesting design for the title. The Short-film talks about the chain of events that occurs in the environment, disruption caused in the ecosystems. *Maasa* is fish in Marathi language, and the title was decided in context to the overpopulated city Mumbai.

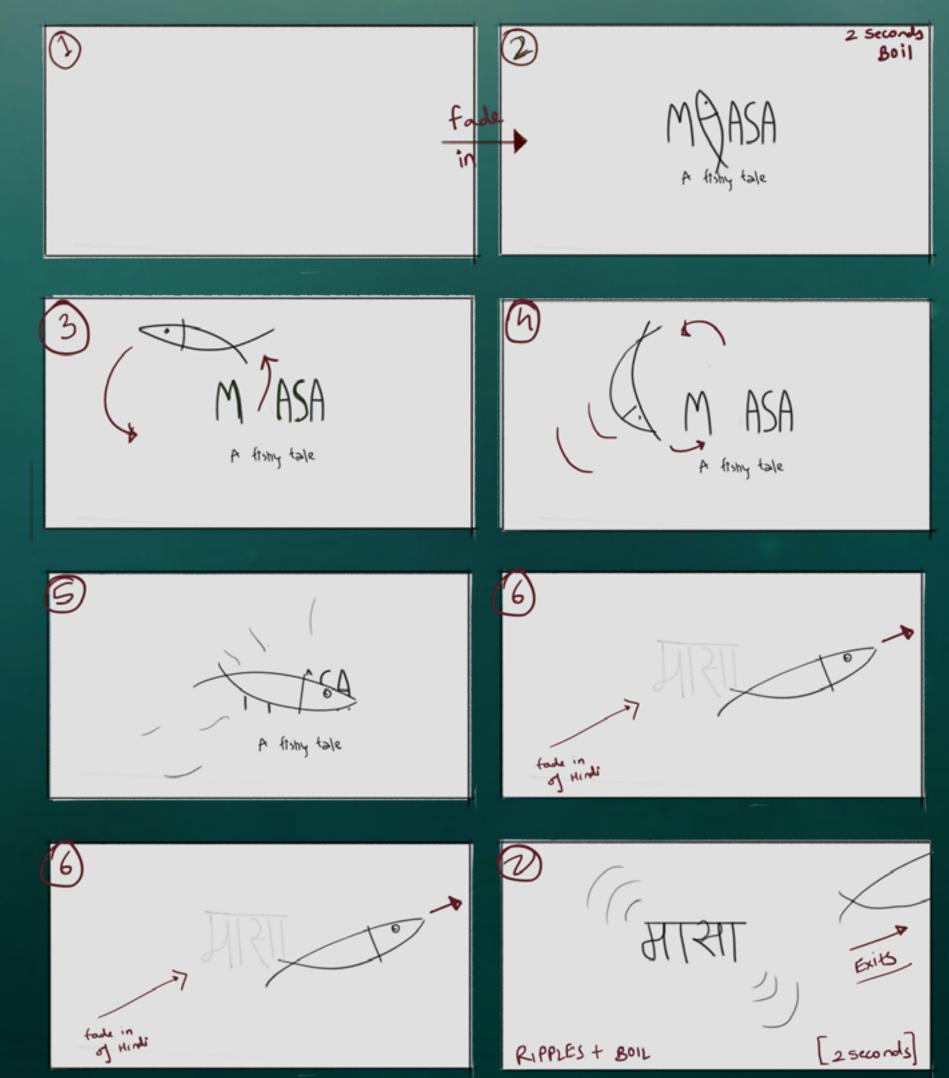


Ideations

maasa ~ A fishy tale MAAsa भार्भा MAACHI MAASA 31 \bigcirc tall . A fishytale fishy Maach Matsya MAASA MAASA Maasa TAAS MARS MAASA 6. Maasa Maac MAASA माछ मासा

Storyboard





Final Shots (Title + Opening Sequence)



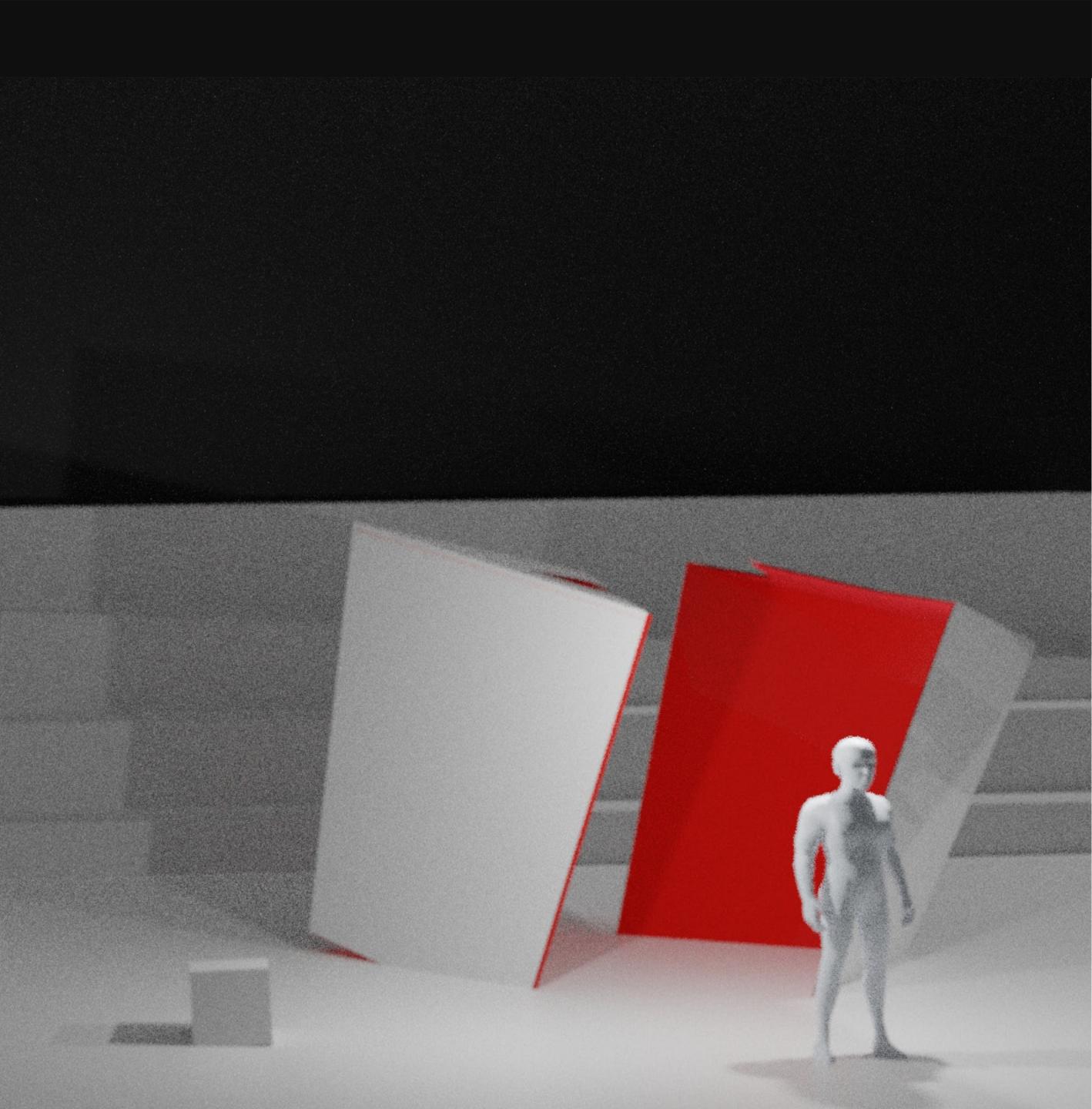
https://www.behance.net/gallery/99217291/Title-Design

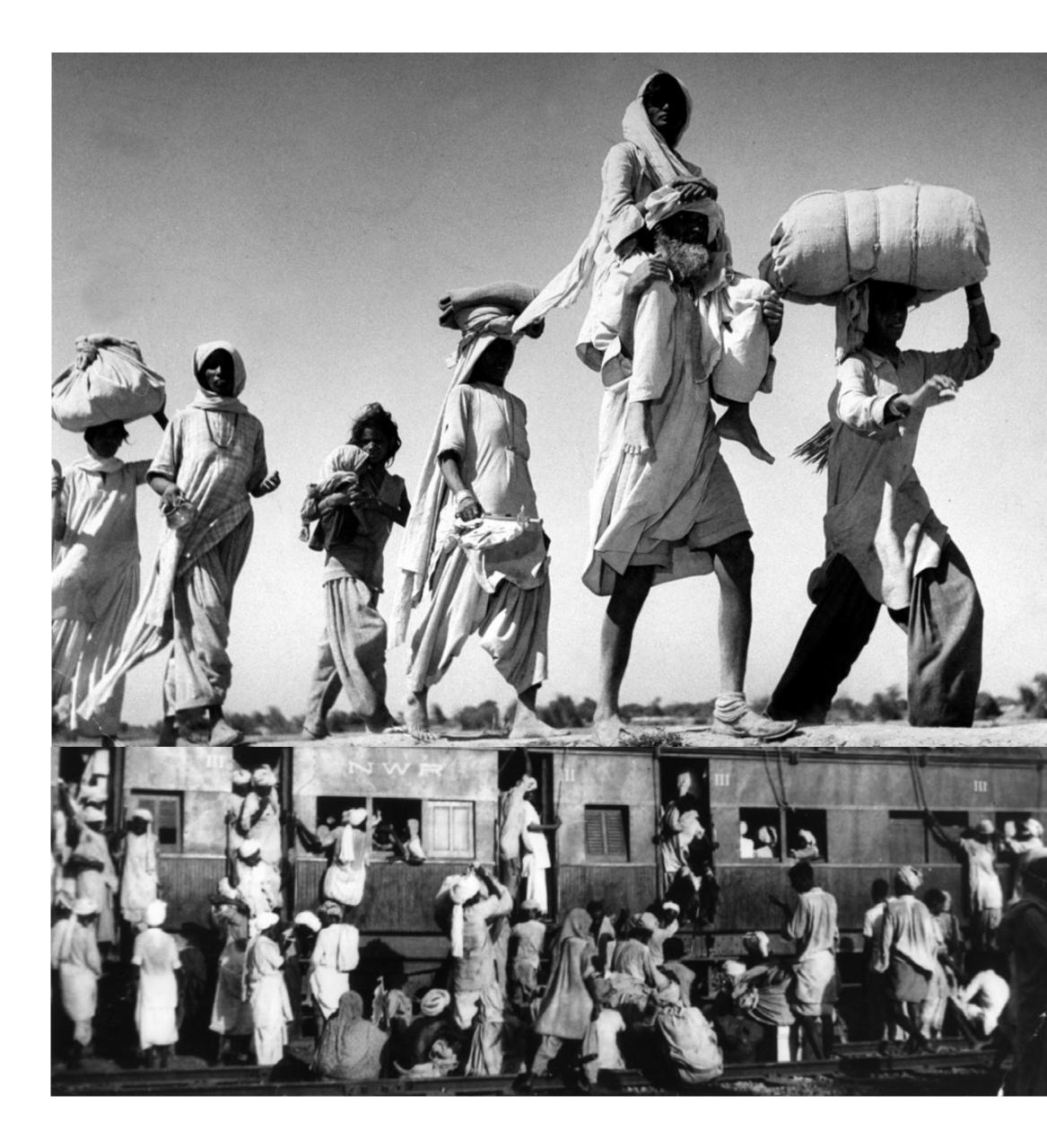
Toba Tek Singh Set Design

About the Project

The objective was to design a Theatre Set for renowned short story and play, "Toba Tek Singh".

The brief for the classroom assignment was to design a visual experience in form of set, using understanding of spatial design and design principles.





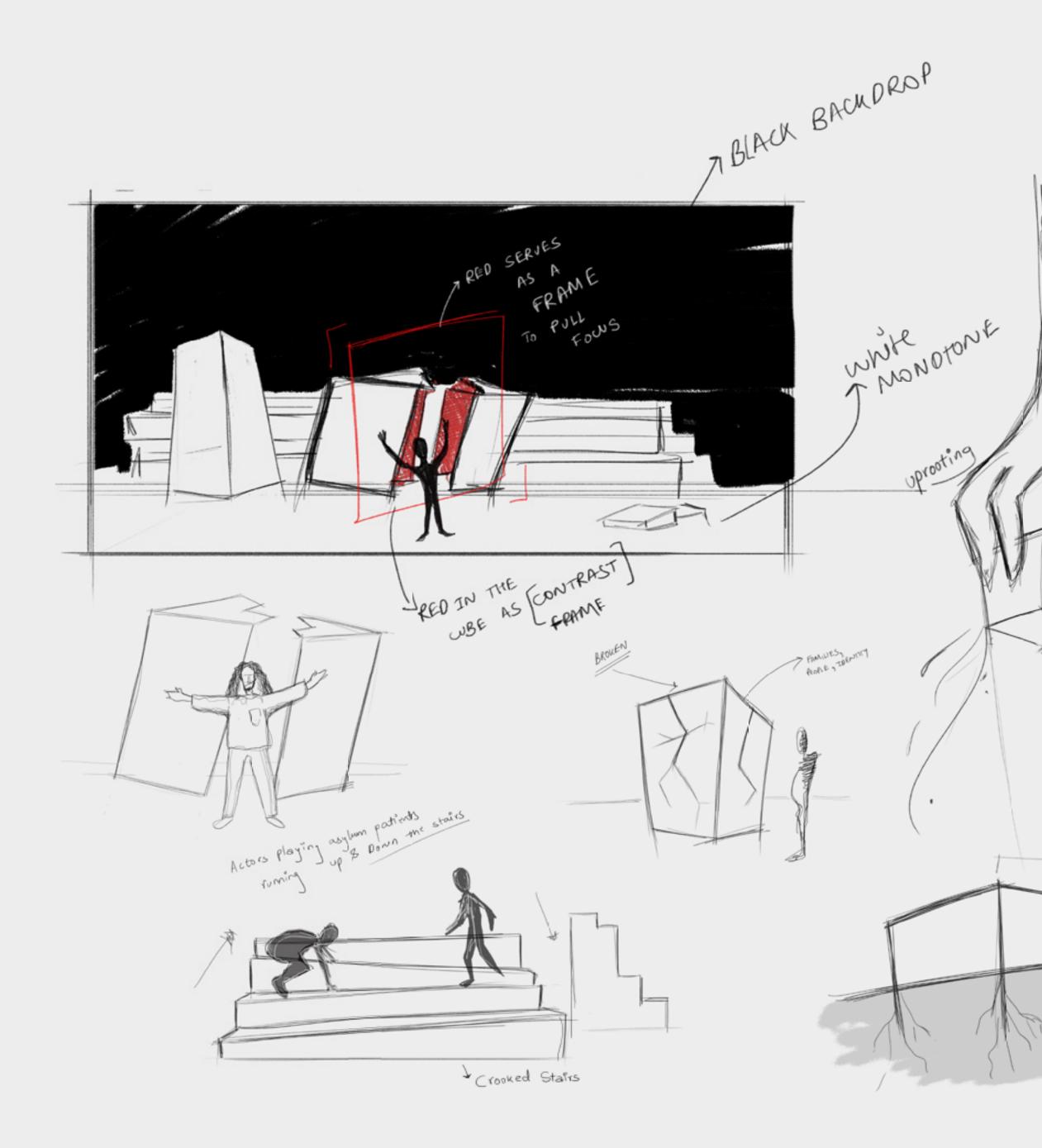
Context and Setting

The story is set in the background of India-Pakistan partition of 1947. In the aftermath of political separation, many people had to relocate and uproot their lives. There were chaos and confusion regarding what actually was Indian territory and what was the newly formed Pakistan.

The situation got even worse for patients in the mental institutions. Once the two countries had held talks regarding the situation of mental patients, it was decided that the Muslim patients would stay or move to Pakistan whereas the Hindus and Sikhs will move to India.

Top- Sikhs migrating to a new homeland after the violent partition of British India in 1947.(Credit: Margaret Bourke-White /Time Life Pictures)

Bottom- Muslim refugees clamber aboard an overcrowded train near New Delhi in an attempt to flee India.



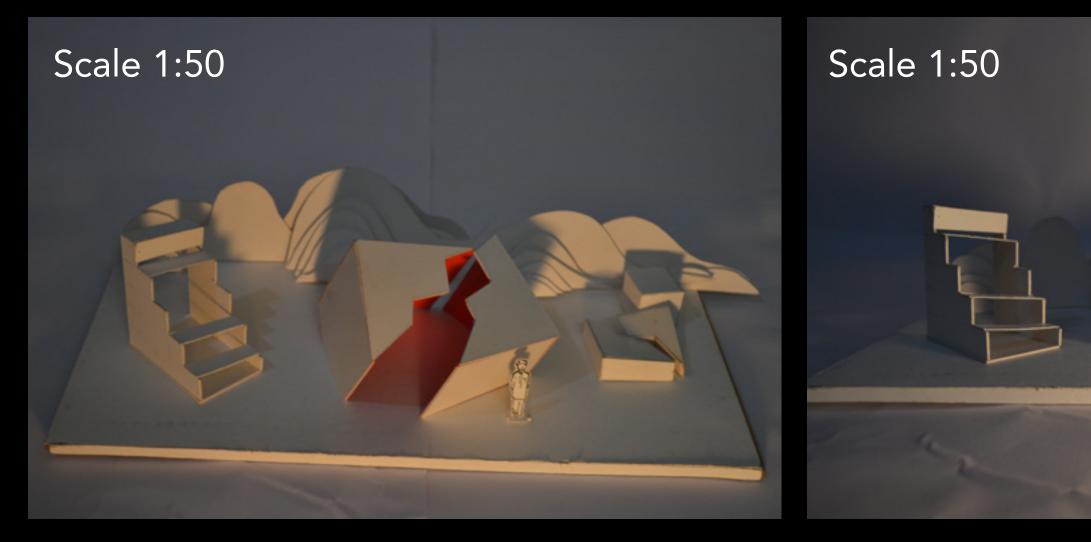
Concept Rationale

The Idea was to visualise the situation of partition through abstraction. The cube represent the uprooted citizens, the families, broken identity of people, deeply rooted to their native place.

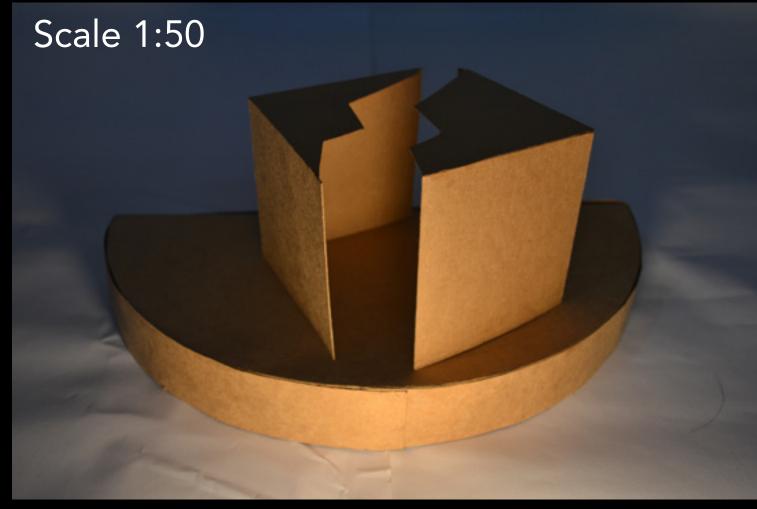
The stark red against monochromatic white serves the purpose of bringing strong contrast and also works as a frame, pulling focus onto the character that performs in front of it.

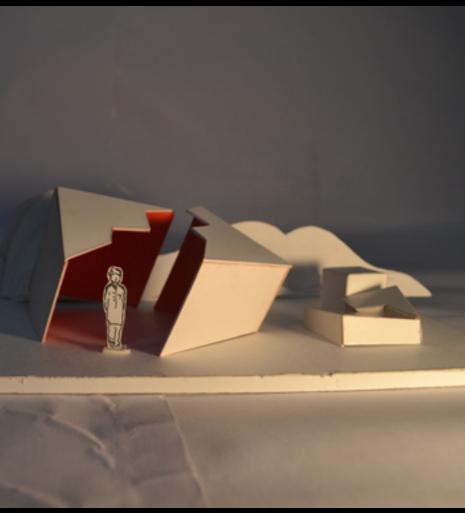
The Idea was to have a visually interactive set, that asks the viewers to imagine shapes and forms as particular objects in the narrative, inspired from Improv method of theatre.

Mockup models







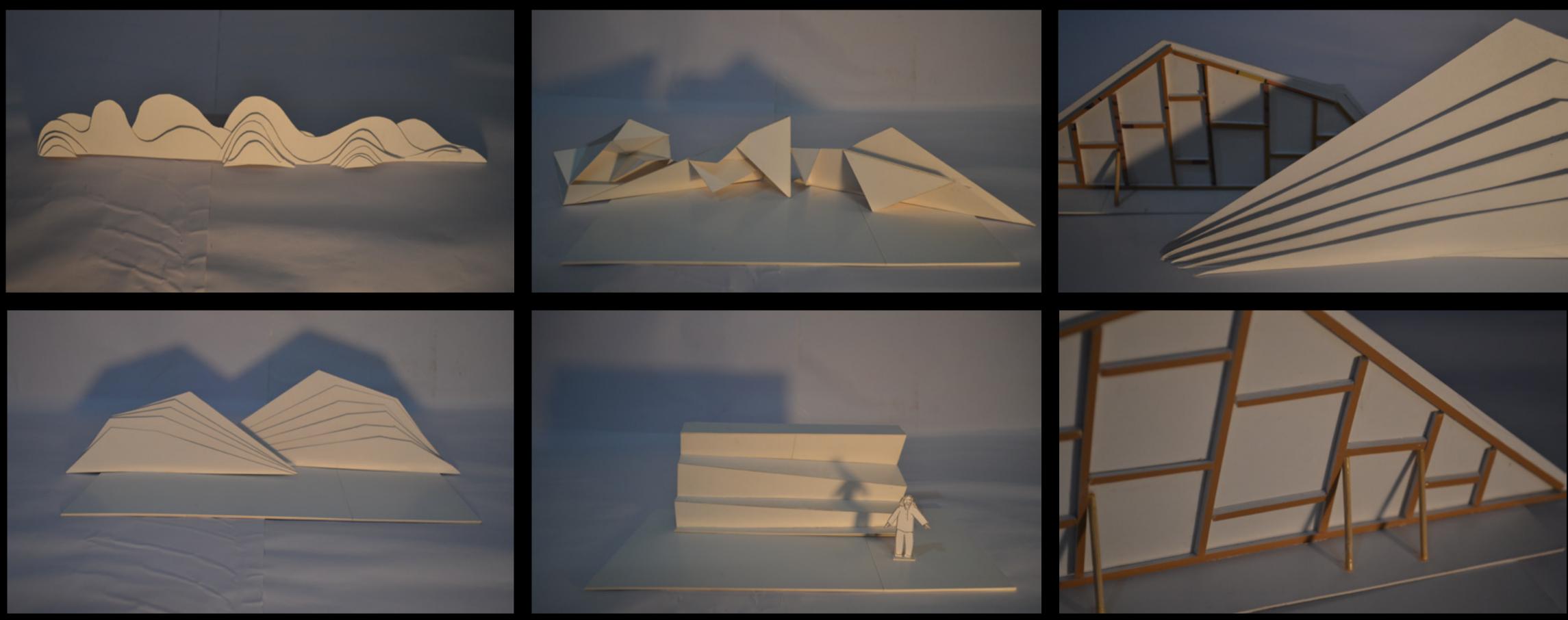






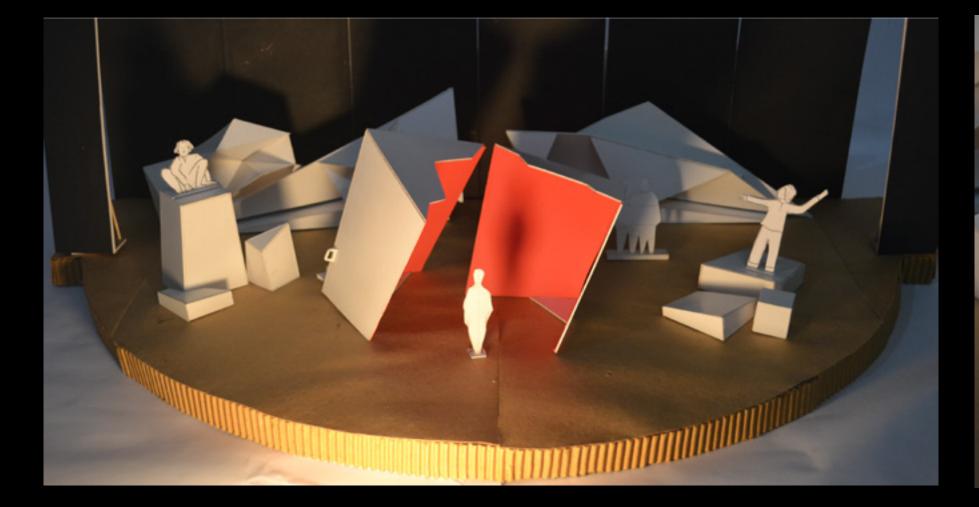
Background Units and Backdrops

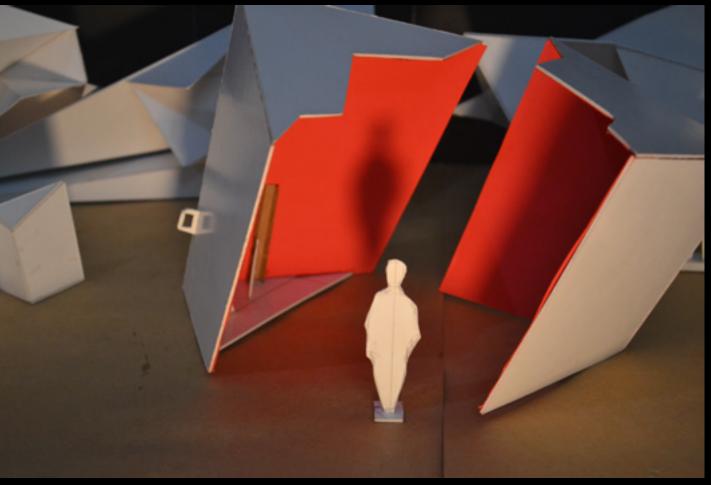
Multiple Forms were explored for Backdrop working as Unit set, with scaffolding framework for support.

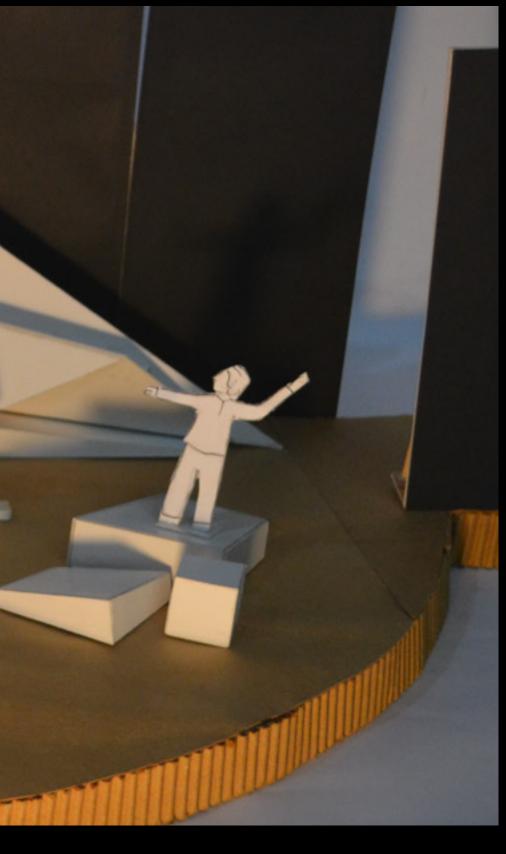


Scaled down model

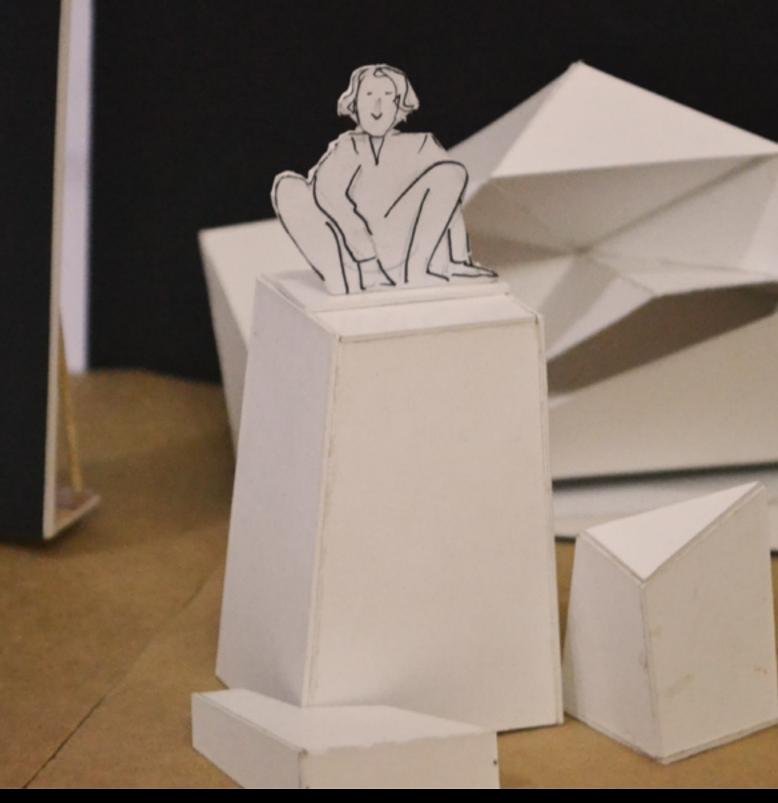
1:25

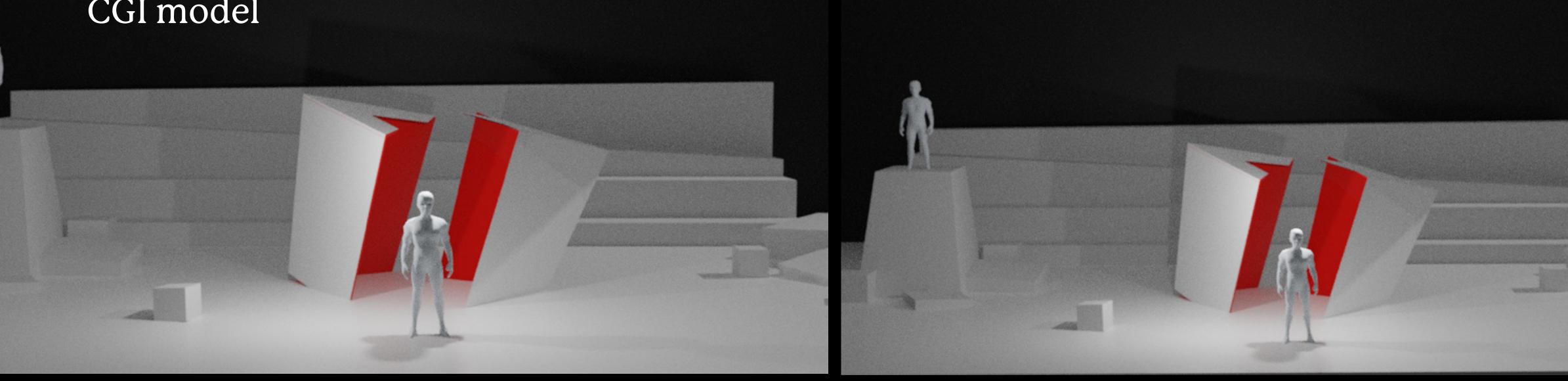


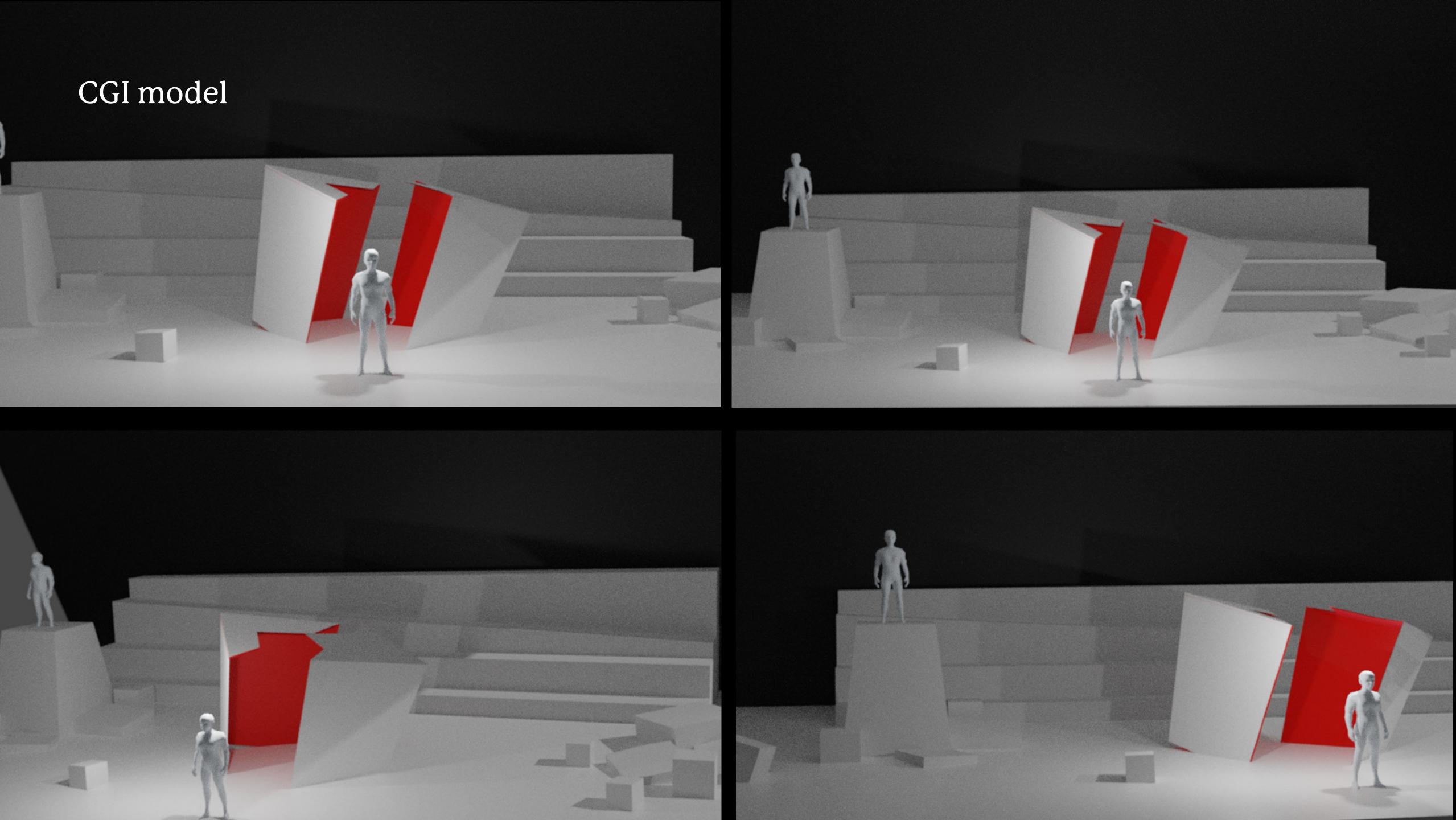






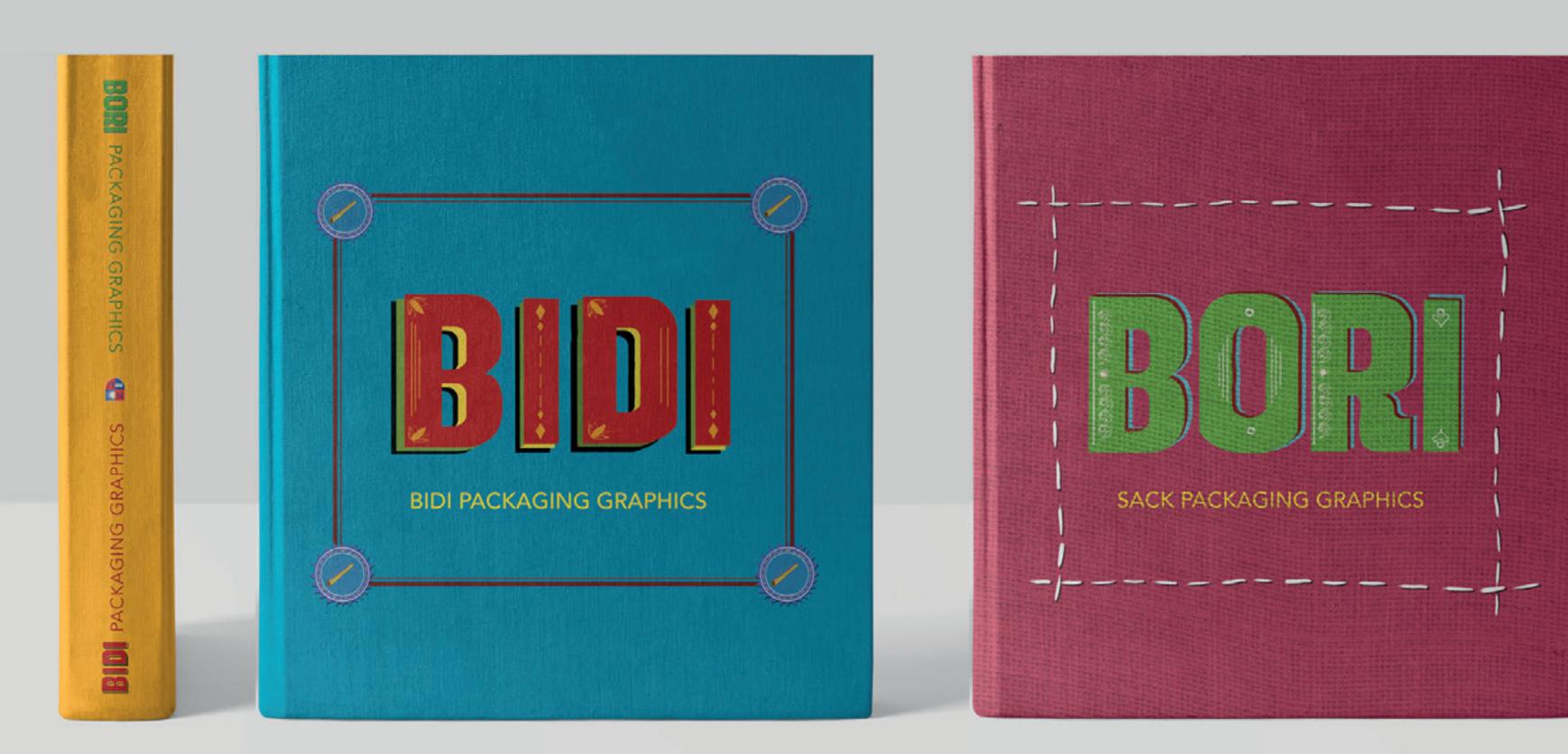






Bidi Bori Book

Publication Design







About the Project

Bidi Bori Packaging Graphics is a book on Visual Narratives on Bidi (Indian Cigarettes) and Bori (Gunny Bag) in context to Indian Graphics.

The book is divided into two parts, first part of the book talks about Bidi Packaging Graphics and on the other (flip) side of the book *is Bori* Packaging graphics. The Gate fold in the middle gives an overview to Indian Graphics and Visual Narratives.





Visual language

विक्रम छाप बीडी

गार्ड छाप बीड़ी

The book being on Visual Narratives on Bidi and Bori packaging graphics, required a bright, Indian pop art inspired experimental layout and visual language. After researching on Indian popular culture, narrowed down to a mood-board that would be exciting and enriching to look at. At the same time, would reflect Indian essence through colour, treatment and illustration style.



Interactive Layout

Bidi and Bori divided into two parts, is designed to be an interactive book. An experimental layout, multiple types of folds like map, gate fold, Pop-outs, packaging samples etc. included inside the book, for readers to experience.



BIDI PACKAGING GRAPHICS













Few brands use cheap qualit plastic for the packaging.



Usually the material used for the packaging is paper. The quality of paper depends on the manufacturer. Mainly, the paper used for local sale is of lower quality with it being of 38 GSM and a thick outer paper is of 50 GSM. For humid places like Bengal, plastic is used for the packaging.

33

SACK PACKAGING GRAPHICS

JUTE



Biologradable Natural masorial Heavy in weight Porous in nature Data not functions have be

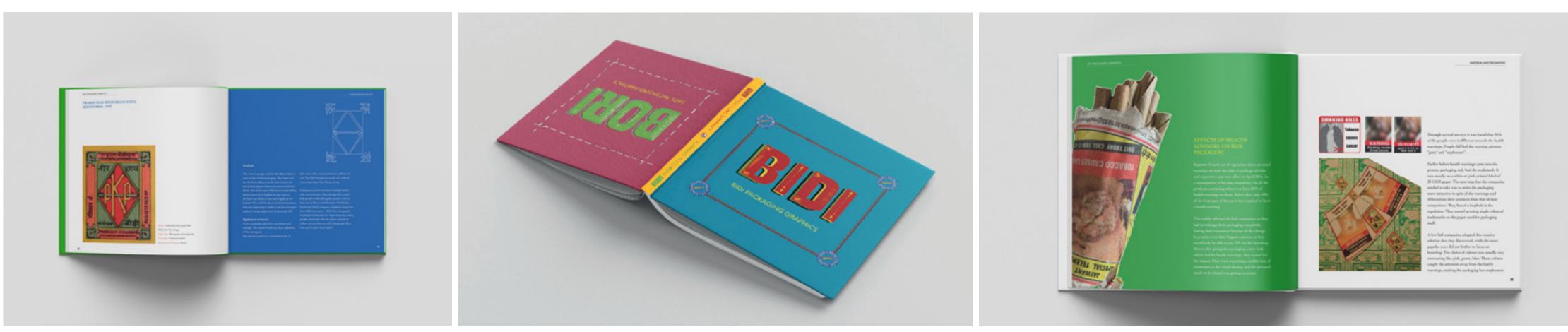
PLASTIC



Non-biodegnadable Synthetic material Very light in weight Non-portus in natur Facilitates branding



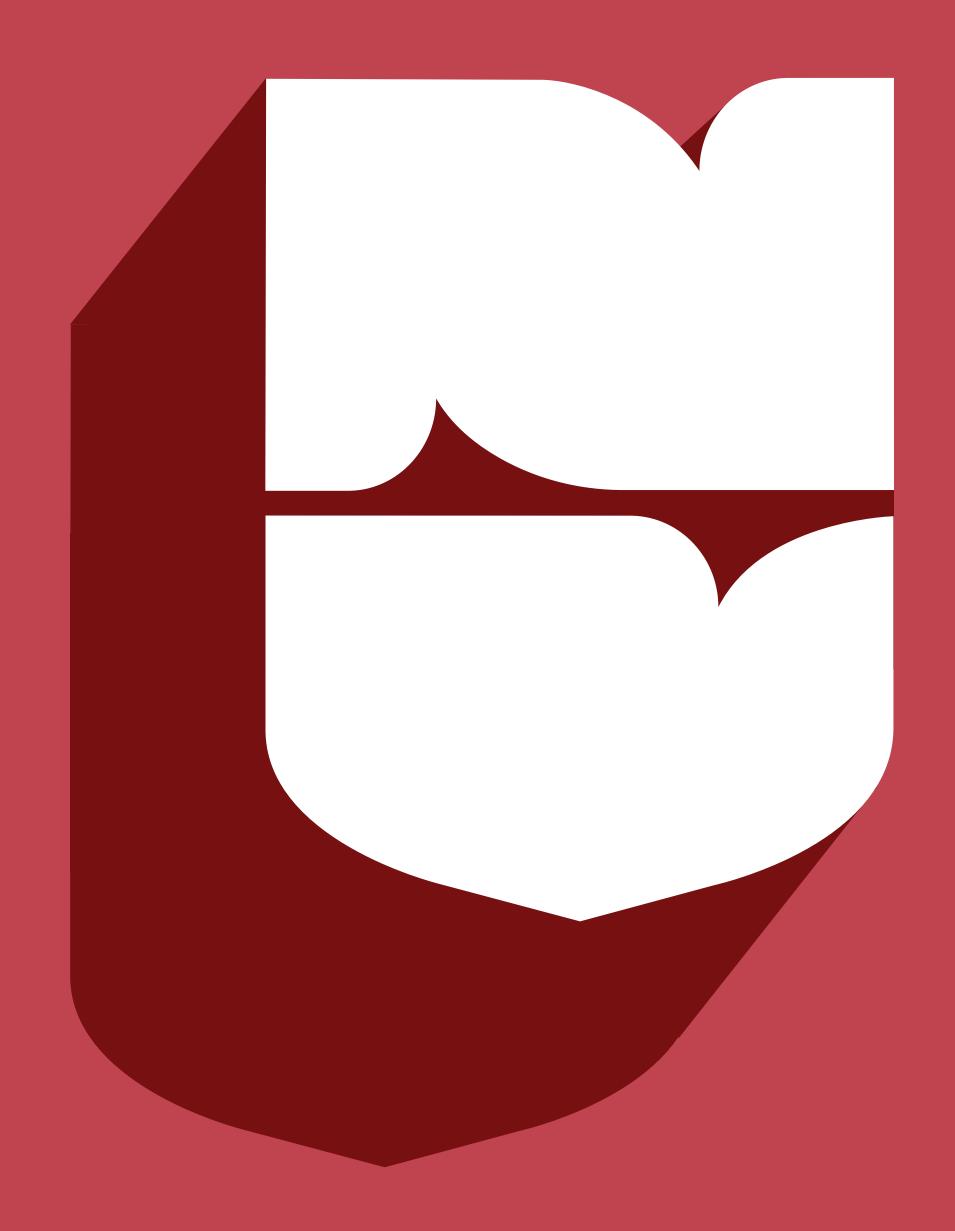












Nirma University Re-branding

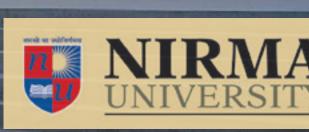
About the Project

The project is part of a class room exercise to Re-design an educational institution.The project includes the Identity design process, and development of brand guidelines for Nirma University.

The end product of the project is a well fleshed out Identity proposal which includes Logo System, Brand guidelines and branding materials.

Growth Wisdom Knowledge Prestige Glory

Mood Board

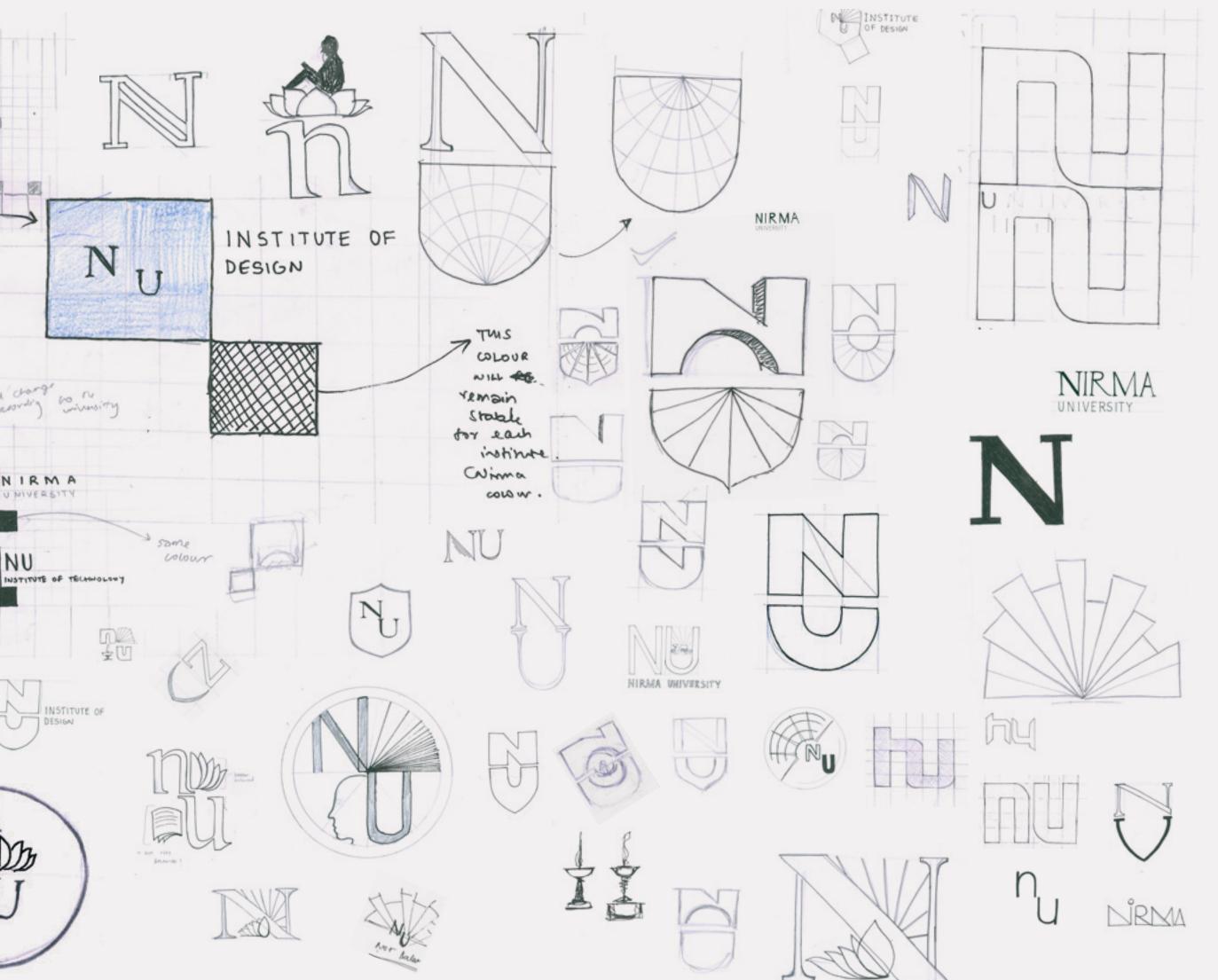


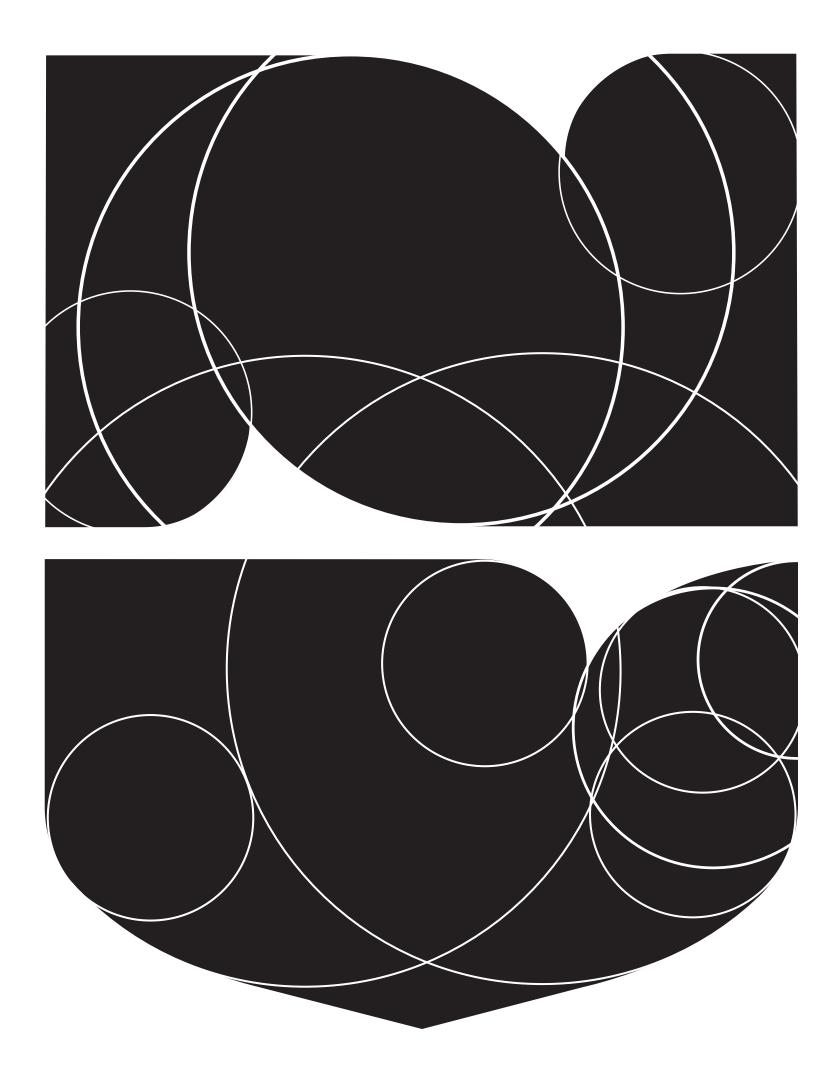
IRMA

About Nirma University

Nirma University is one of India's leading universities based in Ahmedabad, Gujarat. The University was established in the year 2003 as a Statutory University under a special act passed by the Gujarat State Legislative Assembly. Nirma aims in shaping a better future for mankind by developing effective and socially responsible individuals and organizations. Nirma University comprises a unique constellation of institutes each of them have an excellent reputation in its own right.

Ideations N A -USING counter space - The negative space between Now U can look line sonon - THE COLOUR MMSMM WILL KEEP ON UNIVERSITY CHANDING FOR JVVL 001007 INSTITUTE encu 2 303 NIRMA NIRMA NIRMA NIVERSITY MULTI-DISCIPLINARY = CONNECTION NE PIELO IS IN CONVIETION WITH ANOTHER - DIFFERENT NU COLOURS dare 023 N J INSTITUTE OF NG NU Dr Ett Ű Ϋ.



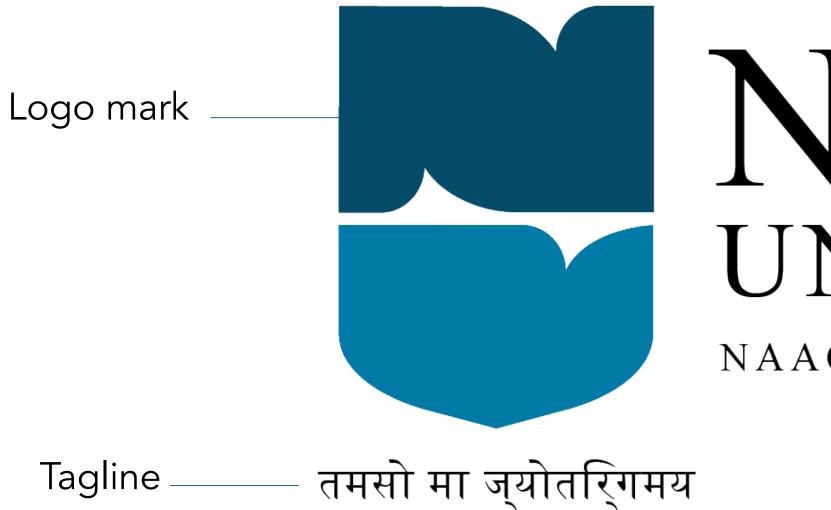


Form Rationale

The Logo system's form is graphical framework that adapts to different situations. The form spells out NU (Nirma University) arranged in a way to represent shield. The shield being a symbolic representation of prestige and honor. The form has curves, derived from lotus petals. Lotus is symbolic for growth and Knowledge in Indian Culture.

Buzzwords: Growth, Prestige, Knowledge, Glory, Wisdom

Final Identity



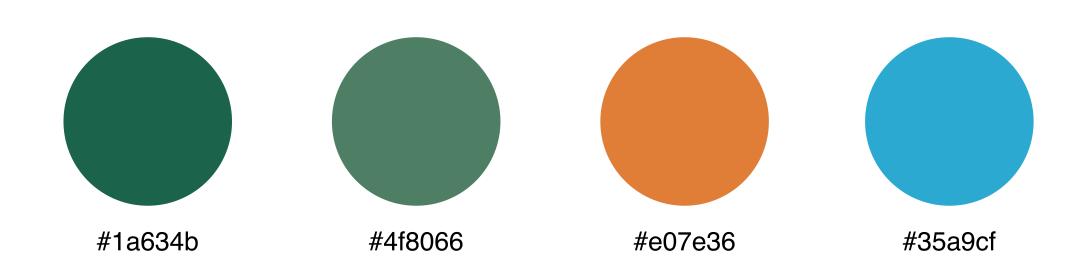
NAAC ACCREDITED 'A' GRADE LogoType

Colours

Primary



Secondary (subsets)



Deep Cerulean

 #897053
 #0060ae
 #5a5e9d
 #ba1319

Typography

Primary

Times New Roman

ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Devanagri MT अ आ इ ई उ ऊ ऋ ए ऐ ओ औ अं अ: कखगघडचछ, जझटठडढणतथदधन पफभ बमयरलवशषसह

Secondary

Helvetica

ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklm nopqrstuvwxyz

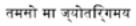
Subsets







NIRMA UNIVERSITY **Institute of** Architecture and Planning









NIRMA UNIVERSITY Institute of Law



तमसो मा ज्योतरि्गमय

तमसो मा ज्योतरि्गमय

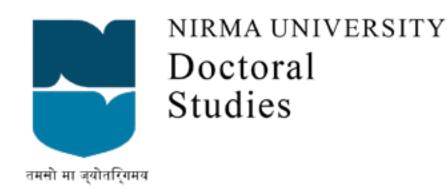


NIRMA UNIVERSITY Institute of Commerce



तमसो मा ज्योतरि्गमय

NIRMA UNIVERSITY Institute of Management



NIRMA UNIVERSITY Institute of Technology



NIRMA UNIVERSITY Centre for Continuous Education

NIRMA UNIVERSITY Institute of Pharmacy



NIRMA UNIVERSITY International Relations

तमसो मा ज्योतरि्गमय

NIRMA UNIVERSITY Institute of Science



NIRMA UNIVERSITY Centre for Entrepreneurship

तमसो मा ज्योतर्गिमय





Nema University Visual Identity Guidelines

Times New Roman

Display typeface used by Nirma University for internal and external use is times new roman, t is sed in several different weights as per the need. Al he weight within the fort family are acceptable to use, but the logitype should not be manipulated

Times New Roman is a serif typeface designed for ase in body test. Its creation took place through the influence of Danley Monson of Monotype. Times lew Roman was designed by Victor Lardent, a artist from the advertising department of The Times.

Times new roman can be used for official and formal purposes also, after getting an approval from the Brand advising team.

The use of any other display typeface, other than Times New Pomen is strictly prohibited.

tint only. Do not use it for website.

But the form of the typeface need to be retained.

Usage of Times New Roman for body text should he auxided, exception can be made for formal certificades etc.

Nima University Visual Identity Guidelines





Brand Guidelines

Brand guidelines are a suite of documents which set out how to use the design elements of a company's brand. Through consistent use, the values, research, students and staff will all be represented to a global audience that will allow the brand to continue influencing the world. The significance of the University's brand is in the Brand manual, while the day-to-day guidance of its application is described through a series of chapters in the guide that covers all aspects of the corporate identity.





legal Sike and Deep Cerulean are the Nirma. iversity colours. It has been used in the main logo and also across all the stationery and merchandise

legal Blue and Deep Cerulisan should be dominant

The colours and its tint tones have been mentioned. o other colour should be used

aniversity colour palette.

Each institute have their own colour, the Institutes are to use their receptive colour palette (with same railue) if they want to.

All the secondary colours should not be used mpether

The usage of solid colours on social media magazine template and website should be avoided.

For official usage, all colour combinations will be given by the Brand team

flecondary policurs should never be used in place of the primary colours

econdary colours should be used in less than 50 percent of the optiour palette for one piece.

These colour palette can be used for columnals, voluite, templates, merchandise etc.

outlined standardization. The institute logo also ha to have a strong connection with the University logo. to present a strong unified brand image. Each institute has been color coded, for better recognition. Its a conscious decision to keep the existing colors for institutes, for brand recall. Guidelines The official University Logo will always be on the left. The Institutes have been color coded for bett

Subsets

rever

रणयो वा जयोतरियमय The Logo in Block

तकने सा अनेगरियान

Nema University Visual Identity Guidelines

Subsets Logo colour:

6348 C- 90 M- 45 Y- 80 K-

C-100 M-651

1319 C-0 M-100 Y-100

Nema University Vaual Identity Outdelines

de of Technology

etitute of Design

state of Pharmacy

natitude of Dokence

8-1004

NIRMA

UNIVERSITY

NIRMA

UNIVERSITY

NIRMA

UNIVERSITY

C ACCREDITED 'A' GRADI



NIRMA UNIVERSITY Doctoral Studies

he color palette mentioned above is for the subset

for the University's logo. Each institute has been

colour coded for easier recognition. Hence, these

ociours are secondary colour palette of the university

The collours have not been changed for the Institutes

The opiours have been saturated, but kept same as

The colours of the Institutes will be reflected in the

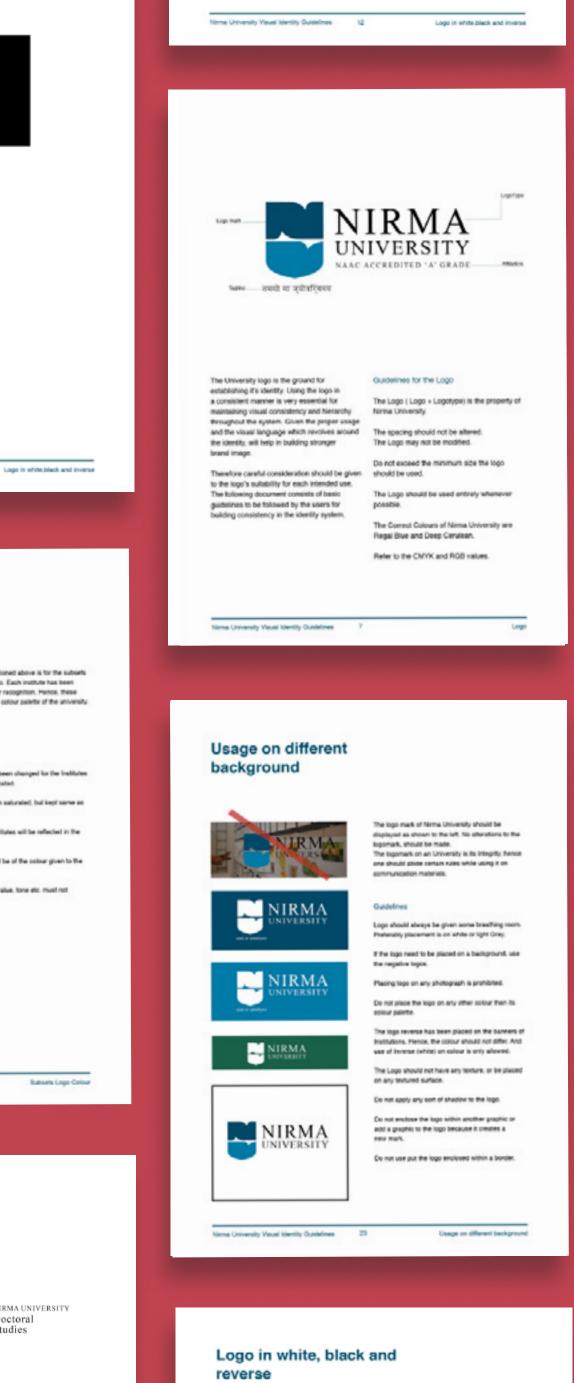
The implifute memor will be of the options given to the

The Given colour, its value, tone etc. must not

s make 2 less complicated

subsets logi

NIRMA UNIVERSITY Centre for Continuous Education







Subsets

In order to create brand unity, all the divisions and Institutes within Nirma University must follow the outlined standardization. The institute logo also ha to have a strong connection with the University lo to present a strong unified brand image. Each institute has been color coded, for better recognition. Its a conscious decision to keep the existing colors for institutes, for brand recall.

Guidelines

The official University Logo will always be on

The Institutes have been color coded for better ecognition, hence "Institute of XXX" will be in respective colour given to the institute.











E R S

NIRMA UNIVERSIT of Technology Institute









Starwars Devanagari Lettering/Type

About the Project

Devanagri Script, also called Nagari, is a left-to-right alphasyllabary, based on the ancient Brahmi script, used in Indian Subcontinent. This project was a an exploratory attempt to design Devanagri counterpart for Starwars Logotype.

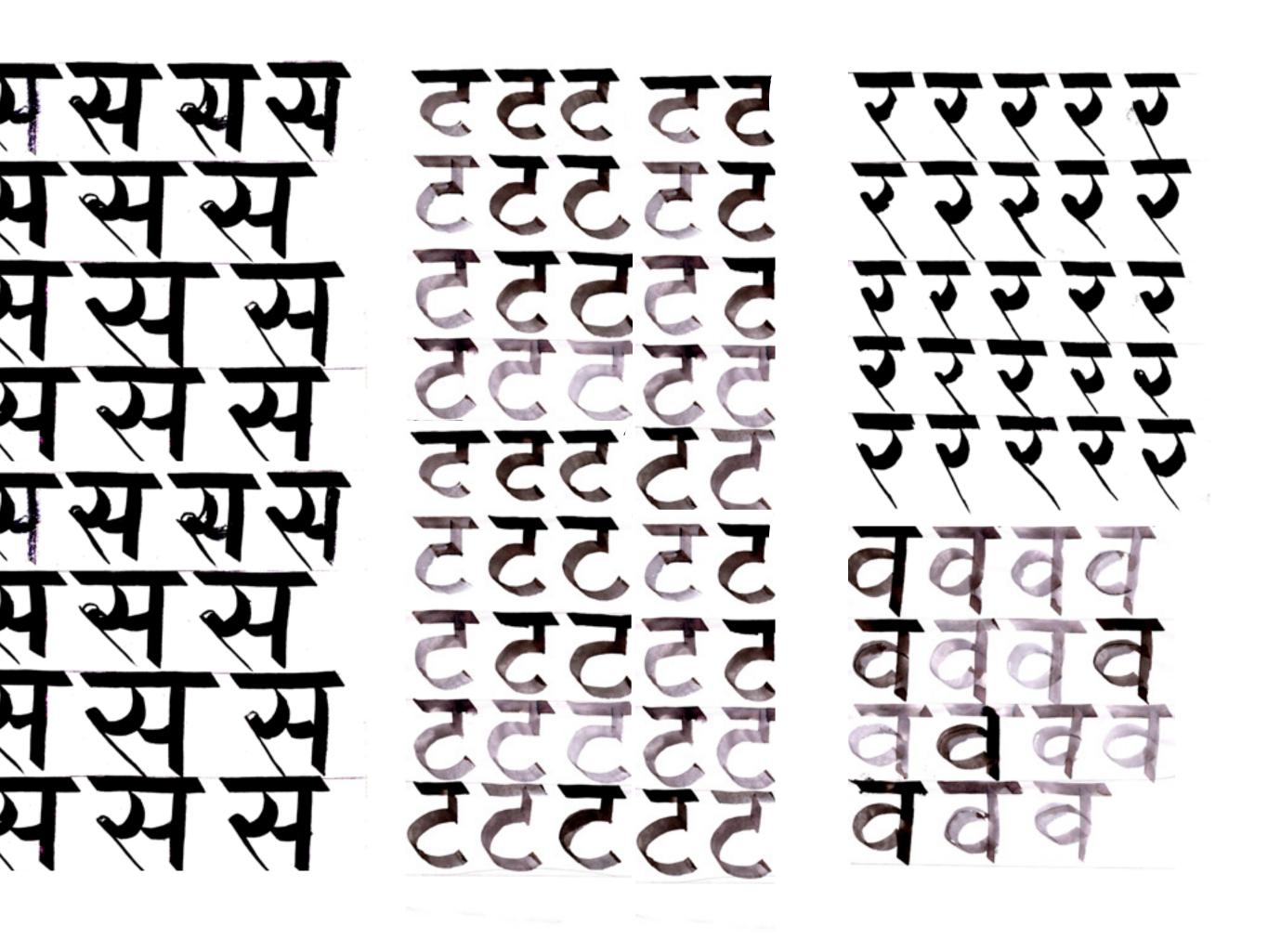


Process

A foundational knowledge of calligraphy is a great way to start the journey into lettering and type design. According to Chavelli Tsui (NYC based designer),

"To make great letterforms, one needs to understand the form and proportion".

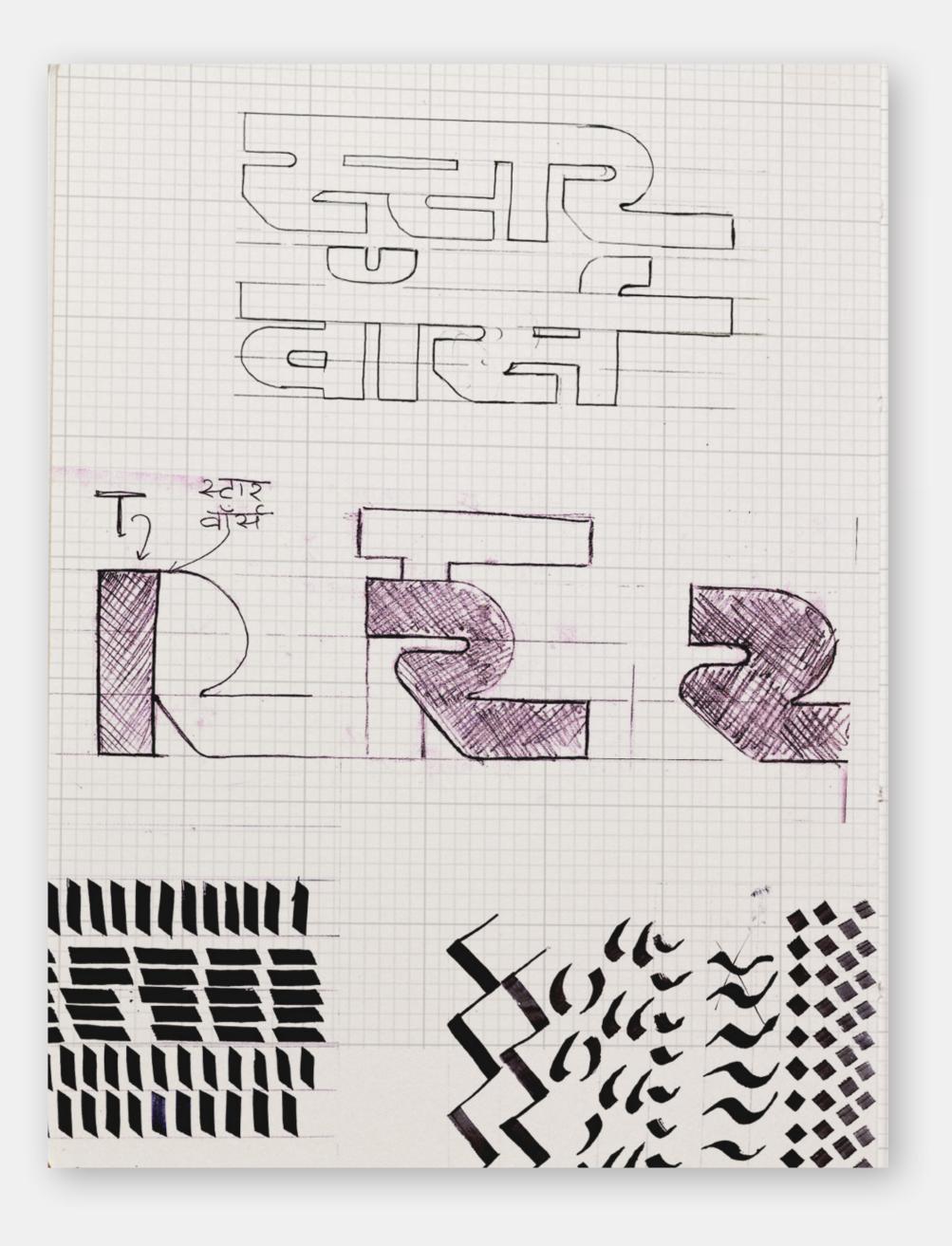
Calligraphy helps great deal in understanding of the proportion of each characters.



Real life References

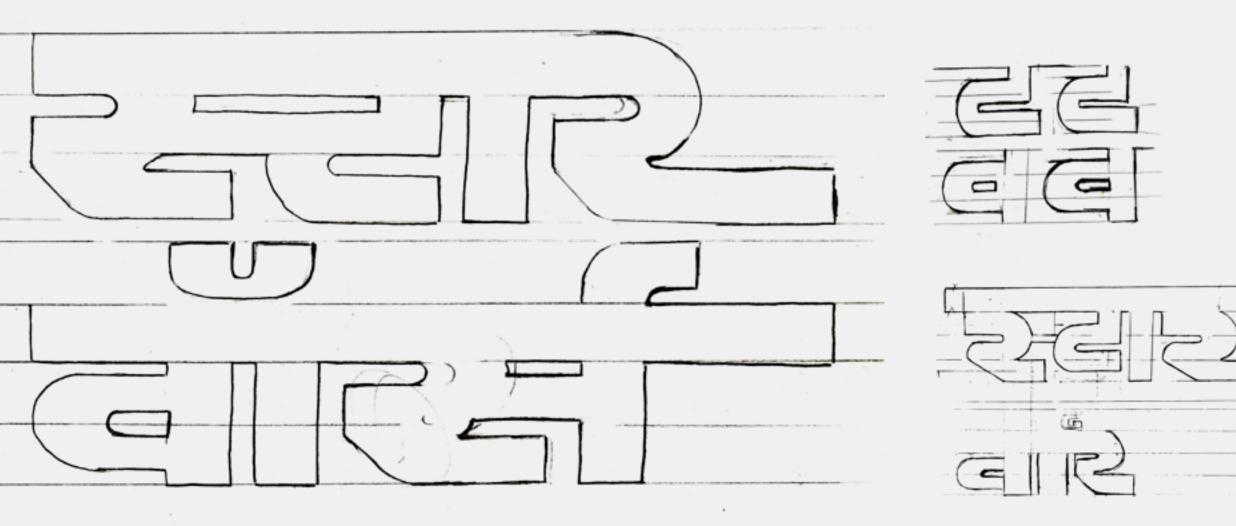
Visited the old city of Ahmedabad, the Mecca of art, architecture and culture to study the hand-painted lettering, which would help we to visualize the form of devnagri version of the logotype. Came across many hand painted forms, specifically looked at bold and heavy ones, which are quite similar to the star wars logo. And tried to sketch them too, in order to understand the form better. Tried to sketch them too, In order to understand the form better.





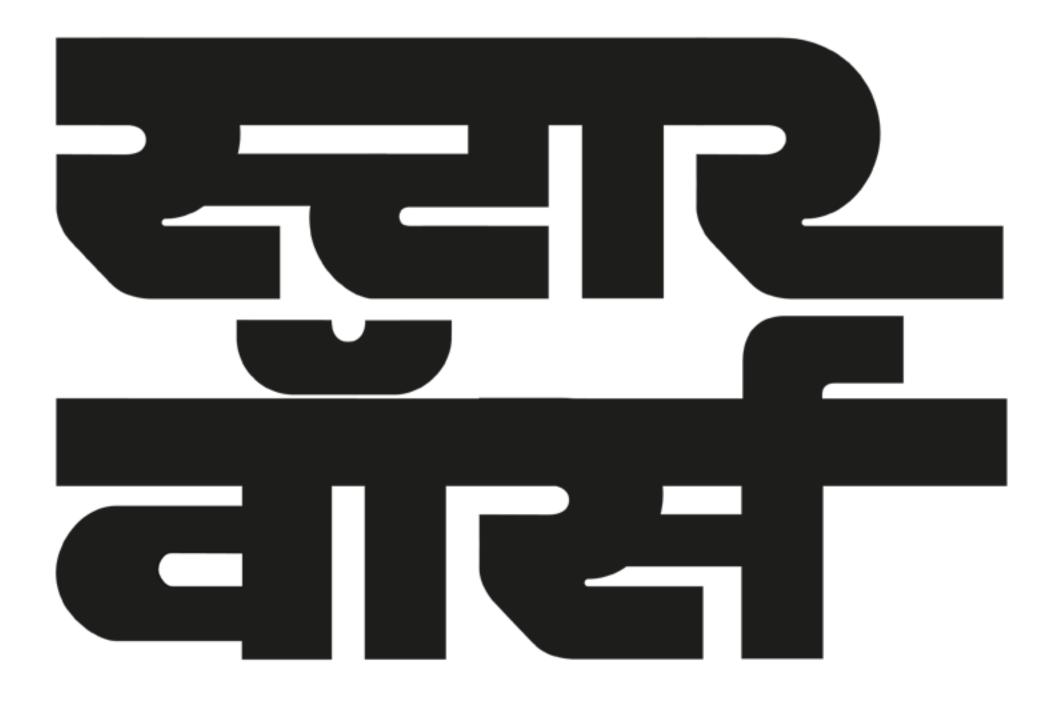






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Thank you.

To view more work:

behance.net/sagar_bhat

Contact:



Sagarkrishnadas@gmail.com

9558150693

