



Koushani Datta

Visual Communication





CULTURE CHUTNEY

Brand Concept

CULTURE CHUTNEY

“Culture Chutney” is an eco-conscious flea market where artists from diverse cultural backgrounds come together to sell handmade and sustainable creations. The branding embodies this fusion—bright, energetic colors reflect the vibrancy of youth culture, while green symbolizes sustainability and the organic, handmade nature of the products. Inspired by the sensory richness of Indian markets and the warmth of Ghibli’s food art, the name Chutney captures the essence of a lively, flavorful mix of creativity and craftsmanship.

To bring this vision to life, I illustrated bespoke elements based on the shops and artisans participating in the market, seamlessly integrating upcoming highlights into posters and social media. The branding took on a soft, rounded aesthetic—no harsh edges—echoing the flea market’s eco-conscious ethos, where sustainability meets a welcoming, community-driven spirit. Digital and print materials embraced a hand-drawn, fluid style, reinforcing the sense of playfulness and warmth. The result was a brand identity that felt organic, immersive, and alive—just like the market itself.

Fun

Culture

Creativity

Eco - Friendly

Sustainability

Youth



Branding

Fonts

KITCHEN SINK GOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZ

MONTANA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZ

#72bf44

**CULTURE
CHUTNEY**

#065301

**CULTURE
CHUTNEY**

#000000

**CULTURE
CHUTNEY**

#ffffff

Creative Process

Sketches that evolved

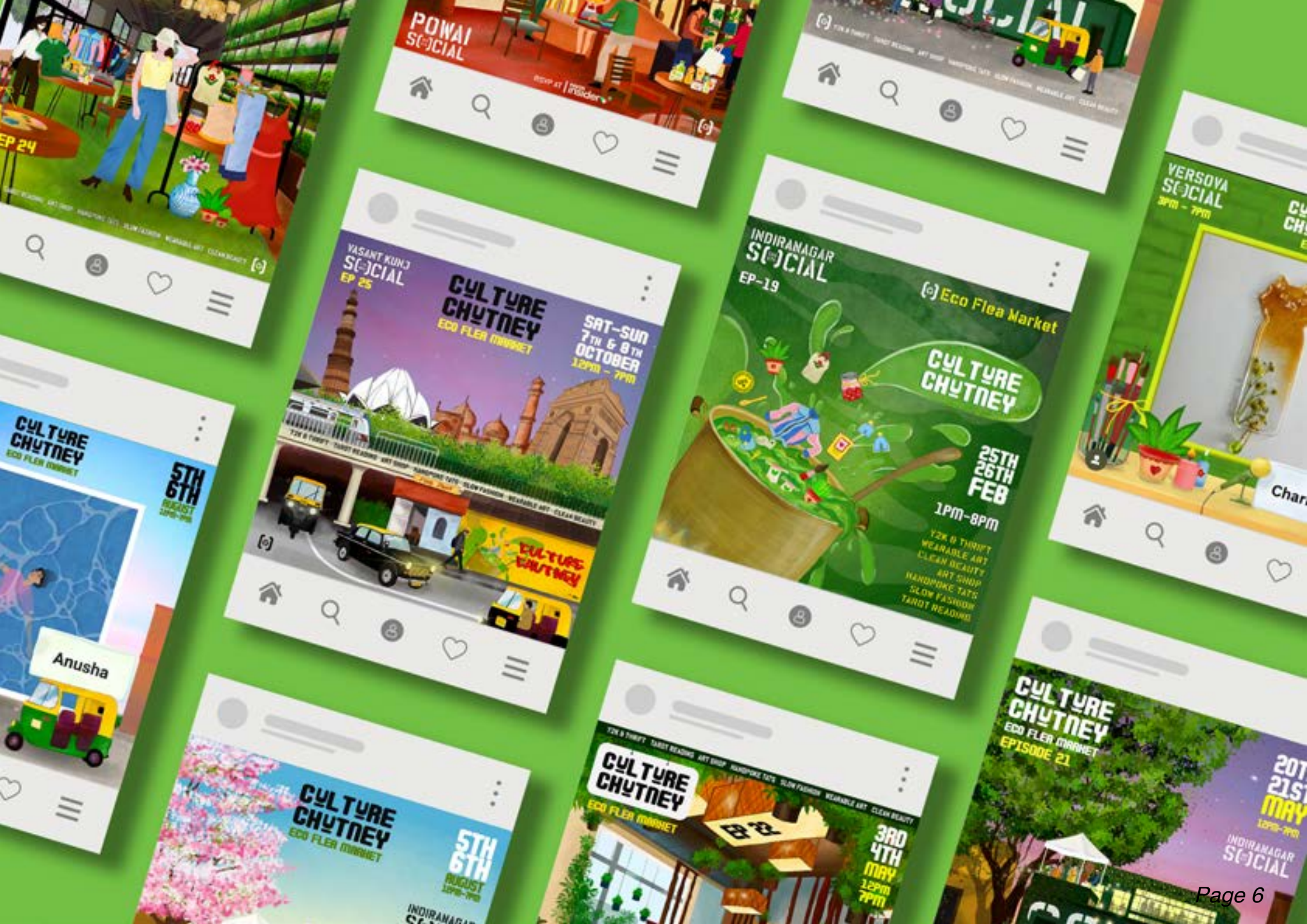


Rejected Ideas



Pen on Paper to Digital

Digital



Implementing the 'C' curve into Designs



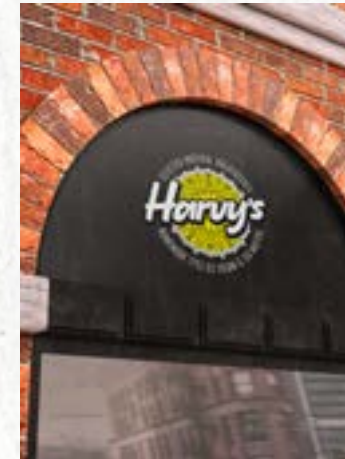


Harvy's

Harvy's, a Punjab based New Jersey-based brand, sought a playful yet sophisticated identity with vibrant summer tones. I developed a branding system using bold yellow and bright orange, evoking warmth and energy.

The circular logo became the core inspiration for the landing page animation, symbolizing movement and continuity. I designed an interactive experience where food items swap dynamically from a bird's-eye view, creating an engaging and immersive effect. The animation seamlessly aligns with the logo's fluidity, reinforcing Harvy's lively yet refined personality.

By integrating bold typography, smooth motion, and an intuitive user experience, the branding achieves a balance between fun and elegance. The final outcome ensures Harvy's stands out in the competitive food industry with a cohesive and visually dynamic identity.



#FFFFFF

#DCDBAF

#F8EA03

#DE351E

#000000



Harvy's

Menu Card



Yellow napkin with a silver fork and knife tucked into it. The napkin has the text "STYLISH DESIGN HERE" printed on it.

Bubble Milk Tea
Fruit Green Tea

6.75

ro
ango
chee
rawberry
own Sugar
uity
ebbles
ango
lapenos
ffee n Toffee

Bubble Slush

edium \$ 6.75

rawberry
ango
chee

Happy Glacier

\$ 8.99

Banana Caramel Crunch
Coffee X Brownies
Mint n Chip
Cookie Dough Vanilla
Berries Lovers
Nutter Butter

Harvy's Special Treats

Brownie with
Vanilla Ice Cream
RockyRoad Brownie
with Vanilla Ice Cream
Hot Choco Lava Cake with
Vanilla Ice Cream
Special Cereal Infused
Ice Cream

TODAY'S SPECIAL

\$ 5.99

Chocolate
Strawberries

Rolled Ice Cream

\$ 7.99

Cookies n Cream
Blue Magic
Ferrero Blast
Chocolate Lovers
Fruity
Pebbles
Mango Sensation
Jalapenos
Coffee n Toffee
Birthday Cake
Strawberry Short Cake
Graham Cracker & Strawberry
Red Velvet Cake
Strawberry Cheesecake

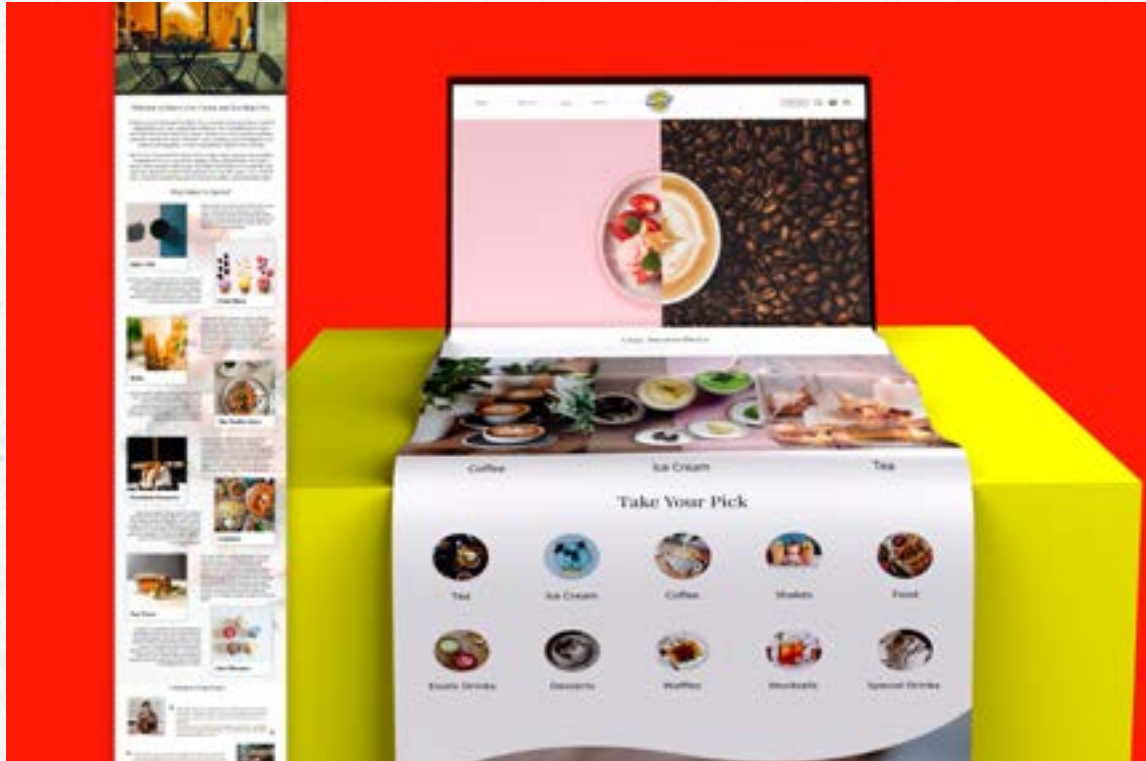


Ice Cream Tubs



Incorporating Illustrated Indian motifs to blend cultural influences with Harvy's identity.

Website



Creating a circular Birds-eye view animation for the landing page for enhanced customer engagement:

<https://youtu.be/vrG9QwVWmco?si=GljdUQv758T-jQGLm>



The Art & Flea Project



For Art & Flea, a traveling flea market across six Indian cities, I designed an animation where a light purple bird soars through iconic skylines, weaving a narrative of exploration and connection. Each city is distilled into a single defining symbol—Durga for Kolkata, Ganesh for Mumbai—capturing its essence in a glance.

The soft purple and yellow palette evokes warmth and nostalgia, while the desi minimal aesthetic balances tradition with modernity. The bird's seamless flight mirrors the organic, ever-evolving nature of flea markets—where stories, craft, and culture intertwine.

Beyond branding, this animation creates an identity that feels personal and immersive, transforming Art & Flea into more than a market—it becomes a journey, celebrating India's creative spirit.



Moodboard - Eco Flea Market



Scenes based on cities digitally painted
on Procreate 2048 x 2048 pixels



Asset Creation



Frame by frame digitally painted bird sequence animation 2048 x 2048 pixels



Floral Assets for Social Media Design digitally painted on Procreate 2048 x 2048 pixels

Social Media Implementations

<https://youtube.com/shorts/m9whumysKNw?si=qamLHy7YTCHRme3P>



Social Media Posts
2048 x 2048 pixels



Animated Video Invite
1080 x 1920 Pixels

Banglar Jigsaw



The Bengal Puzzle I made is a wooden art piece that symbolizes the historical and cultural ties between Bangladesh and West Bengal, India.

Once a unified image, now fragmented, the puzzle can only be forcefully reassembled—reflecting the complexities of their shared history. Digitally painted, printed, and laser-cut, it offers both visual and tactile engagement.

Each puzzle piece represents a fragment of shared heritage, blending urban evolution with personal nostalgia—such as flower shop that still looks like a fragment of the same image in both countries. The forced reassembly of the puzzle mirrors the complexities of Bengal's divided yet interconnected history, making it both a physical and conceptual reflection of identity.

Moodboard



Implementing my own name
Koushani in Bengali
as a Logo (Brandmark)

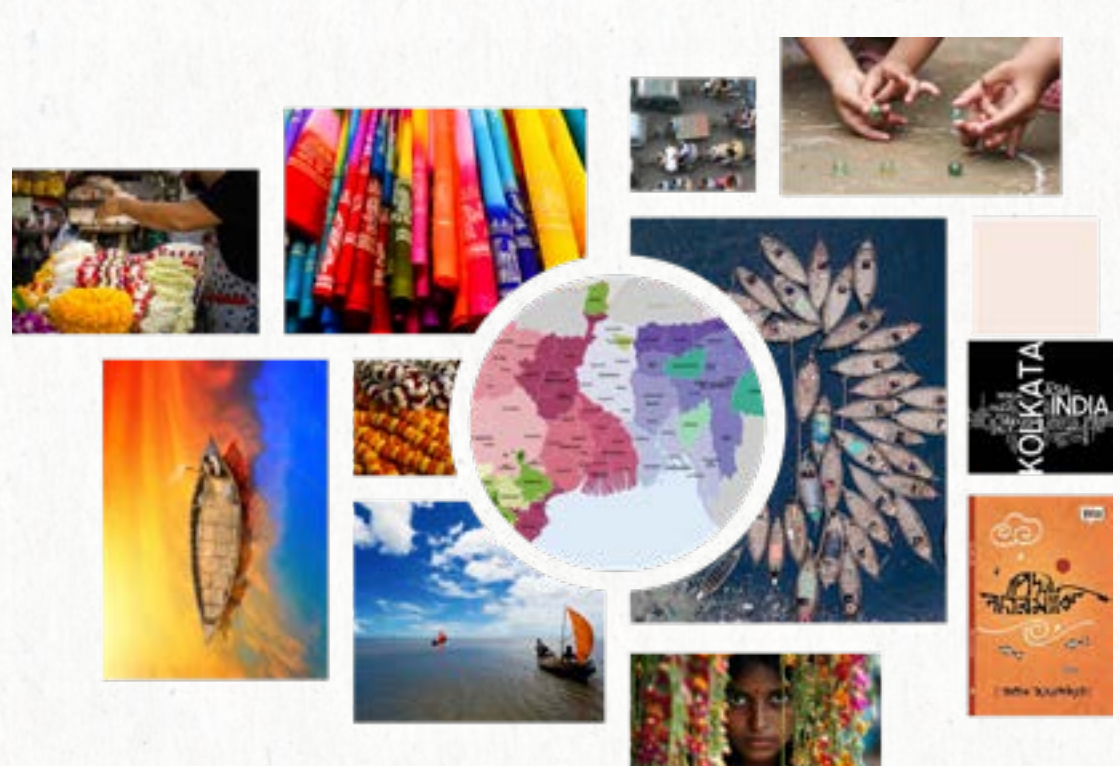
Illustration of Tram -
Heritage Transport System
in Kolkata

Font Selection : Bengali-Latin Typeface Family

Atma Bold Serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

A Moodboard based on the similarities that still prevail in both sides of Bengal



Process

Banglar Jigsaw

Lazer Cut on Wood Sublimation Dye

Left: Digital Line Drawing of Bengal Flower Market

Middle: Coloured version of the Digital Painting

Right: Vector Line Block of the Puzzle Cutting Layout

Procreate and Adobe Illustrator





Trail of the Tiger

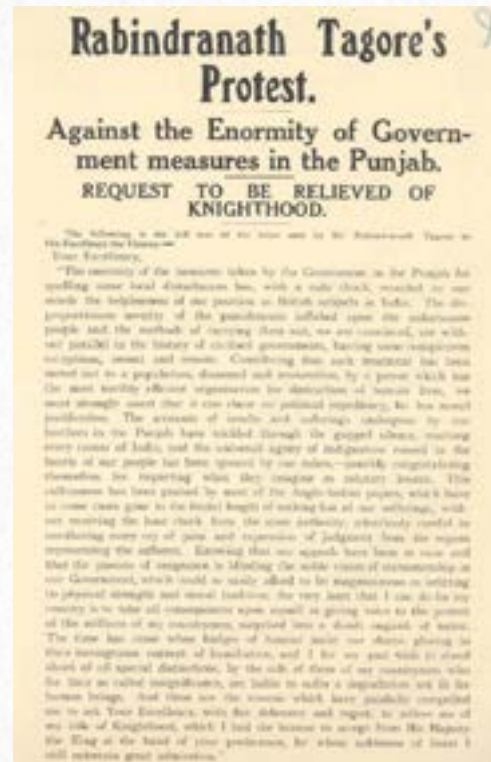
Mockup of the animation on Immersive Experience Screen



The Artefact

My animation and flipbook project finds its roots in an artifact that stands as both a wound and a roar—a protest carved into form. It speaks of the Bengal Partition, of power slicing through land and lives, of a past fractured yet unforgotten. Inspired by Rabindranath Tagore's rejection of knighthood, its rigid cuts tell a story of resistance, of a nation refusing to be caged. But within these sharp edges, the tiger still moves—wounded, yet unyielding. It strides through the divide, its spirit undimmed, a testament to a history that may be scarred but never silenced.

*Letter by Rabindranath
Tagore denouncing his
Knighthood*
Choice of Artefact



Artefact Project
Printmaking (Book)Print
Media Artwork
https://youtu.be/uoy0JX3y-Jr4?si=hoGT_TaV3uqfNFrmi

Ideation & Development

“Trail of a Tiger” explores resilience and identity through the metaphor of the Bengal tiger—an enduring symbol of strength, survival, and defiance. Bengal’s history is woven with stories of resistance, from Rabindranath Tagore’s reflections on nature and human spirit to Bankim Chandra Chattopadhyay’s nationalist fervor and Mahasweta Devi’s portrayals of struggle. These narratives shaped my understanding of perseverance, mirroring the tiger’s unyielding energy.



Frame from the video



<https://www.lifestyleasia.com/ind/culture/royal-bengal-tiger-indias-hidden-contribution-to-the-world-of-luxury/>



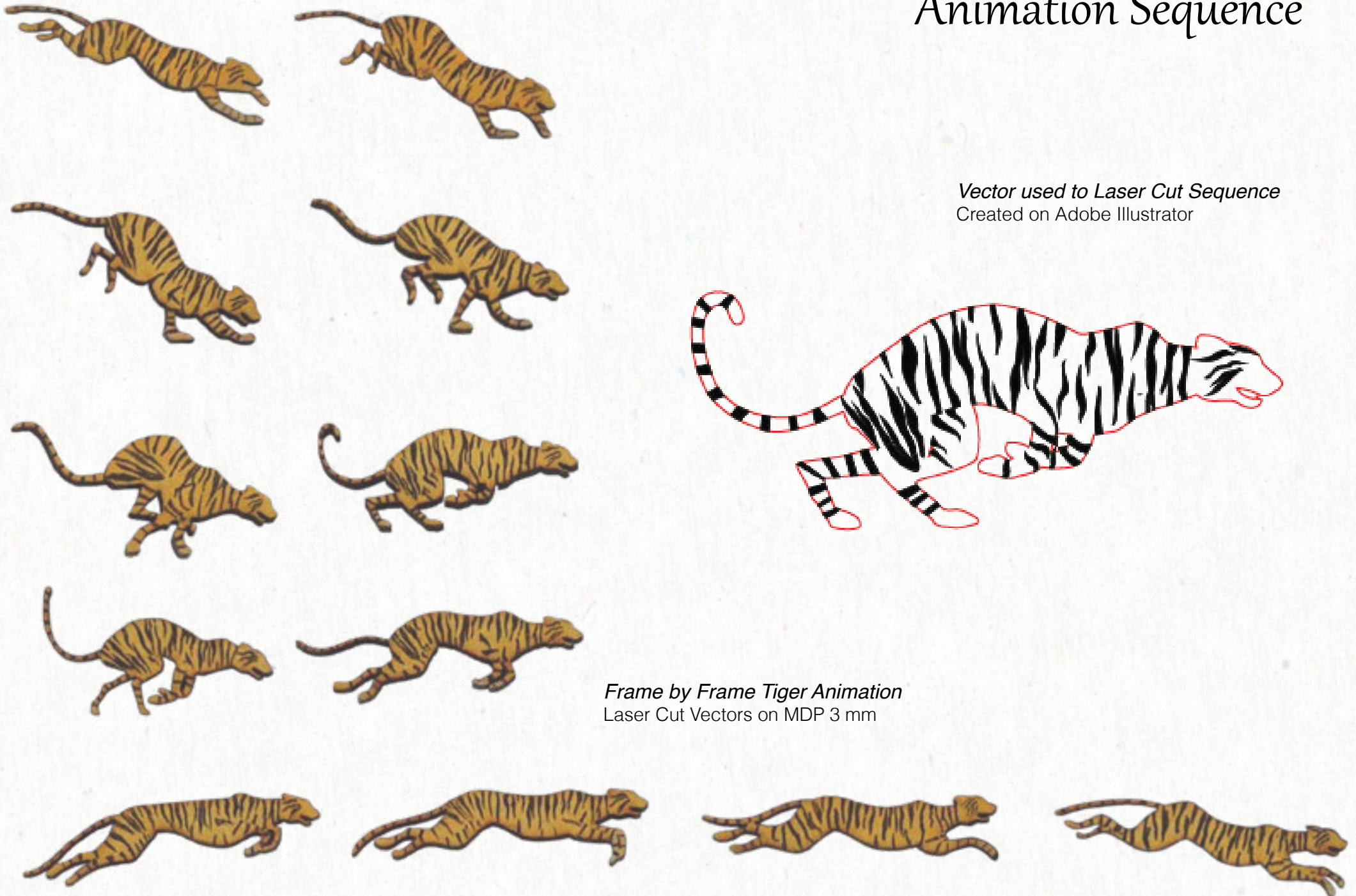
Laser Cut Tigers on MDF

Animation Sequence

Vector used to Laser Cut Sequence
Created on Adobe Illustrator

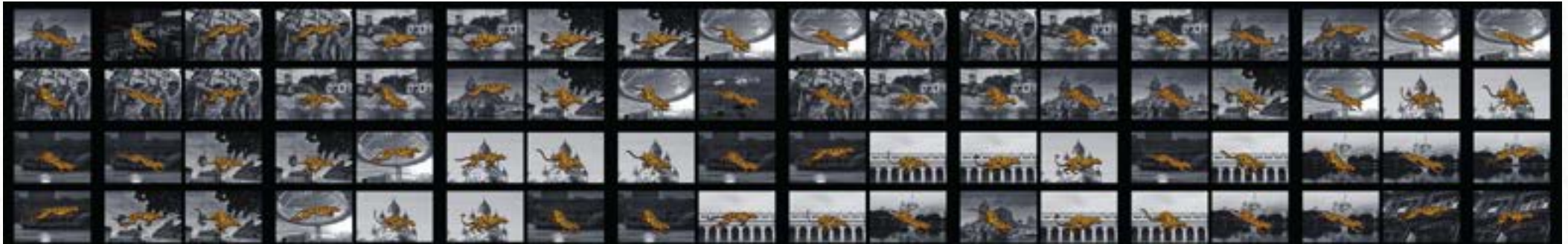


Frame by Frame Tiger Animation
Laser Cut Vectors on MDP 3 mm



Flipbook

Storyboarding for Flipbook



I jumbled the pages of the flipbook, keeping the animation sequence same, disrupting the linear flow to make the tiger's movement feel raw and unpredictable. This added fluidity and energy, pushing the boundaries of storytelling within the flipbook format.



Printed Images for Flipbook
6 inch x 4 inch



https://drive.google.com/file/d/17OunxKJ_RS14Vq-JPoWLC0EkhGOlBKbO4/view?usp=sharing

Future Development

I am exploring the use of rotational mechanisms to create a zoetrope as part of my artefact and animation practice. The rotating motion will animate the tiger, enhancing the fluidity of its movement and creating a dynamic visual experience. I plan to integrate light and shadow play, where the rotating elements interact with light to cast shifting shadows, adding depth to the piece and enriching its narrative.

Looking ahead, I aim to incorporate self-illumination into the design, with the zoetrope glowing as it spins. Additionally, I want to use the rotational movement to generate electricity, making the zoetrope self-sustaining. This sustainable approach will minimize energy consumption while enhancing the visual and sensory experience. By combining artistic exploration with the generation of power, I aim to push the boundaries of animation, physical interaction, and environmental consciousness.

Rotational Wheel for Zoetrope

Acrylic Stand on Vinyl Player
Grass made of Wool &
Road made of Clay



https://drive.google.com/file/d/12P0Ui1iBKchpalD--3mJsWPKoNZR-8j7C/view?usp=drive_link

Rotational Fan

Wasted Wood Assemblage
Sustainable Approach



https://drive.google.com/file/d/1TBWbNQ8HmkNYR95YfYU6vx-aAmvBwGaha/view?usp=drive_link

oh well!

I couldn't learn

how to communicate,

Pith 'O' Paper

So I thought I'd make

some paper

instead.

Ideation

This project explores something that's never been tried before. Sustainable papermaking through the use of shola pith—a traditional, lightweight, milky-white plant material native to Bengal. Drawing inspiration from Japanese papermaking techniques, I experimented with the process of turning this biodegradable material into a delicate, handmade paper resembling fine art paper. My intention was to honour both craft and ecology by transforming waste or natural by-products into usable creative surfaces.

Shola, often used in Bengali ceremonial crafts, holds deep cultural significance. Integrating it into a papermaking process allowed me to bridge regional traditions with contemporary sustainable design. The paper was created through a slow, immersive technique involving pulping, sheet forming, and natural drying, resulting in a textured, fibrous finish that retains the softness and subtle sheen of shola.

This tactile experiment serves as a foundation for future works in visual storytelling and design. I envision this handmade paper being used in printmaking, drawing, or animation, bringing new life to discarded or overlooked materials. This project is a step towards integrating environmental responsibility with communication design—where materiality is not just a surface but part of the narrative itself.

"It wasn't about keeping it. It was about feeling it- even if it tore while I held it."

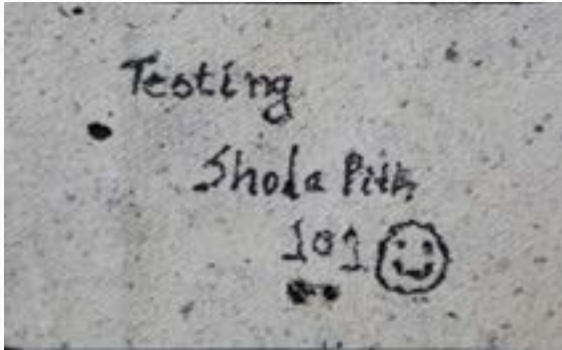
Pith 'o' Paper Recepie

1. Peeling the Bark
2. Soaking
3. Chopping
5. Add Rice Starch
6. Add Gum Arabic
4. Grinding
7. Add water to Mixture
8. Use Frame & Deckle
9. Sponge Excess Water
10. Dry and Trim



Process images showcasing the make of Pith 'o' Paper

Implementations



Marker on Paper



Soft Pastel on Pith 'o' Paper and Canvas Cloth



Gradient Litho on Pith 'o' Paper



Gradient Litho on normal Paper

Vector File for Etching



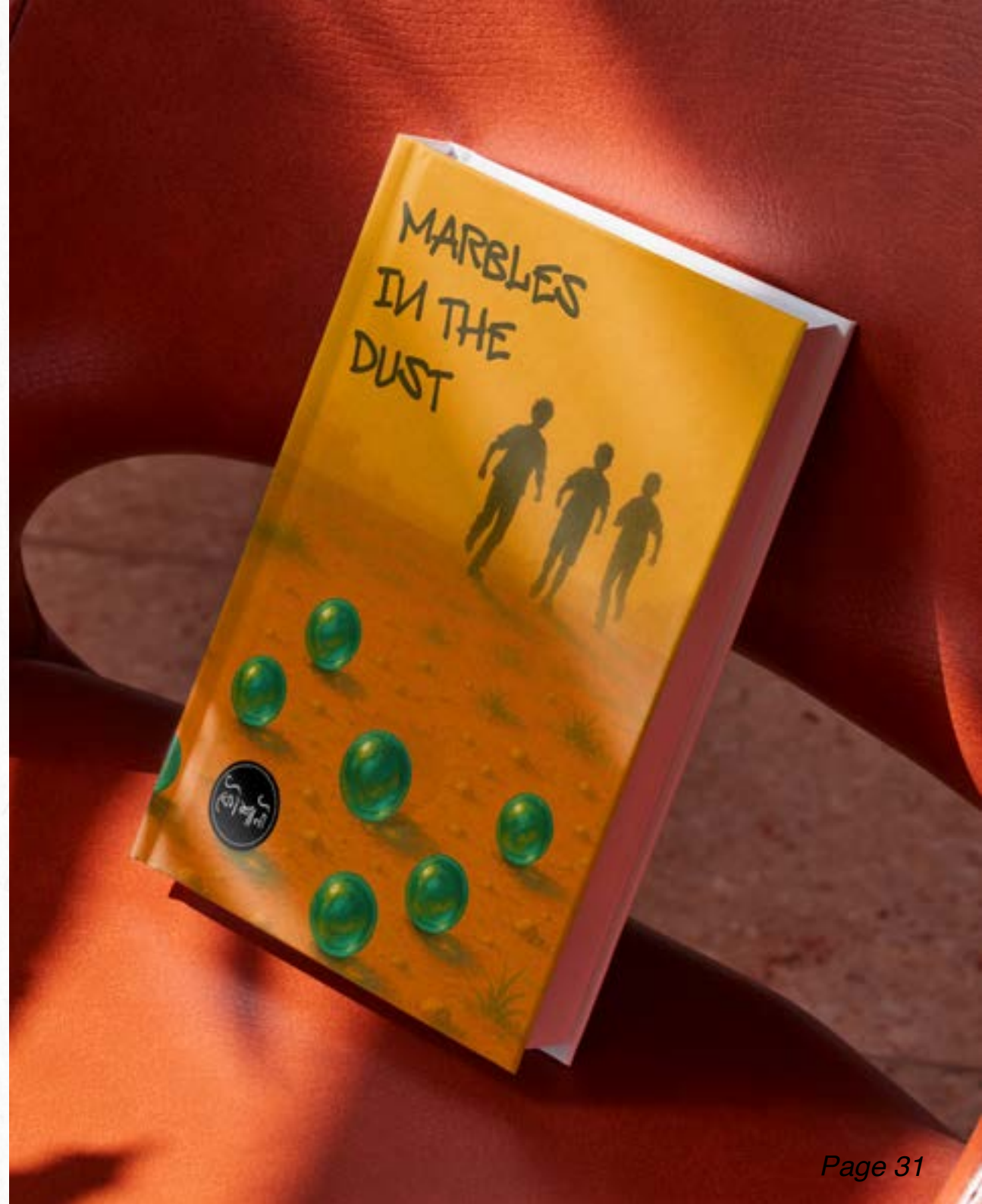
Etched & Cut Out Print Material



Marbles in the Dust

Marbles in the Dust is a visual poem exploring the quiet intensity of farewell. It follows three figures—Tirtha, Keshav, and Rafi—in a final moment by a railway track. A green marble, small yet symbolic, holds the weight of memory, innocence, and things left unsaid. The work began with chorra—rhythmic verses in Bengali and English—written in response to my grandfather's diary, which documents his memories around the Bengal Partition.

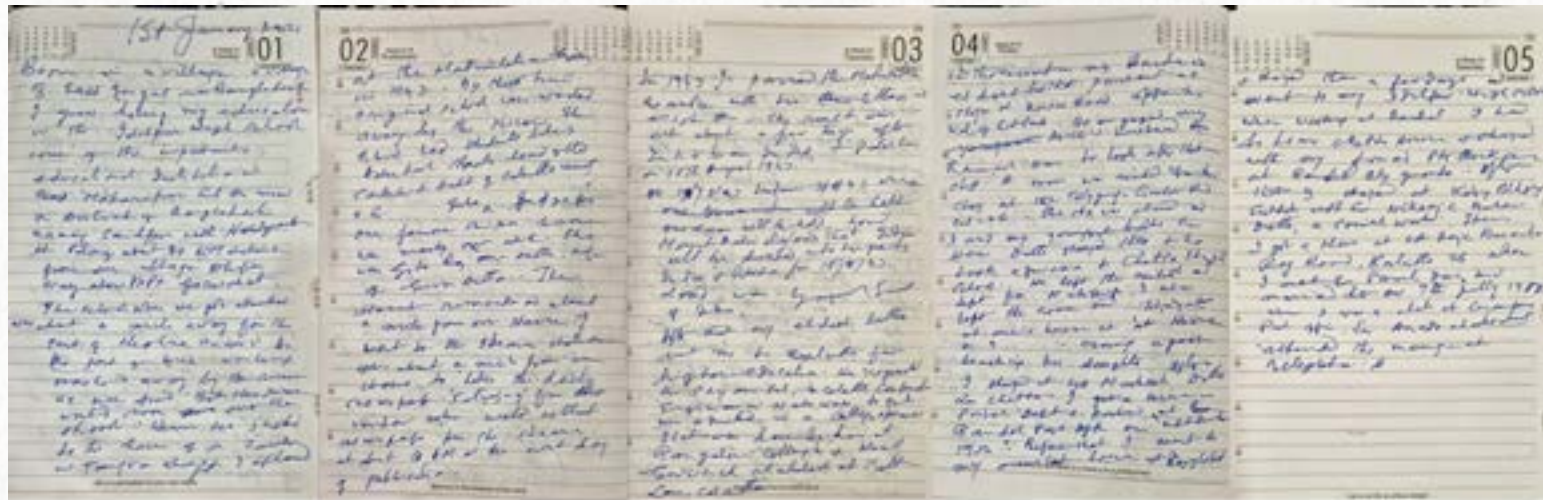
These verses formed the emotional spine of a poem-book, where each illustration unfolds like a held breath. Drawn in fine lines on textured, handmade paper, the visuals translate rhythm into gesture and pause. I continued working with shola pith for its softness and fragility, allowing the material to echo the story's tone. This project holds not just the moment of parting, but what remains—suspended in memory, silence, and the unfinished spaces between people.



Concept

Somewhere, A Memory

*Some leave a home, some homes remain,
Some bonds survive through loss and pain.
And in the dust, where childhood lay,
The marbles wait to roll someday.*



My Grandfather's incomplete diary...

https://drive.google.com/file/d/1kNE2_GD43SH8uag-NCCbYAFWX5k9mE-UN/view?usp=sharing

I used Grandpa's diary because its worn pages held the silence of stories untold — a bridge between his forgotten footsteps and the echoes I now follow.

Marbles in the Dust

By the river, where the Shimul tree swayed,
Three boys in dust, with marbles played.
Glass spheres spinning in golden light
Time moves slow, with laughs so bright
Keshav flicked his green one fast
Tirtha watched his blue roll past
Rafi laughed, his amber spun,
"Looks like today, I've already won!"
Laughter swirling as the dust rose high
The moon unveiled a star lit sky
The streets still echoed, calls of closing trades,
Yet untouched by the divide, men made
Past the alleys, past the square,
The Padma flowed, wild and bare
"Kire Bashay Feri!" Tirtha's mother cried
"Asbo khone!" he shouted, then took off in flight.
They ran through stalls, their pockets light,
Flower shops bathed in colours so bright.
Marigold bunched in careful threads,
Petals crushed in never ending footsteps.
But the city still whispered, voices low;
Men spoke of leaving, men spoke of woe.
Families packed, trains overboard
Travelling on unfamiliar roads.
"You're Leaving?" Tirtha's voice was small
By the track where trains would call.
Keshav sighed and gripped his hand,
"I don't know when yet, but I'll understand"
"And me?" Rafi's voice was tight
"I just won our last game right?"
Silence hung, as still stood time,
A pause that hung as the evening bells chimed.
A green marble slipped, a farewell's sign.
Seems like it was their last goodbye.
Rafi sighed, pinning his amber ball down,
"Keep it safe when I'm not around".
He held Keshav's shoulders, eyes still turned away.
A thousand thoughts they couldn't say

Farewell

That night, the trains pulled out in haste,
No food, no water, no time to waste
Families huddled, things left behind
Who can say what's wrong or what's right?
Not every train reached safely though
Some vanished in the war's fume and smoke
Wasn't fair, wasn't kind,
A line now carved with only terrors left behind.
Keshav left and the borders won,
Stole their laughter one by one
Words grew distant, like whispers lost,
A bond now broken, an unseen cost.
The years grew long, the pain remained,
A fleeting friendship, forever strained.

Link for Original Poem

<https://drive.google.com/file/d/1g9sY-iRJWshk6GXxI50MkRIMyffQl0YJP/view?usp=sharing>

Process



Poem Draft undergoing changes

Name Logo Implementation



Fonts

SUBWAY BERLIN SC

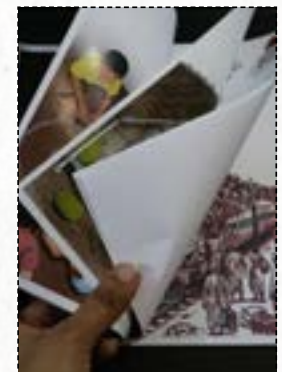
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

NISKALA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz



Illustration for Book Cover



Printed Drafts that showed me the way

Storyboard

Page 2



Page 3



Page 4



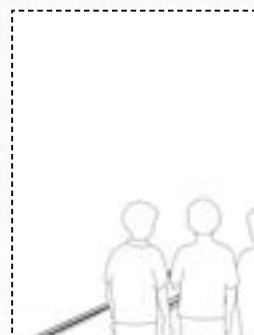
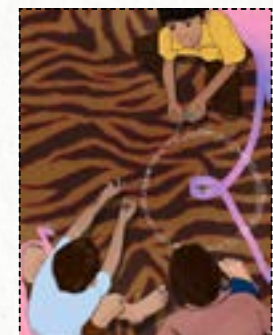
Page 5



Page 7

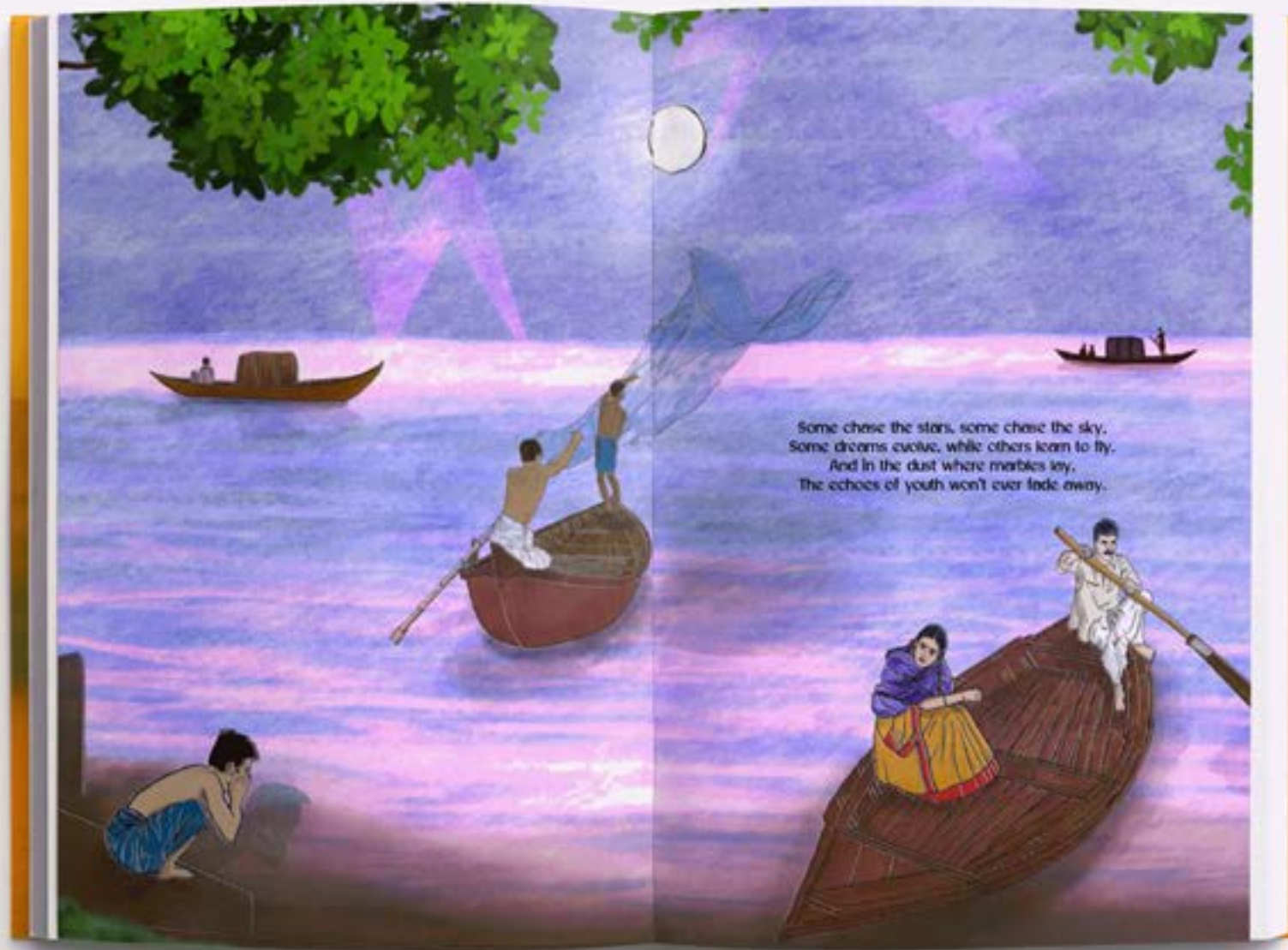


Page 9



Line Drawings, Collages and Illustrations that visually represent my poem
Procreate and Adobe Illustrator

Book Animation



Animation of Marbles in the Dust Paperback Book
Procreate and Adobe Indesign