

Profile (Short for Print)

Arun is an artist, designer, educator, and policy scholar with over two decades of experience at the intersection of creative practice, pedagogy and critical enquiry. A gold medalist in sculpture, his career transitioned from toy design to teaching. Since entering academia in 2009, he has developed a practice that integrates fine arts, form, aesthetics, and qualitative approaches, while contributing to national and international dialogues on design education. His doctoral research (2025) critically examines creativity discourse in Indian educational policies. He has held professorships at NIFT and IIT Hyderabad before joining IIT Bombay in 2018, where he serves as an Associate Professor and leads the Communication Design discipline at the IDC School of Design. An exhibiting artist and dedicated teacher, he aims to nurture creative and innovative minds within an institutional framework.

Profile (Announcement)

Arun Mascarenhas has been an academic since 2009. He began his professional career as a Toy Designer in India. He was a visiting faculty member in the Department of Sculpture, College of Art, New Delhi, for a brief period before he began teaching full-time. Since then, he has served at KVS, NIFT, and IIT Hyderabad, before joining IIT Bombay in 2018.

He specialises in drawing and contemporary sculpture and has expertise in fine art practices, art history, design theory, and aesthetics. His doctoral research focused on creativity, design education, and public policies through critical discourse analysis and qualitative research methods.

His teaching interests include design fundamentals, form and aesthetics, communication design, and his practice spans across domains of design for handmade ecologies, design for public spaces, and design for special needs, with a continued interest in qualitative approaches.

As a practising artist, designer, researcher, and pedagogue, he has exhibited his artwork and designs widely and has participated in national and international academic conferences and design fairs. He has received several awards and grants and has worked on many public and private sector projects.

Currently, he serves as an Associate Professor and leads the communication design discipline, and guides diverse projects in design, visual, and material culture. Through practice, dialogue, and advocacy, he is committed to exploring how we think, learn to see, create, and innovate, and how institutions can nurture these abilities.

Professional Statement

As an artist, designer, and educator, my professional journey has been shaped by my enduring engagement with human creativity, material enquiry, and the evolving landscapes of art and design education in India.

Trained as a sculptor, my early practice centred on the form, material, and expressive potential of visual languages. Over time, this practice expanded into a broader design orientation as I began working on handcrafted products, toy designs, illustrations and public art. This allowed me to connect the creative processes with pedagogy, culture, and community.

My academic career has been central to my identity as a teacher and artist. Beginning with teaching at the College of Art, New Delhi, and later as a school teacher associated with KVS in three states, I subsequently joined the higher education teaching at NIFT Kannur and IIT Hyderabad. I have had the opportunity to contribute to multiple institutional cultures before joining the IIT Bombay in 2018.

My teaching philosophy is rooted in humanitarian concern, a process-based and respectful approach to student learning, and the integration of studio practice, field engagement, cultural understanding and critical reflection. My doctoral research at IIT Bombay reflects this perspective. It examines creativity as articulated across education policies, curricular frameworks, and institutional practices, aiming to understand how art and design education in India can become more equitable, contextual, and human-centred.

My broader research interests—visual arts, public art and culture, history, and craft-based innovation/design for capability expansion through the ethos of social, participatory, and inclusive design methods—stem from my belief that design must remain culturally grounded and socially responsive.

As a practising artist, I continue to work across versatile and mixed media and have made several contributions to public institutions, including the 'Campus Beatification Project' (2013) at NIFT Kannur, the 'Art@IITB-Project Evergreen' (2025) at IIT Bombay, and co-authoring the institute's public art acquisition and display policy. These engagements reflect my commitment to strengthening the role of art in public life and in educational ecosystems.

Across institutions, I have mentored more than 100 student projects, introduced new courses and studios, led workshops, served on national juries, and contributed to scientific committees and boards of study. I view my professional practice as a continuum linking creative enquiry, scholarly research, pedagogy, and public engagement to foster a more inclusive, reflective, and culturally rooted design-education landscape in India.



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