8-30-2014

East to West: An interactive journey through posters from 1940 to 2010, India and USA

Sukhada Apte

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East to West

An interactive journey through posters from 1940 to 2010, India and USA

A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Visual Communication Design

School of Design
College of Imaging Arts and Sciences
Rochester Institute of Technology

Sukhada Apte
August 30, 2014
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Assistant Professor School of Design, New Media Design
Associate Advisor

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Associate Advisor    Date
"I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all the lands to be blown about my house as freely as possible. But, I refuse to be blown off my feet by any."
—Mahatma Gandhi
Abstract

Culture affects design decisions and design in turn affects how culture evolves. For centuries, societies have migrated around the globe, taking elements of their design and culture with them in the forms of art, musics, tools, and textiles and picking up new design forms as they moved. Most societies today are a mix of many cultures, and an analysis of their design history reflects the evolution of those cultures. We see influences of far away places in design that comes out of our own backyards. The United States of America is a rich cultural and design experience for a foreign student, who comes from India. An American student feels the same surprise of culture and design upon visiting India. Being immersed in such very different design cultures heightens their understanding of their own. The differences and similarities between these two cultures and their design styles are what inspired this thesis and the problems that it tackles.

This thesis is a comparative study of visual design in India and the USA and opens a discussion about possible influences on each by observing the differences and similarities between the two. A comparative design study was undertaken in this thesis of posters from the USA and India during the time period of 1940 – 2010. The posters were put into a matrix and analyzed for typography, illustration, color techniques and purpose. The visual dissection of the posters revealed possible connections and influences these two countries have had in each other. The results of this analysis were made into an interactive timeline that can be accessed and followed by viewers. The usability of the timeline was tested and feedback and comments were elicited from people who viewed the timeline.

*East to West* is a step towards better understanding the mutual influences on forms of design and expression that grew from interactions of Indian and USA cultures and how these forms have made their place in graphic design history.

**Interactive Timeline**

www.sukhadathesis.com

**Keywords**

history, timeline, graphic design, interactive, posters, Bollywood, India, USA, infogrid, analysis
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1.0 Introduction

In today’s technology-driven world, finding inspiration and collecting references is just a matter of a click. Fifty years ago, there were no computers, and artists were still using the traditional methods to create art. These artists were inspired when they travelled to different lands and brought back new design elements to incorporate into their work. Cultures have been inspiring one another for centuries and we see the results of their collaborations throughout the history of design. *East to West* explores the design culture of India and United States of America to look for common influences that affected the design destinies of these two countries.

This thesis chooses posters as a medium of studying visual art and takes into account posters from both countries during the time period of 1940 – 2010. It organizes these posters into genres, visual style, typography, social impact, purpose and possible influences. An analysis of common factors between the sets of posters and their years of production leads to conclusions about such mutual influences. The results of this research is organized into an interactive visual timeline, in which audiences can follow the design history by examining the posters and analysis of each comparison.

*East to West* highlights the important roles that social, political and cultural influences have played on design through history. It particularly aims at students, graphic design researchers and design enthusiasts.
1.1 Situation Analysis

To understand a design culture, it is important to know the history of social, political and geographical influences on design. India has been home to a variety of cultures and influences because of colonization over the ages by Mogul, Persian, Portuguese, French and British cultures. The history of these influences on design in India is vast and scattered and unfortunately most is not well documented. Few sources give a concrete timeline of even short periods of the evolution of design in India. Design institutions such as the National Institute of Design, Ahmedabad (NID) are committed to collecting and adding to research that documents the history of design in India.\footnote{1, 2} This thesis aspires to lend a small helping hand to this effort.

After coming from India to the United States of America, one can see the same influences playing different roles on the other side of the globe. Graphic design in the USA, is heavily influenced by designers from Europe. During the 1930s, these designers immigrated to America and brought their style and influence to American graphic design.\footnote{3} This ushered in the era of Modernism. World War I and II brought about social and political change throughout USA. At the same time, India was fighting its war of Independence. Both the countries saw a huge impacts of war, revolution and patriotism as the main themes for creative expression.

This thesis explores possible connections and influences that could have travelled between India and the USA. Many connections and social similarities in the evolution of design surfaced. The artistic and cultural influence that Europe had on both countries was apparent at many points in the time between 1940 – 2010. The cinema and art posters have been a major means of cultural expression in both the countries, many reflecting the film industries were chosen as the visual medium of study.

The time period of 1940 – 2010 was chosen because these years saw a rapid evolution in the techniques used to create these posters. The introduction of computers and design softwares lead to a rapid evolution in the way design was done in both the countries.
1.2 Problem Statement

Is there a common influence, possibly Europe, between the graphic design histories of India and the USA?

Graphic design in India and the USA evolved from fine art. After the Abstract period in art, USA gradually turned to Modernism at the beginning of the century. At the same time, India found emerging art school styles namely Rajput, Tanjore, Bengal, and Madras as the main form of artistic expression. Modernism came to the USA in 1930s via European graphic designers. Around the same time, American advertising agencies recognized India as a new market and opened agencies there, bringing the American graphic design culture to the other side of the globe. Before Indian commercial art posters were influenced by the leading ad agencies of Chicago and New York, they were commissioned by Indian businessmen who did business in the west and who wanted to produce advertising art that would entice the audience in the west. These commercial forces and the heavy influence of British colonization in India led to the production of movie posters and advertisements in English and to the artistic tastes of the West.

The search for common influences on graphic design in India and the USA led to further research questions:
Did Europe eventually become a carrier of inspiration and ideas from East to West?

Did India and USA directly influence each other’s designs?

If the answer is yes, then when was this connection established and has it changed the perception of design in both countries?
2.0 Survey of Literature

Knowledge of the graphic design histories of India and the USA is essential to understand the design movements and styles prevalent during the time studied. To illustrate this, best examples of the iconic and not as recognizable art from these decades is selected from the available literature.

The copyright for the images used in this thesis is reserved with the original publisher of the images and as sold to their distributors. I claim no right over any of the presented images and have used the images only for academic research purposes. I claim no commercial or distribution rights for the posters.

History of Graphic Design : USA

Books

1. Meggs’ History of Graphic Design
   By Meggs, Philip B. Purvis, Alston W.
   This book focuses on graphic design history and gives a detailed explanation of artists and movements during 1930s in USA. It is essential in understanding the European influence on graphic design in the USA.

2. Graphic Design A New History
   By Stephan J.Eskilson
   Yale University Press, 2007
   This book provides detailed history about the evolution of graphic design throughout the world. It would helps understand different cultural influences and development of graphic design under those influences.

3. Modernist
   Edited by Robert Klanten and hendrik Hellige
   Gestalten, 2011
   This book with its visual examples of modernist print design will help in understanding characteristics of modernism.
4. **American Modernism Graphic Design, 1920 to 1960**  
By R Roger Remington  
Yale University Press, 2003  
This book contains a history of American graphic design including visual examples and an analysis. It will help understand and perform an individual analysis of the chosen posters that are from the same era.

---

**History of Graphic Design : India**

**Books**

5. **Graphicswalla Graphics in India**  
By Keith Lovegrove  
This book gives visual examples and author’s analysis of the visuals. It mainly has visuals from Indian advertisements and cinema. It is a rich source of cultural exploration and will help understand color and style for the research application.

6. **Street Graphics India**  
By Barry Dawson  
Thames and Hudson, 1999  
This book has a variety of photographs of Indian street art from the 90’s. This will help me understand illustration styles used by the street artists and give a different perspective from Indian commercial art.

**Journals**

7. **Modern Indian Art: A Brief Overview**  
By R.Siva Kumar  
College Art Association, Art Journal Vol.58, No.3 (Autumn 1999)  
pp.14-21  
www.jstor.org/stable/777856  
This scholarly article gives a brief overview of how history of Indian art and symbolism translates into modern Indian art. It would assist in a better understanding of Indian art history and symbolism, crucial to the thesis.
8. **Design Pedagogy in India: A Perspective**  
By Singanapalli Balaram  
The MIT Press  
Design Issues, Vol.21, No.4. Indian Design and Design Education  
(Autumn 2005), pp.11-22  
The article talks about post Independence flourish of graphic design/commercial art in India. It will help understand how design developed in present-day India.

9. **Indian Design and Design Education**  
By Martha Scotford  
The MIT Press  
Design Issues, Vol.21, No.4. Indian Design and Design Education  
(Autumn 2005), pp.1-3  
www.jstor.org/stable/25224013  
The article talks about design education in India and will shed light on how the design education in India impacts its design today.

**Online Resources**

10. **India Report, April 1958**  
Charles and Ray Eames  
Design Observer  
www.observatory.designobserver.com/entryprint.html?entry=12692  
Fifty years ago, Charles and Ray Eames were involved in building the foundation of National Institute of Design, Ahemdabad, India. They made this report highlighting the needs that design education in India should address. This report will help in understanding their direct influence in shaping the design education in India.

11. **Design Resource**  
By Aman Rupesh Xaxa  
www.dsource.in/resource/history-graphic-design-india/index.html  
This source contains a very brief history of Indian art to modern day design. It functions as a quick reference guide to check the periods of Indian fine art.
Posters from USA and India

Books

12. A Century of Movie Posters
   By Purvis, Alston W.; Le Courtre, Martijn F.
   L.Humphries, 2002
   This book provides a detailed visual source of posters from all over the world in the past century.

   By Sam Sarowitz
   Mark Batty Publisher, 2007
   This book has visuals and description of posters of Hollywood movies and international poster representations of the same movies. It is interesting to read the author analyze the different cultural interpretations of the same movie.

14. Saul Bass: A Life in Film and Design
   By Jennifer Bass and Pat Kikham
   Laurence King Publishing, 2011
   A reflection and collection of Saul Bass's life and work.
   An excellent source to understanding some of the iconic posters of the 60s and 70s.

15. Cinema India: The Art of Bollywood
   By Divia Patel, Laurie Benson and Carol Cains
   National Gallery of Victoria, 2007

16. Living Pictures: Perspectives on the Film Poster in India
   By Sara Dickey, Emily King, M.S.S. Pandian, Christopher Pinney, Rosie Thomas, Patricia Uberoi
   Edited by David Blamey and Robert D'Souza
   Open Editions, 2005
   An examination of Indian cinema's poster art from a range of perspectives to consider how it is valuable in visual charm and meaning within broader cultural context.
17. Bollywood Posters
By Jerry Pinto and Sheena Shetty
Thames and Hudson, 2008
This book was the main resource of posters taken for the study. It provides posters and background information on the movie and the art for the poster, which becomes valuable information in the selection of posters.

Application Design

Books
18. The Anatomy of Design: Uncovering the Influences and Inspirations in Modern Graphic Design
By Heller, Steven, and Mirko Ill
Gloucester, MA: Rockport, 2007
One of the biggest influences for the thesis was this book on influences and inspirations in modern graphic design. The layout of the book highly inspired the way the research was laid out in the digital application.

19. Data Flow: Visualising Information in Graphic Design
Editors: R. Klanten, N. Bourquin, S. Ehmann, F. van Heerden, T. Tissot
Gestalten, 2008
This book acted as a great resource on visualizing the research as information design. It helped by providing visual charts and possibilities of presenting the visual timeline and hierarchy.

Online Resources
20. Infogrid
By Chris Coyier
Article on Grid Accordion:
Infogrid Demo
http://css-tricks.com/examples/InfoGrid/
Chris Coyier and his articles on 'css-tricks', his detailed explanation of the accordion grid that he constructed made it possible to make the thesis visually functional.
There is a common starting point for graphic design history of both the countries – Fine Art. There is a medium that was largely prevalent in both the countries during the chosen time period – Posters. For these posters, there were common social influencing factors. The figure below plots a chart of the common social occurrences between both the countries. Cinema and Advertising emerged as the common industries that were affected by these social issues and made art relevant to these issues. The circle representing Indian Graphic Design is smaller because the idea of graphic design as an industry had not yet taken hold in the country.

<table>
<thead>
<tr>
<th>Year</th>
<th>Message</th>
<th>USA</th>
<th>India</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td>Patriotism</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>1950</td>
<td>Building new industries</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>1960</td>
<td>Psychedelic art</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>1970 to 1990</td>
<td>Cinema and Visual arts</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2000 to 2010</td>
<td>Computer and Photography</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

The primary goals this thesis set to achieve were as follows:
• Establish connections amongst Indian and US graphic design history by keeping Indian posters as the subject
• Create a timeline and look for similar styles.
• Note the time differences in introduction or occurrence of the styles
• Analyze chosen Indian posters in comparison to chosen US posters
• Create a visual application, which will help viewer understand the underlying connection in an easier way

To find and establish the connections between the two sets of posters, it was important to visually analyze them. This visual analysis was easier to do when there were actual physical posters to dissect and analyze. It was decided that a physical matrix would be created which can then be converted into a digital format containing the observations and opinions. The first step was to scan and print the posters in a smaller scale so that they can be pasted on the matrix.
Creating the visual matrix was a crucial step in figuring out the connections in this thesis. It also laid out the wire frame for the interactive application that would hold the research. The first stage of the matrix divided the posters into the decades that they were published. Then comparative columns were made depending on:

**Visual Style**

**Reminiscent Poster**

**Year**

**Genre / Purpose**

The original matrix had over 30 posters from Bollywood for analysis and they were prepared for data collection according to their year.

<table>
<thead>
<tr>
<th>Bollywood Movie</th>
<th>Year</th>
<th>Director/ Genre</th>
<th>Assorted Styles</th>
<th>Released in?</th>
<th>Thumbnail</th>
<th>Year</th>
<th>Genre/ Message</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shakti</td>
<td>1977</td>
<td>Shivaraj Kapoor</td>
<td>Kidnapper</td>
<td>36000</td>
<td><img src="image1.png" alt="Thumnaul" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>De De Pyaar De</td>
<td>1982</td>
<td></td>
<td></td>
<td>36000</td>
<td><img src="image2.png" alt="Thumnaul" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anarkali</td>
<td>1969</td>
<td>Ashok Kumar</td>
<td>Drama + Spy</td>
<td>36000</td>
<td><img src="image3.png" alt="Thumnaul" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In the Mood</td>
<td>1960</td>
<td></td>
<td></td>
<td>36000</td>
<td><img src="image4.png" alt="Thumnaul" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anarkhi</td>
<td>1974</td>
<td></td>
<td>Romantic</td>
<td>36000</td>
<td><img src="image5.png" alt="Thumnaul" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pakeezah</td>
<td>1960</td>
<td></td>
<td></td>
<td>36000</td>
<td><img src="image6.png" alt="Thumnaul" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bollywood Movie</td>
<td>Year</td>
<td>Director/ Genre</td>
<td>Assorted Styles</td>
<td>Reminds of?</td>
<td>Genre/ Message</td>
<td></td>
<td></td>
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<tr>
<td>-----------------</td>
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<td>-----------------</td>
<td>----------------</td>
<td>-------------</td>
<td>----------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chal</td>
<td>2008</td>
<td>Kunal Kohli/ Drama</td>
<td>Romantic</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jhal</td>
<td>2012</td>
<td>Gauri Shinde</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Johnny Gbett</td>
<td>2007</td>
<td>Sriram Raghavan</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dha</td>
<td>2014</td>
<td>Karan Johar</td>
<td>Romantic Comedy</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Don</td>
<td>2006</td>
<td>Farhan Akhtar</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Don 2</td>
<td>2008</td>
<td>Farhan Akhtar</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jodha Akbar</td>
<td>2008</td>
<td>Ashutosh Gowariker</td>
<td>Historical Drama</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lagaan</td>
<td>2001</td>
<td>Ashutosh Gowariker</td>
<td>Action/ Drama</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wake Up Sid</td>
<td>2009</td>
<td>Shakun Batra</td>
<td>Romance</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Legend of Bhagat Singh</td>
<td>2012</td>
<td>Vikram Bhatt</td>
<td>Biography</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bollywood Movie</td>
<td>Year</td>
<td>Director/ Genre</td>
<td>Thumbnail</td>
<td>Assorted Styles</td>
<td>Remarks off?</td>
<td>Thumbnail</td>
<td>Year</td>
</tr>
<tr>
<td>-----------------</td>
<td>------</td>
<td>------------------</td>
<td>----------</td>
<td>----------------</td>
<td>--------------</td>
<td>----------</td>
<td>------</td>
</tr>
<tr>
<td>Range du silence</td>
<td>1981</td>
<td>Gothic Crime</td>
<td><img src="image1" alt="Thumb" /></td>
<td><img src="image2" alt="Assorted" /></td>
<td><img src="image3" alt="Remarks" /></td>
<td><img src="image4" alt="Thumbnail" /></td>
<td><img src="image5" alt="Year" /></td>
</tr>
<tr>
<td>Bobby</td>
<td>1973</td>
<td>Drame/ Romance</td>
<td><img src="image7" alt="Thumb" /></td>
<td><img src="image8" alt="Assorted" /></td>
<td><img src="image9" alt="Remarks" /></td>
<td><img src="image10" alt="Thumbnail" /></td>
<td><img src="image11" alt="Year" /></td>
</tr>
<tr>
<td>Avni</td>
<td>2001</td>
<td>Drame/ Romance</td>
<td><img src="image13" alt="Thumb" /></td>
<td><img src="image14" alt="Assorted" /></td>
<td><img src="image15" alt="Remarks" /></td>
<td><img src="image16" alt="Thumbnail" /></td>
<td><img src="image17" alt="Year" /></td>
</tr>
<tr>
<td>Pyare</td>
<td>1957</td>
<td>Drame/ Romance</td>
<td><img src="image19" alt="Thumb" /></td>
<td><img src="image20" alt="Assorted" /></td>
<td><img src="image21" alt="Remarks" /></td>
<td><img src="image22" alt="Thumbnail" /></td>
<td><img src="image23" alt="Year" /></td>
</tr>
<tr>
<td>Sujata</td>
<td>1960</td>
<td>Drame/ Romance</td>
<td><img src="image25" alt="Thumb" /></td>
<td><img src="image26" alt="Assorted" /></td>
<td><img src="image27" alt="Remarks" /></td>
<td><img src="image28" alt="Thumbnail" /></td>
<td><img src="image29" alt="Year" /></td>
</tr>
<tr>
<td>Guide</td>
<td>2003</td>
<td>Drame/ Romance</td>
<td><img src="image31" alt="Thumb" /></td>
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<td>Director/ Genre</td>
<td>Thumbnaill</td>
<td>Asserted Styles</td>
<td>Remade off?</td>
<td>Thumbnaill</td>
<td>Year</td>
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East to West  
Methodology : Matrix  
13
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<th>Thumbnaied</th>
<th>Asserted Styles</th>
<th>Reminds off?</th>
<th>Thumbnailed</th>
<th>Year</th>
<th>Genre/ Message</th>
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<td>2009</td>
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<td></td>
<td>Hip Hop</td>
<td></td>
<td></td>
<td></td>
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<td>Pagli Live</td>
<td>2010</td>
<td></td>
<td>Genra Sene</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Garlic</td>
<td>2009</td>
<td>Action/ Drama</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wake Up Waff</td>
<td>2009</td>
<td>Drama</td>
<td></td>
<td></td>
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</tr>
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</table>
A printed matrix was presented to fellow Masters level students and professors to observe. They were asked to observe the Indian posters and then suggest US posters that were similar in visual style, typography, visual technique and composition. These suggestions were noted and added to the examples of US posters for further consideration. This exercise also brought into consideration the work of lot of American designers who hadn’t been considered in the thesis till now.

a Indian Poster
b Dissected visual elements, type,etc.
c Similar American Posters (possible primary influences)
This section looks at a poster case study in detail to get a clear idea about the step by step process of visual analysis carried out with the Bollywood posters. For example, one of the posters representing 1970s was for the film ‘Bobby’.

This film was produced and directed in 1973 by Raj Kapoor for RK Films.

“By the early 1970s, changes in youth culture that had swept America and Europe were also making inroads in Indian society. Fashion, music and attitudes that were a far cry from those of their parents were but a few of the liberating changes that empowered the youth of the day. In an effort to capture this social upheaval, Kapoor decided to create a modern love story about two teenagers, and the result was Bobby, a film that is as much loved today as it was in 1973, the year of its release” 6
Step 1
Analysis

The poster is analyzed on the basis of its year, genre, purpose, visual treatment, illustration style, typography, artistic treatment if any and color themes. In case of this particular poster, the year is 1973. The genre is romantic drama. It is a film produced in an era that celebrates a cultural change / revolution in India. The target audience of the movie is young and hence the bold use of color is justified.

The visuals are illustrations and the typography is hand-drawn. There are decorative elements framing the poster and a high contrast is achieved with the black background. The poster has a psychedelic art feel often associated with the 60s and 70s in the US, during the hippie movement.
Step 2

The Visual Style

After identifying the elements to be analyzed, these elements are separated out and observed individually, starting with the central visual or foreground. The illustration style, use of colors, patterns and techniques give a rough idea of possible influences. In the case of Bobby, all the three committee members agreed that it is reminiscent of Milton Glaser’s work.

Bobby’s Visual

Milton Glaser’s Dylan Poster

Both the visuals have a wide range of colors. Both the posters use black to bring out the colors representing the characters. Curvy and wavy lines make up the illustrations. The coloring on the posters before 1970 was used to make the characters look realistic. The coloring in the Bobby poster is more graphic than realistic. This is a very inspired approach compared to the other posters before Bobby. The contrast and color achieved by the treatment very signature to Milton Glaser, make Bobby’s poster, one of the most inspired examples of Bollywood poster history. The poster, like the movie, mark a revolution in cinema and art.
More visually similar posters

Bobby’s Visual

Milton Glaser’s Posters
Background on Milton Glaser’s Bob Dylan Poster

“The rise of rock ‘n’ roll in the 1960s, however, generated a particular genre of poster art in this country. Many of these flower-power-era artifacts today reside within the collections of the Smithsonian’s Cooper-Hewitt, National Design Museum in New York City. Among the most iconic—a key item in any poster collection, according to Gail Davidson, head of the museum’s department of drawings, prints and graphic design—is Milton Glaser’s 1966 image of singer Bob Dylan.”

“Glaser says he also tapped into an earlier art movement. I was interested in Art Nouveau at the time, he recalls. That was an influence for the colors and shapes in the picture. The contrast of vivid colors with the dark silhouetted profile reflects Glaser’s response to the Modernist, Less is more” dictum: Just enough is more. For the single word, ‘Dylan,’ Glaser invented a typeface, one that he would use again on a poster for a Mahalia Jackson concert at Lincoln Center.”
Step 3  
**Typography**

The third step was to analyze the typography on the Bobby poster. Typography or lettering was mostly hand drawn before the invention of computers and digital tools. The typography needs to be playful and colorful for a film like Bobby that is aimed towards a younger audience. The poster is going with a type that is loopy, balloon like and repeats the bold colors used in the illustration.

This type is very reminiscent of the type on 60s and 70s psychedelic album art covers for bands like The Doors and The Beatles. These albums were international hits and their album covers could easily have been the influence for Bobby’s poster.
Step 4

**Timeline**

After completing the visual and typography analysis, the next step was to take a look at these posters timelines.


The Beatles released their Rubber Soul album in 1965, which was eight years before Bobby.

Bonnie MacLean did the poster for the album cover of The Doors in 1967, six years before Bobby.

The American and English art works were predecessors of the poster from India. Bobby was produced by one of the biggest film studios in 1970s - RK Films. Raj Kapoor had traveled Europe and USA and was greatly inspired by European cinema. During 1973, it was still a time when directors or producers commissioned the commercial artists to make posters for the film. It solely depended on how they wanted the poster to look and the artists were provided references from which they worked. It is possible that Raj Kapoor was influenced by the work of Milton Glaser and the album covers of Doors and The Beatles and decided to go the psychedelic route for his film Bobby, which turned out to be a big wave of cultural revolution in India during the later century.

These steps were undertaken in the analysis of all the chosen Indian Bollywood posters. After determining the style, genre and technique for the visuals and type, similar USA posters were presented as possible influences or products of a similar artistic inspiration. This exercise brought to light that even though the posters come from different parts of the world, they are still tied by similar design structure and artistic influences.
3.4 Results: Narrowing the Visuals

After completing the visual analysis, more than 30 posters were chosen from the Indian and US collections to be paired and compared. The connections between some pairs were not as strong as expected. Some posters represented the style of their decades better than others. These posters were chosen for their decade for the final poster comparison sets.

For the visual timeline, two posters were chosen for each decade providing 14 posters for the timeline. This provided a good range of artistic variety to analyze.

Final 14 posters from India (1940s – 2000s)

The Indian posters represented a wide range of styles, technical evolution and changing social expectations. The styles changed from being illustration-heavy to using photographs and digital compositions. Typefaces went from being hand drawn to digital.

Background and producers of Indian posters were considered in making the final choices. Big house productions like RK Films, always had strong business connection with Europe and a huge fan base in Russia. The founder of RK Films, Raj Kapoor was highly influenced by Charlie Chaplin’s work. His sons who became actors, were educated in the west as well. Shashi Kapoor, Raj Kapoor’s brother and a part of Bollywood industry acted small parts in Hollywood movies in his day. These veteran actors brought in the golden age of Indian cinema and poster art through their inspired vision for Indian cinema.
Analysis of these posters was based on their visual style, purpose, colors, type, composition, and technique. The highlights of the analysis of each poster are presented in the images below.
The US posters chosen were iconic works from the era which could have inspired the creators or commissioners of Indian posters. Observations made on the Indian posters helped narrow the search for US posters. For every decade, the works of masters in those years were selected and analyzed: Milton Glaser, Saul Bass and Herb Lubalin are examples of graphic designers whose names came up frequently during this analysis. During the 70s and 80s of Indian posters, Milton Glaser’s style was recognized widely, and Saul Bass’s style for Hitchcock movie posters was imitated in numerous Bollywood posters. These two designers created posters and promotional materials for movies and popular culture which travelled far and wide. Based on the observations of the Indian posters, these examples of US graphic design were selected to recognize their primary influences on Indian poster design.

These master designers were in many ways influenced by modernism. Modernism was brought to the US from Europe. During the 60s and the 70s the US saw a cultural transformation personified in hippies, immigrants and recent travellers who came back from the East. They introduced Eastern culture in form of fabric, jewelry, tattoos, music and movies. Businessmen were traveling to India to explore the large market offered by this newly republic country and taking the culture of the west with them. Advertising agencies were booming in India. Agencies like JWT, Saatchi and Saatchi were making waves with American design packaged in Indian culture.
In the past 40 years, this exchange of culture, creativity and business has made a mark on both countries. Design and advertising are produced to fit the markets that they serve. The roots of this inspired branding trace back to the exchange of influences that are studied in this thesis, when travelling and migration resulted in exchanges of inspirations that would affect the design style of both these cultures.
A digital interactive application was developed to demonstrate design influences and cultural connections between paired posters. Data collected from the visual analysis and research documentation were arranged on a matrix that provided a wireframe structure around which the application could be built.

The digital application has several advantages over a printed piece, which would be heavy, unwieldy and expensive to produce with high resolution color images. The primary advantage is that the viewer has a cohesive, interactive experience when reviewing complex sets of comparisons historical references, and design influences. Thus the accessibility and ease of distributing the analysis are significantly greater than would be true of a print document.

An interactive website requires multiple layers for the segmented information and clearly marked sections for the corresponding information. The main challenge was to contain all the information in a visually appealing manner that is easy to navigate and conveys the research clearly.

Detailed descriptions of theory, hypothesis and conclusions of the thesis were not included in the interactive application. Instead, this information was included in a brief introduction to the project.
4.1 Name the Project

The name of the project has to convey in 3 to 4 words the central idea of the thesis. A subtitle can be used to further define the project. Several titles were considered and reviewed with colleagues. Some explorations for titles based on the aims of the thesis were:

- East meets West: A journey through two contrasting design cultures
- East to West: An interactive journey connecting two contrasting design cultures
- East to West: An interactive walk through the histories and connections of seemingly contrasting design cultures
- East meets West: Hollywood to Bollywood, and West meets East design experience
- East to West: Researching design histories of two contrasting cultures to pursue a golden connection
- East to West: Are they really?
- East to West: Look back, run through, exploring connections, threads, knots, tie ups, collaborations, similarities
- East to West: Would they catch up? Indian journey towards mediumism
- East to West: Can similarity or contrast (2)? Contrastingly similar

Some of the titles were rejected just because they were too long. The title had to be short and easy to recall and the subtitle could elaborate. On further discussions, East meets West was dropped out as it implied that East came over to meet the West, which was not really the case. The title Hollywood to Bollywood was rejected as it might have implied that it was more about those industries than about the poster art.

East to West. An interactive journey through posters from 1940 to 2010, India and USA emerged as the titles of the thesis. The short main title sets the stage for comparison and the subtitle quickly bullets the medium, time period and locations that are examined.
4.2 Interactive Timeline

From the proposal stage of the project, it was clear that the thesis would be contained in a timeline format. Many successful examples of digital timelines and design history timelines exist. The challenge for this project was to present two parallel timelines that could be compared with each other. At each point, posters from the US and India had to be displayed so that the viewer could make visual comparisons while reading text the analyzed and documented differences and similarities.

The application was designed to achieve the following framework:

* It would be visually centered.
* It would be organized by decades.

It would divide the research into:

- **Primary Influence**
- **Secondary Influence**
- **Typeface**
- **Social Impact**

Keeping in mind these requirements, the timelines started off with rough wire frames on paper shown below. These wire frame sketches helped narrow down ideas to those that were most feasible for the screen.
Hand drawn sketches were transformed into digital sketches so that when posters were placed into the grids and mock-ups the final composition of the image would be better represented. This helped define the color schemes to go with the colorful Indian posters.
East to West

This thesis explores the connection between Hollywood Poster and Graphic Design Posters from India.

This application presents the posters from the years 1940 to 2000 to find similar conjunctions between the posters of these two countries.

This application arranges the entire study in a timeline format to enable users to navigate through the set of connections and find relevant information, sorted and in one place.
A typeface was required for the application that would do justice to the heavy load of content and also work for the title of the thesis. The title needed to have the feel of a poster but the font still had to allow comfortable reading of the text. Options were considered for a combination of typefaces in which the typeface of the subtitle could be used for the content and the typeface of the title would contrast and thus stand out.

In the end, Georgia was chosen as the typeface for the title and Georgia Italic was chosen as the font for the subtitle. The serif typeface was perfect for the old poster type look and it also provided oldstyle numerals for the years further adding to the visual impact. Helvetica was chosen as the typeface for the content, as a sans serif typeface provides easy readability on screens.
The composition shown below was finalized after reviewing the mock-ups and their visual impact. It satisfied the goal of putting forth the Indian posters as the primary visuals and it provided expanding possibilities wherein, the hidden research can be brought out when you hover.

To achieve the goal of the application being visual centric, visual panels were used as the homepage. While making design decisions about the user experience and layout on the inside pages, an accordion grid came into the picture. An accordion fold when opened up shows all the panels and then contracts within itself to reveal only certain panels on the surface. This was grid was taken as the skeleton of the application.

Once the visual was in place, the search was on for the code that would allow the timeline to become a fan-fold or an accordion-fold.
The visual impact of the timeline depended on creating code for a working accordion fold. The body of the application would be a container for the accordion fold and grid. The body would be coded in HTML5 and CSS3, but the accordion grid needed a JQuery plugin or JavaScript. The search for the plugin lead to Infogrid a visual grid developed by Chris Coyier of csstricks. Chris Coyier is a tutor on csstricks, an online forum. Infogrid on csstricks is free to use for projects.

Infogrid by Chris Coyier

Infogrid uses HTML5, CSS3 and JQuery and JavaScript to function. Infogrid allows the user to present a visual with collapsing sections and hidden columns; it can be used to pull attention from one column to another. The color-coded sections also allow one to segregate information and put in information according to its hierarchy.

To make the East to West timeline function in the Infogrid, it was necessary to break and mold the Infogrid code.
4.4 Building the Timeline

The application was divided into three parts:

- Header
- Timeline
- Information Sections

The timeline was coded into Infogrid and as a result, the look varied from the finalized layout. The information sections were given color-codes according to their importance.

The header held the title and color codes for the information sections.

After the initial usability testing, an instruction panel was added to facilitate better navigation of the timeline. This instruction panel was hidden and hideout showed up when the user hovered on the header.

This instruction panel helped the user navigate the timeline better and also put up a disclaimer for the copyrights of the images. In the user survey, people stated that the instructions panel was helpful in navigating the website and appreciated that it stayed hidden during the exploration. The decision to keep it hidden was taken to save screen space and ensure that the posters would be in full view and not be cut off at awkward places.
The timeline was primarily visual, and provided a thumbnail of the poster. On landing, the JQuery would open up on panel, so as to give the user an effect of how the panels would look upon clicking.

The rest of the posters remained in a uniform width, so the user could appreciate the flow of technical and stylistic evolution from 1940s to the 2000s. By clicking on the poster, the corresponding panel would expand in width and the previously opened panel would collapse and minimize.

The informational sections on the bottom of the poster held the research information. They were named after the posters that are possible influences for the primary Indian poster.
4.5 Final Application

The final application was an online interactive timeline, which held the research and observations.

Landing Page

Instructions Panel

Open Panel
Second Set of Posters

The color palette was chosen to retain the essence of the colorful posters and to keep a simplified contrast on the screen. The neutral background allows the posters to pop visually.

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East to West
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East to West Application : Final Applications 42
5.0 Usability Testing

The final timeline application was showcased during the Imagine RIT Innovation + Creativity Festival at Rochester Institute of Technology on 4th May 2013. The General public and alumni were invited to interact with the project and participate in a usability survey.

Users were given a brief introduction to the project and were encouraged to interact with the application without any supervision. They were asked to fill out the survey and then to discuss their observations in person if they wished. The survey asked users to rate their experiences working with the application. Nineteen people who used the application completed a questionnaire about its usability and visual impact. Approximately ten more people stayed to chat about the project and gave in-person feedback.

Viewers were also asked to make suggestions about additional posters to expand the research database. Apart from technical advice, people also contributed to the discussion about the comparisons and poster pairings. Their personal observations and experiences greatly enriched the conclusions of the thesis.

Refer to section A5 of the Appendix for the filled out survey.
5.1 Survey Questions

The usability test survey assessed the attributes of the interactive timeline. Users were given a brief introduction to the thesis after which they were given time to browse the timeline. Survey questions were designed to judge the effectiveness of the application in conveying the research, idea and background of the project. The Likert Scale was used for the responses.

Questions on the survey were:
How appealing is the home page layout?
How effectively did the panels present and divide information?
Was the hover action in the title panel helpful?
Yes / No
How are the color choices?
Is the overall text readable?

Additional questions assessed the hover panel:
Did you find the navigation instructions?
Yes / No
Were the instructions clear enough to navigate the website?
Yes / No

Other more open ended questions asked users to provide further suggestions for pairing the posters. And a section was provided for users to add comments that weren’t elicited by the questions.

The responses for these questions were based on the Likert Scale, unless otherwise mentioned. The responses ranged from:
Great
Good
Average
Okay
Poor
Nineteen people filled out the survey at the festival. The survey mainly assessed the attributes of the application. The following charts represent the results of these questions:

The purpose of the survey was to assess the usability of the application. It was also helpful in understanding the interests of the general public in cultural and historical influences on movie poster art. Many users were not graphic designers or had no professional experience evaluating designs, but were avid movie followers and poster art fans. Some users contributed to the database by suggesting other poster pairings. Some talked about other US posters to pair up with the Indian posters than ones already in the database. Suggestions were made about how the application could be more streamlined and how it could be made more cohesive. Many of these ideas were incorporated into the final version of the application.
Conclusions were based on the detailed analysis of posters from India and USA. The user testing results and talks also contributed heavily to the final conclusions. The thesis successfully answers the questions it asked in the problem statement.

**Is there a common influence, possibly Europe, between the graphic design histories of India and the USA? And did Europe eventually become a carrier of inspiration and ideas from East to West?**

Graphic design in the US is influenced by European design. Europe has a fan base for Bollywood movies and many a Bollywood film directors have been inspired by European and USA cinematic styles\(^\text{12}\). Russia and Switzerland have come into the picture as locations for many Bollywood movies and have been favorites of Bollywood directors shooting their movies abroad. This has led into a strong business connection between the Bollywood film industry and these two countries\(^\text{13}\). This mutual business connection has also been a way of cinematic and artistic influence between India and them.

Characteristic designs from the East and West, although visually different, have always been connected through common influences and inspirations from around the world. This thesis started out to find a direct connection between India and USA for artistic influences between the two countries, believing that they directly influenced each other. As it went further, the assumption was rectified and one learnt that European artists and designs are most likely a common influence between the two countries and in some cases the carrier of inspiration for both India and USA.
Did India and USA directly influence each other’s designs? If the answer is yes, then when was this connection established and has it changed the perception of design in both the countries?

The first 3 decades of the timeline, the time difference between the production year of Indian poster and US poster is 15 – 20 years. 5 out of 7 of the comparative US posters in the database for the years 1940 – 1970 came before the Indian posters. The time difference between the year of poster production for the final 2 decades dropped to 3 – 5 years. Internet and digitalization of the posters has resulted in faster propagation of graphic materials and in turn decreased the amount of time for those images to influence other designs.

Every decade as its own unique technical and artistic style. These styles were seen to be common between USA and India. For example, till mid 1980s the posters were illustration heavy. The introduction of the computer and digital editing softwares brought in new techniques and styles that are common in both countries from late 1980s to 2000s. Even though the thesis could not find a direct influence of American artists or designers on Indian graphic design, the involvement of two American master designers – Ray and Charles Eames, in setting up the curriculum and structure of the National Institute of Design in India, is invaluable. This involvement will lead to a definite direct influence of American graphic design in the future generation of designers in India.

This thesis is an enriching experience for a designer trying to inculcate the design culture of India and USA. Stumbling upon connections and influences throughout the graphic design history of these two countries has strengthened the belief that design is connected and inspiration can come from anywhere. This knowledge will go beyond the degree and help shape this designer’s future.
7.0 Endnotes

2. Design Observer, Charles and Ray Eames, “India Report April 1958” (online resource) observatory.designobserver.com/entry.html?entry=12692
8.0 Bibliography


Pinto, Jerry and Shetty, Sheena, *Bollywood Posters*, Thames and Hudson, 2008


Appendix

A1 Original Proposal
A2 Research
A3 Interactive Timeline Examples
A4 Final Timeline
A5 Blank Questionnaire
A6 User Survey Answers
A7 Correspondence
A8 Acknowledgement
East to West
An interactive journey through posters from 1940 to 2010, India and America

Sukhada Apte
Thesis Proposal
Master of Fine Arts Degree
Fall 2012
Rochester Institute of Technology
College of Imaging Arts and Sciences
School of Design
Graphic Design
| Title        | East to West  
|--------------|---------------
|              | An interactive journey through 1940 to 2010 posters from India and America |
| Submission   | Sukhada Apte |
| Date         | November 7, 2012 |

<table>
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<tr>
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</tr>
<tr>
<td>Associate Professor, Graphic Design</td>
</tr>
<tr>
<td>Date</td>
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<td>Associate Professor, Graphic Design</td>
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<td>Date</td>
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<tr>
<td>Associate Advisor</td>
</tr>
<tr>
<td>Associate Professor, New Media Design</td>
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Abstract

Design and culture walk hand in hand. Understanding the culture of the user is the first step to successful design. If a designer produces a design that is culturally tangent, then the message is lost in translation. But even then, through history, different cultures have inspired and influenced each other. As people from different regions migrate to other geographical planes, their culture and designs go along with them. It inspires or evolves as the culture around it changes.

If we look at art from a specific region, we see influences of other cultures which have touched the region in its past in different eras. India, a country in the east, has had Roman, Victorian, Mogul, Persian, Portuguese influences in its art. All these influences have merged with the original flavor to create styles that are now timeless. This migration and merging of styles always fascinated me. Coming from a different cultural background and studying in a completely new culture, it made me reflect upon what I knew about design and how getting exposed to this new design culture has changed my perspective towards design. It got me pondering on the differences and similarities of the east and west.

They are at the opposite ends of the spectrum. Even today, India has a heavy influence of its traditions and an elaborate style to everything that it produces design wise. Whereas, the principles of American design are minimalism and modernism. Haring said that, in the 21st century, just like everything else in its culture, India's design is experiencing a heavy influence of American minimalism. I believe it's design ideology is currently undergoing an evolution trying to adapt its roots to produce much more modern traits. It is a fascinating process to follow as we can never predict what would work in the future and to attempt to do so, would be folly. But with my thesis project, I would like to make a humble individual attempt, to study the past of these design ideologies and provide a conceptual model envisioning what the future could be.

I am choosing posters from both the countries as the topic of my research and would be looking at posters through 1940 to 2010 to look at the styles that are now classics and are being reproduced even today as vintage. This would explain where we are now in terms of design ideologies and give a fair idea of where we are going in the future.
Situation Analysis

"I do not want my house to be walled in on all sides and my windows to be stuffed. I want the culture of all the lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any."
- Mahatma Gandhi.

The topic addressed in this thesis revolves around the idea that a culture is enriched by contributions from other cultures and how influences from other lands help a particular culture grow in its own. The most logical step to begin was to look at two cultures—one that I was born in and brought up in and the other that I have experienced in the past year and a half—India and United States of America. Being a graphic design student, the intuitive place to reflect upon was the design ideologies of these two countries.

The design history of both the countries starts from fine art. From the ages of Dakshin, Surrealism, Abstraction to Modernism in the US, and Rajput, Mughal, Tanjore and later Bengal Madras School styles in India leading up to modern day graphic design. Yet today these two styles stand on different pedestals. US is on the verge of Post-Modernism whereas, Modernism with its principles is slowly creeping in to Indian graphic design even today. That is where the contrast lies between these two design ideologies. US has a minimalistic, grid-oriented approach to its designs since 1940’s, following the Bauhaus influence and also the influence of the Swiss design. Traditionally Indian design was concentrated in crafts more than arts. Sculptures, architecture, pottery and textiles were the prominent fields of design. These practices followed grids, but even their grids were elaborate and complicated, which gave birth to complex forms and structures in design. India has had its share of Swiss and Bauhaus influence when Charles and Ray Eames visited India to help plan the foundation of the National Institute of Design, Ahmedabad in 1950’s. The foundation of the most important design center in India was birthed by Bauhaus style of learning and brought out by the American Modernists.

But true influence of the West on India started when industrialization and advertising boomed in India, especially during 50’s-60’s when the newly independent nation and its leaders were trying to create a better lifestyle for their people. Today, American ad agencies like JWT, Saatchi and Saatchi, McCann Erickson are big in Indian market and have formed their niche in the Indian ad world. They have influenced the up and coming Indian ad agencies, which in fact have changed the traditional Indian outlook towards advertising. Although the concept of less is more, is yet to materialize.

The scope of research for this thesis has lead in to looking at separate design histories of both the countries and in turn have brought forward peculiar connections amongst pivotal evolutionary points amongst these two histories. For example, during 1940-1945, US was contributing in World War II whereas as India was fighting its War of Independence. Ironically, Britain was involved in both these wars, but design wise, while US was producing posters, which were urging fellow countrymen to come together for the nation, Indian cinema was producing movies that sparked patriotism in their fellowmen.
A large population of India was still illiterate and hence, cinema and visual posters were the best way to target audiences. These propaganda posters from 1940s are iconic in the history of graphic design for both the countries. The pre-computer age, hand drawn illustrations have their own distinct styles and even though they give out the same message of patriotism, they are contrasting in styles.

Talking about cinema, another major social connection amongst US and India comes to light that is they both house two of the biggest film industries in the world – Hollywood and Bollywood. Cinema in both these countries has been a major social influence over past 5 decades and still does. Graphic design has evolved in both the countries mainly through cinema and advertising. The connections here are more over common factors rather than direct influences between the two countries, but the mind can only think what would have happened had they overlapped and these two design ideations would have merged to form one individual style! I would like to believe they have always come close but have never collaborated in the past. The aim is to see if they will in the future.
Problem Statement

Have these two design cultures influenced each other through out
the history?

The quest is to find out if and how these seemingly contrast design
cultures have influenced each other over the years.

Another further argument that this thesis ponders on is that the time
is not far when these two design styles would collide. What I think
needs to be looked at here is if either of them lose their identity
during this evolution.

These are questions that this thesis will address with literary and visual
research. The research would be spread out through 1940 to 2010 and
would look at the separate journeys of these two countries with posters
from cinema as the focus. A lot of iconic posters came out during each
decade and all of them had their own flavor and message.

<table>
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<th>Year</th>
<th>Message</th>
<th>USA</th>
<th>India</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td>Patriotism</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>1950</td>
<td>Building new</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td></td>
<td>industries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>Psychedelic art</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>1970 to</td>
<td>Cinema and</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>1990</td>
<td>Visual arts</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>2000 to</td>
<td>Computer and</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td></td>
<td>Photography</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The research would scope out all these factors trying to get the timeline
straight and simultaneously trying to search for parallels amongst them.
These parallels will help answer the questions posed above and possibly
the connections that are observed would help in generating a solution
that will bridge the gap through design. The proposed solution would
be a conceptual design style that would be a thoroughly new identity
but will retain characteristics of both the countries and their design
ideology.

Using design, I would try to project my research as a journey from
1940 to 2010, possibly arriving to a conclusion, which would present a
solution or a starting point for the future of this proposed new identity.
This thesis will open new avenues for design research and possible
style solutions. It would provide a platform for people interested in
histories of different design cultures and will provide the groundwork
for designers and researchers trying to explore new and different
collaborative design styles.
<table>
<thead>
<tr>
<th>Survey of Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>History of Graphic Design (USA)</td>
</tr>
</tbody>
</table>
| **1** Graphic Design: A New History  
  by Stephen J. Eskilson  
  Yale University Press  
  2007  
  This book provides a detailed history and evolution of Graphic Design throughout the world. It would help me understand different cultural influences and development of Graphic Design under those influences. |
| History of Graphic Design (India) |
| **2** American Modernism: Graphic Design, 1920 to 1960  
  by R. Roger Remington  
  Yale University Press  
  2003  
  This book contains a history of American Graphic Design including visual examples and an analysis of the graphics. It will help me understand the Modern American Design in a much better way, which will help me extract the principles that I want to apply. |
| **3** Modernist  
  edited by Robert Klanten and Hendrik Hilghe  
  Gestalten 2011  
  This book has visual examples of modernist print design. It will help me understand the minimalist characteristics so typical of modernism. |
| **4** Modern Indian Art: A Brief Overview  
  by R. Siva Kumar  
  College Art Association  
  www.jstor.org/stable/777786  
  This scholarly article gives a brief overview of history of Indian art and symbolism how it translates in to the modern Indian art. It would help me understand the Indian art history and symbolism, which is crucial to my topic. |
| **5** Design Pedagogy in India: A Perspective  
  by Singampalli Balam  
  The MIT Press  
  www.jstor.org/stable/25223015  
  This article talks about the independence flourish of Graphic Design/ Commercial Art in India. It will help me understand how design developed in the modern day India. |
6 Graphicswalla Graphics in India
by Keith Laurence
Harper Design International
2003
This book gives visual examples and author's analysis of the visuals. It mainly has visuals from day-to-day Indian advertisements and cinema. It is a rich resource of all types of graphics and will help me understand color and style.

7 Street Graphics India
by Barry Truon
Thames and Hudson Ltd, London
1999
This book has a variety of photographs of Indian street art from the 90's. This will help me understand illustration styles that the street artists use and it is not restricted to advertisements.

8 India Report, April 1958
Charles and Ray Eames
Design Observer
http://observatory.designobserver.com/entryprint.html?entry=12692
50 years ago, Charles and Ray Eames were involved in helping build a foundation of National Institute of Design, Ahmedabad, India. This is a report given by them on their journey and research in India. Going through this, it struck me that even though NID completes 50 years today, the issues that Charles and Ray Eames marked 50 years ago, are still there today and they shape the education and cultural face of India. This article will help me understand the foundation of one of the greatest schools of design in India and understand how they shaped design education.

9 Indian Design and Design Education
Matha Scotford
The MIT Press
This article talks about design education in India and will help me understand how the design education in India impacts its modern day design.

Design Aspects

10 Color Graphics – the power of color in graphic design
Karen Tiedman
Cheryl Dregel Cullen
Essays by Leatrice Eiseman
Rockport Publishers
2002
This book talks about the importance of color and how designers can use color to convey a message, emotion, and perspective and how to be convincing through color. It will help me figure out symbolism of color in graphics and draw parallels between the two cultures based on colors and their symbolism.
<table>
<thead>
<tr>
<th>Cinema Posters from USA and India</th>
<th>11 Translating Hollywood - The World of Movie Posters</th>
</tr>
</thead>
<tbody>
<tr>
<td>by Sam Sachowitz</td>
<td>Stark Ratty Publisher 2007</td>
</tr>
<tr>
<td>RT Library ref no: PN 1995 .F5 537 2007</td>
<td>This book has visuals and description of posters of Hollywood movies from all over the world. What is interesting is that it talks about the same movie and different cultural interpretations of how the posters should be.</td>
</tr>
<tr>
<td>12 The Art of Bollywood - Cinema India</td>
<td>Divia Patel, Laurie Benson and Carol Cains</td>
</tr>
<tr>
<td>A collection of posters featured in an exhibit at the V&amp;A, UK dedicated to Bollywood movie posters.</td>
<td></td>
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<tr>
<td>13 A Century of Movie Posters - from Silent to Art House</td>
<td>Emily King</td>
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<td>Barna's</td>
<td>Octopus Publishing 2003</td>
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<tr>
<td>Movie Posters from all over the world produced in the past century.</td>
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<tr>
<td>14 Living Pictures - Perspectives on the Film Poster in India</td>
<td>Sara Dickey, Emily King, M.N.S. Pandian, Christopher Pinney, Rose Thomas, Patricia Uberti</td>
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<tr>
<td>Edited by David Blaney &amp; Robert D'Souza</td>
<td>Open Editions 2005</td>
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<td>An examination of Indian cinema's poster art from a range of perspectives to consider how it is valuable in visual charm and meaning within broader cultural context.</td>
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<tr>
<td>15 Saul Bass - A Life in Film and Design</td>
<td>Jennifer Bass and Pat Kikham</td>
</tr>
<tr>
<td>Laurence King Publishing 2011</td>
<td>Reflection on Saul Bass's design life.</td>
</tr>
</tbody>
</table>
**Design Ideation**

In the process of finding the proposed solution, one must go back and search for the connections and influences that have shaped the path till now. Mind maps and flowcharts based on the literary research and interviews helped to narrow down the true nature of the topic.

<table>
<thead>
<tr>
<th>Connections</th>
<th>USA</th>
<th>World War II</th>
<th>India</th>
<th>War of Independence</th>
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<tbody>
<tr>
<td>1940-1945</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**World’s biggest film industries**

- Hollywood
- Bollywood

**Posters**

- Patriotic propaganda posters during war
- Posters promoting motion pictures

**American Graphic Designers**

- Milton Glaser
- Saul Bass

**Indian Movie Posters**

- Influenced by designers from USA

Visual components include the original posters that the study will compare.

*The sound is WDR-FM 98.7*

![Poster Examples](image)
The other visual components used are inspirations for the style and look of the final application.

Trying to achieve balance between the elaborate colorful style of India and blend in the minimalist modern approach of the US taking reference of images below.

Posters
Webpages and Interactive Visual Style References
**Methodological Design**

A big help in narrowing down the specifics of this project were a series of questions whose answers provided a base to build the project upon.

**Is there a need/niche for the concept?**

Exploring new ties and establishing connections with new theories between two different cultures has led to fruitful results in the past. This thesis topic will create the concept for a new style.

**Does it have marketability?**

Yes. The influence of American design on India and vice versa has always been strong. The merging of these two would be a global style that can be used across a broad range of audiences.

**What is the contribution to your field and how would it help the world?**

For graphic design researchers, professors, enthusiasts, designers it would be a potential source to find out about American and Indian graphic design in one place and their connections. In the end, they can be inspired to make a complete new graphic style out of this proposed marriage. The possible implication of the style - tourism project. Campaigns in the past have proven to be a very powerful social catalyst. For example the I Love NY campaign by Milton Glaser, which changed the tourism of NYC and became an identity of the city itself.

**What is the scope of the project? Can you complete it? How would you incorporate design in to this?**

The scope is wide enough for it not to remain a project, but narrow enough that it can be handled within the given time. The final product is expected to be a packet of all the research and findings in an interactive form.

Thinking about these questions gave me a broader perspective of where this topic is going. This project would be a container for all the research done and all the visual data collected would culminate in to an interactive timeline that will take the viewer through the posters from 1940 to 2010. These visuals would celebrate pivotal points in design history and would bring forth prominent artists and their inspirations. It will also bring forth the aspects of social history, which affected the design situation in that particular era. The factors will give us the point that even though the influences would be similar yet the results can be varied depending on the social situation. The project will take the viewer step by step through the design and social culture history.

I see this project being executed in two phases. The first phase would conclude with my thesis, the product of which will be an application that will show the connections and influences till date. The second phase would be the actual development of the style, which is included in my future goals.
Target Audience

The target audience for phase one would be graphic design researchers, designers, and graphic design enthusiasts. It also includes designers who are looking for an inspiration for a new style. It is a wide demographic as the research tries to blend together two vast cultures by finding the nuances of each and similarities between them.

For the possible second step, creation of a new style, the audience would vary from purpose. If this style is used for merchandise, the audience would be adults in age group of 25-50 years, working or have the ability to spend, easy access to online stores or physical stores.

Another possible utilization would be in Indian tourism industry. Here the audience changes. Demographic shifts to people who travel a lot through out the world. The age group widens. The ethnic group ranges wide.
**Design Strategy**

I plan to execute this project in two stages.

**Stage 1**
Research, finding relevant images and finding the appropriate influence.

I feel my biggest challenge is going to be the research and actually acquiring relevant imagery for my project. This is will include pouring over the available material and finding the images that are relevant to the observed connections. The next step would be to identify the style or artist behind the image. The third and the most challenging step is to find appropriate influences. My previous research has led me to believe that Indian cinema posters, is a rich resource where I can trace various influences and their reproductions. My research till now has shown promise of finding influences of many western artists on Indian cinema poster art. My further aim is to build a database containing these images, information about their original artists, examples of styles that they were inspired from and the dates of the origin of the style and its reproduction. The dates and the time period is the key in understanding over what time period did these styles influence other cultures.

**Stage 2**
Build an interactive timeline.

I plan to maintain a digital container that will hold all the information and keep ready the categorized information. This information would then be displayed in the final form of an interactive timeline application, which will present my research and project in a very accessible format. In building this timeline, I would first need a wireframe of my application. I have started my research by looking at several interactive timelines and started to sketch out very basic wireframes of how the timeline layout can look.
Anticipated use of software includes Photoshop, Illustrator, InDesign, Flash, and After Effects.

The end result may be a complete animation of the process of through sections or may be a visual prototype explaining the connections. Having an idea of Flash Action Script and HTML, CSS the coding should not prove to be too much of a challenge. The interactivity won’t be complex. It will allow the user to choose from options and then see the details.

The application would have a wireframe and structure to it and the final product would be a simulation of the application user interface. There might be a short animation briefing the user about the purpose of the application’s web page. It wouldn’t be too complex and will cover the basic idea behind the project. The main application would be interactive, but the interactions include simple things like clicking, dragging and window within a window.
Dissemination

I plan on sharing my research and the interactive timeline to audiences who will benefit from the groundwork and would be able to help me in carrying out the phase two of my project - developing a style that inculcates Indian and American design ideologies.

For this, I will be sharing my interactive timeline on my thesis blog, www.subhadasthesis.wordpress.com

Through my thesis research, I am in contact with a professor, Prof M P Ranjan at National Institute of Design, India, whose research interest includes the history of graphic design and modernism in Indian graphic design. I plan to share my findings and interactive application with him so that he can guide me forward.

Upon completion of my phase two i.e. development of a style, I plan on approaching Incredible India - the tourism department of India, and several other US based design houses and studios who are looking for contemporary design styles to set themselves apart. The conceptual style would be designed so that it can be applied to brand identities, textile and interior patterns, and webpages it would be logical to work in collaboration with people who already have the working knowledge of these areas.

Publications
Communication Arts

Institutes
National Institute of Design, India

Exhibition
Victoria and Albert Museum
Contemporary Indian Design, 2015

Commercial
Incredible India!
### Budget

<table>
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<td>Prize Materials</td>
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<td><strong>Total</strong></td>
<td><strong>$450</strong></td>
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Numbers are an estimation as per what I think I would need for now and would likely change as I go ahead with my project.
### Timeline

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<th>Spring</th>
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<td>Finalize Committee</td>
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<td>Proposal Defense</td>
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<td>Committee Approval</td>
<td>Week 11</td>
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<td>Committee Meet 1</td>
<td>Week 2-5</td>
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<tr>
<td>Finalize Interface and Content</td>
<td>Week 7-11</td>
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<td>Committee Meet 2</td>
<td>Week 8-10</td>
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<tr>
<td>Committee Meet 3</td>
<td>Week 4-7</td>
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<tr>
<td>Thesis Defense</td>
<td>Week 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thesis Show</td>
<td>Week 10/11</td>
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</tr>
<tr>
<td>Graduation</td>
<td>May 17, 2013</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Bibliography - Images


2. **Movie Posters**
   - **Gone With The Wind**
     - [Vertigo](http://www.movieposter.com/poster/70/7494/Vertigo.html)
   - **Don, Guide, Barsaat**
     - [Bollywood.com](http://bollywood.com/2012/04/the-top-15-bollywood-posters/)
   - **Apocalypse Now**
     - [Apocalypse%2BNow%2Bmovie%2Bposters](http://3.bp.blogspot.com/-yCAHP4Mxq7g/Swem-BqJd9Ll/AAAAAAAAAAG/3G0G2d7e8Bk/s1600/Apocalypse%2BNow%2B9.jpg)

3. **Posters**
   - **The sound is WOR-FM 90.7**
     - [Bollywood.com](http://www.bollywood.com/2594.html)
   - **Bobby**
     - [Bollywood.com](http://bollywood.com/2594/the-top-15-bollywood-posters/10)
   - **Vertigo**
   - **Don**

4. **Yashu**
   - [The Big Poster Book of Hindu Deities: 12 Removable Prints, Sanjay Patel](http://bollywood.com/2012/06/bollywood-kitach.html)

5. **Graphic Design Timeline**

6. **Bollywood Kitach Mag**
   - [http://madrindishblog.blogspot.com/2012/06/bollywood-kitach.html](http://madrindishblog.blogspot.com/2012/06/bollywood-kitach.html)

7. **Bollywood Kitach Mag**
   - [http://madrindishblog.blogspot.com/2012/06/bollywood-kitach.html](http://madrindishblog.blogspot.com/2012/06/bollywood-kitach.html)

8. **Bollywood Kitach Mag**
   - [http://madrindishblog.blogspot.com/2012/06/bollywood-kitach.html](http://madrindishblog.blogspot.com/2012/06/bollywood-kitach.html)

9. **All About Rajnikanth Website**
   - [http://www.desimartini.com/askaboutupni.htm](http://www.desimartini.com/askaboutupni.htm)

10. **NASA Planet Quest Timeline**
    - [http://www.nasa.gov/externalflash/PQTimeline/](http://www.nasa.gov/externalflash/PQTimeline/)

11. **BBC UX History Timeline**
    - [http://www.bbc.co.uk/history/interactive/timelines/](http://www.bbc.co.uk/history/interactive/timelines/)
A2 Research

Prob. Statement: Can study of a culture and stylisation into a Go style bridge the gap between 2 contrasting design cultures? Indian (elaborate) des vs Western design cultures.

Pattern  → stylisation

Sculpture  ↘

Influence of local lingua

Architecture  ↖

Architecture  ↓

Morals  ←

Branding  Identity development

Culture  ←

Country

Delhi  ↘

Food  ←

Geography  ↓

India  ↓

Lifestyle  ↓

bright colors  ↓

work styled  ↓

complex designs

Mumbai  ↓

Landmarks

bridge a gap

between us and Indian design

2 @ Mumbai campaign

Arabian Sea  ↓

Nyc  ↓

Mumbai  ↓

Transport

Beach  ↓

Leaden

Metro

Interiors  ↓

Train  ↓

Hotel  ↓

BEST hotel

Food  ↓

Tapi  ↓

Roadside  ↓

Luxury  ↓

5 Star Hotels

Train  ↓

Tapi

Chart

The Taj

Horse carriage

Cycle Rickshaw

Recycle

Table
Appendix
East to West

East to West

Appendix

76
Thesis Proposal: Notes and Outline

Situation Analysis

- General: Scope area, history of different design across cultures and political connection between them.
- Traditional to modern, to current.
- Indian design/art/idea/identity - current.
- Who, when and what. Culturally relevant steps. Similar design affecting the evaluation of design. In both the cultures.
- Why this topic relevant/relevant?
- An analysis of the influence of contrasting design cultures to put into a broad 20 design cultures and help in figuring out similarities.
- Specific steps of your research.

Problem Statement:

To whom. Research has shown that even though contrast in styles, US and India have a lot of connections.
- Through history, the aim of this thesis is to explore
- From their journey and find where connections when they came in line to weaving.

- New Modern (1950) represented a modernist decision of this generation at the Khanna.
- Post-Independence Scenario, flow, shifted from nation to individual.
- Frank Mather, Bruce, (1950). Repetitive Reinvention (Ruskin). Quite influence, which grew to become part of local (East experience).
Catherine Anonymous

East to West Appendix 78

East to West: A journey through two contrasting design cultures

East to West: A journey connecting two contrasting design cultures

East to West: An interactive journey connecting two contrasting design cultures

Hollywood to Bollywood: A West meets East design experience

From East to West: Researching design histories of two contrasting cultures in pursuit of a golden connection between two cultures

East to West: An interactive walk through the histories and connections of seemingly contrasting design cultures

Possible Thesis Titles:
East to West Appendix

- Documenting details
  - Source: praised art/medical
  - Country: India
  - Decade: 20th
  - Artist: Prasad
  - Purpose: Gold
  - Title:
  - Content:
  - Typography:
  - Style:

- Topics:
  - Update on changed area
  - Method
  - Instead of modifying patterns from both models, select
    - such lines as the ones that form a pattern
    - B.B. Variety of patterns
    - Look at references, Indian style
    - Use pattern and see if there is any underlying connection
    - Like the anatomy of design, focusing on main image
      - Then directing style, typo, writing, treatment, golden
      - Some and totally relevant to open in all patterns
      - First would consist from a journey through pattern
        from India to 1920s
      - India to 1920s
  - More open
    - East West
    - Travel: India
    - East at last
  - Taking copyright terminations
  - Share the visual database in process
  - Ideas for local execution:
    - Share as a prototype for local execution
    - More sugar: buy shortening
  - Reference material to test and
  - Source material appears timeline
Plan for today:
- Gather assets, plan, direct the images
- Chrome 3D project
- Ring update
- Document
- etc.

- Images: gather input components from the image
  - compare
  - average images, year wise
  - other, putting reference, etc.

<table>
<thead>
<tr>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
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<td>1</td>
<td>1</td>
<td>1</td>
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0
10 20 30 40 50 60 70 80

<table>
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<th>19</th>
<th>20</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

**Plan for tonight:**
- 00 - After the session, 1) Horizontal and vertical
- Check to your scenes. If you can see the entire object, draw the first scene to the viewpoints (where the view seen when they open the file)

```
<table>
<thead>
<tr>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
</tr>
</thead>
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<th>15</th>
<th>16</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
```
Summary:

East to West

Appendix

84
- There is a visible time gap between the apparent simultaneity in the styles.
- The period who witnessed the political and cultural transitions in Europe and the USA.
- Do the possibility of a later influence to any large extent.
- The time gap that we notice shows that even when we go from one period to the next century and a century from one to the other, it is not a linear transition.
- There is also a distinct change in application of patterns through these decades:
  - Illustration - New Graphics - Photography - Digital Art

- This change is more or less common in both the countries.
- India seems to have excluded the graphic stage and jumped to photography. To give it in a graph:

![Graph]

**Application**

A Slide Show Interactive that takes you through the entire sequence to a very nice visual journey.

**Proposed application:** website - Treasury
- Start panel: Recognition

**Nature of Website**

- Treasury
- Secondary
- Primary
- Timeline
  - Analysis
  - Information

- Treasury
- Front End
  - Corresponding Treasury

[Diagram]
null
Survey - Image Response survey
What is the pattern accidental you
of and graphic design? Typography, may
other potential design or movement?
--- Send out 0 show 3 and/or custom-
group. Also depending on the response
mind of approaching a professor...

Start sketching detailed wireframes
Try putting the content, check
default, style, etc.

Accordion fold - Adobe Illustrator
or Squarespace editor and gold.
accordion with Squarespace - L3

Nancy - Work - Men. Lunch

Out of work
Info Info Info Info
Info Info Info Info

**East to West**

An overview stemming through passage from east to west, East and West

<table>
<thead>
<tr>
<th>Year</th>
<th>East</th>
<th>West</th>
</tr>
</thead>
<tbody>
<tr>
<td>2020</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
<tr>
<td>2021</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
<tr>
<td>2022</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
<tr>
<td>2023</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
</tbody>
</table>

---

**East to West**

An overview stemming through passage from east to west, East and West

<table>
<thead>
<tr>
<th>Year</th>
<th>East</th>
<th>West</th>
</tr>
</thead>
<tbody>
<tr>
<td>2020</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
<tr>
<td>2021</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
<tr>
<td>2022</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
<tr>
<td>2023</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
</tbody>
</table>

---

**East to West**

An overview stemming through passage from east to west, East and West

<table>
<thead>
<tr>
<th>Year</th>
<th>East</th>
<th>West</th>
</tr>
</thead>
<tbody>
<tr>
<td>2020</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
<tr>
<td>2021</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
<tr>
<td>2022</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
<tr>
<td>2023</td>
<td>Eastward</td>
<td>Westward</td>
</tr>
</tbody>
</table>
## Blank Questionnaire

**East to West**  
An interactive journey through posters from 1940 to 2010, India and USA.

### DESIGN

**How appealing is the homepage layout?**

<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

**How effectively did the panels present and divide information?**

<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

**Was the hover action in the title panel helpful?**

<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

**How are the color choices?**

<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

**Is the overall text readable?**

<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

### NAVIGATION

**Did you find the navigation instructions?**  
(They appear when you hover over the title panel)

| Yes | No |

**Were the instructions clear enough to navigate the site?**

| Great | Good | Average | Okay | Poor |

**Any specific area where you had trouble?**  
Please specify briefly.

### USABILITY

**Did the application give a good overview of the thesis project? Or were there some areas that were confusing?**

| Great | Good | Average | Okay | Poor |

**Are there any specific suggestions / critic comments?**

| Great | Good | Average | Okay | Poor |

**Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?**

| Great | Good | Average | Okay | Poor |

**Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!**

---

**Sukhada Apte**  
MFA Graphic Design Candidate | Thesis Project  
Imagine RIT 2013
User Survey Answers

East to West
An interactive journey through posters from 1940 to 2010, India and USA

DESIGN
How appealing is the homepage layout?

Great Good Average Okay Poor

How effectively did the pandas present and divide information?

Great Good Average Okay Poor

Was the hover action in the title panel helpful?

Great Good Average Okay Poor

How are the color choices?

Great Good Average Okay Poor

Is the overall text readable?

Great Good Average Okay Poor

NAVIGATION
Did you find the navigation instructions?

(They appear when you move over the title panel)

Yes No

Were the instructions clear enough to navigate the site?

Great Good Average Okay Poor

Any specific area where you had trouble?

Please specify briefly.

MFA Graphic Design Candidate | Thesis Project
Imagine IT! 2013

USABILITY
Did the application give a good overview of the thesis project? Or were there some areas that were confusing?

Yes No

Are there any specific suggestions or criticism?

Strongly believe that the layout of the site should be improved by

Thank you for your time! I really appreciate your efforts and all the help with my usability survey.

Have fun at Imagine IT!
User 2

<table>
<thead>
<tr>
<th>DESIGN</th>
<th>How appealing is the homepage layout?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Great</td>
</tr>
<tr>
<td>How effectively did the panels present and divide information?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Great</td>
</tr>
<tr>
<td>Was the hover action in the title panel helpful?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Great</td>
</tr>
<tr>
<td>How are the color choices?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Great</td>
</tr>
<tr>
<td>Is the overall text readable?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Great</td>
</tr>
</tbody>
</table>

**NAVIGATION**

Did you find the navigation instructions? (They appear when you hover over the title panel)

|        | Yes | No |
| Were the instructions clear enough to navigate the site? |
|        | Great | Good | Average | Okay | Poor |

Any specific area where you had trouble? Please specify briefly.

|        | None |

**USABILITY**

Did the application give a good overview of the thesis project? Or were there some areas that were confusing?

I think it's done on excellent job:)“

Are there any specific suggestions or critic comments?

I love the color coding and horizontal layout. Very smooth and easy on the eyes!

Did you think of something that would be a good addition to this project? A poster or typo face that you think would be a better choice than the one in the application?

Not currently!

Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RET!"
<table>
<thead>
<tr>
<th>East to West</th>
<th>User 3</th>
</tr>
</thead>
</table>

### DESIGN

- How appealing is the homepage layout?
  
<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

- How effectively did the panels present and divide information?
  
<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

- Was the hover action in the title panel helpful?
  
<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

- How are the color choices?
  
<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

- Is the overall text readable?
  
<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

### NAVIGATION

- Did you find the navigation instructions? (They appear when you hover over the title panel)
  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
</table>

- Were the instructions clear enough to navigate the site?
  
<table>
<thead>
<tr>
<th>Great</th>
<th>Good</th>
<th>Average</th>
<th>Okay</th>
<th>Poor</th>
</tr>
</thead>
</table>

- Any specific area where you had trouble? Please specify briefly.

  No.

### SUSHANA APTIC

- MFA Graphic Design Candidate | Thesis Project
- Imagine RIT 2013

### USABILITY

- Did the application give a good overview of the thesis project? Or were there some areas that were confusing?

  Yes

- Are there any specific suggestions / critic comments?

  Maybe fill up the white spaces

- Did you think of something that would be a good addition to this project? A poster or brochure that you think would be a better choice than the one in the application?

  Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!!
<table>
<thead>
<tr>
<th>East to West</th>
<th>An interactive journey through posters from 1940 to 2010, India and USA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Design</strong></td>
<td>How appealing is the homepage layout?</td>
</tr>
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<td></td>
<td>Great</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>How effectively did the panels present and divide information?</td>
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<td>Great</td>
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<tr>
<td></td>
<td>Was the hover action in the title panel helpful?</td>
</tr>
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<td></td>
<td>Great</td>
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<tr>
<td></td>
<td>How are the color choices?</td>
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<tr>
<td></td>
<td>Great</td>
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<td></td>
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<tr>
<td></td>
<td>Is the overall text readable?</td>
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<tr>
<td></td>
<td>Great</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Navigation</strong></td>
<td>Did you find the navigation instructions?</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Were the instructions clear enough to navigate the site?</td>
</tr>
<tr>
<td></td>
<td>Great</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Any specific area where you had trouble?</td>
</tr>
<tr>
<td></td>
<td>Please specify briefly.</td>
</tr>
<tr>
<td><strong>Usability</strong></td>
<td>Did the application give a good overview of the thesis project?</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Were there any areas that were confusing?</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
</tr>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Are there any specific suggestions / critic comments?</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Did you think of something that would be a good addition to this project?</td>
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<tr>
<td></td>
<td>Yes</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thank you for your time! I really appreciate your efforts and all the help with my usability survey.</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[Image] Imagine IIT 2013</td>
</tr>
</tbody>
</table>

User 4
User 5

East to West
An interactive journey through posters from 1940 to 2010, India and USA

DESIGN
How appealing is the homepage layout?

- Good
- Good
- Average
- Okay
- Poor

How effectively did the panels present and divide information?

- Good
- Good
- Average
- Okay
- Poor

Was the hover action in the title panel helpful?

- Good
- Good
- Average
- Okay
- Poor

How are the color choices?

- Good
- Good
- Average
- Okay
- Poor

Is the overall text readable?

- Good
- Good
- Average
- Okay
- Poor

NAVIGATION
Did you find the navigation instructions?

- Yes
- No

Were the instructions clear enough to navigate the site?

- Good
- Good
- Average
- Okay
- Poor

Any specific area where you had trouble? Please specify briefly.

Subhade Apte
MFA Graphic Design Candidate | Thesis Project
Imagine RIT 2013

USABILITY
Did the application give a good overview of the thesis project? Or were there some areas that were confusing?

The overview was clear.

Are there any specific suggestions / critic comments?

Animation speed for sliding windows and panels could be a little bit higher.

Did you think of something that would be a good addition to this project? A poster or typface that you think would be a better choice than the one in the application?

Thank you for your time! I really appreciate your efforts and all the help with my usability survey.
Have fun at Imagine RIT!
<table>
<thead>
<tr>
<th>DESIGN</th>
<th>How appealing is the homepage layout?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Great</td>
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<td></td>
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</table>

<table>
<thead>
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<tbody>
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<td>Great</td>
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<tr>
<td></td>
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<table>
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<tbody>
<tr>
<td>Great</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NAVIGATION</th>
<th>Did you find the navigation instructions?</th>
</tr>
</thead>
<tbody>
<tr>
<td>(They appear when you hover over the title panel)</td>
<td>Yes</td>
</tr>
<tr>
<td>Were the instructions clear enough to navigate the site?</td>
<td></td>
</tr>
<tr>
<td>Great</td>
<td>Good</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Any specific area you had trouble?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Please specify briefly.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EAST TO WEST</th>
</tr>
</thead>
<tbody>
<tr>
<td>An interactive journey through posters from 1940 to 2010, India and USA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>USER 6</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Sahkoda Apic</th>
</tr>
</thead>
<tbody>
<tr>
<td>MFA Graphic Design Candidate</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>USABILITY</th>
<th>Did the application give a good overview of the thesis project? Or were there some areas that were confusing?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
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<table>
<thead>
<tr>
<th>Are there any specific suggestions/critic comments?</th>
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</thead>
<tbody>
<tr>
<td>When you click on already expanded poster, it brings you to a new external page</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Did you think of something that would be a good addition to this project? A poster or feature that you think would be a better choice than the one in the application?</th>
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<tr>
<td>Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine HIT!</td>
</tr>
</tbody>
</table>

| East to West | Appendix | 101 |
User 7

East to West
An interactive journey through posters from 1940 to 2010, India and USA

DESIGN
How appealing is the homepage layout?

Great  Good  Average  Okay  Poor

How effectively did the panels present and divide information?

Great  Good  Average  Okay  Poor

Was the hover action in the title panel helpful?

Great  Good  Average  Okay  Poor

How are the color choices?

Great  Good  Average  Okay  Poor

Is the overall text readable?

Great  Good  Average  Okay  Poor

NAVIGATION
Did you find the navigation instructions?

Yes  No

Were the instructions clear enough to navigate the site?

Great  Good  Average  Okay  Poor

Any specific area where you had trouble?
Please specify briefly.

Sohboda Apte
MFA Graphic Design Candidate | Thesis Project
Imagine RIT 2013

USABILITY
Did the application give a good overview of the thesis project? Or were there some areas that were confusing?

The project is great and very useful. It’s good away to present the posters.

I really like the navigation.

Are there any specific suggestions/critic comments?

Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?

The type and color is great.

Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!
User 8

East to West
An interactive journey through posters from 1940 to 2010, India and USA

DESIGN
How appealing is the homepage layout?
- Great
- Good
- Average
- Okay
- Poor

How effectively did the panels present and divide information?
- Great
- Good
- Average
- Okay
- Poor

Was the honey action in the title panel helpful?
- Great
- Good
- Average
- Okay
- Poor

How are the color choices?
- Great
- Good
- Average
- Okay
- Poor

Is the overall text readable?
- Great
- Good
- Average
- Okay
- Poor

NAVIGATION
Did you find the navigation instructions?
(They appear when you hover over the title panel)
- Yes
- No

Were the instructions clear enough to navigate the site?
- Great
- Good
- Average
- Okay
- Poor

Any specific area where you had trouble?
Please specify briefly.

Sukhada Aptic
MFA Graphic Design Candidate | Thesis Project
Imagine IIT 2013

USABILITY
Did the application give a good overview of the thesis project?
Or were there some areas that were confusing?

Are there any specific suggestions / critic comments?

Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?

Thank you for your time! I really appreciate your efforts and all the help with my usability survey.
Have fun at Imagine IIT!
User 9

<table>
<thead>
<tr>
<th>East to West</th>
<th>Salinda Apte</th>
</tr>
</thead>
<tbody>
<tr>
<td>An Interactive journey through posters from 1940 to 2010, India and USA</td>
<td>MFA Graphic Design Candidate</td>
</tr>
<tr>
<td>Imagine RIT 2013</td>
<td></td>
</tr>
</tbody>
</table>

**DESIGN**

- How appealing is the homepage layout?  
  - Great  
  - Good  
  - Average  
  - Okay  
  - Poor

- How effectively did the panels present and divide information?  
  - Great  
  - Good  
  - Average  
  - Okay  
  - Poor

- Was the hover action in the title panel helpful?  
  - Great  
  - Good  
  - Average  
  - Okay  
  - Poor

- How are the color choices?  
  - Great  
  - Good  
  - Average  
  - Okay  
  - Poor

- Is the overall text readable?  
  - Great  
  - Good  
  - Average  
  - Okay  
  - Poor

**NAVIGATION**

- Did you find the navigation instructions?  
  - Yes  
  - No

- Were the instructions clear enough to navigate the site?  
  - Great  
  - Good  
  - Average  
  - Okay  
  - Poor

- Any specific area where you had trouble? Please specify briefly.

**USABILITY**

- Did the application give a good overview of the thesis project? Or were there some areas that were confusing?  
  - Not at all confusing  
  - Confusing for a moment  
  - Somewhat confusing  
  - Extremely confusing

- Are there any specific suggestions or criticisms?  
  - Navigation layout  
  - Could be added  
  - Overall very good!

- Did you think of something that would be a good addition to this project? A poster or typographic that you think would be a better choice than the one in the application?  
  - Typographic was great!

- Thank you for your time! I really appreciate your efforts and all the help with my usability survey. How fun at Imagine RIT!
**EGM 105: East to West Appendix**

**DESIGN**
- How appealing is the homepage layout?
  - Great
  - Good
  - Average
  - Okay
  - Poor

- How effectively did the panels present and divide information?
  - Great
  - Good
  - Average
  - Okay
  - Poor

- Was the color scheme in the title panel helpful?
  - Great
  - Good
  - Average
  - Okay
  - Poor

- How are the color choices?
  - Great
  - Good
  - Average
  - Okay
  - Poor

**NAVIGATION**
- Did you find the navigation instructions?
  - Yes
  - No

- Were the instructions clear enough to navigate the site?
  - Great
  - Good
  - Average
  - Okay
  - Poor

**USABILITY**
- Did the application give a good overview of the thesis project or were there some areas that were confusing?
  - Confusing
  - Medium
  - Good
  - Excellent

- Are there any specific suggestions or critic comments?
  - Yes
  - No

- Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
  - Yes
  - No

Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!
User 10

"100 years... put some context?"
Just different sort of portrait.

Similar... but I don’t feel anywhere in that ‘Canada’
because of fatalistic type.

Comedy.
**User 11**

**East to West**
An interactive journey through posters from 1940 to 2010, India and USA

<table>
<thead>
<tr>
<th>DESIGN</th>
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<tbody>
<tr>
<td>How appealing is the homepage layout?</td>
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<td>Great</td>
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<tr>
<td>☑️</td>
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<tr>
<td>How effectively did the panels present and divide information?</td>
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<tr>
<td>Great</td>
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<td>Was the hover action in the title panel helpful?</td>
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<td>Great</td>
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<td>How are the colors chosen?</td>
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<tr>
<td>Any specific area where you had trouble?</td>
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<tr>
<td>Please specify briefly.</td>
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</table>

**Usability**

Did the application give a good overview of the thesis project? Or were there some areas that were confusing?
Yes, it was nice to see the timeline.

Are there any specific suggestions / critic comments?
I did not notice any flaws.

Did you think of something that would be a good addition to this project? A poster or interactive that you think would be a better choice than the one in the application?
No, I think it's good.

Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!
### User 12

**East to West**  
An interactive journey through posters from 1940 to 2010, India and USA

#### DESIGN

<table>
<thead>
<tr>
<th></th>
<th>Great</th>
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<tr>
<td>How are the color choices?</td>
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#### NAVIGATION

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**Sohbati Apte**  
MFA Graphic Design Candidate | Thesis Project  
Imagine RIT 2013

#### USABILITY

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<th>Great</th>
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<tr>
<td>Are there any specific suggestions/critic comments?</td>
<td>Navigation was initially cumbersome. I was not sure/clear if the menus were clickable.</td>
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<tr>
<td>Did you think of something that would be a good addition to this project? A poster or interface that you think would be a better choice than the one in the application?</td>
<td>Perhaps hover tool tip when initial interaction. Of course you would not know when a new session started. May be useful, inconvenient reach.</td>
<td></td>
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Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!
East to West
An interactive journey through posters from 1940 to 2010, India and USA

**DESIGN**
- How appealing is the homepage layout?
  - Great
  - Good
  - Average
  - Okay
  - Poor
- How effectively did the panels present and divide information?
  - Great
  - Good
  - Average
  - Okay
  - Poor
- Was the hover action in the title panel helpful?
  - Great
  - Good
  - Average
  - Okay
  - Poor
- How are the color choices?
  - Great
  - Good
  - Average
  - Okay
  - Poor
- Is the overall text readable?
  - Great
  - Good
  - Average
  - Okay
  - Poor

**NAVIGATION**
- Did you find the navigation instructions?
  - Yes
  - No

- Were the instructions clear enough to navigate the site?
  - Great
  - Good
  - Average
  - Okay
  - Poor

- Any specific area where you had trouble?
  - Please specify briefly.

**USABILITY**
- Did the application give a good overview of the thesis project? Or were there some areas that were confusing?
- Are there any specific suggestions or critic comments?
- Did you think of something that would be a good addition to this project? A poster or interface that you think would be a better choice than the one in the application?

**Thanks**
Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!
**User 14**

**East to West**  
An interactive journey through posters from 1940 to 2010, India and USA

<table>
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<tr>
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**Solbada Apte**  
MFA Graphic Design Candidate | Thesis Project  
Imagine RIT 2013

<table>
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**NAVIGATION**

|  |  |  |  |  |
| Did you find the navigation instructions? (They appear when you hover over the title panel) | | | | |
| Yes | No |
| Weren't the instructions clear enough to navigate the site? | | | | |
| Great | Good | Average | Okay | Poor |

**Comments**

Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?

I would like the navigation to be more accessible and intuitive. The page where you see side-by-side comparison would be improved if there was a button that allows you to see the entire page in one view.

Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!
### User 15

**East to West**  
An interactive journey through posters from 1940 to 2010, India and USA

<table>
<thead>
<tr>
<th>DESIGN</th>
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<td>How are the color choices?</td>
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<td>Yes</td>
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**Usability**  
Did the application give a good overview of the thesis project? Or were there some areas that were confusing?  
Are there any specific suggestions / critic comments?

Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?  
Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!
<table>
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<th>USER 16</th>
</tr>
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</table>

**East to West**
An interactive journey through posters from 1940 to 2010, India and USA.

** DESIGN**
How appealing is the homepage layout?

- Great
- Good
- Average
- Okay
- Poor

How effectively did the panels present and divide information?

- Great
- Good
- Average
- Okay
- Poor

Was the hover action in the title panel helpful?

- Great
- Good
- Average
- Okay
- Poor

How are the color choices?

- Great
- Good
- Average
- Okay
- Poor

Is the overall text readable?

- Great
- Good
- Average
- Okay
- Poor

** NAVIGATION**
Did you find the navigation instructions?

- Yes
- No

Were the instructions clear enough to navigate the site?

- Great
- Good
- Average
- Okay
- Poor

Any specific area where you had trouble?
Please specify briefly.

I had trouble figuring out how to scroll down, pretty sure it is a PC and not a Mac.

**SUBHADA AGTC**
MFA Graphic Design Candidate | Thesis Project
Imagine RIT 2013

**USABILITY**
Did the application give a good overview of the thesis project? Or were there some areas that were confusing?

- Saw overlap between what to have on; instructions feel a bit graphical.

Are there any specific suggestions / critic comments?

- N/A

Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?

- No, the ones were all good

Thank you for your time! I really appreciate your efforts and all the help with my usability survey. How fun at Imagine RIT!!
User 17

East to West
An interactive journey through posters from 1940 to 2010, India and USA

DESIGN
How appealing is the homepage layout?

Great  Good  Average  Other  Poor

How effectively did the panels present and divide information?

Great  Good  Average  Okay  Poor

Was the hover action in the title panel helpful?

Great  Good  Average  Okay  Poor

How are the color choices?

Great  Good  Average  Okay  Poor

Is the overall text readable?

Great  Good  Average  Okay  Poor

NAVIGATION
Did you find the navigation instructions?
(They appear when you hover over the title panel)

Yes  No

Were the instructions clear enough to navigate the site?

Great  Good  Average  Okay  Poor

Any specific area where you had trouble?
Please specify briefly.

Sohkoda Apte
MFA Graphic Design Candidate | Thesis Project
Imagine HIT 2013

USABILITY
Did the application give a good overview of the thesis project? Or were there some areas that were confusing?

Yes, I was able to notice the differences between the content and the poster format. K

Are there any specific suggestions/critic comments?

Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?

Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine HIT!
**User 18**

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**USABILITY**

Did the application give a good overall overview of the thesis project? Or were there some areas that were confusing?

Yes | No

Are there any specific suggestions / criticism comments?

Did you think of something that would be a good addition to the project? A poster or typeface that you think would be a better choice than the one in the application?

Indoor Safety movie clips

Thank you for your time! I really appreciate your effort and all the help with my usability survey. Have fun at Imagine RIT!
### User 19

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Correspondence with Prof. Ranjan MP on finding a good source for graphic design history of India.

Guidance for a Project

Sukhada Apte <gupta.sukhada@gmail.com>

Hello Dr.

I am Sukhada Apte. I am originally from Muzaffarpur, Bihar and I am currently pursuing my MFA in Graphic Design at Rochester Institute of Technology, NY, USA.

I am currently working on my first year thesis and I am working on a design experiment that aims to combine the principles of Western Modernism and Indian Graphic Design to create a brand new style, that would represent modern Indian design.

For the purpose of my research, I have been looking into the Indian historical context of Indian Graphic Design and I have been unsuccessful in finding any authentic sources. I stumbled upon your blog about Design for India and after going through a couple of your articles and presentations, I thought I may be able to approach you for some guidance in this matter.

I would be greatly grateful if you can point me in the direction of some sources, that will give me a basic history of graphic design commencing arts in India. To define modern Indian Graphic Design, it is very important for me to research its evolution and History. Frankly speaking, at this point in my research, I am not even sure what could be considered as modern day Graphic Design in India?

It would be a big help to me if you could give me any leads on where to look or research. I hope this comes as no imposition on you and I am not sure how much of your time it will take.

Thank you!

Ranjan MP <raranjana@gmail.com>

Dear Sukhada Apte

Thank you for your mail. Yes, it is indeed difficult to find scholarship that covers recent times and the design fields here in India. Having said that I must hasten to say that there is a growing awareness and there are attempts to research the fields of design and this will lead to some interesting new material in the near future.

The IIC in Mumbai and CEPT University in Ahmedabad as well as the NIFT in New Delhi have started PhD programmes and there are many schools using this platform to study the Indian Design scenario. Besides this, there are some new magazines as well as some old ones that have started to focus on design in India, including graphic design.

I view modern graphic design could include the post Independence Advertising Industry work as well as the Applied Art practitioners from J J School in Mumbai and the Dr Who Institute in Bhubaneswar as well Madras and other centres.

NID started Graphic design or should I say Swiss style of Graphic design in 1960 when it started its first course in Graphic Design at the PG level. IIC started Product Design in the PG level in 1970 and they did not separate Graphic Design as a separate discipline till much later but their teachers did practice the field. The independent design studios and the corporate design studios all took root in various places and it is a rich field for someone who wishes to study the growth of this industry in India as well as its development.

Good luck with your research. Buy the way I am traveling to London next week for a Roundtable at the V&A to discuss India Design where I hope to learn some new connections about India!

With warm regards,

Dr Ranjan MP

Sukhada Apte <gupta.sukhada@gmail.com>

Hello Dr.

Firstly, sorry for the late reply. My sincere apologies.

Secondly, thank you for your detailed guidance. I will surely look into the CAD archives and the NCERT websites.

Meanwhile, I am maintaining a blog of my thesis brainstorming and processing and would be grateful for any guidance or comments that you may have on it.

You can follow it on:

https://sukhadas.wordpress.com

I will surely keep you posted on this. It is great to hear about you. Keep in touch.

Thank you once again,

Ranjan

A7

Correspondence

East to West Appendix 116
Dear Sukhadeo Apte,

I was in London last week for a meeting with the Victoria and Albert Museum. They are planning a major exhibit in 2015 on Contemporary Indian Design.

Thank you for your blog link and I will check it out and stay connected.

With warm regards,

M.P. Banerjee
from my Mac at home
4 October 2012 at 12.30 pm IST

Prof. M.P. Banerjee
Design Thinker and author of blog: www.DesignforIndia.com
DH Faculty Housing
National Institute of Design
Puduo
Ahmedabad 380 007 India
Acknowledgement

A heartfelt thanks to

Professors Nancy Ciolek, Lorrie Frear, Therese Hannigan
for guiding me through unknown paths

Professor Chris Jackson
for always finding a solution

Rochester Institute of Technology
for giving me the warmth of home

Graphic Design Class of 2013
for being the perfect mix of critics, inspiration and friends

To my parents
Arun Apte and Vidya Apte
for supporting me in reaching for my dreams

To my Friends
Yash Patankar and 10 + 12 others
for always being there no matter what the time difference

and

Merle Bruno
for making me a better writer