

Project 1
Internship at

Response India

Calcutta

by Rahul Kumar Dhanuk
156250015
M.des, 2015-2017
Visual Communication
IDC, IIT bombay

Completion Certificate :

Response

Friday, 03 June 2016

TO WHOM IT MAY CONCERN

This is to certify that Mr Rahul Kumar Dhanuk of 648 Mahamayatala Mandir Road, Garia, Calcutta 700084, student of Visual Communication in IDC, IIT Bombay worked as a Creative Intern without remuneration from 04 May 2016 to 03 June 2016.

During his tenure he showed intelligent analysis and creative capability, high degree of dedication to the task at hand, contributing effectively to his assignments.

We wish his success in all future endeavours.


Siddhartha Roy
Chief Executive Officer

Response India Private Limited

103 Trench Court, Calcutta 700 019. P: 2287 4160. F: 2290 0481. E: Response@ResponseIndia.Com. W:

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Approval Sheet :

The Internship at Response India (Calcutta) by Rahul kumar Dhanuk, 156250015, IDC, IIT Bombay is approved as Project 1 and as a partial fulfillment of the requirement for the degree of Masters of Design in Visual Communication. (2015-2017).

Programme Coordinator :

Signature

Date

Internal Examiner :

Signature

Date

Acknowledgment :

I am very grateful to **Mr Ram Ray** (Chairman Response Group, RamRay@ResponseIndia.Com) , **Mr Sidhartha Roy** (CEO Response Group, Sidhartha Roy@ResponseIndia.Com), **Mr Joy Aichbhowmik** (Creative director, SudiptoAichbhowmick@ResponseIndia.Com), for providing me an opportunity to experience the work environment of Response India Pvt limited (Calcutta).

I would also like to mention about the friendly culture of Response's creative team which includes :

Mr. Subhendu Mukherjee (Senior Creative Group head)

Mr. Sourav Paul (Senior Art Director)

Mr. Arindam Nandy (Creative Director)

Miss. Priyanka Roy (Copy writer)

Mr. Deep Sankar Sen (Copy Writer)

Mrs. Tiya Das (Artist)

They have given me many design tips and advises which helped me in my assignments.

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Response India Pvt Limited (Calcutta)

There reason for existence is to prove a point that is contrary to popular opinion, fresh focused and accountable, world-class communication that can be created and conducted from Calcutta. Corporate, product, brand strategy & tactics, New product & brand concepts, Public Relations, Graphic design, corporate ids, sign-age, packaging strategy and design web strategy, design and development.

Divisions :

Soft Response : Specialist in Software and Web solutions.

Public Response : Specialist in Public Relations

RSPV Commn : Specialist in Personal Expression.

Notable Works :



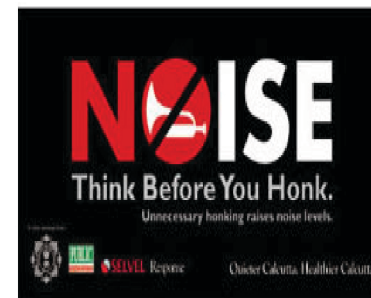
Consumer Products : Launch communication for the mango drink that took Calcutta by storm



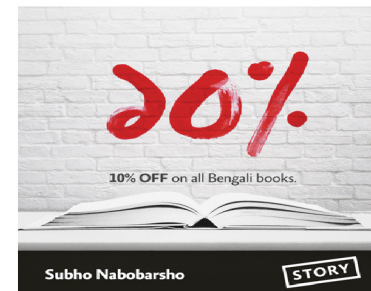
Consumer Service : Campaign for Colors bangla.



Consumer Durable : Campaign that talked about Sky-walks of Siddha housing Complex



Public service: A campaign that made and is still making car and two-wheeler users in Calcutta realize that they've been too horn-happy. And has helped reduce honking in the city.



Business to business : Facebook posts for STORY, Calcutta's latest wonder store

Team :



Ram Ray (Chairman response Group)

40 years at JWT India and USA, Clarion (Bates) and Response. Worked with 150+ diverse clients and more than 1500 marcom and graphic design professionals in India and USA.



Sidhartha Roy (Chief Executive Officer)

26 years at GKW and Duncans Agro, Response. Keen interest in consumer behavior and retail outlets and social gatherings drove him to the world of advertising. His understanding and analysis of consumer insights helps in strategic planning for brands at response.

Response's Working Method :

The Client management team interacts with various clients. They try to understand what the client exactly wants and gather as much information as possible about their expectation. This becomes their brief before starting the project, and also helps in determining an estimated price rate for the design. They also research about clients competitors so that they don't end up making something similar to them.

Then the creative team is approached. There multiple Art directors and Copy writers collaborate and come with more than one solution. These solutions are sometimes reviewed by Mr. Sidhartha Roy himself. Those are then sent for client review.

Client checks the solutions, if it aligns with brief's objective. If unsatisfied, solutions are modified again on client's request. But sometimes designers mitigate those requests and try to stand by their design decisions, saying they have taken the brief into account.

The solutions are then printed in actual size and are then sent to the client along with any other information that they may need.

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Designing Posters on :

1. Swaraj Abhiyan's Jai kisan Andolon.
2. Celebrating Mother's day
3. Remembering Rabindranath Tagore's birthday.

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Poster 1 : Swaraj Abhiyan's Jai Kisan Andolon

Swaraj Abhiyan is a political organization in India that began on 14 April 2015. It arose from a meeting of supporters of Yogendra Yadav and Prashant Bhushan in Gurgaon following the expulsion from the Aam Aadmi Party. Jai Kisan Andolan is a public movement for farmers rights in India, undertaken by Swaraj Abhiyan. It aims at highlighting the plight of farmers due to lapses in public policies related to agriculture.

Currently it is coordinating between small farmer groups spread all over India, to raise voices against amendments in Land Acquisition Act, farmer compensations, rationalization of minimum support price for crops and demand for pay commission for farmers. Yogendra Yadav is the current convener of Jai Kisan Andolan. Drought Duty is organized to create a chance for young people to take action in drought relief in affected rural areas.

First, it is a chance to participate in a survey, to understand the actual reality of drought and the ways in which it affects people's lives. It aims to map water resources in the village, both ones that exist and those that have been lost.

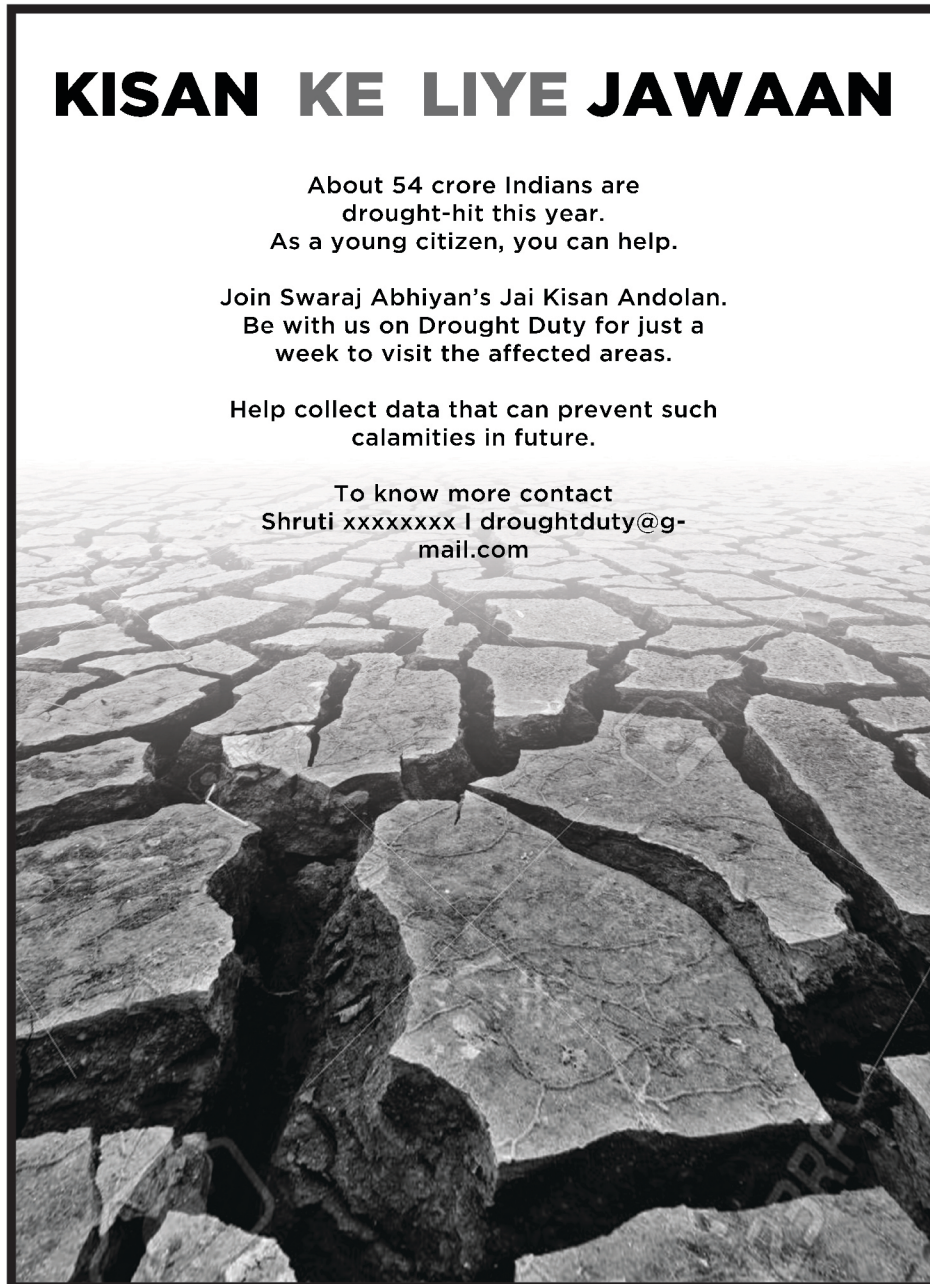
Second, the data from the survey is supposed to be used to help prepare a report which will highlight the truth of the ground

Third, and even more importantly, it aims to help people understand their claims and assist them to get their share from the

government. The data gathered from water resource mapping will be used to prepare village level watershed management plans.

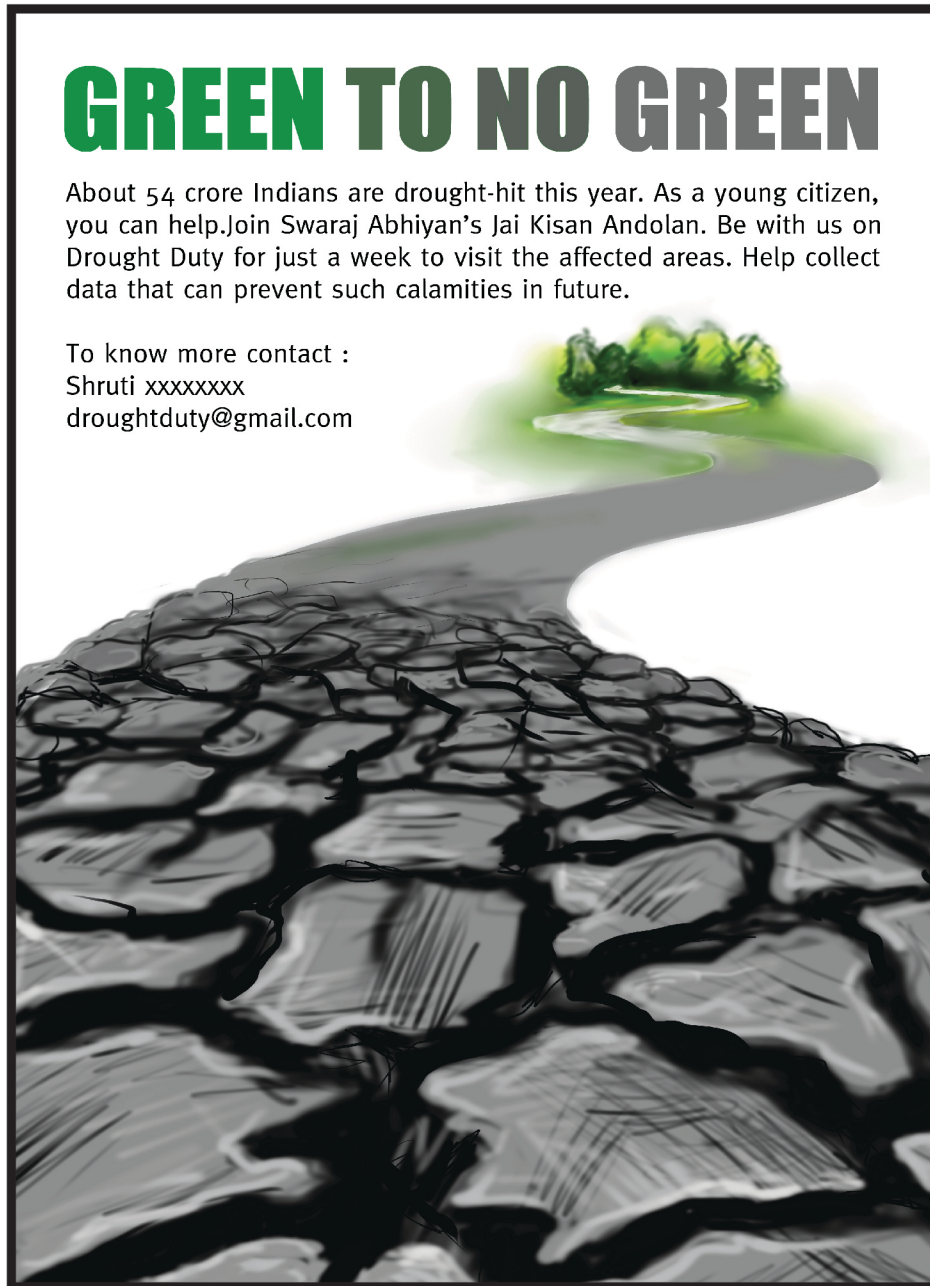
This way, Drought duty will highlight the ground reality of drought and hope that the plans for battling the drought will be based on gathered information.

Iteration 1 :



Creative Approach : In my first attempt there was information hierarchy but all the text was center aligned. The poster lacked contrast and failed to create interest. Headlines were in all caps. So I couldn't make it bigger. And it didn't

Iteration 2 :



Creative Approach : Created a Digital painting by taking the brief into account. The aim of the poster was to encourage young people to participate in Drought duty. So I made the visual which shows a path from a lush green place to a drought affected area.

It means to encourage people to come from a privileged zone to the non privileged one and examine the situation. I chose the headline " From green to no green" to support the visual and the context.

I used Impact font for headline, but it was still in all caps. Body copy was in Meta. There was information hierarchy but above all it looked not that appealing.

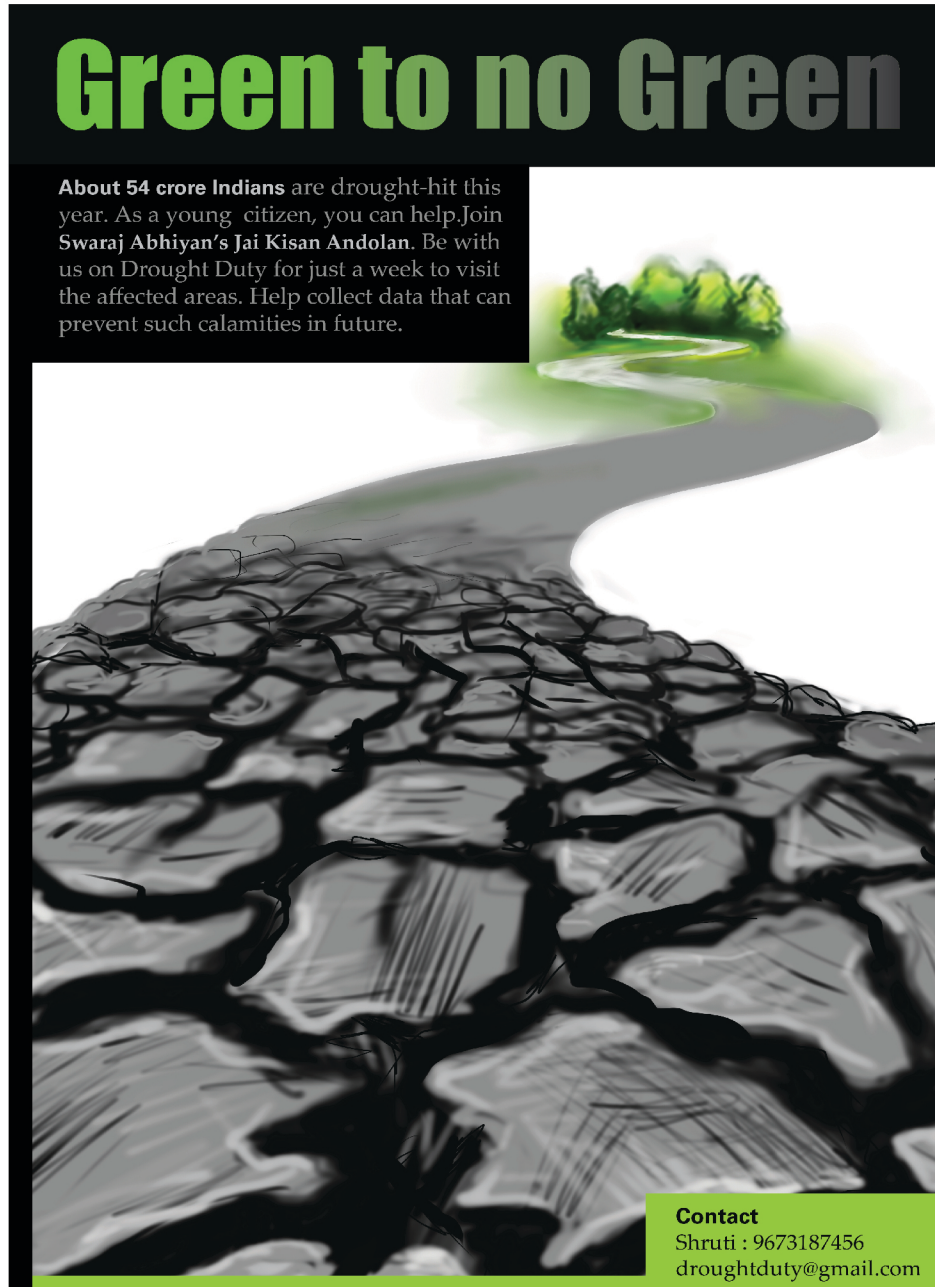
Iteration 3 :



Creative Approach : Here I have changed the headlines from all caps, to sentence case to make it much larger. The information was arranged hierarchically. Then I added black boxes to create contrast for the information. For body-copy I used Palatino font. Initial lines was set in Univers 65 bold. The two fonts contrast each other. Since Univers is sans serif (in contrast with Palatino) I made the line (in univers font) 1 point smaller so that its size matches to the rest of the body text. I have set its color which is higher in value than the body text. In this way I tried to create an interesting subhead.

But the arrangement did not help guide the viewer's eye to scan the whole page.

Iteration 4 :



Creative Approach : Here I highlighted the event name (**Swaraj Ahiyan's Jai kisan Andolon**). I have changed the black box dimension in a way so that when they finish reading the text ,their eye get attract-ed to the starting point of the visual. While scanning through the curved path of the visual they come at the bottom of the page, where this green bar gives the final and the most important piece of information i.e. the contacts. In this way I tried to make sure that the viewer scans the entire page.

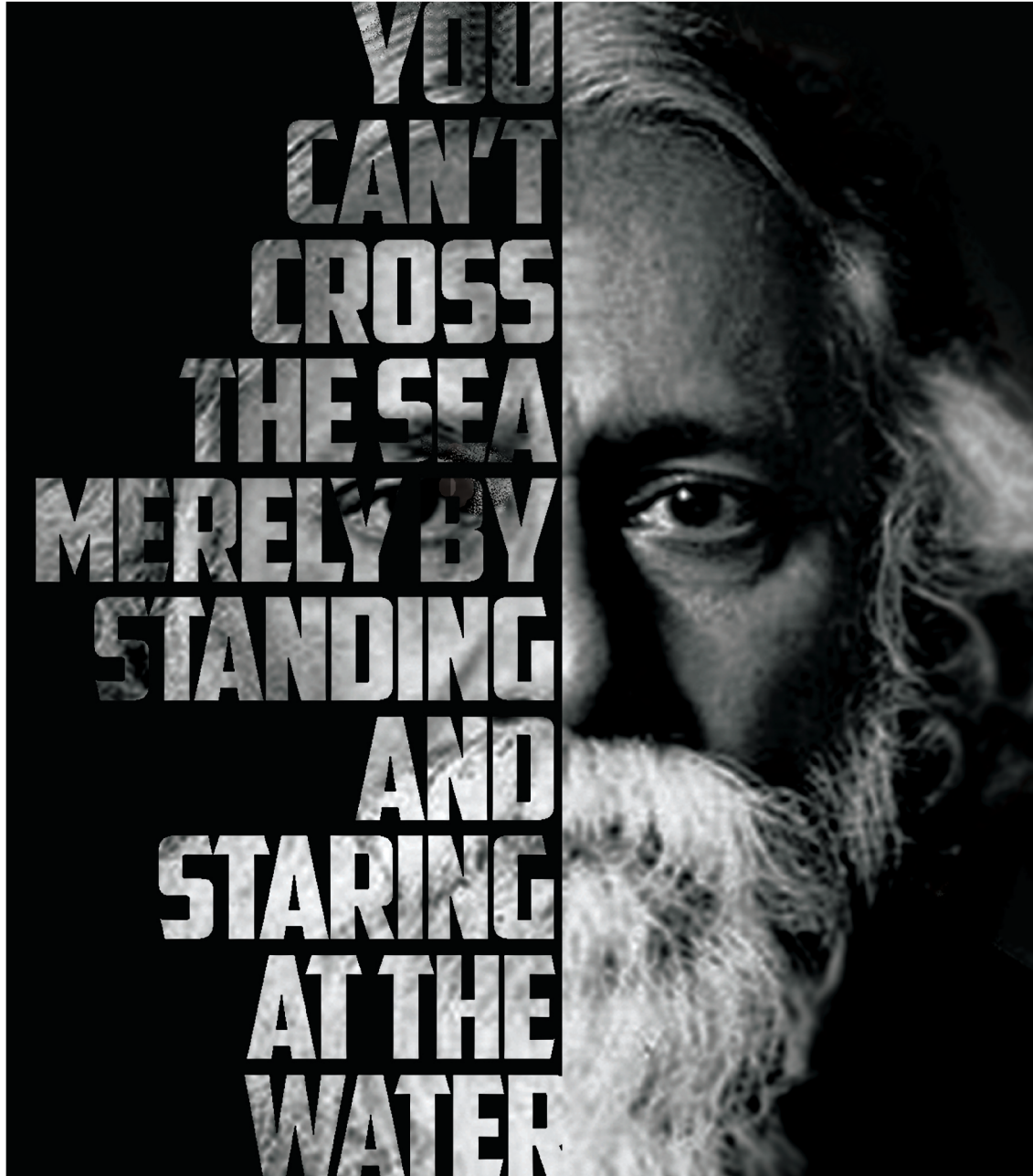
Poster 2 : Celebrating Mother's Day



It is a Facebook posts for **STORY**, (Calcutta's latest wonder store).

Creative Approach : Here I have used a sentence "Mother always takes care of her child". I have converted the words in the form of shapes to represent a mother holding a child. I have made the word "Mother" and "Child" in the form of a sphere shape to represent their head. And the words "always take care of her child" in the form of an elongated trapezium, to represent the mother's arm. I have used all the words in caps because letters written in caps takes a rectangular shape, so it was easy to distort them to other shapes according to my need.

Poster 2 : Celebrating Tagore's Birthday



Creative Approach : We remember Rabindranath Tagore by his works. His most popular photographs are the one with white beards. So I selected one of his famous quote " You can't cross the sea merely by standing and staring at the water ". Then I searched for an image which would go with the quote. The image I selected shows Rabindranath staring at us, and the word stare is already on the quote.

So I juxtaposed the quote and the image to create an interesting visual. I used Gotham font in all caps, to cover maximum area of the image, so that both the text and the image is readable.

Logo design for Ascon

Ascon wanted to establish themselves as a business conglomerate, with special emphasis on the following sectors -

Real Estate - Residential (B2C), Commercial (B2B) and Government projects (B2B)

IT Solutions - Software solutions (B2B)

FMCG - Packaged drinking water (B2C)

Media - Film financing, plan to venture into distribution (B2B)

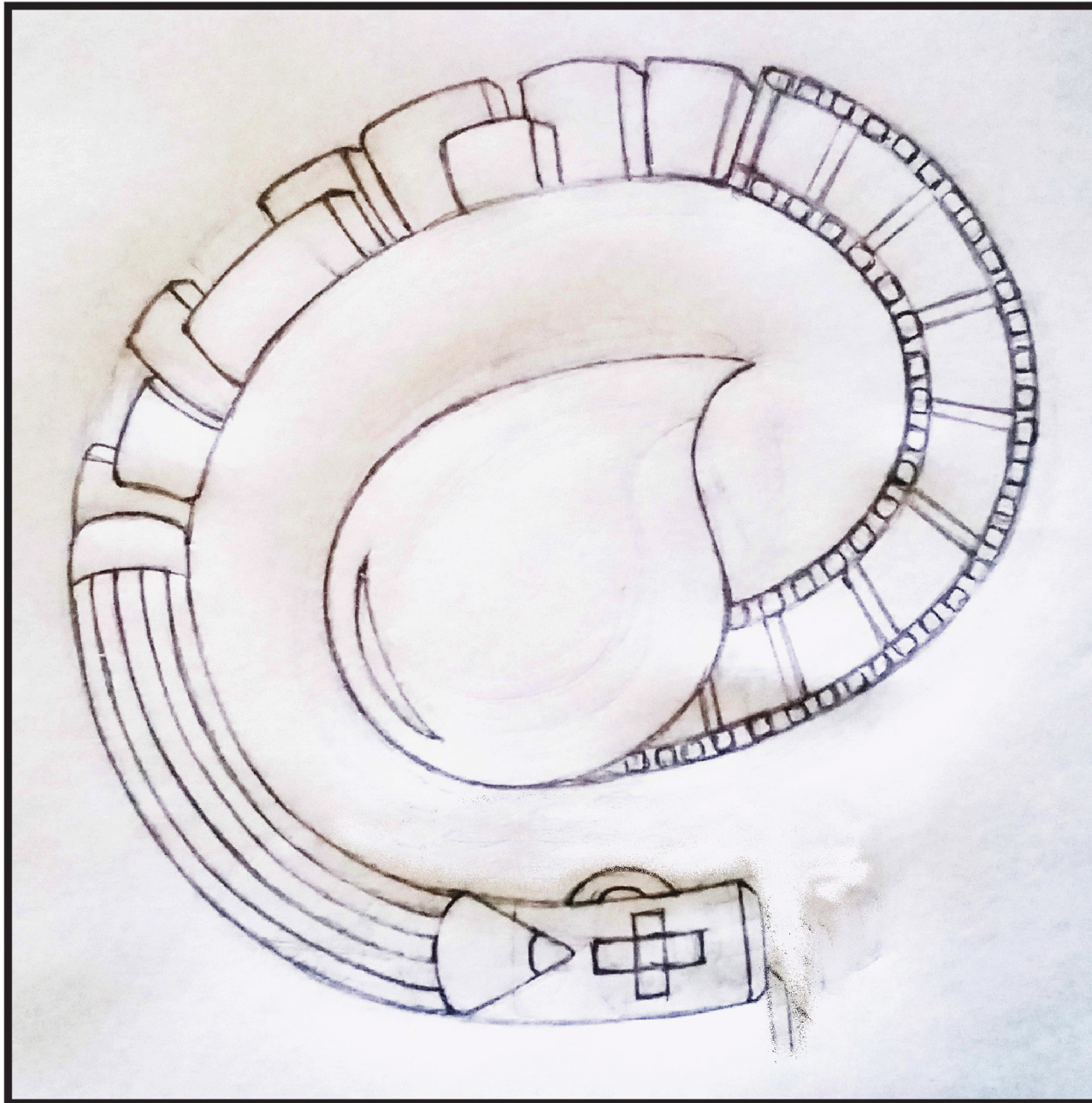
Education - Regular College (B2C)

Medical services - Super-specialty hospital (B2C)

Target Market - Initially West Bengal, then national and finally global.

Based on the above info, It was told to design new corporate logo options for brand 'ASCON'.

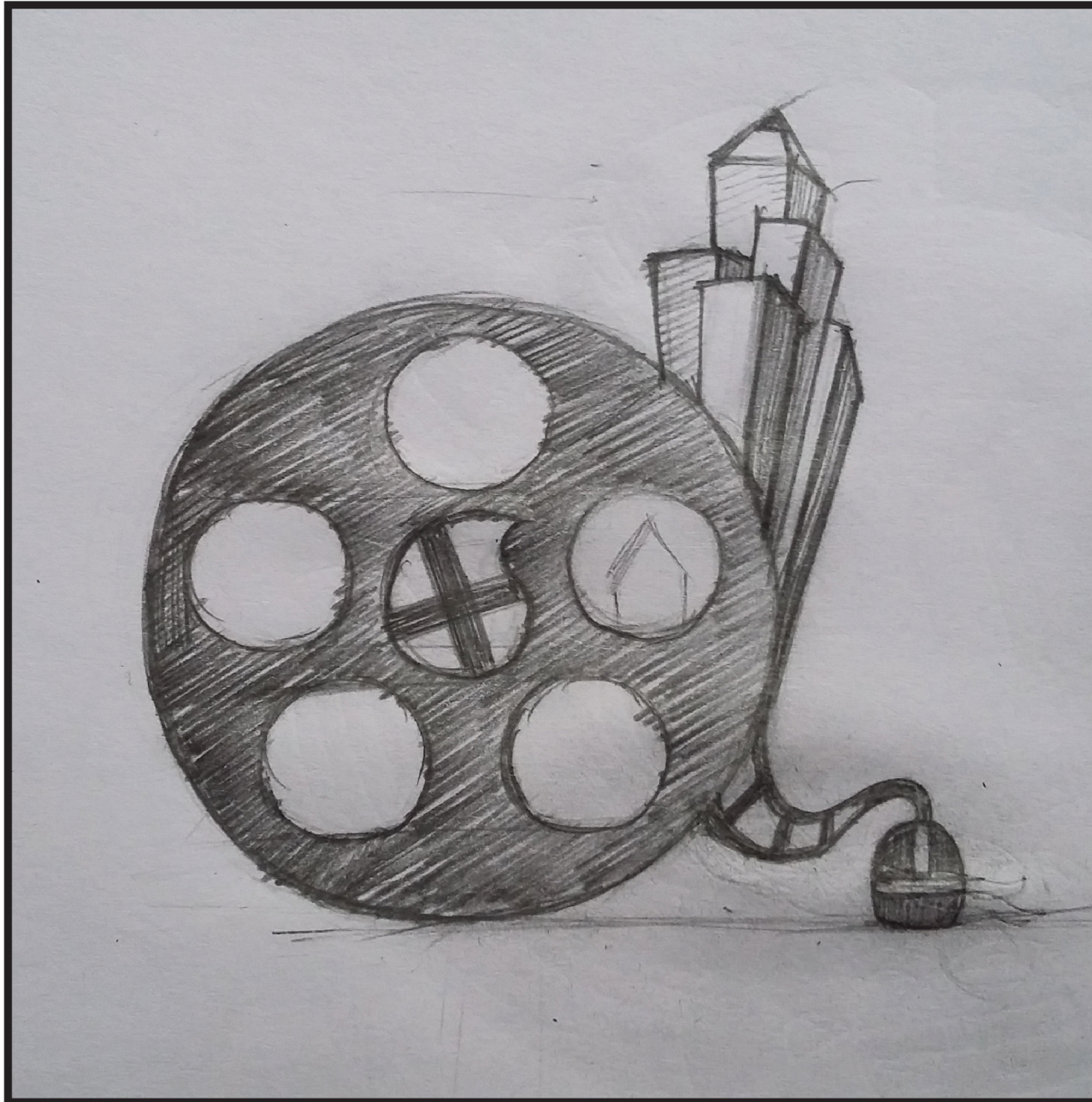
Iteration : 1



Creative Approach : I initially started creating some concept sketches keeping in mind all the sectors that Ascon wants to establish themselves as a business conglomerate and the letter 'A', as it is the initial of the word 'Ascon'.

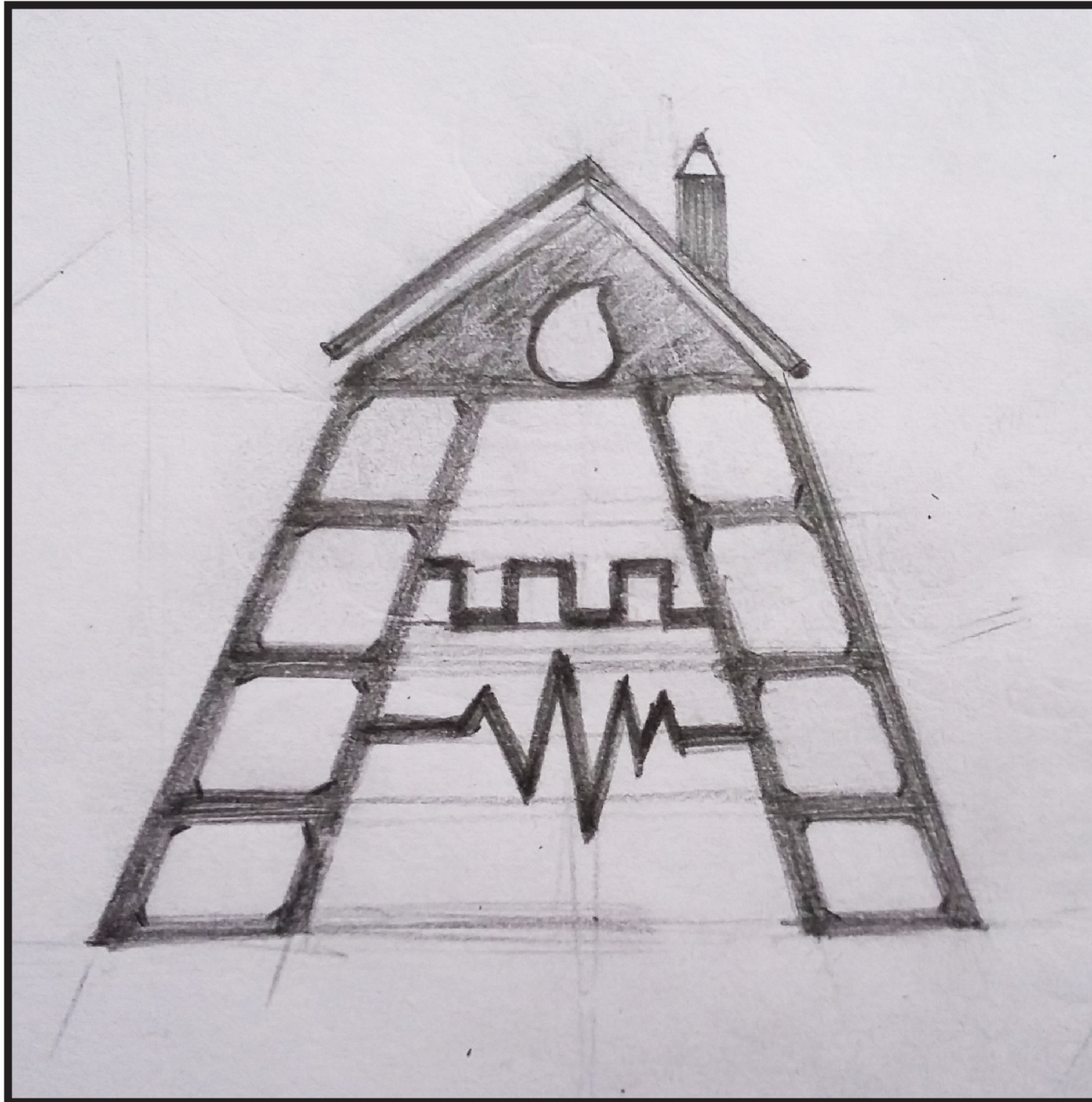
This sketch was made in a way so that when seen as whole it will look like a @ symbol, to symbolize the IT solution sector. The drop instead of letter a, represents packaged drinking water. Then the curved tail represents different sectors. Initial part of the tail is like film reel to represent film sector. Then buildings to represent corporate sector, then pencil to represent education sector, then first aid box to represent Medical sector.

Iteration : 2



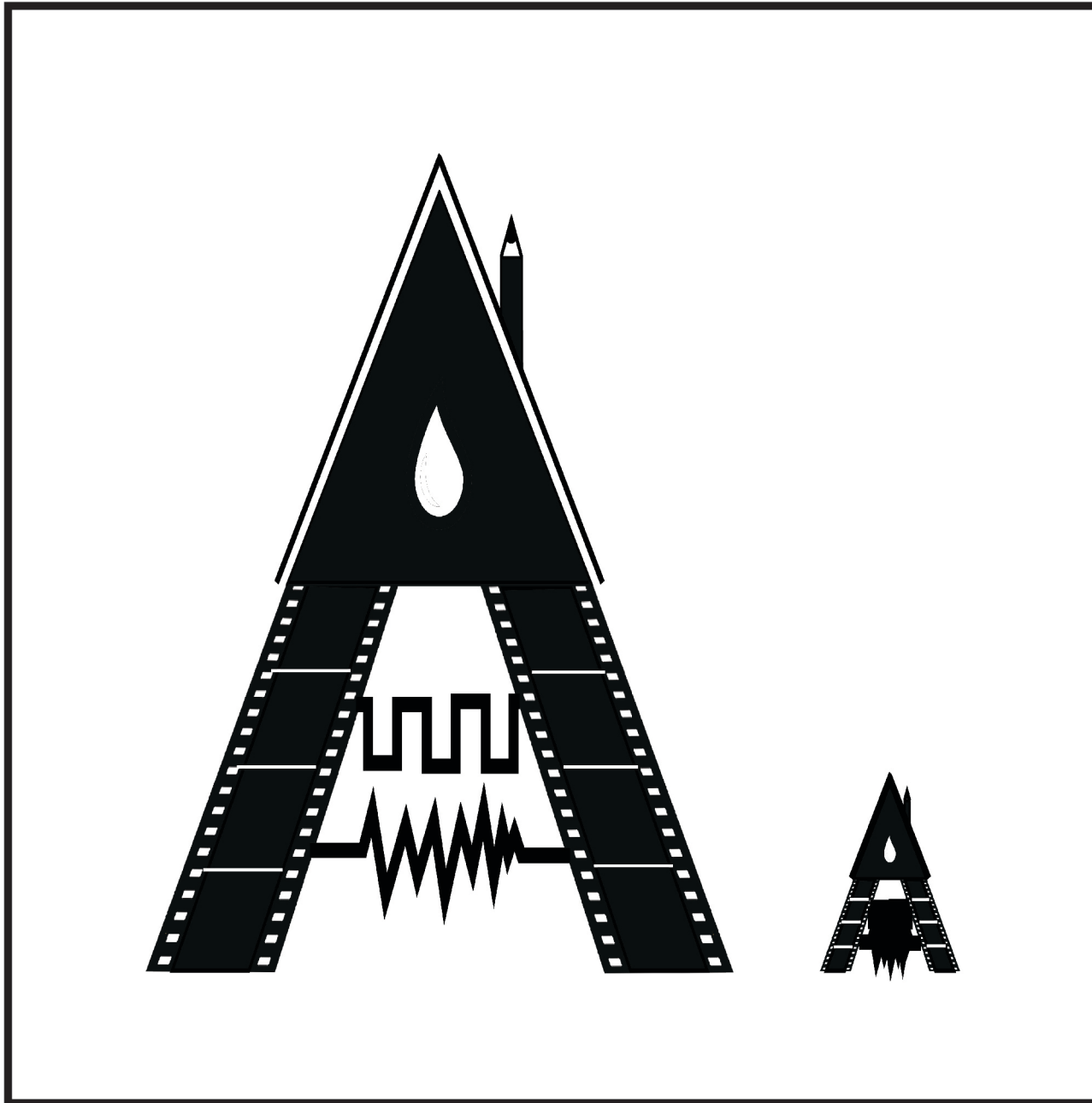
Creative Approach : The second sketch, if seen as a whole would look like small letter 'a'. I have made the circular part of the letter to look like a film reel (representing film sector). Instead of drawing the in circle of the reel I have replaced it with a drop shape (representing packaged drinking water). Inside the drop I have drawn plus symbol (representing medical sector). On the right edge I have drawn some protruding cubical blocks (representing real estate sector). One of this has pyramidal top, which makes it look like pencil (representing educational sector) The tail of the letter 'a', I have drawn it as a mouse (representing IT sector). In this way I tried to create a logo that cover all the sectors of Ascon .

Iteration : 3



Creative Approach : This Sketch was made to look like the letter 'A' as a whole. I have made the two stems of letter 'A' look like a film reel (representing film sector), in the place of bar I have used digital signal (representing IT sector) and periodic signal of heartbeat (representing medical sector). The apex section of the letter 'A' , I have drawn it in a way to look like a roof of a house with a chimney (representing real estate sector). The chimney is drawn in a way to look like a pencil (representing educational sector). I have added a drop shape on apex section (representing packaged drinking water sector).). In this way I tried to create a logo that covers all the sectors of Ascon .

Problem :



Problems with this sketches :

I received some comments on these sketches. All the details get lost when the logo is scaled down to a smaller size and a logo should not look like a pictograph.

It is not always necessary that a logo should represent all the sectors of a business firm. Logo has to be minimalistic so that it is read and identified fast (even in small size).

For a business conglomerate like Ascon, it is OK to create a logo which is more subjective than logical.

Some more explorations :

α s c o n

A s c o n

Q s c o n

W s c o n

Problems with this sketches :

So I started drawing letter 'A' in a more creative and simple way. These are the explorations that I have tried. After showing this I received a comment that these logos looks frivolous, and lacks the seriousness of a business firm.

Redesigning :



Creative Approach : I received a card saying "Best Wishes" from persons named Ankit and Naina.

The brief was to redesign the card to reflect class and at the same time contemporary style. I could use only type.

So I decided to use different fonts, arrange them by varying their weights, and create contrast to generate interest.

Iterations :



1. I have used Edwardian Script ITC for "Best Wishes" and Optima for "Ankit and Naina".



2. I have used Flemish Script for "Best Wishes" and Fenice for "Ankit and Naina".

Iterations :



3. I have used Snell Round hand Script for "Best Wishes" and Times new Roman for "Ankit and Naina".



4. 'B' is in Nelson. And for rest of " Best wishes" I have used Snell round hand Script and Bodoni for "Ankit and Naina".

Iterations :



5. I have used Snell Round hand Script for "Best Wishes" and Times new Roman for "Ankit and Naina". This was selected, but received a comment that it brought the classy look but contemporary style is missing.



6. So I started exploring the letters with Color, to bring the contemporary look.

Designing Brochure :

A brief was given to design a brochure for **Siddha Seabrook** which is to be a luxurious housing complex. In the brief all its features were discussed serially and which had to be arranged in a brochure with appropriate visual and text. I received the copy from a copywriter. I used images from Google. Each pages were to be of A3 dimension. This was the given flow :

Cover

Picture depicting luxury, may or may not be related to the project. With the line . . . Tides of Luxury. Maybe the Siddha Seabrook logo.

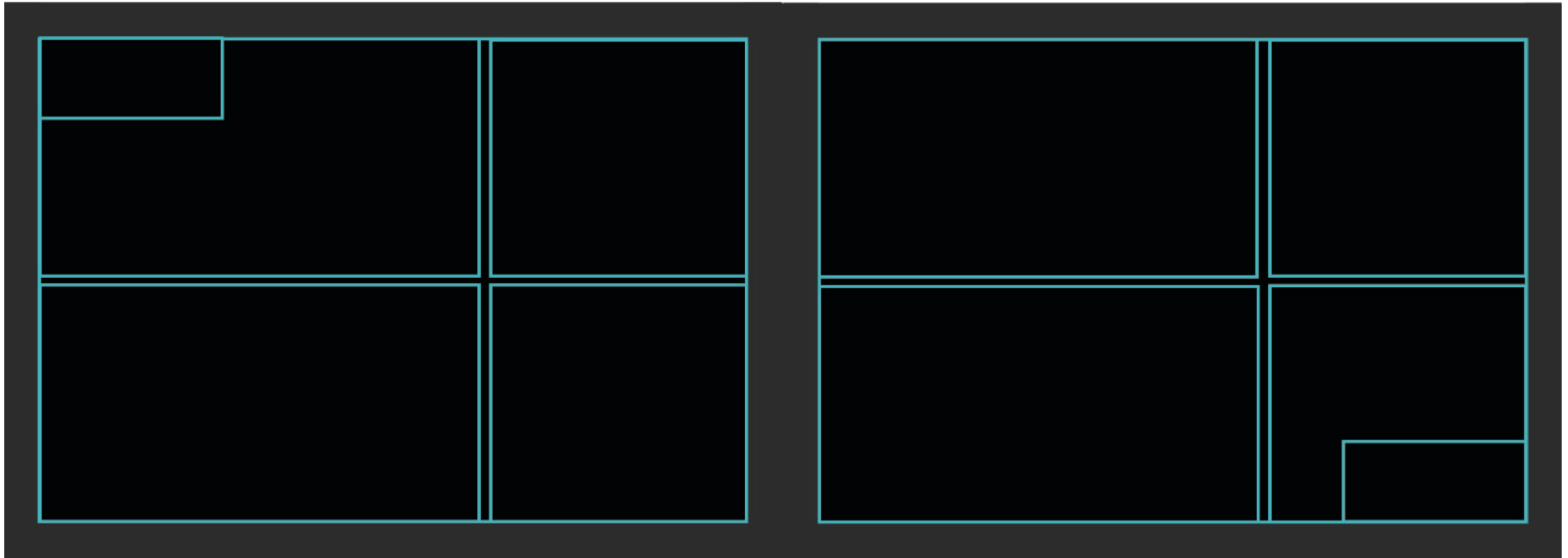
Inside cover

Another luxury visual, maybe unconnected with Siddha Seabrook.

Inside pages :

- An intro letter from Siddha.
- About the company, its credentials in brief and its foray into Mumbai.
- A short intro to Siddha Seabrook.
- Location with map, showing nearby landmarks. visually, if possible.
- From here, the brochure takes a journey through the building
- The Grand Entrance Gate.
- The Double Height Entry Lobby.
- Then 5th floor Amenities and Club
 - ~ Landscapes
 - ~ Swimming Pool
 - ~ Baby Pool
 - ~ Sun Deck
 - ~ Children's Play Area
 - ~ Gymnasium
 - ~ Mini Theatre
 - ~ Party Hall
 - ~ Library
 - ~ Badminton/Basketball Court
 - ~ Games Room
 - ~ Luxurious Drawing Room
 - ~ Car Wash
 - ~ Master Bed Room
 - ~ Kitchen
 - ~ Toilet
- Then the other amenities
 - ~ Video Door Phones
 - ~ 24x7 CCTV surveillance
 - ~ 4 Passenger Elevators
 - ~ 24 hour Water Supply
 - ~ Power Back up for common area
 - ~ Advanced Fire Fighting System
- Architects and Consultants page
- Back cover
 - ~ With coordinates, et al.

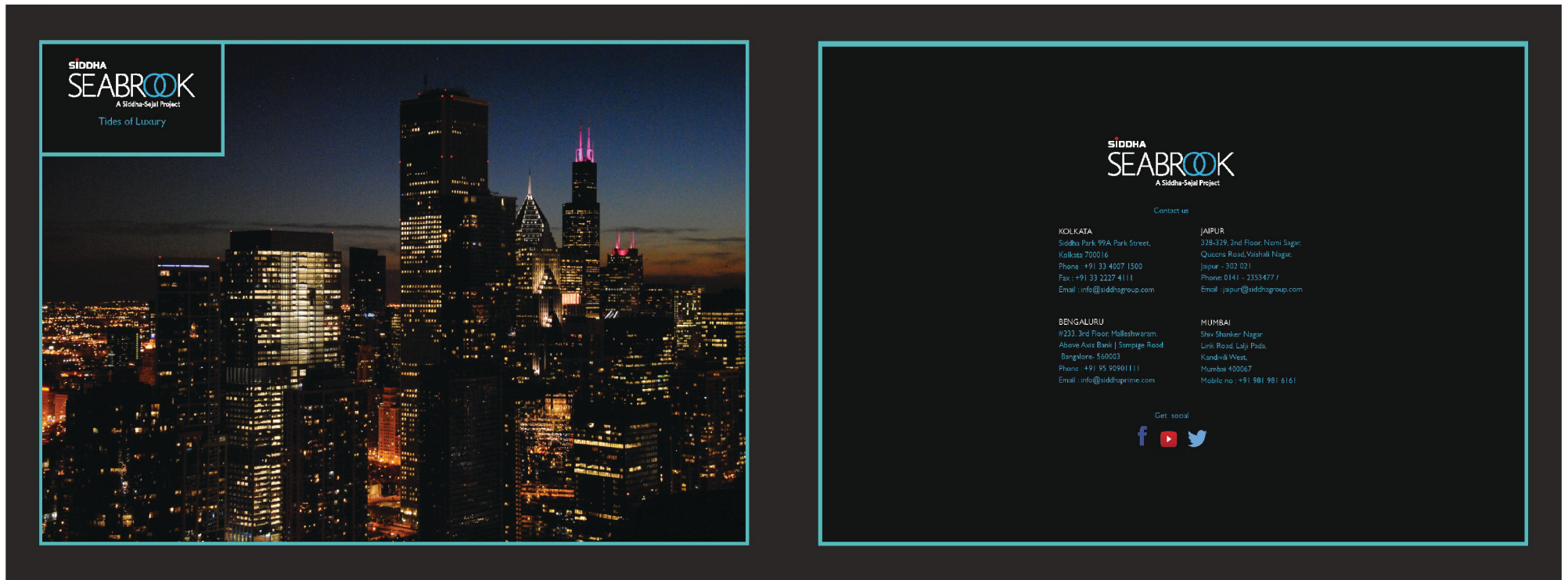
Designing :



To design this brochure, initially I was exploring with some layouts but none of them looked nice. Then I decided to have a uniform and consistent visual grammar which has to be repeated all through the brochure pages. So I made a grid for placing the images and copies. I employed the colors used in the logo for texts and borders to give the brochure a consistent look.

Each page consists of an image and text which is to give an idea to the reader how the features of the housing complex would look like. I used a different layout for the "Architects" and "Other amenities" sections of the Project

Designing :



Cover :

Picture depicting luxury, may or may not be related to the project. With the line . . . Tides of Luxury. Maybe the Siddha Seabrook logo.

Back cover :

With coordinates, et al.

Designing :



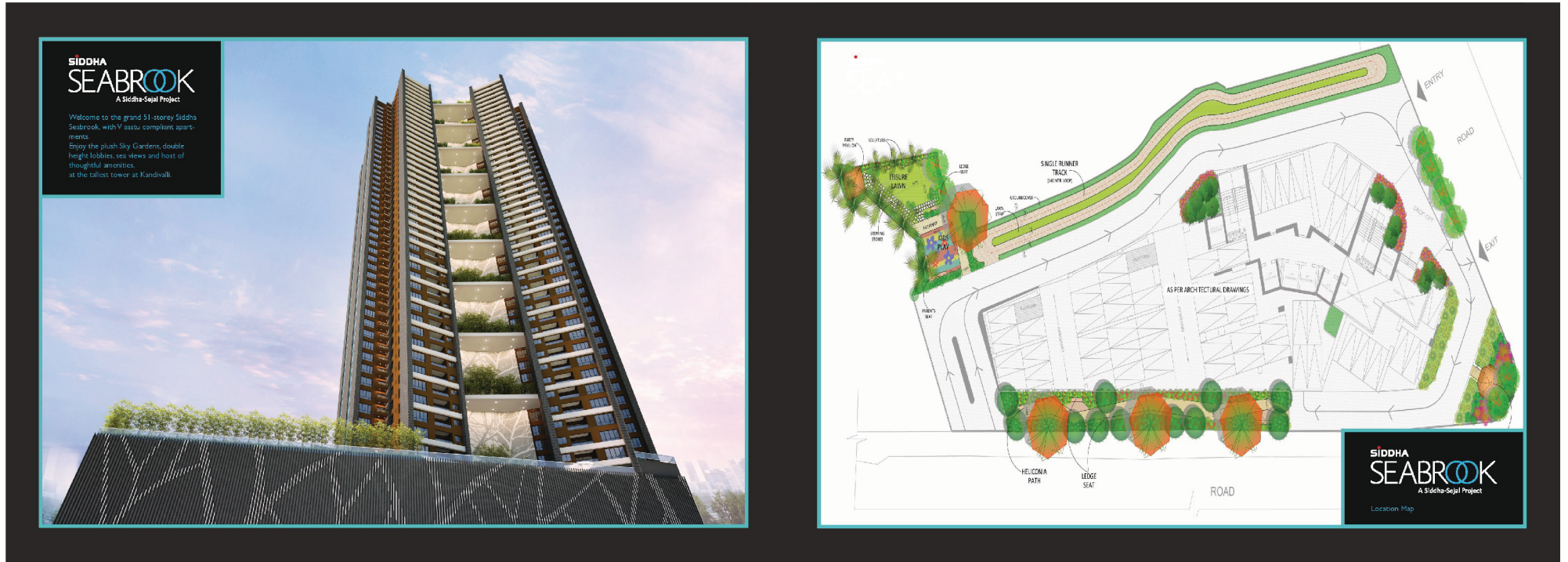
Inside cover :

Another luxury visual, maybe unconnected with Siddha Seabrook

Inside pages :

An intro letter from Siddha. About the company, its credentials in brief and its foray into Mumbai.

Designing :



A short intro to Siddha Seabrook.

Location with map, showing nearby landmarks.

Designing :



The Grand Entrance Gate.

The Double Height Entry Lobby

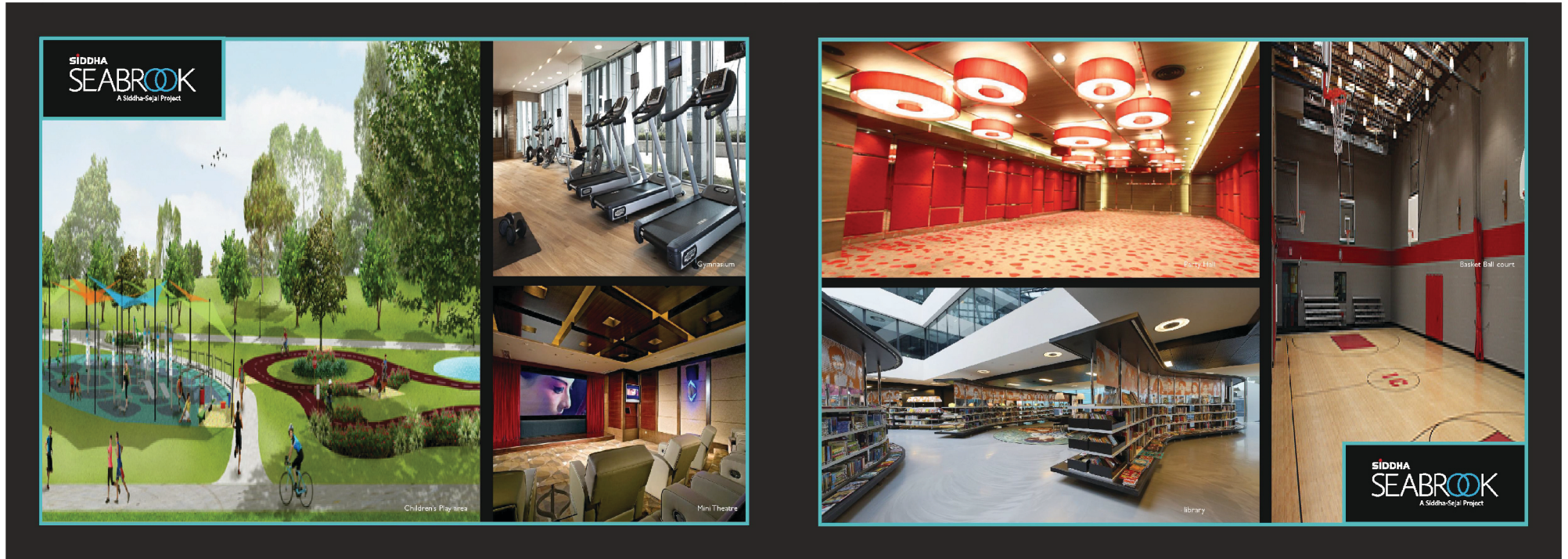
Designing :



Landscapes, Swimming Pool, Baby Pool.

Sun deck

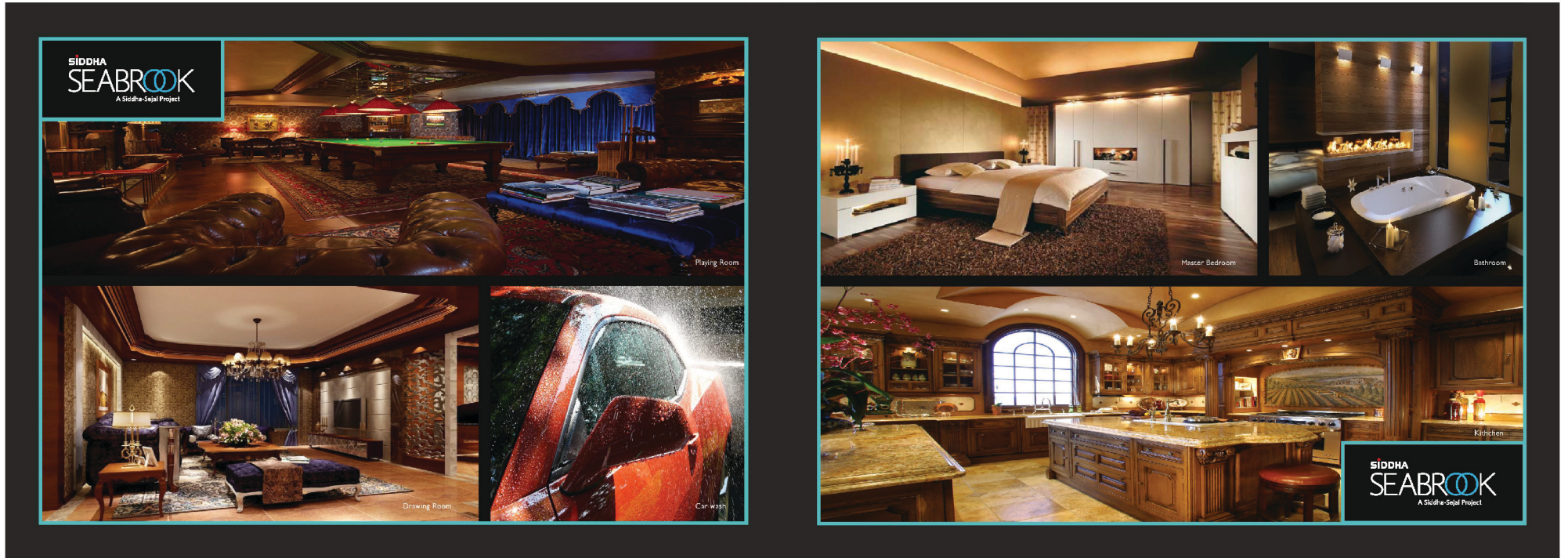
Designing :



Children's Play Area, Gymnasium, Mini Theatre.

Party Hall, Library, Games Room

Designing :



Games Room, Master Drawing Room, Car wash.

Master Bedroom, Toilet, Kitchen.

Designing :

SIDDHA SEABROOK
A Siddha-Sejal Project
Other Amenities



Video Door Phones



24x7 CCTV Surveillance



4 Passenger Elevator



24x7 Water Supply



Power Backup for common area



Advanced Fire Fighting System

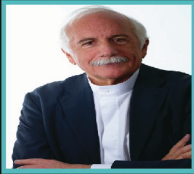
SIDDHA SEABROOK
A Siddha-Sejal Project
Our Architects



Michael Graves (July 9, 1934 – March 12, 2015) was an American architect, identified as one of The New York Five, as well as Memphis Group. Graves was known first for his contemporary building designs and some prominent public commissions that became iconic examples of Postmodern architecture such as the Portland Building and the Denver Public Library. His recognition grew through designing domestic products sold by premium Italian housewares maker Alessi, and later low-cost new designs at stores such as Target and J. C. Penney in the United States.[1] He was a representative of New Urbanism and New Classical Architecture and formerly designed postmodern buildings and was recognized as a major influence in all three movements.Graves was born in Indianapolis, Indiana.



Sir David Alan Chipperfield CBE RA RDI RIBA (born 18 December 1953) is a British architect.David Chipperfield has been recognised for his work with an array of honours and awards including membership of the Royal Academy of Arts, the Order of Merit of the Federal Republic of Germany, a knighthood for services to architecture, and the Praemium Imperiale from the Japan Art Association in 2013.David Chipperfield Architects is a global architectural practice with offices in London, Berlin, Milan and Shanghai, and projects in more than 20 countries on 4 continents.The practice's projects have received more than 100 architecture and design awards,including the 2007 RIBA Stirling Prize,the 2011 European Union Prize for Contemporary Architecture



Moshe Safdie, CC, FAIA, (born July 14, 1938) is an Israeli/Canadian/American architect, urban designer, educator, theorist, and author. He is most identified with Habitat 67, which paved the way for his international career. Moshe Safdie was born in Haifa, Israel to a Syrian Jewish family. His family moved to Montreal, Canada, in 1953. In 1959, Safdie married Nina Nusymowitz. The couple had two children, a daughter and a son. His son, Oren Safdie, is a playwright who has written several plays about architecture including Private Jokes, Public Places.[2] His daughter, Tali, is an architect in San Diego, a partner of the firm Safdie Rabener Architects in 1981. Safdie graduated from McGill University with a degree in architecture. In 1981, Safdie married Michal Rommen, a photographer with whom he

Video Door Phones, 24x7 CCTV surveillance, 4 Elevators, 4 Service Elevator, 24 hour Water Supply, Power Back up for common area, Advanced Fire Fighting System.

Architects and Consultants page

Storyboard for Birla Tyres Commercial :



Brief given as :

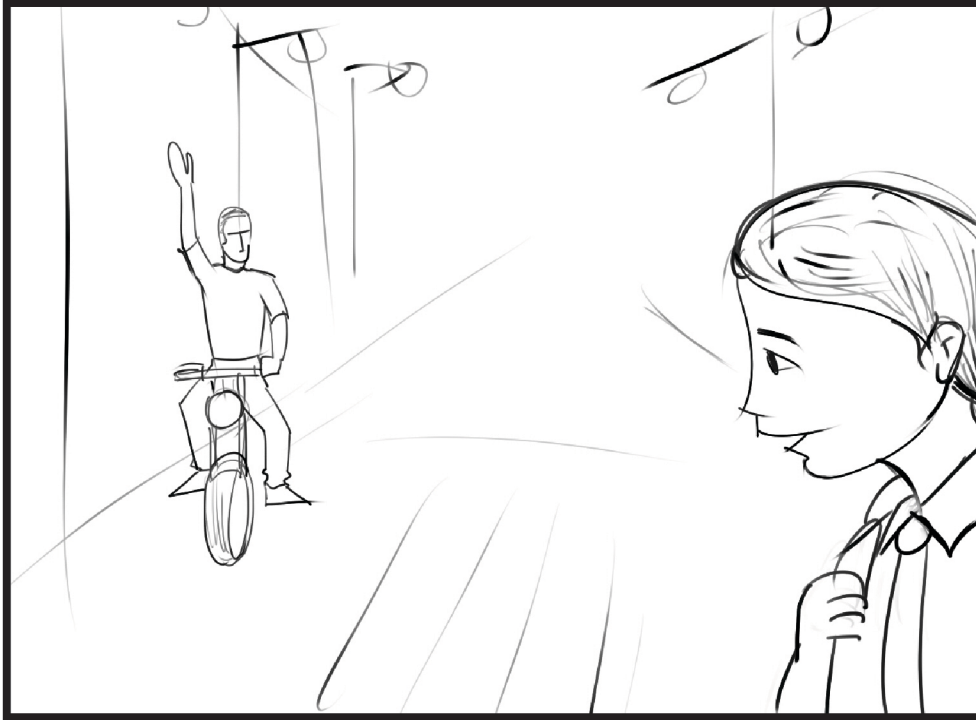
A school bus zooms by. A young girl, in a school uniform attempts to run after it but gives up.

SFX : Rumble of a bus engine slowly fading away.

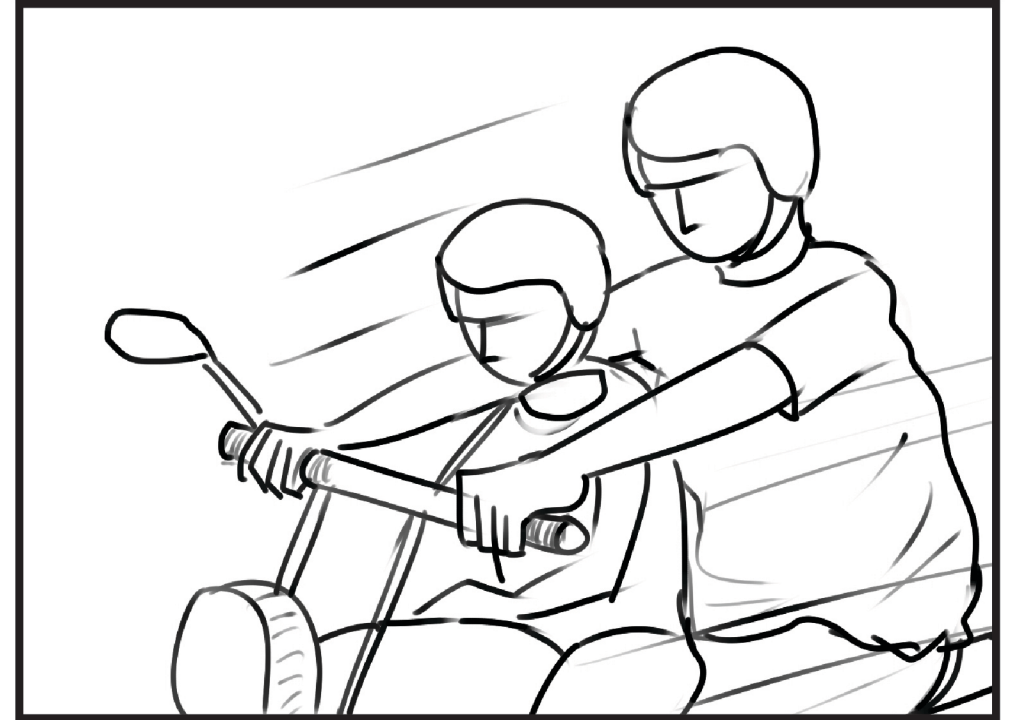


Zoom in to show her close to tears.

Storyboard for Birla Tyres Commercial :



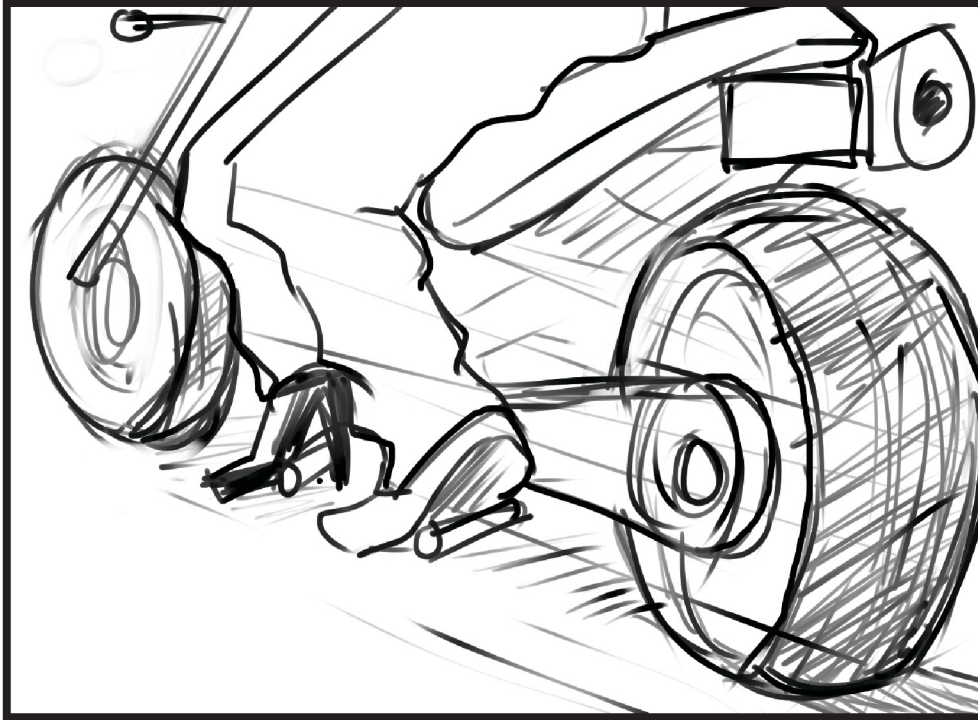
Her father, standing beside a motorcycle, calls her.



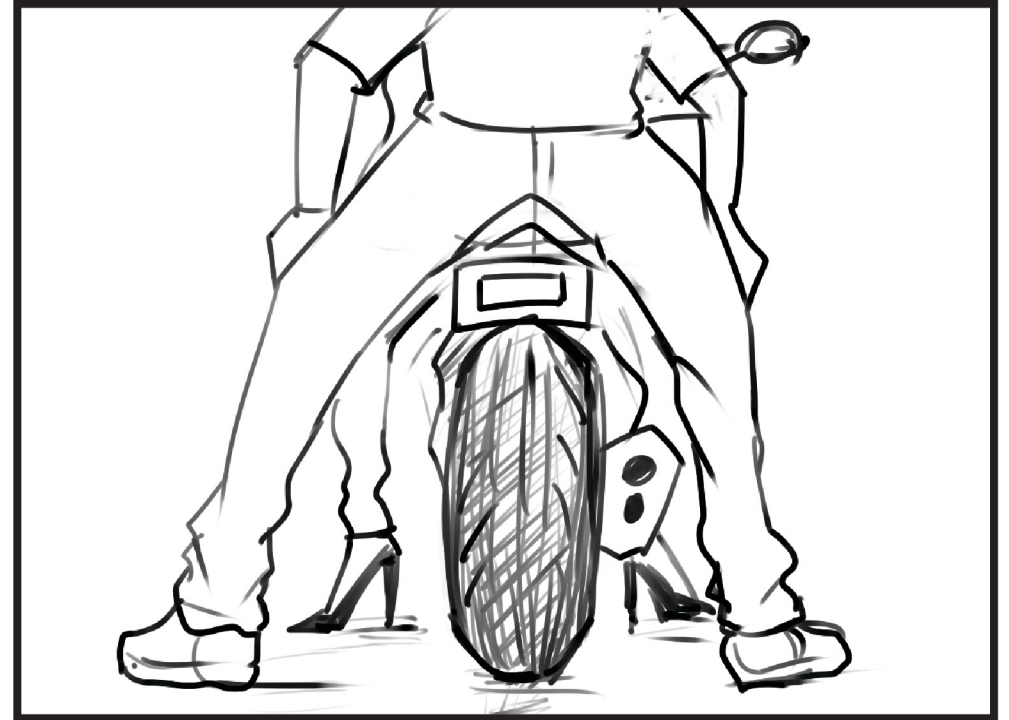
Cut to the girl sitting on the tank of the motorcycle. Father and daughter are both happy as they drive off to school.

Super : As Tireless as a father's love ...

Storyboard for Birla Tyres Commercial :

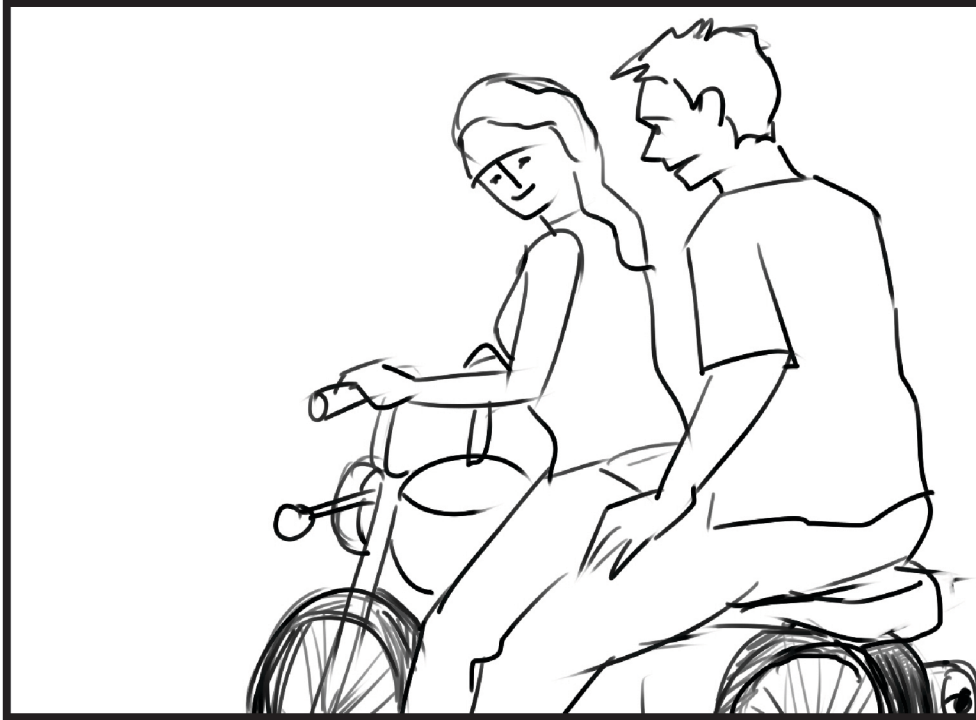


Cut to a close up of a motorcycle tyre from the back as it rolls slowly on the road.



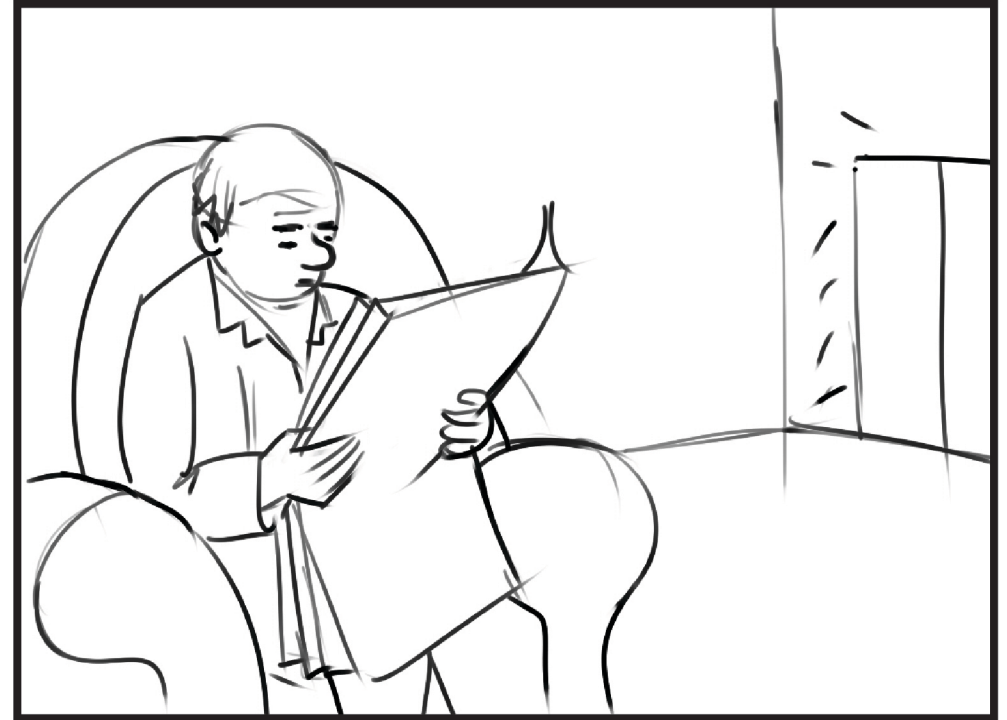
Bike comes to a sudden halt.

Storyboard for Birla Tyres Commercial :



Zoom out to reveal a young man teaching his girlfriend how to ride his motorcycle.

Super : As Tireless as the thrill of new lessons..



Cut to a middle-aged man sitting on a couch and trying to read the newspaper .

Storyboard for Birla Tyres Commercial :



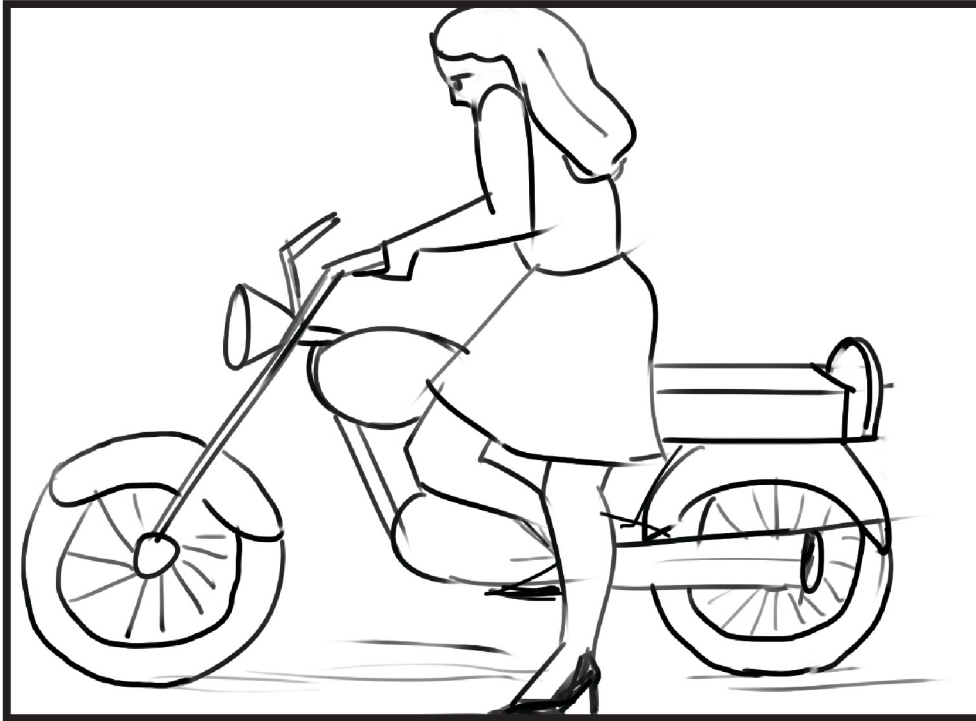
He is disturbed by the loud revving sound of an engine at regular intervals.

SFX : A loud rumble of a motorcycle engine repeating periodically.

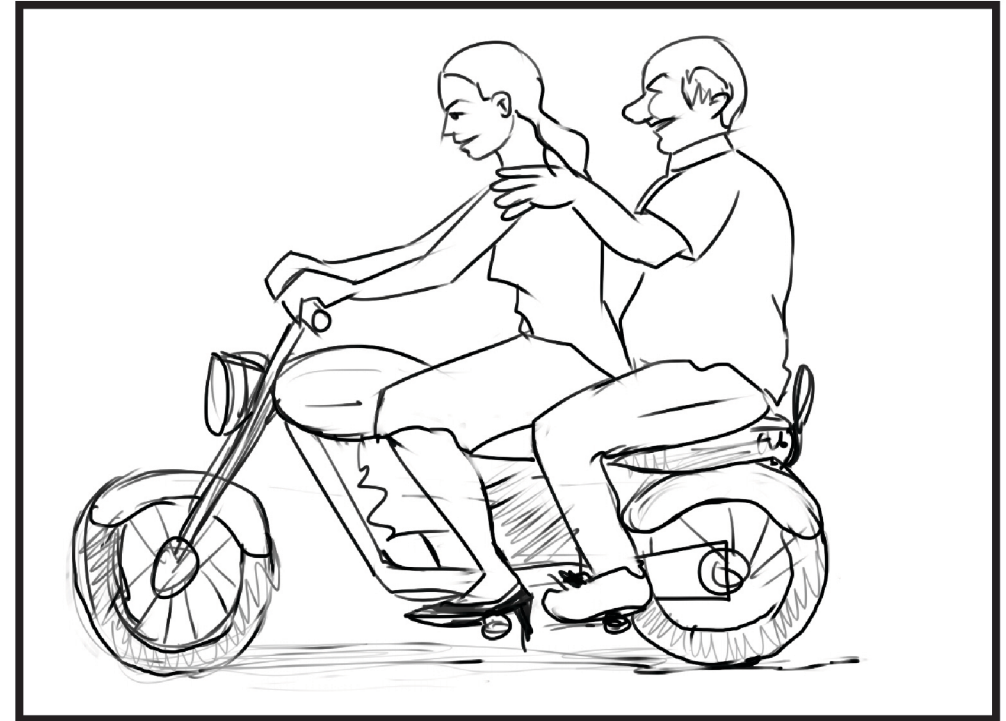


Cut to the man opening the door and being surprised.

Storyboard for Birla Tyres Commercial :



Cut to the daughter revving up his old motorcycle.
SFX : The loud revving of a motorcycle engine.



Cut to the father-daughter duo happily riding off.
Super : As Tireless as the joy of your loved ones.
SFX : A loud rumble of a motorcycle engine.

The camera moves down to street level and closes up on the tyres. Fade to black. Birla Tyres logo appears.

Super: Birla Tyres. Tireless.

Interactions :



Interaction with Ram Ray (Chairman Response Group)

There was a presentation about all Response's works done in last 1 year. And it included one film which was about 'Zero budget Agency' Mr. Ram Ray's daughter's company.

It was stop motion animation featuring a coffee machine. It showed the coffee machine doing some random motion on table and during the final 10-15 seconds the video abruptly changes to black and white. The objective of the film is to promote their company and to invite people to come and have a nice working experience with them, that's why they chose to use Coffee machine.

After the screening was over I asked Mr. Ram Ray and her daughter why did the video abruptly changes to black and white. Initially Mr. Ram Ray asked her to answer, but as she seemed little confused, he took over.

He replied that " Films are whimsical, they are not logical. And Coffees are black ". This way he tried to defend the film.

But I replied back that " Coffees are not black, they are dark brown. And a machine does not have any emotions, so if the idea of making the film is to give people an experience then human intervention is needed. Womans are very emotional beings. So if the film showed a

woman's hand making coffee out of that machine and forwarding it the viewer it would have been much more appropriate. He replied " It all depends on who you are". After sometime he finally said " It is nice to meet you".



Interaction with Sidhartha Roy (CEO Response Group)

I discussed about Graphic Design and Technology with him. I asked that since technology will keep evolving, is it viable to always learn all the latest developments, or rather we strive for having the ability of knowing what to do. Like learning about the science of visual reality, the way human sees and perceives things. He said that in this Digital age, as a Graphic designer we should have the ability to ideate and also a knowhow of giving shape to that idea via technology. It is very important to understand culture and human perception, because both Design and Culture are interrelated and they influence each other from time to time.